

Can drama pedagogy improve communication skills (oracy) within
16+ students in alternative vocational education settings?

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Abstract

This study looks at the importance of building oracy skills in post 16 alternative vocational education, using pedagogy that has been well-established in traditional drama teaching settings. The study is focused on a single local provision in Norfolk that delivers vocational courses for 16+. The study focuses on how drama pedagogy can be used with the current vocational program of delivery to improve the communication (oracy) skills of the students enrolled in the course units. The study also looks at the bigger picture in terms of combining different teaching approaches, working with staff and adapting programs of delivery to understand how we can raise students' aspirations, giving them a sense of readiness to move on to employment or appropriate work placements. The study uses a multifaceted approach of case study, observations, student interviews and fieldnotes to gain an in depth understanding how drama pedagogy can be used effectively in this area of education. Teaching methods of Process drama and the approaches of Dorothy Heathcote inform the theoretical framework of this study, alongside theories developed by Basil Bernstein.

The study finds that students did show improvement through participation, acquisition of new vocabulary and sustained dialogue demonstrating the best the results in the more practical units. Evidence showed students benefitted from the direct modelling of tasks and using professional language from their tutor. Observations found that students' participation in role-play tasks helped some to develop confidence and leadership skills. A key finding that was not an original focus of the study was the learning space the study created. The fieldnotes often captured the informal conversations happening around the workshop and it was evident that additional conversational and social skills were also being developed during the period of this study.

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Can drama pedagogy improve communication skills and (oracy) within 16+ students in alternative vocational education settings?

1. Introduction.

This thesis addresses the research question: Can drama pedagogy improve communication skills (oracy) within 16+ students in alternative vocational education settings?

My research will explore the use of drama pedagogy within vocational learning and its impact on communication and oracy. Williams (2018) started to recognise that there was the risk that oracy skills in young people would continue to decline. During this period there was an already heavy focus on only delivering the skills to ensure children have the oracy and literacy skills to complete exam-based questions, rather than be responsive and reactive to a range of situations that require a proficient level of oracy and the ability to express themselves. This observation supports the need to look for ways to deliver content purely for the need to pass a test.

This study endeavors to explore the concept of drama pedagogy, provide a clear definition of oracy and understand how this may complement alternative vocational education settings.

1.1 Personal Context

I have taught for over 15 years in a variety of different sectors and age groups. My teaching has given me valuable insight into how students interact and respond in diverse ways and to different stimuli and environment. My specialism lies within drama, having studied this to degree level and then focusing on teaching and special needs in my further education. I have always had a vested interest in language and communication as this builds the foundation of drama and performance but impacts heavily upon how students experience the world around them. Motivations to carry out this study stemmed from frequently observing students who lacked basic oracy skills and clearly struggled not only to engage with but also progress in learning activities. This study strives to find a way of constructing and delivering vocational subject content that positively impacts the student. My specialism in drama has allowed me to identify that many aspects of the pedagogy used in drama teaching lend

themselves to aiding the development of oracy skills. This study will explore the concept of combining the pedagogy used successfully in drama and the delivery of practical subjects in the vocational sector. Learning is a holistic experience and in addition to taking on subject knowledge and subject specific skills it should also foster the development of social skills and basic life skills that allow people to develop as a person and not only a subject or trade specialist. Whilst this study will primarily focus on the impact on oracy skills, there will also be some consideration of the wider impact that may occur. It will also consider how students use language to engage with each other in vocational education.

1.2 Sector description

Vocational trade-based education is not a new concept, also drama has been taught in school for generations. However, the two subjects have not been overtly linked together through teaching. Burgess (1986) stated that the model of formal schooling meant that teaching from real examples and learning from experience had been abandoned. Jamieson (1988) pointed out that before the concept of schooling was introduced most learning took place by experience, especially in the case of industry trades. Since Edexcel awarded BTECs and introduced a range of much more practical qualifications, there is certainly a much broader offer of practical courses now than prior to 1996 when BTECs were first awarded. This has resulted in the offering of vocational education courses.

Throughout this study it is important to be clear about the understanding of vocational education and why I have decided to marry both vocational education and drama together in my work. An investigation into vocational pedagogy by Lucas (2012) captured the concept of vocational education by stating it involves taking a skillset that may be taught in one setting with a view to being applied in another: often in a move from college to workplace.

Vocational learning requires consideration on a macro basis. The day-to-day college /school course and on a micro basis, the niche skills set of the construction worker or electrician, and how you operate within a specific environment. The Lucas report also suggests that vocational courses can give timely socialisation to principles and ideals of a particular area of interest or work. Lucas (2012, p.3) states that vocational pedagogy helps us to “develop models and tools which can help teachers more effectively match teaching and learning methods to the needs of their students and the contexts in which they are working.”

This thesis will explore the idea that oracy skills in alternative vocational education can be impacted positively by a pedagogy that has developed from drama practices. It will examine how the students perceive and experience this pedagogy in a vocational setting and how it impacts on their oracy skills.

1.3 Thesis structure

This thesis will start with a thorough discussion in the literature review around the current offerings around oracy and what barriers still exist within education that can hinder student development in this area.

The methodology will start to formulate the framework for the study and how the area of oracy will be investigated in a way that protects the participants in the study. It will look at the data collection methods and why they are most appropriate for this study. This section will also explain how the data collection tools will be used to maintain reliability throughout; it will also highlight where counter measures might be necessary to ensure the transparency of the study

The results section will present the initial findings of the study focusing on key pieces of data and provide a detailed overview of what has been discovered through the investigation. It will look at anomalies in the data and highlight key findings to help prepare for some more detailed discussion in the analysis section. The analysis will start to unpick the findings in detail and start to look for connections in relation to prior reading, using critical analysis to formulate logical theories to explain what has been evidenced.

The conclusion will be used to draw together a summary of what has been found and consider how this may impact the Oracy movement. It will consider what has been found and how this can be utilised effectively in professional teaching practice in the future.

Chapter 2 Literature Review

2.1 Overview

This review will address the meaning and definition of vocational educational and how it has developed up until the point of my study. It will investigate the meaning and definition of alternative education and the clear differences between this and vocational education.

Within this literature review, it is important to break down the key concepts within the thesis title. It is crucial to analyse each concept; identify the lens through which the research question is viewed, as society views it and as the practitioner views it. This will allow a clear interpretation and understanding of the findings from the research and ensure a consistent level of transparency throughout the study.

As well as this, it will review the differences between drama and drama pedagogy and interpret what has been successful in terms of drama pedagogy to date (including where this pedagogy has already been utilised in education). Finally, it will identify ways to link these concepts together to enable me to explore how drama pedagogy has impacted past learning and how it can shape future learning.

2.2 What is Oracy?

It is important to define oracy within the scope of this research. The Harper Collins dictionary states oracy is, “the capacity to use speech to communicate with others to make their thoughts, feelings, and ideas clear.” In addition to this Wilkinson (1965 p.11) stated that Oracy was “the ability to put one words of one’s nest to another in one’s own speech to create rather than repeat.”

Andrew Wilkinson was one of the first practitioners to create a rounded definition of oracy in the 1960s. He believed that oracy is the skill that allows you to express yourself clearly through words. Wilkinson also believed strongly that oracy should sit firmly alongside both literacy and numeracy in schools and that developing spoken English can have a positive impact on

written English. Wilkinson (1970) wrote about the ‘experience of verbalisation’ and introduced the idea that it is important to talk about what we see, hear and feel and try to describe it. He argues that in the past English teaching had been concerned with learning a set of skills, such as grammar and punctuation, without considering the all-important layer that adds the content of what is being written and talked about. English as a subject has often been defined as reading and writing, though for Wilkinson speaking and listening are just as important. The art of speaking words and the ability to be receptive to what is being said, as well as making sense of it, is at the heart of oracy.

The Newsom report (1963) summed up the importance of oracy where it recognised oracy as a large part of developing social and intellectual growth. It identified how oracy impacts how we speak with those around us, the information we share or choose not to share and the words we choose to use or indeed choose to omit when talking with diverse groups of people. Oracy is an expression of self, and this becomes incredibly important when someone is struggling to express themselves due to a lack of the required level of oracy skills, which can lead to frustration and affect well-being. The fact that we still need to refer to a definition of oracy coined in the 1960s demonstrates the minimal development that has been made in this area. Schools still favour the reading and writing elements within mainstream settings and the speaking and listening elements remain as an informal assessment. It is important to note that oracy has been overlooked in terms of the whole scholastic experience, not just in vocational education, but across a wide context of settings. Oracy remains neglected and continues to sit on the periphery of overtly taught skill as a whole class activity. It is important to acknowledge the effect of learning communities or lack of them and how this can impact on the overall learning experience. The fact that schools, vocational learning centers, colleges, and training centers exist is proof that learning is a practice that is collaborative by nature where student engagement is often greater when it takes place within a group setting or community-based environment. This sociocultural perspective suggests that behaviour and cognitive processes are largely developed by a social and cultural context (Vygotsky, 1978). This suggests that community is a key component within the learning paradigm and that learning is very much a social process that is fueled by the sharing of experiences.

2.3 Oracy in practice

In teaching, we are familiar with the term ‘closing the gap’ however, it is interesting that by the end of some young people’s learning journey we are still needing to mend the gap in terms of attainment. “Mending the gap” (Widdowson, 2018) was a title that brought attention to the fact there is still a large void when it comes to addressing attainment in the 16+ age bracket. The article by Widdowson (2018) started to recognise there was the risk that oracy skills of young people would continue to decline as well as identify the already heavy focus of educational settings on only delivering the skills which ensure children have the oracy and literacy knowledge to complete a set of exam-based questions rather than be responsive and reactive to a range of situations that require a good level of oracy and the ability to express oneself. This is supported by an article by Dudley and Dawes (2019) which also stated there is an assumption that as children grow and develop, they naturally acquire oracy skills. However, if they do not acquire these skills then their life, as well as their life chances, can be seriously affected. The article states that there is an explicit need for these skills to be taught.

The Tomlinson report (2004) was a review of education for 16–19-year-olds that tried to introduce a way of accommodating all types of learners and allow young people to progress at their own pace through higher level education. The suggestions put forward in this document did not come to fruition. In response, Michael Rosen (The guardian, 2019) argued that vocational courses, such as BTEC, are important for those who may not be eligible to follow an academic pathway. Twenty years have passed since the Tomlinson report, suggesting that any changes in this sector have been slow or non-existent. Many people accept that vocational education holds a strong place in our education system and Rosen notes that every young person should be given “ladders to move upward through life.” (Rosen, 2019). This is exactly the element that vocational learning is lacking; not the teaching of technical or practical skills, but the tools that allow students to explain their practice, demonstrate their knowledge and be able to converse and interact with a range of employers and levels of management to broaden their employment and career opportunities.

A presentation by Simpson (2006) stated that whilst exploring adulthood and transition several participants went for interviews and although they were confident in their skills for the job they

did not perform proficiently in the interview. With these ideas in mind, it is interesting to consider the changes that have taken place in terms of the variety of programs available for young people to study, but also the lack of change in the way that post 16 provisions has been taught and delivered since the Tomlinson report in 2005. The Post 16 Plan set out by the Department of Education in 2016 noted that the UK needed to address the fact that we require courses to be delivered by those with the appropriate skills and qualifications to improve our workforce. Interestingly, this report also touches upon one of the key themes my own study seeks to develop further: the concept of appropriate behaviour. The report covers the Four Principles (DfE 2016), and these include, “define the skills, knowledge and behaviours required for skilled employment.” Training should cover all aspects of the workplace within any form of employment, with a focus on conduct and etiquette being paramount when delivering for any profession. The Fourth principle notes the college and employment-based education should have a good understanding of each other so that transitioning between the two does not become a barrier to career progression.

During a review of post 16 qualifications by the Association of Colleges (Playfair and Sezen, 2019) there was a brief acknowledgement that some courses are limiting the potential for social mobility, especially when the courses are specialised in one technical area. The report notes that sectors such as travel and tourism, sport and performing arts all include the positive improvement elements needed by young people in terms of self-confidence, teamwork, and communication skills to be successful in life. This is key in supporting the argument that building on these elements, especially communication in terms of oracy, students will not only be technically equipped, but also confident orators equipped to move through their education and training without becoming trapped in low level qualification programs. Ward (2004) carried out a small-scale study with participants who were part of a workplace literacy program. The aim of this study was to see if improving literacy would impact on their ability to gain employment and wider further learning opportunities. Ward also wanted to see if by empowering these employees it would have a ripple effect in terms of boosting self-esteem and problem-solving abilities. Ward observed that employees are still entering work placements in need of more support and upskilling in terms of their communication and literacy. Identifying sources that acknowledge there is room to develop oracy skills within vocational learning strengthens the hypothesis that there is scope for developing a new pedagogy that could underpin this concept. It is important to discover which approaches have

been used in vocational learning previously and question why these have not gained traction in this sector.

Atkins (2010) looked in greater depth the provision for 14–19-year-olds who were unable to access the GCSE pathway of education. Atkins also indicated that vocational education was viewed as being less valuable than other qualifications and creating a negative discourse around vocational learning. Phrases such as non-academic being closely associated with vocational courses. This is combined with the idea that those accessing vocational courses have low aspirations and therefore of low ability.

Low attaining youth has been highlighted many times in the educational sector and many approaches have been taken to raise attainment and in turn raise aspirations. Atkins highlighted in their book *Invisible students, Impossible dreams* there was much evidence to suggest that vocation learners do have high aspirations but struggle to navigate their scholastic journey and this means they are often considered low achievers.

This thinking was also prevalent in the 80's where Bates et al (1984) saw associations being made between vocational education leading young people out of learning and a life on the dole. Clarke and Willis (1984) also discuss that that post war Britain brought about a competitive surge in the labour market due to the number of unskilled workers. The introduction of training schemes for those not engaged in academic pathways started to form the concept of cheap labour which was also being recognised by those being offered such training schemes causing a very negative view towards this type of provision.

Stinson (2015) championed the concept of drama pedagogy and the ability of process drama to foreground oracy skills as well as additional learning opportunities. Despite the wealth of research around oracy, there is a notable gap in findings in relation to building oracy skills, in alternative vocational education and using drama-based pedagogy.

We can use dialogic and monologic (O'Connor and Michaels, 2007) as terms to help break down the ways in which we address oracy and talk. Previously the approaches of Heathcote and Way have been outlined as the foundations of drama pedagogy and these approaches are

based heavily on dialogic talk. Dialogic talk can be described as a collective approach with teachers and students speaking together. It involves sharing and building on each other's ideas and being supportive of any responses that might be given.

Monologic talk is the process of reciting by heart, which has less emphasis on the discussion element and takes on a more 'say and repeat' nature. Interestingly, when we revisit the learning processes of Piaget, we can still argue that this element of oracy requires the monologic approach to create the scaffolding for dialogic talk. The concept of modelling how to ask a question, timing and response may, at times, need the monologic approach before building the dialogic oracy skills.

2.4 Barriers to developing Oracy skills

Millard and Gaunt (2018) discuss the different barriers there are to developing oracy skills. Before identifying what already has been tried, it is interesting to see what has limited this area of development in the past. There are some considerations that should be highlighted when looking at teaching and learning across any subject area and these are linked to the setting, the amount of content being delivered, the type of content being delivered and the other participants in the learning space. These sections analyse how each of these areas may become a barrier to learning but also how these barriers could be overcome.

The amount of content can be explored through the concept of cognitive load for learners and this in simple terms can be described as the amount of information that can be effectively

processed, stored, and recalled in addition to expectations of workload, mental load and how others perceive the adequacy of the work (Mac Donald 2003). It is relevant to this study due to its relationship with constructivism and the concepts of individual constructivism and social constructivism, the idea that students may learn differently on their own than with others as this affects the way and the amount of information being processed (Plass,2010).

Millard and Menzies (2016) suggested that often shy students or students that feel uncomfortable would not want to be involved in activities that were oracy based. This raises a pertinent point when considering the self-esteem and confidence of the students who attend alternative vocational settings where the study is based. In alternative education settings, students are often starting a course after a long break from formal education and looking to avoid a course that is viewed as heavily academic. In this setting I have often observed shyness or active avoidance of activities that require the student to orate during the task.

This leads to an interesting question of whether there is a belief that oracy is somehow associated with levels of education? Does research support or challenge the idea that if someone has a talent for a trades-based skill, they will not necessarily be a natural orator as they express themselves through action rather than words. The Sutton Trust acknowledged that there was room to debate the idea that, “emphasis on academic results and wider skills is not an either/or question.” (2015, p28.). Heron (2019) outlines in her own Higher Education based study that oracy skills are not only considered a very desirable graduate quality, but that oracy skills are an important skill in both academic and non-academic settings. In an article by Brunello and Rocco (2015) the authors argued that vocational education and training was as successful as academic pathways and kept learners engaged who were less academic. The success of VET lessens as it moves into secondary and tertiary education.

The associations between youth and their socio-economic status were also challenged by MacDonald and Marsh (2005). They argue that youth in poor neighbourhoods are not a "lost generation" but are striving to make the best of limited opportunities. Their lives reflect resilience and agency, even amid adversity. They advocate for policies that address structural barriers rather than stigmatising individuals, arguing that these young people are not disconnected but are actively navigating difficult transitions in education, work, family, and housing within constrained circumstances.

Sezen (2019) gave a presentation in Birmingham that explored the development of a socially just Level 1 curriculum, aimed at improving outcomes for young people who are often marginalised in the education system. These learners often face barriers such as low prior attainment, limited cultural capital, and socioeconomic disadvantage. This curriculum was framed as a tool for social justice, not just academic progression. It aimed to empower learners by recognising their aspirations and providing meaningful educational experiences. It was tailored to local labour market needs and aimed to build cultural and social capital. Sezen's presentation highlighted the transformative potential of a thoughtfully designed Level 1 curriculum. By embedding principles of equity, relevance, and support, colleges can better serve learners who are often left behind, helping them transition successfully into work or further study.

Simmons and Thompson's (2011) work on NEET (Not in Education, Employment, or Training) young people highlights critical issues surrounding youth disengagement from traditional pathways of education and employment. Their analysis often focuses on the marginalised experiences of these individuals, emphasising that conventional training programs may not sufficiently address the unique barriers faced by NEET youth. They suggest that many of these young people exist on the periphery of societal structures, which can lead to feelings of isolation and hopelessness. The authors argue for more tailored approaches that consider the social, economic, and emotional factors influencing NEET youth. This includes the need for flexible training options that align more closely with the realities of their lives, as well as the importance of support systems that foster both skill development and personal growth.

Their work is significant in advocating for a shift in how society views and supports NEET youth, pushing for policies that promote inclusion and accessibility in training programs. By focusing on learning "on the margins," they highlight the potential for these young people to contribute meaningfully to society if given the right opportunities and support. This perspective encourages a broader understanding of success beyond traditional metrics, recognising diverse pathways to personal and professional fulfilment.

Avis and Atkinson's (2017) work on youth transitions, vocational education and training (VET), and class dynamics offers a nuanced view of how educational pathways shape and are shaped by broader social changes. They argue that traditional theories of youth transitions often

inadequately address the complexities of contemporary social realities, particularly in the context of VET. The authors explore how class structures influence the experiences and outcomes of young people navigating these educational pathways. They emphasise that VET has the potential to serve as a means of upward mobility; however, this potential is often constrained by systemic inequalities and the ways in which class is reproduced through educational systems. Avis and Atkinson (2009) advocate for a rethinking of policies and practices in VET that recognise these dynamics and prioritise equity and access for diverse youth populations.

Their research underscores the importance of understanding youth transitions as not merely linear progressions, but as complex, multifaceted processes influenced by a variety of factors, including economic conditions, societal expectations, and individual aspirations. By proposing "changing theorisations for changing times," they call for adaptive frameworks that reflect the evolving landscape of education and work, ultimately aiming to better support young people in their transitions and help them navigate the challenges posed by a rapidly changing world.

Previous findings by other researchers such as McGregor (2020) have created the concept of deep pedagogy within education. Deep pedagogy is an educational approach that emphasises a profound understanding of learning processes and the development of critical thinking skills. There is a focus on creating meaningful learning experiences by engaging students in both reflective and transformative practices. This type of pedagogy requires a very personalised approach to teaching and ensuring a very inclusive teaching environment. My own study is rooted heavily in looking at the pedagogy used when delivering vocational education and

whether there is way to combine a well-recognised drama pedagogy with vocational training to create a deep pedagogy that fosters the development of oracy skills and an engaging and accessible pedagogical community. Wong (2013) refers to a Pedagogical community as a group of educators, teachers, and learners who come together to share knowledge, ideas, and resources related to teaching and learning. The key element of a pedagogical community is its collaborative and supportive nature, that allows people to exchange pedagogical strategies, best practices, and innovative approaches to enhance educational experience.

In a pedagogical community, educators can engage in professional development activities, attend workshops or conferences, and participate in discussions or forums to enhance their teaching skills and stay updated with current educational trends. The community may also provide opportunities for peer observation, mentoring, and feedback, fostering a culture of continuous learning and improvement. Furthermore, a pedagogical community can extend beyond the boundaries of a single institution or location, allowing educators to connect with colleagues from different disciplines, institutions, or even countries. This global perspective can broaden their understanding of diverse teaching methods and cultural contexts, promoting a more inclusive and effective educational environment. Overall, a pedagogical community plays a crucial role in facilitating collaboration, knowledge sharing, and professional growth among educators, benefiting the teaching and learning experiences of students.

2.5 Journey of Oracy

The journey of oracy is still moving but it has been has seen a number of different strategies and intervention have been used to try and improve oracy skills .Neil Mercer was an influencer on oracy in 1980s, Edwards and Mercer (1987) argued that there was the assumption that students understand the ground rules for conversation the classroom but were concerned that this can vary from teacher to teacher and classroom to classroom and argued there was scope to deliver a consistent approach to teaching oracy skills (Mercer, 2000). Mercer focused on creating teaching programs that encouraged collaborative activities which concentrated on use of language. In one study, students who completed a program promoting the “ground rules” were observed in their classes. There was a notable shift in language use in terms of their verbal reasoning and through Raven’s testing there was evidence of development in terms of social intellect. Mercer’s concern that teaching has such variation in terms of individual

delivery became a strong focus, and he argued there was scope to deliver a consistent approach to teaching oracy skills. Mercer was a powerful force in moving forward the way in which we approach the teaching of oracy skills, and it is still under scrutiny in the present day.

There is evidence to suggest that development of oracy skills is deeply rooted in collaboration and this is noted in a research project that was carried out by Education Endowment Foundation (2018) and their evaluation of oracy skills by developing a program called Voice 21. The pilot of this program was carried out for a year with a group of 11-12 year olds, the core elements included weekly oracy sessions, building a whole school culture of oracy and using the oracy assessment toolkit created in partnership with Cambridge University. Although from the initial pilot study no formal conclusions could be drawn, the EEF were confident they had developed a program that was able to accurately assess progress made against a set of criteria that can assess oracy. In the project evaluation it was also recognised that there was strong student engagement, and that oracy was being used across the school to support teaching. The evaluation stated that the embedding of oracy across the school resulted in the following.

- *Lessons couched in ‘real’ contexts and meaningful tasks*
 - *children’s experiences/perspectives and existing uses of talk are used as the starting point*
 - *Clear routines for managing/organising oracy (e.g., coaching groups, protocols for group work)*
 - *Shared frameworks for talk (feedback on ‘desirable’ oracy behaviours; sentence starters)*
 - *The role of coaches in encouraging engagement in the collaborative learning process*
 - *The establishment of ‘safe’ teaching and learning spaces where many are confident to talk*
 - *Opportunities for students to make choices about how to use oracy protocols.*
- (EEF 2018)*

These outcomes have been highlighted more recently in the UK All-Party Parliamentary Group (2021) report that looks at the progress made with teaching oracy. This report was the

result of an initial enquiry that was launched in 2019, demonstrating how prevalent the issue of oracy remains within our classrooms. The report recognises that there is a risk that young people not receiving the right teaching and delivery of oracy skills can suffer detriment to their overall development. The report clearly states that the teaching of oracy skills should be “purposeful “and “intentional” (APPG, 2021). It also notes that it should rely on accidental learning that takes place in the corridor or in the playground but learning in a framework which is built so that children and young people can use it to access the world around them. The report very much builds the philosophy that oracy is the key to a successful journey and a voice that gives you access to a plethora of opportunities. There appears to be an underlying message that learning vocabulary or a bank of words is of little use unless you understand them and can use them in the correct context. Being able to speak does not mean that you understand what is being said or that you understand what is being said by others. This suggests a parallel with learning English as a Foreign Language, where students who may be taught vocabulary, cannot apply the same vocabulary in a range of different social and academic situations. The framework developed by Cummins (2005), recognises differences between everyday language proficiency and academic language proficiency, this can be applied to first language learning too.

The APPG Report (2021) also found other ways in which oracy really matters in the classroom, such as for well-being and confidence. The thinking behind this suggests that if students and young people can articulate the way they are feeling and they are able to vocalise their need for help and support, this can benefit their mental health. The report also acknowledges that oracy has the potential to improve social mobility in terms of supporting the ability not only to access but also to engage in training opportunities that lead to employment. Often training will involve assessment tasks, group tasks and being able to communicate ideas and solutions with others. Being able to interact positively and explain yourself clearly makes you a desirable employee. This view is also shared by Cullinane and Montacute (2017 p.3) who found the following “88% of young people, 94% of employers and 97% of teachers saying that life skills are as or more important than academic qualifications,” Again, this raises the issue of whether academic subjects should be a separate entity from basic life skills and whether there is a way where the two strands can be firmly intertwined to create a robust experience of learning that equips students and young people for whatever career path they choose. This report was conducted in 2017 and again at this point it was noted that there was still considerable room for improvement in terms of

developing belief that life skills are integral to learning. The report stresses that extra-curricular activities or participating in a non-academic subject should not be considered as the “soft option,” (Cullinane and Montacute, 2017 p.27), as these also contribute to oracy too.

The APPG report culminates in numerous recommendations that include ensuring teachers are supported in delivering oracy, that funding is available to support effective delivery and most importantly that the value of oracy becomes a shared value across the whole education system.

2.6 What is effective communication

Effective codes dictate how people will communicate within different circles of people and what those circles require. Different researchers have used different ways of analysing how people communicate within diverse groups or circles. To communicate within the community or circle you are in; we must understand what is required. To establish if drama pedagogy can improve communication skills, it is important to define what effective communication is and why it is so valuable regarding the ability to function in society and the world around us. This can be broken down into two key themes in this research, effective communication for learning and effective communication to explain and instruct in the workplace environment. Effective communication for learning and the extent to which the current research explores the role of communication in the classroom is indicative of how complex the art of communication is and how many layers can be found within one type of communication.

Communication in education becomes centered around questioning techniques, Sullivan, and Clarke (2018) consider the concept that the teacher in some way molds the discourse and discussion to influence the thinking by the student. They state this is prevalent in subjects such as maths, where there needs to be a particular strategy in the way a student thinks this need to be shaped by the questioning of the teacher, so the student identifies the correct process to solve the problem. Therefore, it could be argued that classroom discourse differs from general conversation or exploratory discussion as it must produce a product. Specific terminology may be used because it is necessary to ensure that the correct procedure or method is followed by the student. Teachers must have the ability to reshape or restructure a question when it is not fully comprehended by a student, the teacher may need to re-order or approach the question from a different angle to ensure the question is understood. Classrooms

discussions often are based round a topic or theme, but they need to arrive an end point which is shared by everyone in the room. For example, students may discuss a strategy to a maths problem but, they must all agree with the definitive answer. These moments are not only key in building rapport but providing opportunities for the group to deepen student thinking by exploring issues related to the world around them.

2.7 Valuing oracy in official frameworks of assessment

The National Curriculum has for a lengthy period been the framework on which progression and attainment have been measured in education (Roberts, 2021). However, with the growing number of academies and alternative provisions that have the freedom to create their own curriculum and learning programs, careful consideration must be given to the criteria by which young people’s progress is measured. Sharma (2021) believes that those who design the curriculum have a huge responsibility to society to provide the pathways that allow learners to develop the skills that will sustain and move society forward. Sowell (cited in Sharma 2021, p.72) believes that the curriculum has been mostly focused on cognitive development but “affective and Psychometer skills are rarely a considered when constructing curriculum frameworks and that emotional development is paramount in maintaining a healthy community of people.

The report by Robert (2021) also noted feedback from consultations with schools and professional bodies which reported many aspects of the National Curriculum framework to be inflexible and unrealistic. The report asserts that in 2013 the UK Government highlighted that there needed to be more attention paid to spoken English and development of vocabulary. It is relevant to point out once more that this report, written in 2021, is still acknowledging oversights relating to speech and oracy from over seven years previously. For strategies such as the National Curriculum, that are designed to guide and measure progress in so many settings, it is paramount that they are effective in achieving both aims without omitting key skillsets such as oracy.

Until very recently, oracy was considered a wraparound element in the National Curriculum but often not assessed as stringently as the reading and writing elements which are assessed through coursework or written exam elements. Cambridge University considered the importance of oracy and developed a way to measure oracy skills by using the Cambridge

oracy assessment model. The model recognises that oracy is a subject and not considered additional to reading and writing components, that are sat as standalone exams in school settings. The Cambridge Model of Assessment (Oracy Cambridge, 2019) was designed as a way of gaging the development of oracy skills in learning environments. The Cambridge Model of assessment was primarily designed to assess the oracy skills of 11–12-year-olds and monitor their ability to use their spoken English in a variety of ways. The assessment process starts by creating a profile of the students’ initial skills in relation to their strengths and weaknesses in that area. The process continues with mapping skills to four strands (see Appendix 1). There are set tasks that can be used throughout the academic year to assess the students against each of the four strands to show progress made and room for improvement. The assessment criteria are based on three ratings.

The forms are intended to help educators to find out how the students are performing in relation to the specific skills shown for each task. This should be done using a simple gold, silver, and bronze system, where:

GOLD means ‘consistently demonstrates this skill.’

SILVER means ‘demonstrates this skill some of the time.’

BRONZE means ‘rarely or never demonstrates this skill yet.’

(University of Cambridge, 2022)

The criterion is very accessible, and this allows the teacher to see progress in a busy class environment. Feedback from this assessment model states that there was a desire for a bigger range of assessment ratings to allow for the scope of their classes. More importantly, however, teachers were able to recognise and track the oracy abilities of their class and with any model of this design it gives the teacher scope to supply interventions where students may need more challenge or more support. The use of the Cambridge Model of assessment is now prevalent in vocational education as it addresses the reduced status of spoken language. In comparison, the requirement to assess spoken language at GCSE is reduced, with only the IGCSE maintaining some attention to spoken language. In mainstream education, the National Curriculum does not provide a framework for assessment for drama and speaking and listening is only assessed under the scope of English. Research is still developing in

terms of how drama and theatre can help with wider learning and student progression.

M. Finneran's 2018 work, "Language and the Concept of Change," presents an overview of a Leximancer analysis applied to the understanding of change in the context of applied theatre. The study utilises Leximancer, a text analysis tool, to identify key themes and concepts related to change as expressed in theatrical narratives. Finneran argues that language plays a crucial role in shaping perceptions of change, highlighting how applied theatre can serve as a medium for exploring and articulating transformative experiences. The analysis reveals interconnected themes that reflect various aspects of change, emphasising the potential of applied theatre to stimulate critical thought and dialogue around social and personal transformation.

School 21 is the first school that has a curriculum fully dedicated to speaking and creating opportunities to embed oracy skills into their schooling program. The vision of School 21 (University of Cambridge, 2022) comments on the importance of preparing their students for real life and the “grit” it requires to cope successfully in the real world. Speaking is at the center of all the activities the school runs including assemblies, classroom exhibitions and parents’ evenings, where the student is invited to be pro-active within the conversations rather than a passive bystander. The last Ofsted report (Ofsted ,2014) for the school awarded them outstanding status which is a clear reflection of the success achieved by using this robust approach to oracy. In the report inspectors identify “use of probing questions “, “clear feedback “, and that “Students are articulate.” All these features are linked to spoken English and oracy. Again, this prompts the question, if there is notable success in incorporating and developing oracy practice some schools, why does it still have so little recognition in most education settings?

2.8 Drama and Oracy

Drama and oracy are not new partnerships. Drama is built on a relationship with words and communication but marrying it up with vocational educational programs, shown in the lack of research around this area suggests this concept is relatively new.

The concept of oracy and the argument for it being a vital part of literacy that is recognised separately from reading and writing skills is ongoing. In 1910 The Board of Education Circular 753 recognised "oral composition as a preliminary to written composition". The Teaching of English in England (Education England 1921 p.60) proclaims, "the first and chief duty of the Elementary School is to give its pupils speech."

Although the importance of oracy was highlighted, the teaching still appeared to be lacking in terms of understanding how it helped the students. The belief remained that oracy was based on associating symbols with sounds and the ability to read the words rather than read and comprehend their meaning. The focus was not on the students’ ability to read, communicate and discuss but to be able to sound the word from the page. One of the first people to coin a phrase that captured spoken English was Pear who used the term “deliberate adequate verbal expression.” (1930, p.1) This suggests oracy is a skill that requires confidence and an understanding of what you are discussing or expressing. It is recognised

that oracy tasks allow children to explore issues in greater depth and use questioning to gain a deeper level of critical understanding. Davies (2020) also notes that oracy is not a standalone skill, and nor does it produce a standalone outcome. This does not only support academic progress but is also a key building block for relationships, well-being, and self-expression. Davies (2020) asks the question, without the inclusion of oracy within learning programs are students developing life skills that they need to progress successfully in everyday settings? Davies also believes that the successful modelling of oracy skills and the inclusion of taught oracy skills is still a prevalent issue within teaching, professional dialogue and training today.

Neelands (2009) has also explored the use of drama in school and particularly within a school where he taught early on in his career that had many new arrivals that need did meet national numeracy and literacy standards. In addition, English was not the first language of the students. In this setting Neelands found that the drama program was able to act as a vehicle to introduce knowledge to the students in a way that helped them to make connections that were contextual but also authentic. Neelands noticed that the collaborative style of working in Drama and working within an ensemble had positive effects on a plethora of issues including less exclusions and promotes the ability to get on well with each other.

Neelands (2009) also acknowledges Bernstein's theory (2003) that learning is a process of moving through distinct stages and that succeeding at a particular stage means one can progress to the next. For example, in primary school children will be asked to take a Key Stage 1 SAT before taking Key Stage 2 SAT. If children fail at KS1 then it often results in an intervention or support plan to ensure that child progresses to the next stage. Therefore, the SATs remain the assessment from which the children's level is determined. Bernstein argued that this type of learning is very limited and fails to meet the learning needs of many students.

As a society there is a focus on pro – social objectives which Neelands (2009) claims is looking at the “bigger picture”, being aware of the world around us, having a sense of place and a sense of purpose, having the capacity to make well informed choices and consider the needs of others. It is arguing that this type of knowledge cannot be taught in traditional teaching formats, where the primary aim is for a student simply to acquire knowledge to sit an exam. Opportunities must be given for learners to draw on their own experience and apply

it in a different situation, allowing them to see how their own actions are affecting change, (Seltzer and Bentley, 2002). Neelands believed that Drama could help develop learning in terms of connecting with the world outside of the classroom creating a much more authentic learning experience for the student. This strand of thinking is particularly significant when reflecting on the needs of those in alternative vocational education, where often students have left mainstream because they cannot relate to the isolated subject material or see its relevance to their own personal journey.

Jones (2007) puts forward the idea that talk is a natural product of both life experience and classroom settings. Furthermore, he suggests that there is the assumption that “talk” and the skills that are needed for this do not need specific teaching but progress without having additional or specialised teaching. It could be argued however that although talk develops naturally, people will develop various levels of competency without tools or direct instruction but will not reach their full potential in terms of being proficient in their oracy skills.

O’Toole (1991) claims that oracy and “talk” is the way in which we share and discuss our experiences with others, creating the opportunity to reflect and consider the information we share. O’Toole (1991, p.24) believed this gives us “power over our lives.” In terms of alternative vocational education and mainstream education there should always be the motivation to help students gain power and control over their lives.

Vocational education often provides pathways into trade-based careers such as mechanics and construction. It tends to draw in young people who prefer a much more active style of learning. Again, the need for a competent level of oracy is often overlooked in terms of the requirements for sectors of work. Research suggests that there is a recognised issue with communication skills within the construction industry. We can summarise these in the bullet points below.

- *often changing sets of relationships*
- *lack of mutual respect and trust*
- *Fragmented work sector.*

(Mieke & Reymen, and Dewulf, Geert, 2006)

The construction trade is not renowned for its development of oracy skills, but it is important to recognise how commonly they will be called upon in a construction setting. Site workers

will constantly liaise with each other when moving products, constructing elements onsite and in terms of meeting deadlines and work safety. A site manager will also need to communicate clear plans of action, checklists, and health safety reminders daily. The building company director will need to have clear direction from the customer and cascade the same to those working with him to ensure the job is completed to the correct specification. It is interesting that when training for this type of career the focus becomes on the practical skills rather than addressing someone's ability to communicate instructions, understand instructions and respond accordingly. An article by Goldsmith and Newton (2011) addresses the fact that it is important to recognise that a large aspect of communicating in the construction industry involves "re-creating discourse in different modes." (Widdowson, 1981 p.3) This again reiterates the importance of oracy skills being understood as a toolkit to have meaningful dialogue with others not just exchanging words and using a bank of questions to communicate with others in purely a functional way. Developing sound oracy skills allows people to adapt their spoken language to a variety of different situations and understand how to make themselves clearly understood.

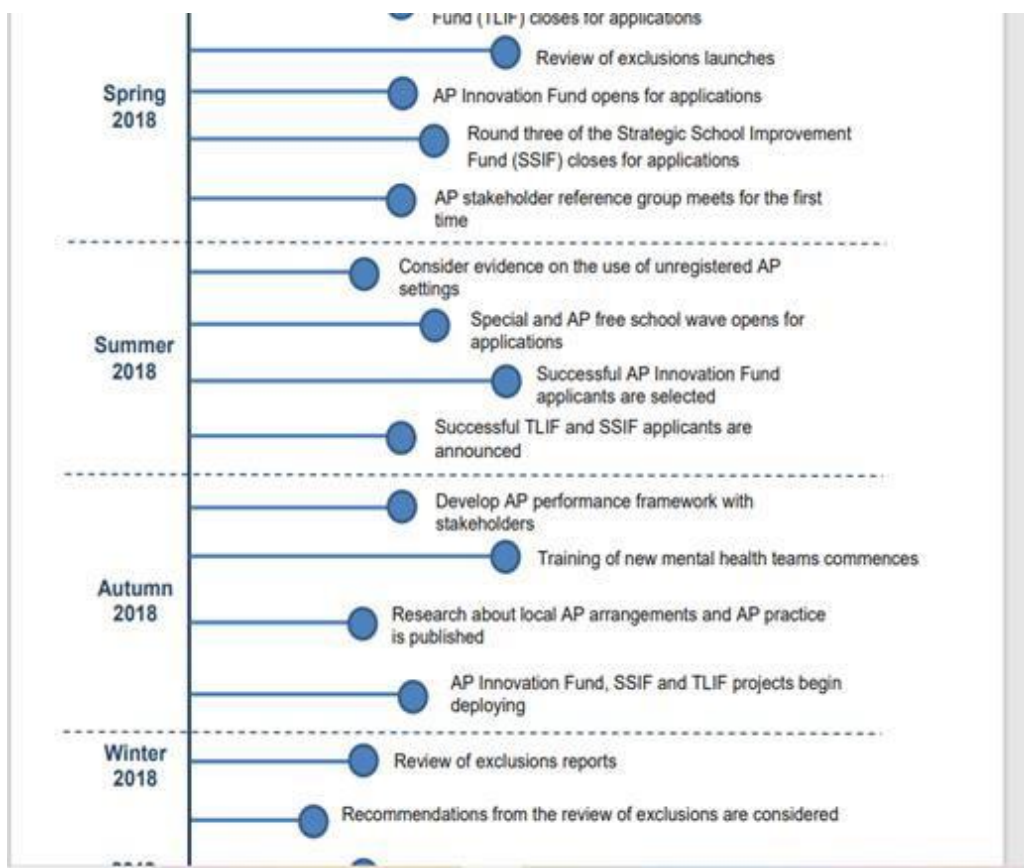
2.9 What is alternative education and what is vocational education?

Some literature does confuse the concept of alternative education with vocational education. Mills and McGregor, (2017) describe alternative education as "flexi-schooling" and an "alternative schooling model." This refers to the school experience rather than the style in which the content or material is being delivered, which is the vocational aspect of learning. The Department for Education defines Alternative provision (AP) as a service for children who cannot attend a mainstream provision or a special school but are of compulsory school age. The local authority is responsible for placing a child in AP. In my experience the freedom to be flexible in the way you teach and share skills and knowledge with young people and adults is paramount. The one size fits all model is not appropriate anymore for the diverse range of young people and adults that want to access education, training and employment.

The DfE (Department of Education) put forward a vision of Alternative provision where "children are supported to make rapid social, emotional and educational progress whilst in an AP setting" (DfE, 2018 p.8). However, the guidance also acknowledged that those who are in Key stage four and enter alternative provision do not make the same progress in terms of

attainment as their peers in mainstream. The guidance further states that Alternative education should provide qualifications that mean students in AP can expect the same standard of education that is provided by mainstream education. The DfE (2017) states that they are happy for AP providers to creatively deliver their learning programs to help students engage but the guidance also acknowledges that this flexibility in delivery has the potential to create low expectations regarding learning (see fig 1). The guidance document shows that AP is still in a process of reform. This demonstrates that the idea and concept of AP is still quite young and is still in the process of being formed.

FIG.1



2.10 What do we already know about drama pedagogy in vocational education?

A recent article by Meltzer and Schwencke (2020) explores how the arts strengthen the link between academic and professional learning. It also examines how an arts-based approach can be beneficial in building and developing personal identities.

My own study looks specifically at how oracy skills can be improved through drama pedagogy. In addition, it is important to note that how we orate and express ourselves verbally plays a large part in building our personal and professional identity.

The focus in the study by Meltzer and Schwencke (2020) was the concept of confluence pedagogics (Brown 1971), the idea that individuals learn through their own experiences and discoveries. Brown stated that ‘the healthy integration of the cognitive domain with the affective domain through the techniques of confluent education includes ways to learn one’s personal existential responsibility’ (Brown, 1971 p. 192). This supports the approach that creating activities using the frameworks that underpin drama pedagogy can simulate environments where the students can explore and develop their oracy skills. In vocational education courses, the students have the additional benefit of having language and vocabulary modelled to them through their teachers and instructors in work-based settings.

The scope of literature that investigates specifically drama pedagogy in alternative vocational settings is limited though there is discussion around vocational pedagogy. This can be useful in identifying the similarities and differences between drama pedagogy and vocational pedagogy to date. In 2014, Lucas claimed that vocational education was still under-researched and lacked underpinning theory. The E-forum that formed the basis of the Lucas report decided to approach the question that asked practitioners about the outcomes they wanted to see from vocational teaching. The following areas for attention were given.

- 1. Routine expertise (being skillful)*
- 2. Resourcefulness (stopping to think to deal with the non-routine)*
- 3. Functional literacies (communication, the functional skills of literacy, numeracy, and ICT)*

4. *Craftsmanship (vocational sensibility; aspiration to do a good job; pride in a job well done)*
5. *Business-like attitudes (commercial or entrepreneurial – financial or social – sense)*
6. *Wider skills (for employability and lifelong learning).*

(Lucas, 2014)

The above list is useful in illuminating the fact that practitioners and teachers have set a high standard for what they expect vocational pedagogy to include, and these are all qualities that they desire to model and embed in their courses.

2.11 What is drama and how is drama pedagogy defined?

Drama could be considered to sit within social constructivist theory (Akpan et al 2020), in that there is the belief we learn by seeing and doing. Drama could be described as a hyper-charged form of oracy as it utilises the spoken language skills but accompanies this with movement, expression, and tone. As previously discussed, we know that Meltzer and Schenck (2019) believe that drama pedagogy is based on experiential, experimental and exploratory learning processes. Students are expected to be actively involved in learning tasks and focus on pulling theory and practice together. Simons (2006 p.193) stated that “Drama pedagogy has been developed and refined partly by reflection in and on dramatic teaching practice itself, and partly by incorporating theories and practices from many disparate fields.” Definitions of Drama as a subject are hard to pin down but there is a reoccurring theme of vocabulary used when looking at drama course specifications, these including “devising, performing and creative processing.” (Pearson, 2020).

It is important to look at what Drama means in terms of this study, and why it has been chosen as the style of pedagogy most appropriate to improve oracy skills of young people in alternative vocational settings. Much literature that explores drama as a subject and a teaching tool for teachers and highlights that teachers’ own experience of drama from school has had a strong impact on their own practice and their attitude to incorporating drama into

their own work (Prior, 2005). Prior (2005) comments that teachers often get confused by the concept of drama and ‘actor-training’. It is important to separate the idea of drama that is often accompanied with theatrical training and the pedagogy of drama. Prior refers to drama as a ‘learning medium’ and a way of engaging students through practical experiences. He acknowledges that teachers may avoid using drama as a learning medium because they feel in some way they must perform or move outside their comfort zone when in fact it is simply about exploring a contemporary style of teaching or developing a technique they already use, which they do not currently recognise as being based in drama pedagogy.

Certainly, there is little literature that currently explores any connection between drama being used in vocational subjects such as construction and even less material that links vocational, alternative and drama education together. It is interesting to consider that vocational education is heavily rooted in students being able to learn through experience and practical activities and yet there is little evidence that drama pedagogy has been explicitly used as a framework when delivering the courses. Both BTEC and City and Guilds courses both include a wealth of units that are specifically designed to engage students in a practical way and develop skills to make them work ready. A report by Appleby (2002) that teachers recognised that drama had the potential to be an essential element not only addressing literacy but helping students to engage with material on an emotional and empathic level that could allow them to explore themes issues and relationships in greater depth. Teachers also noticed during this study that the range of outcomes linked to literacy increased and positively impacted the students’ progress.

A recurring theme through much of the literature surrounding drama pedagogy and oracy skills is the by-products of the programs and the material delivered that are so important to personal development. The ability to increase students’ emotional literacy can support students in better understanding their own emotions and the emotions of those around them. Being able to express yourself clearly and to articulate your thoughts clearly can give students the confidence to bring up points of discussion and engage in conversation. This was echoed in the writing of Davies (2020) who again highlighted the importance of equipping students with appropriate life skills and supporting the idea that oracy skills are a key part of this happening.

2.14 Theories that underpin Drama Pedagogy

Drama education was born from the idea of “learning through doing.” (Schonmann, 2011). It explores escaping the ideology that learning only takes place through listening, reading, and writing. Although all those elements do play a part within drama education, the focus remains on the act of doing and being. Heathcote and Bolton were both strong advocates of the process drama movement and made huge strides in promoting drama education.

To understand why doing and being are such valuable learning tools it is necessary to look beyond drama practitioners alone to justify why drama pedagogy is a beneficial tool for learning. This is also reflective of the concept of Leader of the Mantle put forward by Dorothy Heathcote (Heathcote and Herbert, 1985) who primarily based her own drama practice on this ideology. Her practice was heavily child centred. At the time when Heathcote was developing her practice around the Leader of the Mantle, this was very much a contrasting practice in terms of how drama was being conventionally being delivered in mainstream settings (Kipling and Moody, 2015). Heathcote was a key player in altering the shape of drama education. Hornbook (as cited in Kipling and Moody 2015 p.2) describes Heathcote’s practice as the ‘revolution which profoundly altered ideas about teaching, learning and how education should be organised, and which had at its core the idea that the aim of education was to cultivate happy, balanced individuals.’ Heathcote (1985) very much championed the idea that the teacher does not have to be deemed the expert but needed to be the expert in drawing out the knowledge that already exists within the child. Heathcote looked at alternative ways of teaching, moving away from teacher training practices that were heavily rooted in theorists such as Piaget, who posited the concept of developmental milestones. Piaget stated, ‘children should be able to do their own experimenting and their own research.’ Teachers, of course, can guide them by providing appropriate materials, but the essential thing is that for a child to understand something, he must construct it himself, he must re-invent it. Every time we instruct a child something, we keep him from inventing it himself. On the other hand, that which we allow him to discover by himself will remain with him visibly’. Piaget (1972, p.34)

Piaget argued that cognitive development happens through stages. Heathcote agreed with Piaget in the sense she believed that it was this child centred experimenting that helped them develop their skillset and areas of expertise. However, Piaget (1936,) argued that our cognitive development is based on how fast the structures within the brain mature and then

interact with the experiences you have as a child. He believed that knowledge when children are developing is built as they respond and explore the environment around them.

Interestingly Piaget also believed that children have quite different thinking processes to adults giving the impression they know less but it is merely the thinking that differs. Piaget's research and approach to how children learn is worth noting in relation to alternative vocational settings as his research was deeply based on how and why children learn. Heathcote additionally believed the point of learning was to promote happiness and wellbeing in the students and academic success was not the whole focus of learning.

Alternative vocational provision sets out to adapt learning environments and how learning is delivered to motivate children who have struggled in other settings. Piaget (1972) suggested that children are born with schemas that develop as the child experiences more interactions and explores more of the world around them. It eventually allows a child to enter hypothetical situations where they can start to question and consider how they might respond. These types of scenarios can only be built upon through further engagement with other people and environments. One of the key components of being able to engage in the world around us is the ability to communicate with others in it and this highlights the importance of developing oracy skills. It also poses the question that if children haven't had the opportunity to interact with a range of people and places does their development become limited or is this where drama pedagogy and its ability to create hypothetical situations, be in character, play a role to experience a situation or consider how you might react, can contribute to both development and oracy skills?

Drama therefore lends itself to the art of dramatic playing (Courtney 1989), which is described as creating the opportunity to be in a situation and being able to experience the feelings and emotions that are created within this scene or role-play. Again, the focus here is not creating a performance for an audience but creating an experience that the participants can learn from. It is precisely this argument that causes the difference between drama and theatre to become confused and why there is some dispute regarding the educational value of drama. It is important to recognise that drama has the potential to foster important progression in terms of social and emotional development (Ballin, 1993) which will also support with developing emotional literacy. This is the sentiment expressed by Way (1967 p.2) that "it is comparatively easy to develop drama, but more difficult to develop people."

Kolb's Learning theory (1984) compliments the idea that we learn by going through experiences and transforming because of those experiences. Kolb (2012) champions the idea that learning is holistic and summarises the learning process into four main stages that involve concrete experience, reflection, abstract conceptualisation, and active experimentation. This mirrors many techniques within drama pedagogy that require the participant to take an experience they may have had or observed, reflecting on this experience before considering how this will be used in an activity before carrying out the role play, hot-seat, or improvisation task. Vygotsky (1962) echoes the idea of a process that involves taking an experience, applying the knowledge learnt from the experience and then reflecting on it. Vygotsky also believed strongly that the learning that takes place is heavily linked to interpersonal interaction and collaboration and talking is a large part of these development process.

Humanism (Davies, 2006) can also be identified within the practice of drama pedagogy in the way that it requires the focus to be on the whole person and experiencing self-actualisation because of the activities in which they have participated. Process drama is a method of teaching and learning drama where both the students and teacher are working in and out of role. As a teaching methodology, process drama developed primarily from the work of Brian Way and Gavin Bolton (1985) both recognised as leading drama practitioners. Bolton's theory claims that "Drama becomes a medium through which any life experience may be explored, with a focus upon content as opposed to the form of a production." (Weltsek-Medina, 2008). Bolton's practice supports the idea that process drama is not always a performance or show but a way to embed the communication skills to participate successfully in their chosen career environment. This includes participating in all the steps they may need to take to get there such as recruitment fairs, interview, trial days, and ideally full-term employment that allows them to improve their social mobility and continue to progress and improve. The practices of Way (as cited in Doherty et al 1972) are also firmly embedded in this framework through the ideology that drama aims to develop the individual using drama in education and this furthered by Heap and Howell (cited in Shand 2005 p.59) who believe people "engage in Drama to make meaning for themselves."

Way (as cited in Doherty et al 1972p.1) stated that when practiced "developmental drama fostered self-actualization of the whole person through spontaneous drama experiences in which participants be and do rather than pretend and perform." The drive behind his work

was motivated by his belief that Drama could develop human potential and that there is clear difference between theatre and drama. Way (cited in Wilkinson, 1990) claimed that theatre is made up of the moments shared between the actors and their audience. Drama, however, is concerned with the experiences a participant has when involved in the actions.

This review is concerned with not only the pedagogical tools in drama but also the relationship between drama and the assessment framework. There is certainly a stigma attached to Drama teaching in that it often must be defended in terms of its place in the schooling system, Finlay- Johnson (1920) prompted discussions illuminating the fact the drama had value in terms of acquisition of “language skills “and “learning practical skills”. Despite these discussions happening a century ago, it is interesting that drama remains so separate from many vocational trade subjects and suggests that its value within this domain is still not fully recognised, and a gap remains between the two entities. It is surprising, as the practical assessments that accompany many vocational trade-based courses are heavily rooted in evidencing your skills and abilities within a pre -constructed situation or a set “scenario.” The assessment criteria for BTEC (Pearson, 2020) overtly mention communication as a skill to be assessed, note in the pass criteria. They are listed in Fig 2.

Fig 2. Learning outcomes Assessment criteria Unit amplification

- 5 Be able to work responsibly with others*
 - 5.1 Demonstrate good team working skills by working responsibly and cooperatively*
 - Behaviour: e.g., responsibility, recognition of strengths, knowledge and understanding of self and other team members, cooperation*
 - 6 Be able to seek and respond to guidance when working as part of a team*
 - 6.1 Follow instructions when working with others □ Attitudes: e.g., enthusiasm; approachability; communication skills, e.g., listening, questioning, speaking clearly; following instructions*
 - 6.2 Communicate appropriately with others*
- (Pearson, 2021)*

Although not overtly stating the criteria as falling under the umbrella of oracy, each element is certainly linked to spoken English and making yourself understood by others. It clearly highlights that the course expectations include being able to “seek and respond,” again

endorsing Vygotsky’s theory that learning is collaborative and requires a two-way interaction for the learning to take place. The Pearson assessment creates a platform from which to build a solid framework to develop and assess oracy in vocational subjects.

2.15 Considerations around how students learn

2.15.1 Constructivist learning theory.

“An important restriction of education is that teachers cannot simply transmit knowledge to students, but students need to actively construct knowledge in their own minds.” (Olusegun 2015) This message is core to the motivation of this research.

Olusegun (2015) also notes the importance of students acquiring their learned knowledge through “authentic tasks with specific objectives.”

Constructivism has also been defined as a viewpoint that believes learning is created from meaningful experiences built in the mind of the individual (Wright, 2007). It relates well to drama education because it is strongly rooted in process drama. Drama is about working with a variety of dynamics and relationships and not something that is based on individual participation. Drama requires people to be able to be ready to learn to learn. Drama is based upon communication, reasoning and negotiating, combined with an element of self-reflection and the ability to look at oneself. One salient quotation denoted below, summarises the very foundations and lens of this study in terms of how drama pedagogy is being viewed.

If the knowing process is thought of as a kind of dancing, as an interactive, reciprocal, give-and-take relationship between knowing subjects on the one hand and the physical and social environment on the other, then the resulting pattern of thought and behaviour, the known, may be thought of as the dance itself. (Renk, 1993 p163)

Constructivism supports the concept that learning is not about predicting an outcome or trying to exercise an element of control over the world around you. Constructivism asks the learner to create and construct their own thoughts based on what exists around them (Guba, 1990). It encourages the idea that learning is based around the meaning learners make of their

own experience and reflections. It is this component of constructivism that is so relevant to drama pedagogy.

Dewey (1958) looked closely at constructivist philosophy and highlighted the similarities between constructivist theory and process drama. Dewey put forward the concept that learning in arts and through education is the same. When we look at drama education Rasmussen (2010) states we should be looking at the aesthetics of teaching which involves looking at how students feel experiences. Aesthetic experiences occur when students are engaged fully with others and their own environment.

Rasmussen (2010) also notes that process drama is an interactive experience in terms of learning. This is primarily why the drama pedagogy being explored in this study is heavily rooted in process drama. It was a conscious choice of mine to consider areas of drama teaching that would engage and hold the interest of learners that may have former barriers to learning. Learning theories are useful in breaking down why drama pedagogy would have the potential to impact positively on oracy skills in an alternative vocation setting. The Constructivist learning theory is based on the idea that the more knowledge you acquire, the more you can utilise prior information and experiences to shape your perception of the world around you. Vygotsky (Vera and Holbrook, 1996) stated that learning is highly collaborative, and that people can learn through interacting with a person who may have more knowledge than them. This learning theory lends itself to drama pedagogy in the sense that drama teaching incorporates a wealth of group activities and modelling roles using someone or something that is already established.

2.15.2 Cognitive Load

The cognitive load theory looks at the amount of working memory being used to interact with content and learn from it. Sweller (2005), suggested three types of cognitive load. These include Intrinsic Cognitive Load, Extraneous Cognitive Load and Germane Cognitive Load. For the students in this study, it is important that we avoid overloading the extraneous load. There are five principles that be considered here. Most prevalent to this program is the coherence principle which tries to reduce the amount of extra information given to the student. Drama pedagogy very much relies on the student involvement in the subject being covered, providing start points and allowing for exploration which naturally reduces the

amount of extra information that might be provided by the teacher or facilitator. This was reflective of this study in that the format of lesson delivery was based on providing simple modelling accompanied by a teacher script. Extra information is often obtained through student discussion, when they lead lines of questioning and become naturally inquisitive about the content they are covering. CLT theory suggests that there is a complex relationship between long-term memory and out working memory. CLT highlights that if an individual cannot process information in their working memory, it is unable to be transferred and held in their long-term memory and they will not have the ability to recall it in the future. As teachers and instructors, it is important to be mindful that the working memory can be limited in what it can retain and how long it can be retained.

If the student is engaging with their working memory and processing the information they are receiving, this will then be allowing them to access their deeper learning. Students with less experience of the classroom and recalling information are more likely to struggle to get started initially and may need some starting points or extra scaffolding in terms of new knowledge. Cognitive Load theory is therefore relevant in the research design and useful to consider in the data analysis.

All the Students in this study had experienced an extended or a long-term break from the classroom environment before joining the college. The results of the study suggest that the students despite having different start points did all show evidence of improving their skillset in at least two of the categories from the COAM (Cambridge Oracy Assessment Model) but also through developing attributes such as self -confidence and collaboration skills.

2.15.3 Gender and learning

This study focuses on a cohort of male learners, so gender is an important thing for me to consider. Over time there has been an ongoing debate regarding gender and how this relates to engagement in different subjects Wickberg (2013). Traditionally there has been a hierarchy within subjects with Sciences and Maths sitting at the top because they are perceived to require objectivity and rationality. In the past, these qualities were associated with the male gender.

Science and Maths have been considered as hard subjects whilst the arts fall at the lower end

–MEd Samantha Duvall

of the hierarchy of challenge. Research suggests that people consider Arts subjects being engaged in

more easily by female students because they are considered creative and artistic. Females are also believed to emote more easily and find it less difficult to openly share their feelings. Obviously, these are stereotypes that have since been broken down with both males and females accessing both subject areas.

A study by Sallis (2011) stated that there was found to be a direct relationship between the teaching approaches operating in the drama programs and the positive and productive participation of boys in drama classes. Sallis et al (2008) described how both the physical and interpersonal environment can impact on the engagement of students and in drama. The study also explored how others in the class could affect the learning journey of students in the class. Research suggests that there is a culture of “boys will be boys “and this is not acceptable in terms of a phenomenon that is very much observed in boys studying drama rather than girls. Research in this area does not appear to flourish until around 2003. It is important to consider this information considering that all the participants in my research are male.

Kimmel (2010) conducted research to further our understanding around how to better educate boys and understand how their identity in a learning environment is constructed. Kimmel focused on the education of boys and the complexities surrounding their identity development. Kimmel emphasised that traditional educational methods often do not resonate with boys, leading to disengagement. He advocated for teaching strategies that incorporate movement, competition, and hands-on learning to better engage male students. He also explored how societal expectations and stereotypes about masculinity can impact boys’ self-perception and identity. He noted that boys often feel pressured to conform to narrow definitions of masculinity, which can hinder their emotional development and self-expression.

A significant aspect of Kimmel’s research was the importance of fostering emotional intelligence in boys. He believed that teaching boys to articulate their feelings and understand emotions is crucial for their overall development and well-being. Kimmel highlighted the need for positive male role models in educational settings. He suggested that male teachers and mentors can play a vital role in helping boys navigate their identity and emotional challenges. Creating supportive and understanding environments in schools was also a key

point in Kimmel's research. He believed that schools should promote inclusivity and provide resources for boys to explore their identities without fear of judgment.

Martino and Berril (2003) explore the idea of boy friendly curriculum and creating spaces where every student feels safe to explore new learning and develop healthy working relationships with their peers. When exploring how different genders engage in the drama, it was necessary to look at research that looked at the male experience of drama. In the study by Sallis (2011) it is interesting to note that the students were feeding back they felt able to explore aspects of their masculinity and that they felt that drama was a safe space to do this.

It also needs to be recognised that studies have shown there to be significant differences between the development of communication and language skills within male and females. It has been noted in overall communication skills that boys remain behind girls in terms of social communication skills (Adani and Capanec, 2019). These differences are not observed only in terms of how language in boys develops but in overarching communication skills, such as eye contact, body language and social cues. Although there may be a variety of environmental factors that may also shape the development of communication in both genders, this area of study has not been widely explored. (Adani and Capanec, 2019).

Although the gender differences in language acquisition in males will be acknowledged in this study. It is also valuable to consider whether the fact the group only had male members and whether this has the potential to impact on learning. Datnow and Hubbard (2002) claimed that a single gender environment means that there are less distractions, and this will result in more engagement in learning. Yasin et al (2020) claim that there is also a significant difference in self-esteem and the levels of confidence within a single -sex learning environment and co-educational school. In single sex learning environments self -esteem tends to be higher and this in turn leads to more academic achievement. However, current research states that gender stereotypes still play a significant part in academic achievement (Andrews et al. 2022). It is still accepted that stereotypes can still be internalised by children. Where most research has investigated the effect that stereotypes have on academic performance, it has identified a phenomenon known as Stereotype threat. This term means that a group develops an awareness of a negative stereotype associated with their group and this starts to impact upon their self-efficacy.

2.15.4 Engaging in role-play / Responding to Drama pedagogy

Role-play is a key teaching tool in this study, my research approach had been designed to incorporate the instructor's broad experience, incorporate their knowledge and past career experience to anticipate questions and react appropriately to those struggling to engage. Alaniska (2006) conducted research that found that when the student engaged in the role play process, from a pedagogical point of view, student involvement had the ability to vastly improve assessment practices as it encourages students to learn independently. Although this study was primarily looking at university assessment the core message was that it was also important in assessment activities to give the students a chance to have a voice regarding the quality assurance. This element was reflected in the design of this study in that students were being given a chance at the end of each unit to share their thoughts. Students were asked to share what they had learnt and what had been most useful in terms of activities when completing the assessed units. Although this research focuses on acquisition and utilisation of language to improve oracy, it is also giving learners a chance to comment on the overall student experience.

2.16 Summary of the research literature

My research asks can drama pedagogy improve the communication skills (literacy and oracy) of 16+ students in alternative vocational education settings? In response to this question the literature indicates that oracy, in the past, has not held a significant role in mainstream or vocational settings. The literature clearly illuminates the need to address the gap in oracy skills within the education system. Although the need has been highlighted there is still a wealth of exploration into the strategies and interventions needed to see what is most effective.

Evidence supports the idea that Drama pedagogy lends itself to the development of oracy skills due to the origins on which drama pedagogy is built lends itself to interactive and collaborative learning that very much rely on spoken English and verbal questioning and interaction. The learning theories put forward by Vygotsky and Kolb offer some insight as to

why drama pedagogy lends itself to vocational education and further supports the strengths of experiential learning.

Literature relating to both alternative and vocational education indicates that there is a desire to be flexible and adaptable to the needs of the learner. Literature supports the view that oracy is a key component in equipping these learners to improve their social mobility and gain employment. The APPG statistics clearly support that those who were not employed felt that their previous schooling had not given them the necessary oracy skills to succeed. This reflects Oracy needs further embedding in current whole school programs and improving how committed the staff are to ensuring that they are bringing opportunities to bring oracy skills into their lesson activities. We can observe that since oracy's more formal introduction to the world through Wilkinson (1970) there has still been some struggle in creating a consistent program of delivery for oracy. The need for such a report produced by APPG is evidence that there is still much that needs to be addressed in terms of the offering providers of education embedding oracy skills to replicate the results of pioneering institutes such as School 21, who have the belief that the approach to oracy should be all encompassing and be a shared vision for the school. There is still definite separation that still exists between oracy and other taught subjects that need to be addressed.

Through the research literature that I have considered, it suggests that the application of Drama pedagogy in alternative vocational education should be explored. There are often elements of modelling language and vocabulary. However, the aim is to equip the learner to create a learning journey of their own albeit in hypothetical or situation or a scenario created to reconstruct a different environment to experience, to reflect upon and learn from.

Emerging from this review the idea that working towards practical skills and vocational learning struggles to gain the same respect as academic courses (Leathwood & O'Connell, 2003). Reading suggests that both teachers and educational professionals recognise there is still a gap between vocational based and academic based learning and do not believe it is on equal footing with other academic qualifications. There is an ongoing conversation within educational papers which discuss the ways in which academic and vocational education can be integrated to create a curriculum that prepares students for all aspects of working life. Research suggests that teaching and learning should be working towards less distinct

difference between vocational and academic qualifications and be developing ways to integrate the two (Portwood, 1993).

By drawing together the many individual threads that make up the body of the research question it is important to note that a common theme through alternative, vocational and drama-based education is the personal growth of a person through experiential learning. Again, the past and present literature suggest that oracy creates the ability to understand self and others. This has been linked to young people being able to have a much clearer sense of identity and their approach to life in general (APPG, 2021). There is a persuasive argument that has emerged from the literature presented that oracy plays a large part in well-being and being emotionally literate. Having this solid emotional base means that in line with Maslow's Hierarchy of Needs (Maslow, 1954), the young person should be more ready and receptive to learning.

Where there is literature that touches on vocational pedagogy and drama pedagogy, the two elements have not yet been drawn together as a single entity. Through analysing material relating to both areas, it is clear there are multiple facets that can be attributed to both pedagogies. Both approaches encourage the use of discussion, exploration of language and finding meaning within the dialogue one is engaging in. Vocational pedagogy champions situational and workplace learning, and drama pedagogy champions the idea of being in role and playing out hypothetical or improvised scenarios where a variety of outcomes can be explored in a safe space. In summary, there is ample evidence to suggest it is possible to envision how both pedagogies could be combined to create a wealth of collaborative learning activities that would promote the use of oracy skills.

Chapter 3 Methodology

3.1 Overview of Methodology

This chapter outlines the choices made in terms of the study's design and the types of data collection used. Fig 3 presents an overview of the data collection tools used in the study and their purpose to help answer the question: Can drama pedagogy improve communication skills (literacy and oracy) within 16+ students in alternative vocational education settings? The intention of this study is to create an exploration that will allow an in-depth understanding of how drama pedagogy can impact learning, focusing on communication and oracy. Within this methodology I will define the elements that will construct the pedagogy used, describe the research instruments and their purpose in the study, explain the motivation behind the research and discuss how my methodology will allow for clear analysis of the findings.

This section looks at the driving force behind the research project and what it hopes to achieve. It starts by exploring the study's epistemological foundations, looking at the researcher's role to bring clarity to the lens through which the study is being viewed. This is a distinctive study combining perspectives from research in education, social sciences, and drama practice and education, which are usually situated within the arts. Research in education is explained, including how it may differ from other forms of research. A definition of process drama is provided, with a comprehensive description of the principles of process drama as this approach forms the framework on which the study is constructed. The principles of process drama are also explained so it is clear how this type of drama intervention works within teaching and as part of this research method. Data sampling is addressed, participant information and data collection. I also consider the use of Case Study and how this research design has adapted the traditional Case Study design to determine why a multi-faceted approach is required. Individual data collection tools are evaluated to justify why they were chosen for this project. The section concludes by examining how each of the elements will contribute to the overall analysis of the evidence collected.

This research design uses a mixed method approach combining both quantitative and qualitative research techniques within a single study. This approach allows the exploration of complex social phenomena whilst allowing me to evaluate programs and delivery used in the study. The qualitative data offers depth and context of the learning journey through field notes, interview and assessment responses. This was essential to understand not just what is happening, but why and how. Coding the assessment responses allows for the quantitative data to be produced to analyse progress made against a clear criterion based on the adapted Cambridge oracy assessment model. Triangulation of this data will help ensure the validity and depth of the study (Wellington, 2015). Using multiple methods helps cross-verify findings, increasing the credibility and validity of results. For example, survey results (quantitative) can be supported or challenged by interview data (qualitative).

This mixed methods approach allows for some flexibility in the research design that suits the setting I am researching in. The mixed methods will be used concurrently to gather the most relevant data for each activity. This approach will allow for richer data for policy and practice as it provides both statistical evidence and narrative insights that can inform policy decisions and practical interventions. This is key for this research as it is looking to see how effective the pedagogy used will be terms of developing oracy and how the centre might use it within future courses.

Avoiding the use of a single research method means there is less chance of missed context or nuance and more chance of a well-rounded perspective. Mixed methods should ensure the participants voice is heard and that they can express themselves full throughout the study. This approach allows for all the strands of data to be collated to formulate a robust case study from the information collected.

3.1.1 *Qualitative Data Collection*

The coding used within the interview responses looks at the broader themes such a self-reflection, positive feedback and negotiating conversation to identify where the course has been able to promote more than just oracy skills but also a meaningful learning experience.

In the "Handbook of Qualitative Research in Education," edited by Ward and Delamont (2020), the authors discuss how Qualitative research allows for a deep exploration of participants' experiences, beliefs, and motivations. This depth can reveal insights that quantitative methods may overlook. It offers a nuanced understanding of the context in which educational processes occur, helping researchers grasp the complexities of social interactions and cultural factors. Qualitative methods are often adaptable, allowing researchers to adjust their approaches based on initial findings or the evolving nature of the research context. This approach emphasises the perspectives of participants, giving them a

platform to share their stories and experiences, which can be crucial in informing educational practices and policies.

The interpretative nature of qualitative research can introduce biases, as researchers' perspectives and interpretations influence the outcomes. This subjectivity can challenge the reliability of findings. I have to consider that findings from qualitative studies are often context-specific, making it difficult to generalise results to broader populations or settings.

The qualitative research approach in this study addresses the complexity of social interactions in education through several key approaches: The fieldnotes were utilised to give a deeper contextual understanding. By examining the specific contexts in which interactions occur—such as classrooms, schools, and communities—qualitative research provides insights into how social, cultural, and institutional factors shape educational dynamics. This contextual lens helps reveal the interplay between individual experiences and broader social structures.

The post -assessment interviews were designed to capture the voices of participants and give an insight to what they had learned from the activities and learning experiences they have taken part in. The combination of the post-assessment interviews and fieldnotes allows for the observation of real-time interactions, capturing the fluid and often unpredictable nature of social exchanges. This can include how relationships develop, conflict arises, and collaboration occurs, offering a more holistic view of the educational environment.

This data has also been coded but to reveal themes rather than to produce numerical data. can highlight commonalities and differences across various contexts or groups, revealing the complexities of social dynamics.

The coding of the post-assessment interviews and fieldnotes partly mirrors the coding of the assessment session in that it focuses on three key areas but looks to identify themes rather than produce the qualitative data . It still looks for the use of key vocabulary but also identifies points of positive reflection/interaction and key learning points.

Coding table

Colour	Theme
Green	Key vocabulary
Purple	Positive interaction/ reflection
Yellow	Key Learning point

3.1.2 Quantitative Data

The quantitative elements are seen in the assessment session where the student’s oracy skills have been evaluated using the COAM model . Here the data has been coded clearly against three categories. The coding is used in this study to highlights use of oracy against the COAM criterion in the assessment response table, to assist with the clear interpretation for the quantitative element of the data collection.

The transcripts produced from the audio scribe records will allow me to use a form of coding during the distinct stages of analysis, to look for themes within the data collected. Gordon-Finlayson (cited in Patel, 2014) notes that coding is a way in which reflection occurs. It is further suggested by Holton (2008) that coding allows connections between themes and patterns to be made and that these can then be linked with frequent occurrences in the study to generate theory.

When I refer to coding in this analysis, I am referring to the frequency of how often the identified oracy skills I have listed are being used. Coding allows you to assign a symbol or code to a specific word or phrase and allows you to track the frequency of these occurrences within the data. Ideally there will be cycles of coding (Saldana, 2009) that allow you to adjust your coding in relation to the magnitude of data. For this study it is likely that the first cycle

of coding will need to look for the occurrence of single words and utterances, followed by the second cycle of coding which will analyse how these single units are used with the sustained conversation and clarity of instructions which forms part of the Oracy Assessment Tool being used to assess the participants’ development.

Coding will include the use of technical language, use of syntax, grammar and sustained clear explanations. This will then be combined with the findings from the adapted Cambridge Oracy Assessment Tool that will measure use of the same aspects of language use but through quantitative measures. I will build on these findings by also observing how technical vocabulary and sustained conversation develop overtime. Coding is a fundamental aspect in analysing data. It allows researchers to break down their research and create something new (Elliot, 2018). Language is the unifying principle across this study and the oracy assessment tool is core to explaining and tracking the influence of the pedagogy delivered in session and how these impacts on the oracy skills used in the interviews and the session assessment activities.

The adapted Cambridge model maintains an accessible approach in the analysis of the data collected and creates a clear picture of results. To ensure that the verbatim answers gathered from the students are analysed consistently, a basic colour coding and numbering system has been introduced. The colour coding system is there to identify evidence of sustained, functional, and incorrect linguistic elements (see table 4). The change of colours for one or more lines of text denotes a sustained explanation.

Table 4 – Coding key

Green	key vocabulary
Red	linguistically incorrect
Blue	sustained response
Yellow	sustained response
Purple	sustained response
Grey	sustained response
Dark green	sustained response

The numbering of the lines of dialogue helps to identify at which point during the students' responses the evidence was produced. It is important that with such a vast quantity of data, the analysis gives a clear overview of how students are performing in the workshop environment.

Below in Table 3. I have captured the structure of the study in table form to show the type of data I am collecting, when and whom from and what its purpose is within this study.

Table 3. Overview of the study and research data being collected.

Type	Who	When	Frequency	Purpose	Data collected
Start of unit semi-structured interviews	All cohort members giving consent.	Post- practical session - Tuesdays 11.30.	1x enrolment week of study.	Gathering student experience of Drama and what they understand it to be.	Audio scribe recordings / coding used to identify areas of interest.
Observations	Cohort members giving consent	Through practical sessions 9.30-11.30 .	1 x weekly during unit delivery (3-4 sessions)	To document group dynamics and environmental factors during workshop sessions	Fieldnotes
End of unit Assessment.	Cohort members given consent.		1x end of each assessed unit .	COAM Model used to record Oracy categories	Frequency of language functional, sustained, technical .
End of unit Semi-structured interview	Cohort members give consent	Post -practical session at the end of each unit.	3 x during course 1x end of each assessed unit	Feedback on student learning experience	Audio recording and fieldnotes.
End of course (3x units) interview .	Cohort members give consent.	Final practical session -	1x during course.		Audio recording and notes – coded for analysis.
Feedback opportunities.	All cohort members and staff.	Within 3 days of interview or observations students and staff may request to see and amend field notes.	Student feedback on unit content	Maintain ethical guidelines agreed for the framework of the study.	N/A
Centre end of course Assessment.	All cohort members.	As set by the external examining bodies.	1x end of summer term.	Speaking and Listening exam Construction practical /portfolio assessment.	N/A

3.2 Research, motivation and aims

The constructionist viewpoint of this study provides clarity to how the research should be viewed. I take the view that social constructivism is recognisable in drama education practices, and therefore that a social constructivist approach to this research is therefore suitable and likely to yield insights

The aim of overarching this study is to make a case for the connection between methods and impacts that can improve oracy in vocational study courses by incorporating drama pedagogy. Drama pedagogy is based around the involvement of the student In the learning process , using exercises such as role-play and hot seating .pedagogy is based around the involvement of the student In the learning process , using exercises such as role-play and hot seating .pedagogy is based around the involvement of the student In the learning process , using exercises such as role-play and hot seating .This is contrast perhaps to subjects where it is necessary to deliver a formula or method first before the student can start to engage in the learning activity For example , in maths to complete a division problem, the method must be provided. The methodology in this study is designed to create a metaphorical net that will catch a multitude of experiences and observations that have resulted from the revised programme of delivery. The data collection tools were chosen carefully to record the direct experiences of the students, feedback from the tutors, direct observations of students by the researcher generating field notes and a quantitative assessment tool for indications of specific language use.

Drama lends itself to this study design as does its overt link to the epistemology of life, not being a fully formed product but an ongoing process of learning through experience. This methodology is designed to produce a study that is personal to teachers in the vocational sector and that will yield findings that will inform future design through real examples from teacher and student perspectives. The design needs to acknowledge the importance and value of understanding practices in context

3.3 Epistemological basis of this study

To clarify the methodological fit of this study it is important to state that the study investigates drama pedagogy in the context of a specific course in a specific institution. The position taken in this study is from inside the institution, I have taught and worked in program development and received my own specialist training in drama education. I have worked in the college in which the research is based for a period of 6 years. Initially, I started as a classroom-based teacher concentrating on the portfolio and written aspects of the vocational courses. In the space of an academic year I observed that students in this setting were unable to engage in the theory-based session, while becoming quite frustrated when written tasks were presented, it was apparent that their enjoyment and engagement was cultivated in the workshop and practical work. It was at this point I began to focus on shaping a course that would suit this style of learner. This fell conveniently in line with a change in role which resulted in me becoming Head of Engagement with a responsibility for retaining learners on the various programs. As the role developed, I still spent time in the classroom but also the workshop, obtaining by level 1 in construction, so I could work closely with the tutors and start to remodel the current delivery of the course content. It was appropriate that as I started to research this area and formulate my own program of delivery, I was not so prominent in the teaching timetable, so that the students were not over familiar with me during the period of research.

My background as a teacher allows me the benefit of “insider knowledge” as defined by Clarke and Kirton (2006), who consider this a unique quality for teachers investing in their own practice and making their own research enquiries. Clarke and Kirton (2006) state that when you are in the role of teacher as researcher, this challenges you to question your practices and pedagogy and be critically reflective of your work. This is true of my position within this study. My experience as a teacher allowed me to make meaning of the observations made from a relevant perspective. It is important to recognise that my teaching and experience in vocational settings will inform my interpretation of the evidence I collect; this should be considered an asset to this strand of research.

Smyth and Holian (2008) note that there are clear benefits to being an insider researcher and they break these down into the following items: the ability to have a clear understanding around the issues that may occur, the ability to relate to a range of scenarios, and having a

familiarity of how a particular organisation works with a background knowledge of the culture surrounding it. This is certainly true of the position I will hold as researcher in my own research, having a prior understanding of the setting, culture and the issues that may arise during the study. This will give me the confidence to draw meaningful conclusions from the data I collect. I started my journey into the Arts with the London Academy of Music and Drama, whereby, I followed a syllabus very much based around not only performance but discussion around how it is formulated. On reflection this section of the exam was very beneficial. I continued to study at degree level and became qualified not only through general teaching training but also through the LAMDA (London School of Music and Drama) pathway. This meant that in addition to mainstream drama teaching I also developed a much deeper understanding of drama teaching and the difference between delivering in a classroom, a studio space and a stage. This helped me develop a well-defined skillset that meant I could see opportunities within my wider scope of teaching to apply drama pedagogy. My previous teaching was based in both high schools and colleges, in addition to adult education programs, allowed me to cultivate a good rapport with this age group 16-19. Through working through some of the courses with learners to obtain the qualification myself gave me a great insight to how they act and respond in the different workspaces but also highlighted the key aspect that motivated the study, and this was the way in which the students orated. The opportunity to observe how they spoke to each other, to the tutor, to guests and potential employers on recruitment days, demonstrated how oracy was very much an underdeveloped skill across the cohorts in this alternative provision.

It should be noted that although I am a teacher who is conducting the research, I am not directly instructing the students. Schulz (1971) states that the challenge of being an insider researcher is that you can be prone to bias. The bias should be lessened by the fact I am also recording the feedback and thoughts from the tutors and the students about the experiences they are having. As well as acknowledging my own insider perspective, I want to foreground the disciplinary perspective, through Drama, which shapes this research and its search for knowledge and insight. Drama is an art form that incorporates thought emotion and action, and language based around the different forms of communication, types of speech, body language and expression. It is natural that these elements will also form a part of my observations in this study. Vocabulary Development is also promoted through Drama. In its subject form, it requires engaging with scripts and improvisation, exposing students to new vocabulary and expressions. This helps them develop a richer language repertoire, which can

be applied in various contexts beyond the classroom. In drama, active listening is crucial. Students must pay attention to their peers to respond appropriately and build scenes collaboratively, fostering better listening habits and comprehension skills. Confidence and oracy can also be improved through participating in drama, with the potential to help with confidence in speaking publicly, which is essential for oracy. Students learn to express themselves clearly and persuasively, which is beneficial in academic and social situations. Drama often involves exploring different cultures and perspectives through storytelling. This enhances comprehension of diverse linguistic styles and fosters empathy and understanding of different social contexts. Many drama activities require collaboration, where students engage in dialogue and negotiation, honing their cooperative communication and teamwork skills. Overall, drama serves as an engaging platform for developing language skills and oracy, promoting both personal expression and effective communication.

The methods of inquiry in this research accept that there will be an element of subjectivity within the development of different parameters of investigation.

“Research conducted within a social constructionist epistemology is more likely to involve a heavy reliance on the spoken word through conversation, interviews, narrative, and similar” (Gergen, 2001 pp.803-813).

The focus on oracy in vocational education was motivated by my own experience in an alternative education setting, delivering vocational courses and utilising a program of delivery through a particular awarding body. These interests have influenced my approach to this research. The research design was created to ensure a variety of voices could materialise from the study and provide evidence that the students may be impacted by experiencing a different pedagogy through their course teaching. It is possible that each student may have different experiences within the vocational session but with the overarching aim that there will be an impact on students’ communication and oracy skills. The foundation on which the research design is built echoes the constructionist perspective as it is a personal viewpoint based on the researcher’s construct of the world that has influenced the approach to this study.

In summary, my ontological viewpoint sits in the post -positivist paradigm. I am taking a hypothesis to be tested: creating a new framework of delivery, for a vocational subject, which

is based primarily on process drama. To test this hypothesis, a set of indicators have been devised; the Cambridge Oracy Model being a fundamental instrument in the study to help measure outcomes, gather baseline data, and start to draw thoughts and conclusions about the impact of the pedagogical tools I have chosen to incorporate. Observing and exploring human interaction in this study will build deeper knowledge around oracy and learning. There will be elements of phenomenological interpretation within the study. Qualitative research is becoming much more interpretive, and researchers are starting to take the concept of thick description to develop theory from it (Rogers and Willig, 2017). The research is concerned with gaining a more detailed understanding about a person's learning experience, interpreting their thoughts and attitudes to the program that is being created is paramount.

The method complements the stance that Drama pedagogy has something to offer in terms of vocational settings and exploring this through observed sessions and student/tutor feedback. Student experience will be explored, and the level at which they engage with the newly devised program of delivery. The participants will be studied intensively over the whole course of their training. The study will be focused on a small number of participants so that detailed data can be obtained to facilitate the understanding of the complexities of their perspectives and activities and how these change over time.

Within this study, it is healthy to note the ambiguity between inductive and deductive approaches. The research investigates a very specific participant group and will not generalise any of its findings to a wider group within society. The goal is to articulate any underlying principles which may be applicable to another similarly specific small setting which is deductive in theory. The research design is based on the idea of backing up a specific statement through specific scenarios. This design does not sit comfortably and clearly within deductive or inductive reasoning definition, instead it leans more closely towards the concept of an abductive approach (Dudovskiy, 2021). Abductive reasoning helps to further rationalise the thought behind the structure of this study and the phenomena observed during vocational sessions where students displayed an elevated level of practical ability, but struggled, when asked to talk through a process or a set of instructions linked to their practical task. This observation was a catalyst for considering the hypothesis of whether training as a drama teacher and the style of pedagogy used within drama sessions could form the basis of a program of delivery that could have an impact on the oracy skills of vocational students. This form of reasoning is not trying to prove that a theory is logically

correct. It is based on estimation or devising new theories and may result in a plethora of theories being unearthed.

3.4 The role of the researcher

The researcher must consider the epistemology regarding the study. If the researcher is an insider to the community they are studying, they are at risk of not being able to assume a level of neutrality which can lead to misinterpretation and bias (Dwyer et al, 2009). Rose (cited in Dwyer et al, 2009) also states that a researcher must be aware of the impact of how they edit and report their data. There is the risk that if the researcher is not aware of the impact of leaving some information out, then they have not got a firm grasp of the phenomena they are studying.

As a researcher with a background in teaching I hold a strong position to report findings that will potentially impact the delivery of vocational education in the future. These findings will not be hypothetical or based on assumptions; they will have a solid foundation of evidence to support the pedagogy being used. It is essential that a study built around qualitative research constantly questions the credibility of the research, highlighting potential limitations and justifying how the methodology and research design protects the study from becoming invalid. The data collection tools have been carefully chosen in this study to provide as much context and detail as possible from the environment being studied. Audio recording, field notes and thick description paired with a data collection model are adopted for specific observations because it is important to acknowledge that the observer can be affected by chance. It was stated by Pasteur (cited in Pearce, 1912) that “in the fields of observation, chance favours only the minds that are prepared.” The conscious decision to have multiple layers of recordings at different points of the vocational program of delivery is the preparation for unexpected results. It could be that these results yield some real opportunities to unearth findings that could be innovative for research in the future.

3.5 Positionality

Researchers play a key role in gathering information to help further advancement of knowledge in a range of different fields. The work often involves carrying out systematic investigations that use data collection and analysis to draw conclusions from their findings. Within the field of education research, the researcher is often looking to solve a current practice-based problem, and this may lead to findings and identifying further key issues to consider on a broader scale.

The role of researcher in education can come in many forms but within this study it can be most closely associated with an “insider” defined by Cochran-Smith and Lytle (1993), who stated that an insider often has some form of connection with the research or the site, for example, a teacher conducting research within their own setting. It is important that the researcher can demonstrate reflexivity when commenting on their positionality within the research so there is a good level of transparency around how the researcher’s background and previous experience or training may impact the research design (Tufford and Newman, 2012). Reflexivity is also key to ensuring a strong strategy for ensuring quality control and rigour within qualitative research. In this study, the design ensures that the experience of the researcher as a teacher is overt and there is also discussion around how experience of teaching and observing the students in the vocational programs, was key in identifying areas of challenge and the motivation behind this study.

Relevant factors influencing researcher’s positioning include personal characteristics, such as gender, race, affiliation, age, sexual orientation, immigration status, personal experiences, linguistic tradition, beliefs, biases, preferences, theoretical, political and ideological stances, and emotional responses to participants. It is important to consider these characteristics as they can affect the data that is collected as participants may be more willing to respond and share thoughts and opinions with a researcher, they feel they can relate to (De Tona, 2006). The most prevalent issue that can be affected by the positionality of the researcher is it will affect the way they choose the lens for filtering information gathered from the participants in the study and what they interpret from it which will inevitably shape the conclusions of the study (Kacen and Chaitin , 2006).

Credibility is reliant on rigorous systems being in place to record data. The researcher in this study will be an observer as participant as defined by Gold (1958), remaining as neutral as possible although students will be aware of the researcher's presence. Observations will focus on tutors' introduction of process drama tasks to students (consistent with scripted guidance), and students' language use during these roleplay activities. The observations will be controlled to the extent that the researcher will be in control of where it takes place, at what time and this will be dictated by the centre timetable. The observations will not be filmed to avoid creating anxiety in students that may impact on behaviour.

The design of this study is formulated to capture the layers of observation based on a critical realist perspective. This perspective is grounded in critical realism (Adler et al, 2014), which is a philosophical framework that attempts to understand the underlying structures and mechanisms that shape social phenomena. It acknowledges that there is an objective reality that exists independently of our perceptions and experiences, but also that a level of subjectivity will influence how we interpret reality.

The realist critical perspective emphasises the need to go beyond surface-level observations and uncover the deeper causal mechanisms and structures that underlie social phenomena. It encourages a more detailed examination of the underlying causes and consequences of social issues, with the aim of promoting social justice and transformative change and is often applied to the field of education. It provides a framework for understanding and analysing educational systems, practices, and outcomes in a broader social context. Education from this perspective is seen as more than just the transmission of knowledge and skills. This perspective recognises that educational outcomes are not solely determined by individual effort or ability but are also shaped by factors such as social class, race, gender, and economic inequalities and this it is why it is important to highlight this viewpoint in terms of this study. It promotes a critical examination of educational systems, practices, and policies, with the goal of fostering a more equitable and transformative educational experience for all students.

3.6 Research in Education

In a practical sense it is important to note that research in education addresses practices and pedagogy to discover further ways to empower the teacher or facilitator. This is certainly a key consideration in this research and one that does have the potential to be overlooked. In this study the use of thick description is used to capture the observation process in a holistic way, incorporating the student and teacher experience.

In a vocational education, which has a wealth of theories around teaching strategy and student engagement, there is the risk of saturation within the different schools of thought that have the potential to underpin the research approach. It is important in educational research to have a clear position from which the researcher is approaching exploration to allow some theories to be discriminated, whilst developing new models and concepts emerging from the study.

Biesta (2020) argued that by stating your position you are better equipped to make the area you are addressing more visible. This methodology has taken a constructivist stance, to ensure the approach of my educational research is transparent in acknowledging how the findings emerge. “A science of the hidden” (Bachelard, 1986 p.38) for me is an accurate definition of educational research. It is a field of practice that has numerous layers that the researcher must explore and peel back to find the answers.

3.7 The role of drama pedagogy in this research

This research project is designed to explore the use of drama pedagogy. It could be argued that this consolidates the epistemology that we learn from our own and others’ experiences and beings. Acting is the nature of being in someone else’s shoes, performing from someone else’s perspective, gaining their knowledge, and studying someone else’s motivation and philosophy and portraying this to an audience. Drama and performance create a dimension whereby we can take on a perspective, a persona, a skillset other than our own. Drama has the power to embody knowledge and share it.

The theoretical framework is a variation on Bolton's theory that "drama becomes a medium through which any life experience may be explored, with a focus upon content as opposed to the form of a production" (Weltsek-Medina, 2008 p.1). The end goal of the program being delivered is not a performance or show, it is the successful embedding of the appropriate communication skills to allow students to participate successfully in their chosen career environment. This includes participating in all the steps they may need to take to get there, recruitment fairs, interviews, trial days, and ideally full-term employment that allows them to improve their social mobility and continue to progress and improve. The practices of Way (1972) are also firmly embedded in this framework through the ideology that drama aims to develop the individual using drama in education.

When practiced, "developmental drama fostered self-actualization of the whole person through spontaneous drama experiences in which participants be and do, as opposed to pretend and perform." (Way as cited in Doherty et al, 1972 p.1) The drive behind Way's work was motivated by his belief that drama could develop human potential and that there is clear difference between theatre and drama. Way (cited in Wilkinson, 1990) claimed that theatre is made up of the moments shared between the actors and their audience. Drama, however, is concerned with the experiences a participant has when involved in the actions.

This study will not culminate in public performance, but the desired outcome is that students will demonstrate their oracy confidently in real-life settings. O'Toole (1992) also recognises that the involvement of the tutor in role-play activities can influence how the students react to the tasks they are asked to perform. In this research, it will be necessary to be conscious of how students are introduced to role-play-based activities and avoid creating a space where they will feel less reluctant not to join in. There will be strong emphasis on the fact that the activity will not move beyond small group work: students will not be asked to "perform" to other students. This study will not involve delivering a specialist drama course. The research design is based on delivering a course using drama methods for drama non-specialists.

The study is centered around qualitative methods, but a third paradigm is being developed in terms of performance research. This research is practice-led with the aim of finding new knowledge that is consistent with the inductive nature of qualitative research, it is bound to the ideology that qualitative research is based around "understanding the meaning of human

action” (Schwandt, 2001, p.213). Performance research is a qualitative methodology that involves the subject matter and method of experiencing body situated in time, place, and history (Lennox , 2017). This paradigm is described as a more direct experience, less abstract and is centered around working directly with other people, places and objects. It is a valuable form of research, and it strives to encompass both cultural and critical contexts. It mirrors many of the qualities of ethnography. Performance research separates itself from traditional research methods by having a strong focus on the mode of the process. There should be a much more concentrated focus on how the research is collected and in addition how the researcher positions themselves in relation to the research. Performance research is a detailed process of capturing the research journey along with the experience of those recording and observing the process.

3.8 Principles of Process drama

Drama-based pedagogy (DBP) is defined by Dawson and Lee (2018) as a way of engaging students through drama as a way of helping them access and make the most of the wider curriculum. Drama can be broken down into many forms and specialities. For this study, the focus is on process drama. Process drama ideally should be a powerful experience that allows a notable change to take place in the participant in terms of what meaning they attribute to the society and world around us (O’Neill, 1995).

Process drama entails striving for the teacher and student to collaborate, to create an imaginary setting and to work within that setting to look at a scenario, problem, or challenge. This should allow the students to work through the scenario to learn for themselves and create meaningful thought around the subject (Bowell & Heap, 2005; Bolton, 1979).

Bailin (1993) states that drama is associated with performing but it can be an effective tool in helping people to understand more about themselves and the society around them. Way (1967 pp.95-105) as cited in Bailin 1993) champions the idea that drama on a wider spectrum can offer the skills that allow better understanding of a variety of situations.

It is Bruner (1973) who also suggested the fact that even from childhood, most of our learning takes place through experience and actively engaging with a task to ensure that skills

and knowledge become deeply embedded. Process drama allows for the opportunity for the participants to experience a situation or a challenge and thinking they need to do around it.

3.9 Why use role play /hot seating in Drama pedagogies? Exploring the use of specific Drama activities in education and training

Role-play as a standalone activity has been used in education for a substantial period and is recognised as being part of the learning design process (Erturk, 2015) which is very much centred around the student and ensuring activities are based on real-life activities and interactions. Drama pedagogy is not a newly developed tool and has influenced many different contexts over a lengthy period (Rao & Stupans, 2012). In reviewing the research literature, I found that around vocational study in post -16 settings there is little exploration of the use of drama pedagogy. This may be because it is so strongly associated with theatre and performance, rather than trade-based professions. The terminology can be confusing as drama and theatre both suggest a performance-based definition, but both involve learning through processes and methods, and this is the element which should be focused on within this study.

There is the danger that drama can be associated with make -believe or the fantastical, whereas Beard (1995) claims role-play is usually modelled on realistic criteria to emulate real life. This supports the idea that it helps students to conduct best practice in real-life situations. It is important to acknowledge that this type of pedagogy, which has derived from drama settings, has had remarkable success in business training, psychology training and medical training (Lane et al. 2001). There is evidence to suggest that if students can take the knowledge they have learned through theory and then apply it to a real-life simulation, it can maybe be embedded on a deeper level within their cognitive learning (Johnson & Johnson, 1997).

In addition to role-play, techniques such as hot seating also play a part in training within public and private sectors. It is claimed by Frontczak and Kelley (2000) and Kolb & Kolb (2005) that students of the millennial generation need more “interactive and experiential teaching techniques” (cited in Pearce, 2009, p2). Hot seating is a tool that gives the student time to think through a process or problem while imagining themselves in a role. This is an opportunity to view a job or scenario through a different lens. This naturally leads into the

process of considering body language, posture, and the spoken aspect of the language and what you are trying to communicate.

3.10 Participants, data and sampling

This study does not seek an unobtainable truth about the research topic, rather it investigates a particular way of looking at and deriving meaning from the phenomenon under investigation. In the study, semi -structured interviews, audio recordings and observation notes will be used to collect data. This approach was designed to create an understanding of the problem from the perspective of the participants under investigation within this piece of research. As this study takes the form of a case study, it must maintain a balance, where there must not be a saturation of information. Case study is a form of research that acknowledges the importance and value of understanding practices in context. There must be a cut-off point when you cease to learn more or reach a point when you know enough to understand the case. Stake (1995) states that case studies have a responsive design: you start with a plan, but the plan expands as you find out more. This responsive design will allow a level of reactivity to the observations and findings gathered, so the delivery of the program can be adapted through determining where the strengths and weaknesses lie in the new pedagogy being developed.

Herman (2019) identifies three types of replications within research study; this study falls within the definition of empirical replication. This means I can have confidence that this study could be carried out with the same procedures with a different population. Whilst considering replication of the study it is important to be mindful of the type of method being used. In this study and the use of case study, there is the risk of assumptions and beliefs affecting the theories that are formulated to explain the observed phenomena. Strategies need to be out in place to ensure the trustworthiness of design and reporting choices to maximise the reliability of the results.

The research will take place in an alternative provision setting. The term alternative provision denotes the fact the centre is set up for trade-based courses, it is not a reference to a SEND specialist provision but like Further Education (FE) colleges encourages recruitment of students described as NEET (Not on the education, employment or training) list. In this

–MEd Samantha Duvall

research

design, I decided to involve a maximum of 8 students purposively selected who enroll on Level 1 BTEC vocational Construction courses from February 2021 aged 16+. They were recruitment procedures are in line with the Centre Policy for the Level 1 BTEC Vocational Construction course. Students were not obliged to take part in the research; they held the choice to participate in the observations /interviews or not. If they choose not to, they will still access the same workshop space and course content as their fellow students and there would be no difference in the course delivery for students whether they took part in the study or not. Students opting into the study would take part in interviews and would be part of live observations.

The data consists of audio scribing from the interviews and observations that are analysed post interview. The live observations will also be using the adapted Cambridge Oracy Assessment Model that records three types of oracy skills used in assessment tasks demonstrating understanding and correct use of subject terminology. The interaction between the researcher and the participants consists of semi -structured interviews, audio transcriptions and observations with supporting field notes to build context. I draw heavily on the adapted Oracy Assessment Model created by Cambridge University to measure oracy skills of their students. Strauss and Corbin (1997) stated that revisiting the raw data in the form of transcripts can allow us to consider the intricacies of the responses, causing us to think about why we have drawn the conclusion we have from the discussions with the participants. This allows for the opportunity to share interpretations with your participants, so they can validate them or help the researcher gain further understanding about what they have said. The use of semi-structured interviews allows the participants to share their thoughts and experiences freely without feeling the need to conform to a group consensus, which can have the potential to lead to inauthentic responses. The participants also have the chance to revisit their transcribed interview, allowing them to clarify any responses to ensure that there is complete clarity between the researcher and participant within the research.

3.11 Evaluating the use of Case Study

It is my vision that a substantial part of how I share my findings will be through case study. This draws a parallel with the way in which both the EEF (Education Endowment Foundation) and Ofsted upskill teaching staff, encouraging schools to reach out to these resources for guidance. Ofsted use case study for a range of investigation and learning

opportunities from behaviour management (Skipp & Hopwood 2017) through to early years within the school system (Greene et al, 2015).

My own case study design has been constructed around particularistic and descriptive case study (Merriam, 2007). I will be looking at a specific occurrence and trying to solve a problem that is arising from everyday practice. The descriptive element will be provided through ‘thick description.’

Case study can be used to conduct an “intensive study about a group of people.” (Jacobsen, 2002 p.1-5). This form of study creates a multi-faceted exploration within a single study setting. A qualitative research approach was chosen as this approach supports the idea of understanding and interpretation. It is important that a case study has clarity of purpose and a clear starting point (Yin, 1984). The question must be asked: what do you want to know and why? A case study is a well-established research approach, originating in the works of Kathryn Jocha (1928). Medical breakthroughs have often started with one unique case being observed and recorded in detail to find cures and appropriate treatments. Case studies can monitor the changing contexts in people’s lives and the impact of this. Zaidah (2003) said the success of case studies lies in the fact they are primarily conducted in a participant’s natural environment rather than an environment that keeps phenomenon and context apart. Robert Stake is an advocate of case studies. He claimed they “catch the complexity of a single case,” and give “detail of interaction within its contexts.” (1995 p.1) Case studies allow the study of groups, social systems, individuals, and organisations. These studies follow a rule of thoroughness, finding out all that can be found out. Case studies have a holistic approach as they attempt to describe the whole situation, they require the researcher to pay close attention to detail and to be determined to get all the facts. Case studies frequently require access to a person’s outer and inner life, where there is a need for multiple perspectives. The researcher needs to consider whether a historical perspective is needed to establish whether provision has developed or evolved during the research period.

Stake (1995) suggests that case studies sit firmly in the constructivist paradigm.

Constructivists claim that “truth is relative and that it is dependent on one’s perspective” (Jack et al, 2008, p.544-559). In my own research, I will be the practitioner, recording and observing the participants’ experiences within the study. Data will be interpreted from an insider perspective. Case studies have been accused of lacking rigor and being susceptible to

bias due to the interpretation of data only coming from the researcher's single perspective, (Yin, 1984). To lessen the risk of bias this research study will also incorporate feedback from the tutor in addition to the student and the researcher, creating a third perspective. This will help create a further opportunity to assess the success of the delivery and the impact it has on the development of oracy and communication skills within the group of participants.

3.12 Uses of case study in training EEF (Education Endowment Foundation)

A compelling argument for choosing case study is that they are frequently used within well-recognised areas of training and Continued Professional Development (CPD) provision. This research is motivated by the vision that the findings from this study will also be used to educate and further inform practitioners working in vocational teaching.

EEF (Education Endowment Foundation) uses case study as a fundamental part of their training and CPD. Collections of case studies from the EEF (EEF, 2021) are used to evidence how other schools and places of learning have approached a range of challenges and issues within education. The EEF encourages teachers to use their extensive training and professional practice to find solutions using case studies to solve problems and overcome barriers to help students work to the best of their ability and within bespoke contexts. Case studies can draw out key themes in educational practice; this allows exploration of a wide range of strategies to see what delivers the most impact on the learners. Case studies enable practitioners to see the journey, rather than being driven by an outcome; it is about being critically reflective and reviewing how both the teacher and student experience the creative process. It can highlight good practice and the effects of implementing changes in policy and practice across the wider school provision.

3.13 Credibility and reliability of case studies

The postpositivist paradigm is based on the concept that there can be different interpretations of the same phenomena. It allows you to revisit areas of research that may require further proof of validity or even negate the findings that heavily contradict previous recordings. This will be integral to this study where the culture of the students will be varied and complex (O'Byrne, 2007). Guba (1994) discusses the competing paradigms and the ongoing debate about the validity of quantitative and qualitative data. Guba claims that there is still the

underlying belief that qualitative data is soft and does not carry the weight and reliability that quantitative data does. It is important to defend the credibility of the case study in this research. The decision to use case study was to help reveal the common experiences participants might have across the delivery of the vocational provision whilst uncovering the individual experiences of each participant within the study. Yin (2009) favoured case study due to its' ability to explore current phenomena within a real-life setting.

Case study is a meta-level methodology that allows the exploration of this multi-layered study. This study requires transparency regarding the credibility and reliability of the case study approach. Quinn (1999) states “the researcher is the instrument in qualitative inquiry” and therefore providing information on the researcher’s own ontology and epistemology is paramount in strengthening the credibility of the study. Saldana and Omasta recognise “the researcher’s personal and unfettered perspective is virtually unavoidable in qualitative research” (2018 pp.35). This study is formulated on the epistemological basis that the researcher already has a construct of the world and that we can all learn from our experiences within it. My own experience of the world is that of teacher and educator. It is important to recognise as this will be part of the filter used to analyse and decode the experiences of the participants. This should be a strength when interpreting the data as my skill set has been developed through teaching in drama and working in vocational settings. This insider perspective leaves less margin for error when drawing meaning from the data collected. Burke et al (2006) suggest that this form of insider perspective, particularly in education, lends itself to developing a more complex understanding of educational experiences.

The case study approach was chosen for this study as this research is, as recognised by Hancock and Algozzine (2017), is illustrative. This study is not striving to compare the data or make any clear-cut predictions. The intention is to create an exploration that will provide a much more in-depth understanding of how drama pedagogy can impact on learning in terms of communication and oracy.

Within the case study approach, I am mindful of using a range of data collection tools that will allow the gathering of data that will help form a full and detailed picture of the participants’ thoughts. If common themes emerge from each of the data collection tools, I can be confident that the information I am collecting is reliable, strengthening the validity of my exploration. The case study approach will allow a deeper focus on the finite and subtle areas

of impact for the individuals in this group. There is a risk that this type of investigation can result in the background detail and context of the study being lost. To counteract this potential problem, group observation will be included with field notes combined with ‘thick description’ (Ponterotto, 2006) to negate the loss of any useful layers of extra detail. Using thick description eliminates the risk of ‘thin description’ and omitting the intentionality and context behind observed behaviours. Using this type of description ensures that there is validity behind the researcher’s interpretations and the significance of the event. Gruba (1994) also identifies “context stripping” as a potential risk. Guba (1994) states that quantitative research is about stripping away the variables that may affect the outcome and monitoring the elements that can be controlled. Gruba also argues that qualitative research provides the extra description, background and details of the context that allow the full picture to be seen.

In the context of this study the additional layers will include the working atmosphere, the teacher – student rapport and all the small nuances of the classroom that are often not recorded formally. Stenhouse (1978) championed the case study approach in education and argued the fact that unlike ethnography, researchers in case study have an element of familiarity with the area of study. Stenhouse also argued this was especially true of educationists that have a strong understanding of their setting.

Producing case studies will allow detailed portraits of the participants in the study. Gustafson (2017) also discusses the option of single and multiple case studies and when it might be necessary to include more than one standalone case study. Multiple individuals will be observed to see how a modern style of pedagogy affects levels of oracy in students studying a vocational course. Solberg Søile & Huber (2006 as cited in Gustafsson 2017 p.6) state “the purpose with case studies is to produce background material to a discussion about a concrete problem.”

3.14 Individual data collection tools and justification.

Semi-structured interviews with audio scribing will allow me to explore participants' thoughts, feelings, and orating skills through their responses (see appendix 2) Interviews will be conducted in both the early and late stages of the research. A script (see appendix 6) will allow me to ensure my interviews are delivered consistently. Questions will remain open and will be designed not to make the participants feel uncomfortable or pressured into giving a prescribed response. The interviews will be audio transcribed for thematic analysis. The choice to incorporate semi- structured interviews to ensure both the participant and researcher can make sense of the experiences within the study in line with the post- positivist research design. This design accepts that humans can be biased when observing reality and although it is possible to try and seek truths about our reality, we may not find a concrete explanation that underpins a particular phenomenon but identify strong contributing factors.

The process of semi- structured interviews involves a lot of planning. Brenner (2006) states “framing rich questions perhaps the biggest challenge in developing an open-ended interview, lies at the level of asking questions that encourage the informants to talk expansively on the interviewer's topics.” A semi -structured protocol has the benefit of asking all the participants the same fundamental questions with the flexibility to build upon responses through prompts. The questions used in the interviews do not vary in wording to ensure that the focus is kept to an area of study and use of drama pedagogy. Participants can respond openly to these questions and share thinking and thoughts behind their own opinions and feelings. My own interview questions are based on the funnel shaped design where the opening question is initially quite wide in scope but then encourages a further level of detail from the interviewee.

I have included prompts within my semi-structured interview to allow each participant a gateway to further exploring their responses, especially where I have incorporated closed questions and want to provide participants with the opportunity to share any further thoughts or experiences. The use of a closed-ended question in the initial instance “dramatically streamlines the summary analysis to have some firm quantitative points of reference,” (Adam, 2015 p.497). For example, in my first set of questions participants are asked if they have any prior experience of drama; if they answer no, I need to further establish if they have any knowledge or preconceptions about the term ‘drama.’ Within my interviews I am aware

that reliability and validity is reliant on rigour and consistency. Whilst the basic formula of the interview script ensures an element of rigidity the prompts allow for the flexibility in the participants' responses.

This dynamic of rigidity versus flexibility continues within the model I have used for recording various levels of oracy, using an adapted model from Cambridge university. This language assessment tool was initially devised to create a framework to help assess students' oracy in a variety of 'Talk situations.' (Mercer, 2021). I adapted this very user-friendly model to create a data collection tool that would allow the recording of instant evidence of oracy skills during vocational practical assessments. My reasoning for ensuring evidence could be gathered quickly and efficiently is due to the fact language is a vast and complex source of evidence to analyse. This data collection tool is purposely combined with fieldnotes from the input stage of the session. This will result in a detailed picture of the session being drawn and allow obvious themes and patterns to emerge from the triangulation of data. The original Cambridge Oracy Assessment Tool was based around four areas, physical, cognitive, linguistic, and social and emotional language (School 21, 2014). The original model needed to be revised to incorporate relevant areas of oracy to assess in line with the scope of this research design.

The research design is specifically constructed around assessing oracy within the alternative education sector in the vocational subject of construction. In this instance the crucial elements to observe would be the technical language the participants develop and their ability to sustain explanations and giving instructions, in addition to both these areas of enquiry observation monitor the development of grammar and syntax in participant responses. These three strands of enquiry result in the final model that monitors dialogic, linguistic, and functional aspects of their oracy. It was necessary to find a way that would allow the language to be captured in the most unobtrusive way due to the nature of the course the participants and the style of delivery. Systems such as Pointerpro are assessments that use a digital platform and require a learner to provide a response to a set of questions or written tasks. This approach was not appropriate for the framework of this study which needed to capture the naturalistic responses from the participants as they were reacting and responding to a practical task.

On further investigation, it is apparent that literacy assessments are much more accessible than formal oracy assessments. The first formal oracy assessments started to be formulated by The Assessment of Performance Unit (APU) in the 1980s, where speaking and listening assessments started to be introduced to the English curriculum (Mercer et al. 2017). This framework was developed to recognise the skillsets involved such as ‘physical’ (such as voice control), some ‘linguistic’ (such as choice of vocabulary), some ‘cognitive’ (such as organization of content) and some ‘social and emotional’ (such as the ability to manage a group discussion). Interestingly recent models have been developed closely with School 21 which also partners with the Cambridge model of oracy which this study uses to measure the use of different oracy skills during the practical sessions.

The Cambridge model has an assessment system that allows for the most manageable way to record and assess participants in a busy workshop environment. The assessment focus is on the individual and only for short periods of time. The tally scoring is marked against three specific criteria linguistics, functional and dialogic. The data from this will create numerical data that shows how many occurrences are recorded for everyone to show the journey of the participants through three units of learning simply showing the development of the three skill sectors. The data from the Cambridge model of assessment will also sit alongside the fieldnotes from the observation of general workshop sessions. This concept of combining the two types of data is to identify any other changes that may occur as the oracy intervention is delivered.

This study does not track development of social and emotional language skills but the fieldnotes and use of thick description will allow other threads of language development to be recorded that also impact development. This re-iterates the need for a balance of rigidity and flexibility when working with human participants. The adapted Cambridge Oracy Assessment Tool provides the rigidity in terms of observing understandable language examples, but the wrap-around model of thick description and fieldnotes allows for the complex idiosyncratic responses of human participants to be recorded.

Observations through detailed field notes will be vital in this study to build context around the learning task and the dynamics of the group. Gesture and body language are often good indicators of mood and atmosphere which must be acknowledged when exploring

communication skills. Observation is an accepted method of data collection, especially in drama and educational research and it will formulate a large part of my case study approach. Both drama and education have historically used observation as a way of demonstrating skills to trainee teachers, allowing students to watch and study a variety of acting techniques and theatre practices but also to see new and developing practices that might be used with different educational settings. The concept of watching and learning is firmly embedded into the teacher training programme (Gore, 2021) and the development of teaching tools and good practice is reliant on this very practical way of modelling and sharing skills. Similarly, drama is an art form designed to deconstruct and explore different people, times, and worlds. Therefore, drama in education is perfectly suited to deconstruct the action, taking place in the learning environment. This was also the belief of Heathcote who placed the student at the very centre of the action, placing them in role as the reasonable experts, from which to explore a scenario or situation. Heathcote believed doing this incites a feeling of confidence and helps learners “perceive a real purpose for learning.” (Farmer, 2020).

The very nature of drama requires the practitioner or actor to be self-reflexive and this is also a necessary requirement of the researcher undertaking the investigation. Ackroyd (2006) states that the researcher must be a ‘reflexive analyst.’ This requires the researcher to be continually aware of the impact they are having on the participant. This is particularly evident in my own research design where I am placed in the teaching space with the participants.

The choice not to use a video camera was to lessen the risk of participants wanting to please the researcher, creating a performance dimension that could skew results. A camera encourages the idea of an audience and although camera devices can now be exceedingly small, they are still intrusive. In this study fieldnotes are a significant form of data (see appendix 10) and will be crucial in interpreting the nuances that will inevitably be produced during a taught practical session. Creswell and Porth (2017) note the importance of reflexivity, the ability of the researcher to explain how they interpret the data.

When conducting audio scribing, it is important to consider several things such as location, distractions, and placement of equipment. This ensures the study is continually challenging the concept of qualitative data being ‘soft’ by ensuring that all the information is captured without being impaired (Tuckett, 2005).

Further consideration was taken regarding the audio scribe recording in terms of the device and the positioning of the instrument. This is both for rigour and to ensure the ethical conduct around participant involvement. I used an iPad with a memo voice recorder that translates to text for individual interviews and the same recording device for assessment activities with the background noise cancel setting on. I positioned the device flat on the side work bench so that it is not in the eye-line of the participants and so it lessened the feeling of being “watched.” which (Muth et al. 2017) describe as ‘perceived observation’, which in turn lessens the likelihood of social facilitation (Bond and Titus, 1983) which can have the effect of improved performance from those who may perceive they are being watched.

The choice to use an audio scribe method allows the researcher to concentrate on the conversation with the participant and produce a more accurate and robust account of the participants ‘actual words, especially when specific vocabulary and utterances were being collated. For this study, audio scribe records were accompanied by field notes which felt to be the most appropriate approach for the participants involved.

3.15 Replication and transparency of the study

It cannot be refuted that qualitative research has its own challenges. Josselson, Lieblich, & McAdams (2003), state that it is inevitable that qualitative research requires the researcher to shape and refine their research tools and that the researchers themselves will always become the main instrument for discovery. This therefore will always challenge the objectivity of qualitative studies. Miles & Huberman (1994) believe that we need to construct theories that explain real-life phenomena, but the challenge is to carry this out through producing replicable and cumulative knowledge (Bettis et al. 2016). It is argued that if you wish your research and methodology to be replicable, this automatically requires the need for transparency.

Within my own design I have included a range of different recording methods: observation, interview, and a quantitative tally chart for language analysis during assessment observations (see appendix 3). This allows me to investigate experiences and language through a few avenues, allowing me to create a method unique to this research project which is believed to be very much central to qualitative research, (Josselson et al 2003). It is about recognising and accepting that within the field of qualitative research there must be an acceptance of

methodological ambiguity, a tolerance of resolutions not being explicitly defined and accepting that more interpretation is plausible. When working with human subjects the volume of variables that the researcher cannot control is vast and therefore it is important to acknowledge this but also demonstrate through the choice of data collection tools, that you have attempted to record and interpret as many of these variables to contribute to the transparency of your data.

A further strand within the research design that will help to make it a replicable study is the framework on which the program of delivery is based. To ensure that I was creating guidance and teaching tools that the teachers in the study could easily access and deliver, I simply adapted the vocational assessment framework that was already being used in the college setting (see appendix 6). Frameworks and course unit descriptors are used by exam boards to guarantee that training centers and academic settings nationwide and the BTEC (Pearson 2021) program are delivered to an agreed standard, covering a set criterion with standardised content. By using this structure for my own study, I could ensure that across groups and in future studies, students work to the same structure and the same content is being delivered. It also guarantees each tutor/teacher is accessing the same guidance. There are many purposes of an assessment framework within education, not least to ensure that the quality of teaching is consistent, and the use of resources and guidance are used effectively. Not only is it a control measure across a single school establishment but for many programs it ensures a national, and for some courses a worldwide recognised standard. This view is supported by Ofsted (Ofsted, 2014) who clearly argue that this is paramount in terms of learner success.

It is my responsibility to ensure the reporting of the styles in which the different tutors and teachers deliver the content is accurate, as this contributes to the transparency of the study. Teaching has always been a profession that has encouraged individuality and developing an independent style. I would not expect to be able to replicate individual styles of teaching, but it would be valuable to notice the successful aspects of delivery within my field notes and explore how this may complement the program of delivery I have created.

3.16 How will the research instruments inform the analysis of the data? / Learning in these Vocational Education contexts.

I have chosen my research instruments to ensure I am able to draw information about the development of the participants' oracy and communication skills. The design of my study has been constructed to allow me to triangulate the data collected, creating a holistic perspective that allows for degrees of interpretation. The combination of fieldnotes, audio scribe records and semi-structured interviews does not impose restrictions on the participants. I anticipate open and honest responses from the design of the study.

The research design is constructed to elicit information that will allow for clear analysis and will take into consideration the slight changes in the nuances of language through the development of students' oracy skills. The design is broken into stages of analysis that gives the opportunity to look for themes within the orated responses during interviews, class activity and class assessments. I have centered the data collection around the Cambridge Oracy Assessment Tool. This model is core in helping to track the influence of the drama pedagogy used within the taught sessions. The audio scribe records and notes from the interview will be used to analyse the discourse throughout the length of the study and explore the use of specific vocabulary linked to the areas in the Cambridge model. Themes and patterns I will be looking for will be sentence structure, vocabulary, and sustained conversation for the proposed period of research.

The transcripts produced from the audio scribe records will allow me to use a form of coding during the distinct stages of analysis, to look for themes within the data collected. Gordon-Finlayson (cited in Patel, 2014) notes that coding is a way in which reflection occurs. It is further suggested by Holton (2008) that coding allows connections between themes and patterns to be made and that these can then be linked with frequent occurrences in the study to generate theory.

When I refer to coding in this analysis, I am referring to the frequency of how often the identified oracy skills I have listed are being used. Coding allows you to assign a symbol or code to a specific word, phrase and allows you to track the frequency of these occurrences within the data. Ideally there will be cycles of coding (Saldana, 2009) that allow you to adjust your coding in relation to the magnitude of data. For this study it is likely that the first cycle

of coding will need to look for the occurrence of single words and utterances, followed by the second cycle of coding which will analyse how these single units are used with the sustained conversation and clarity of instructions which forms part of the Oracy Assessment Tool being used to assess the participants' development.

Coding will include the use of technical language, use of syntax, grammar and sustained clear explanations. This will then be combined with the findings from the adapted Cambridge Oracy Assessment Tool that will measure use of the same aspects of language use but through quantitative measures. I will build on these findings by also observing how technical vocabulary and sustained conversation develop overtime. Coding is a fundamental aspect in analysing data. It allows researchers to break down their research and create something new (Elliot, 2018). Language is the unifying principle across this study and the oracy assessment tool is core to explaining and tracking the influence of the pedagogy delivered in session and how these impacts on the oracy skills used in the interviews and the session assessment activities.

3.17 How was the data collected?

Three types of input were considered when delivering the pre-planned workshop sessions which were central to the research process. These included the tutor guidance for the program of delivery, assessment sessions which were devised by me, the BTEC course specification, and drama-based pedagogy embedded within the workshop planning.

Oracy is the focal point of this study, and a central data collection tool was used to assess the use of oracy within this research. The analysis of the data has been conducted using an adaptation of the Cambridge Oracy Assessment Model. An adaptation of this model was used for its simplicity of recording live classroom data and categorising certain responses to evaluate the impact of drama pedagogy in vocational learning. The original model was developed by Oracy Cambridge and The Oracy Framework used to assess the different strands of oracy in the mainstream classroom. (University of Cambridge, 2023). The adaptive model uses four alternative language strands that lend themselves to the vocational setting and the workshop environment. In a broad sense my analysis looks to find responses in three distinct categories dialogic, linguistic errors and functional language. Each category then records how many examples the student demonstrates. The adaption of the Cambridge Oracy

–MEd Samantha Duvall

Assessment Model allows the observational data to be converted into numerical data that can be analysed.

It is important to highlight the value of including the fieldnotes and feedback in the framework of this study. The COAM enables the verbal data to be recorded in quantitative style of data, but it does not allow for recording the areas of development that might be occurring outside of assessment sessions, structured workshop activities or interviews.

To compensate for this, fieldnotes are included to capture moments of conversation, questioning and rapport building that will not be captured through the COAM. The field notes also give a layer of thick description that gives an overview of the class dynamics and interactions that may impact on the delivery of the lesson or assessment session.

3.18 Where was the data collected from?

The results are gathered from 8 participants and the findings from the following interactions with each of the 8 participants:

- An initial interview.
This takes place at the start of the study and students answer two questions regarding their choice of course and if they have ever studied Drama.

- 1x end of term meeting.
The meetings happen at the end of each unit; the students are asked to reflect on what they have learned during the unit and what they have enjoyed most about the unit.

- 3 x Assessments with field notes.
For each assessment there is a table that records both the verbatim dialogue which is analysed for dialogic language, linguistic error and functional sustained language which is tallied for each student and converted to numerical data. The field notes accompany each assessment session for further context.

The data also includes:

3 x summative email reports from the course tutor. The tutor was asked to provide a summary of feedback for each unit, including how successful they felt the delivery of the content had been.

12 weeks of field notes to accompany sessions. Each workshop session was observed and field notes were made to give an overview of the students' learning journey up until the point of assessment.

3.19 Session delivery and further context

In each section below the program of delivery is outlined with the context of the session set-up and class dynamics at the point of the observed assessment. It is important that this information is shared prior to the results to ensure transparency around the bespoke delivery and changeable atmosphere of each session due to variables such as behaviour, incidents prior to the session, and group numbers.

3.20 Health and Safety Unit – Overview

The Health and Safety unit opens the course for each of the BTEC pathways and is included in all qualifications and pathways relating to each specific subject qualification. This unit is the most theory- based unit within the course and requires the students to complete some paper-based tasks before engaging with practical activities. Students complete a short health and safety booklet that has an identification of hazards and risks activity. Students are also required to write definitions of various risks and the potential harm that could be caused to consolidate their understanding. The practical tasks involve showing an awareness of risks and hazards in the workspace, using equipment safely and using the correct PPE.

The context of Health and Safety assessment sessions is shown in Table 5. The notes provide insight into the activities that preceded the assessment task. The assessment lesson aims to assess against the criteria mapped out in the Plan of delivery for each unit based on the Entry Level/ Level 1 BTEC Construction qualification requirements. For each assessment session there is a concise description of the activities that have been delivered prior to the assessed task so it is clear what input the participants have received before the assessment. This provides a good opportunity to include any details such as logistical changes or classroom dynamics that may impact on the assessment task that takes place at the end of the session. It also lists the key vocabulary that is embedded in the unit. Through the program of delivery this vocabulary set is embedded in each session within the activities and measured within the dialogic category of the COAM in the assessment session. The notes indicate that the

Students are engaging in the preliminary tasks that are set up to help them revise keywords and familiarise themselves with content they will be assessed on. Observations also suggested that there was a little concern from the students around having to be assessed in front of each other with the safety net of a group activity where one single person was not the focus. Table 5 shows the content that comprises the unit assessment lesson, and how it is to be delivered by the teacher.

Table 5 – Program of delivery to guide the tutor delivering the session.

Context	Content and Modelling	Exercise or planned activity	Assessment task / key vocab
<p>Health and safety;</p> <p>general knowledge of health and safety within the workshop space;</p> <p>be able to translate this to an employee.</p>	<p>Tutor starts with a breakdown of hazards found within a general workshop, using picture reference point, asking for input from the students.</p> <p>Initially engagement is good, all students participating; some statements from students include A- “that thing there” D “that don’t look safe in the corner “</p> <p>Tutor swaps generic picture for workshop space picture and asks students to identify hazards through general discussion.</p> <p>Students asked to talk in groups to share hazards they see, discuss level of risk, what protocols could be put in place</p>	<p>Tutor models Health and Safety talk with participants with questions and answer.</p> <p>Simulate new worker /employee in the building.</p> <p>Integrating scripted response.</p>	<p>Hazards Risk Safe High Vis Boots PPE Goggles</p> <p>No assessment task – taught session</p>

3.21 Manual Handling unit - Overview

This section looks at the unit addressing manual handling and heavy lifting. The section starts with the context of the assessment session; this gives a brief overview of the activities undertaken prior to the assessment task and any notable behaviours of the students or directives of the tutor. The manual handling unit has more practical based activities than the Health and Safety unit but similarly it does require students to complete some activity worksheets including completing the acronym TILE and labelling a picture of a worker detailing how poor lifting technique can affect different areas of the body.

The context is followed by the fieldnotes which build the detail around the delivery of the unit and include thick detail around how the students interact within the session outside of the COAM. The focus then shifts to the assessment session and the results recorded from the 3 categories of the COAM. The final set of results are taken from the student interviews that took place weekly and assessed using COAM. This section concludes with the tutor feedback, where they reflect on the group as a whole and impact of the POD.

Prior to the assessment for Manual Handling the students took part in the following activities shown in Fig 6. These activities would have taken place in the workshop setting and there was opportunity for questions and clarifications during the video and the following modelling task.

Fig. 6 Content taken from Manual Handling context document

Short video that is used in professional workplace as a training aid was played, moving through lifting and carrying tasks based in a workshop and warehouse. Questions taken at the end of the video. Tutor moves into physical modelling and remains in role of tutor; this is to ensure students are clear on safety protocol due to level of risk involves as they will be moving heavy loads. This is students third and final session of manual handling and they have already completed a portfolio handout regarding hot spots that may cause injury. Tutor talks through assessment task – covers expectations of key safety factors he would like to see- tutor models with classroom support in- role.

3.22 Bricklaying unit – overview

The final unit to be assessed within this study was the bricklaying unit, this is considered one of the most practical of the units within the specification, where students gain a set of practical skills and could talk through the construction of a basic brick wall. The aim of the unit is for students to be confident in naming appropriate tools and equipment for constructing a brick wall, to show awareness of health and safety, whilst using the correct terminology for the activities they are carrying out to construct the wall. The assessment task is based around a site worker instructing an apprentice efficiently and safely on site. The context and preparation for the bricklaying assessment is shown in Table 7. In this assessment six of the eight students were present. Students in attendance were engaged and eager to begin this assessment.

Prior to this assessment the students had two practice sessions, the sessions involved building between two and five course walls with individual feedback during the practice tasks. The tutor had built a two-course brick wall with verbal instruction and had given opportunities for questions and clarifications from the students. The tutor worked through the stages of the brick wall such as preparing the base, collecting materials, and laying part of the first course of the brick wall. The tutor initially asked the group to collect the tools from the workshop that they thought they might need. Students were asked to set up their workspace and start the two-course brick wall. Students were asked individually during the task to explain the process of building the brick wall.

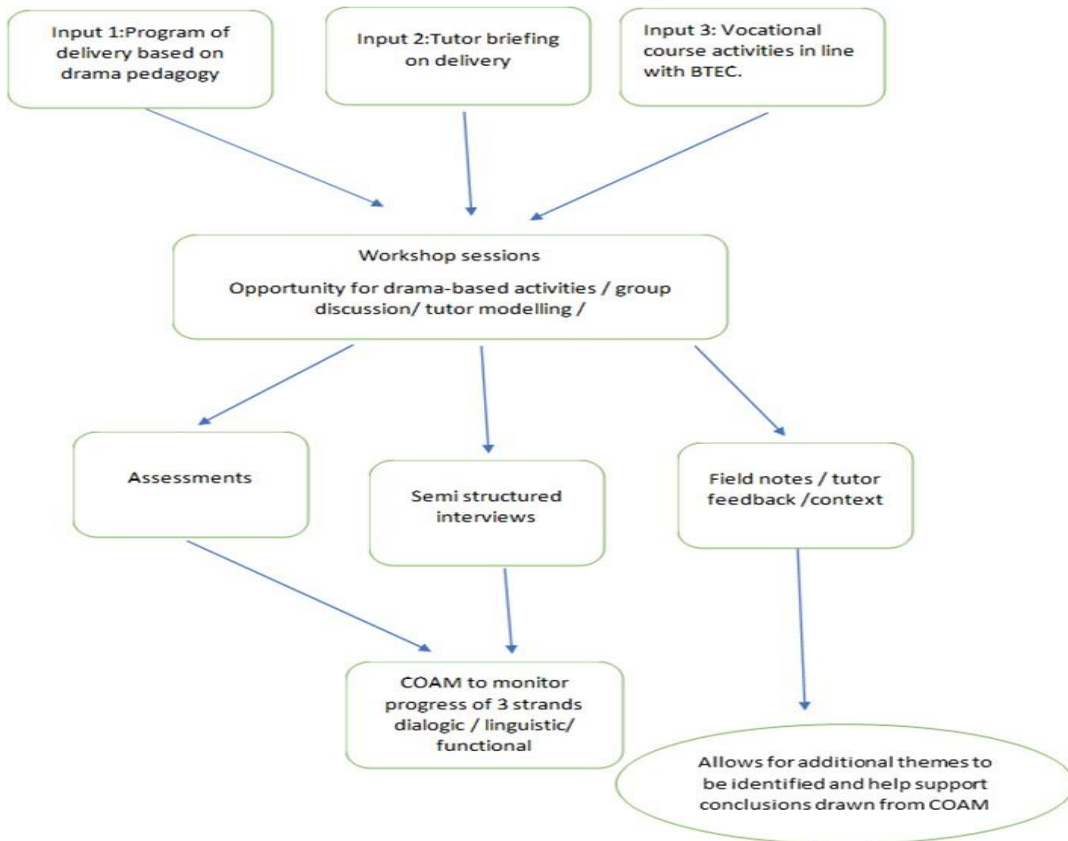
Table 7. Context and content of bricklaying Unit

Context	Content and Modelling	Exercise and planned activities	Assessment Key vocabulary
Building brick wall -	<p>Prior to this assessment the students have had 2 practice sessions building 2 course walls with individual feedback during the practice tasks.</p> <p>Tutor has built a 5-course brick wall.</p> <p>Tutor walks through the stages of the brick wall – preparing base, preparing materials. Tutor initially asks the group to collect the tools from the workshop that think they might need. Students are asked to set up their workspace and start the 2-course brick wall. Students will be asked individually during the task to explain the process of building the brick wall.</p> <p>Students appear well engaged during the tutor demonstrations and students A, C and D all ask questions to clarify equipment needed for each step of the wall.</p>	<p>The tutor will be in role of site manager and will be looking for the students to pick up on process and safety points. The ability to give a professional demonstration of the job.</p> <p>Students will take on role of site worker given responsibility for instructing an apprentice to build a brick wall between 2-5 courses</p> <p>PPE needs to be addressed during the assessment.</p>	<p>Trowel Cement Jointing Iron Level Job card Bed Bond</p>

3.23 Conceptual Framework.

It is important to understand the conceptual framework of the study to be clear about the foundation of the research and its purpose. Below, the aforementioned inputs' are clearly listed, and the diagrams show how they feed into the main body of the study. See Fig 9.

Fig.9 Conceptual framework of the study and how the different inputs were used.



3.24 Important terms

There are several terms that will be referred to during this section of the research paper, each one has been clarified for a clear understanding for the purpose of this study.

Cambridge Oracy Assessment Model - This is an adapted version from the Cambridge Oracy Assessment Model (COAM) which allows for language skills to be monitored and for areas of progress to be identified through recording the frequency of the three different oracy skills sets dialogic, linguistic, and functional.

The section below in Fig.8 is lifted from the description on the original version of COAM from the Cambridge Oracy website.

Fig. 8 Description of the COAM model.

In using the forms, the intention is to find out how the students are performing in relation to the specific skills identified for each task. This should be done using a simple gold, silver, and bronze system, where:

GOLD means 'consistently demonstrates this skill.'

SILVER means 'demonstrates this skill some of the time.'

BRONZE means 'rarely or never demonstrates this skill yet.'

Teachers have adopted a variety of approaches to completing these sheets and there is no 'correct way.'

Some teachers have given a rating for each skill as the task has been conducted, later providing an overall oracy rating for the student after considering their individual skills ratings. Other teachers have made much greater use of the note's sections during the task, given an overall oracy rating at the end, and retrospectively considered which skills were evidenced, and to what extent, by individual students during the task. The point is that the information should be useful and a formative influence on teaching.

One of the main justifications for adapting this assessment model was the fact it could be tailored to such a specific group of students accessing a re-developed study program. The scoring systems allow the students' individual data to be analysed from each assessment and create an overview of the progress made for each student as well as looking progression as a whole group.

Program of delivery (POD)- This refers to the activities delivered and how they are delivered the weekly workshop sessions. It is the guidance the tutor follows in preparation for

each assessment. Where appropriate a basic script is included to help guide the tutor through in-role tasks.

Assessment session – This is the session in which the student's complete an assessment task they have been preparing for in their weekly workshop sessions, they are audio recorded and only for the duration of the assessment task. Each assessment task is an in-role task where the student takes on the role of someone working onsite. Fig 9. gives an overview of how each part of the study fits together to produce the data.

3.25 Impact of COVID and additional limitations

I am aware that the safety precautions that will be necessary for the college to run the course safely and to reduce risk to the students will be an impact on the original research structure. However, this only strengthens the case study and the multidimensionality of case studies that allows for social phenomena to be captured successfully in all scenarios.

My research involves observation of the oracy skills and the delivery of drama techniques that would, in non -covid conditions, be carried out within proximity to others, without the added formality of a face mask. It would be careless to omit the possibility that this could impact on the interactions between peers and teaching staff on the course. The cohort taking part in this study will also have experienced prolonged periods of isolation and limited face to face and social interaction with others. I will not be studying large numbers of students in the setting and therefore I will not be generalising results, they will be specific to this setting.

3.26 Ethical Considerations

The anticipated use of the data will be primarily for producing the final Thesis, which I will share with participants on request as a matter of courtesy. I plan to draft one-page research summaries for all participants – students, tutors, and staff, at the end of the study. If there are successful elements from the program, these would potentially be shared with other small alternative provisions within the county and national forums. In this case the details would be shared in the format of the final thesis document or as a series of shorter reports.

Any data on an electronic device will be held in password protected files and only be accessed by myself. Paper copies will be held in a locked cabinet and only accessed by myself, the researcher. My observational data will be anonymous, the students will be

referred to by letter only within the field notes. The tutors will also be referred to by letter only. There is a risk that with the small number of participants, especially with only two tutors, who are delivering the course but no names or references to gender will be made at any point in the study.

The participants have the right to withdraw (BERA, 2018) at any point, they have been asked in the consent letter, where possible, to indicate if they wish to withdraw before an observation so appropriate measures can be taken to cease their participation. If participants withdraw, they may also take any information or notes relating specifically to them or request they be destroyed. The college offers student check-ins; this means that participants can access support if they need it during their time on the course that is confidential and independent of the study. The participants have a right to access the notes I take during observation and if they request to see them, they can also edit the content where they see fit, or request the data removed from the study and erased.

The study in no way influences the grades or pass marks awarded to the students. The tutors /instructors and internal verifiers only will award the students their final course mark. Within the consent form I have made it clear that there will opportunities for students and staff to access the information related to them after each data collection.

3.27 My approach to analysing the data

This section describes the approaches used to collect and analyse data so that the original question can be addressed:

Can drama pedagogy improve communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

This section includes an explanation of the overarching data collection tool, COAM. Following this there is a detailed overview of how each piece of data is individually analysed to gather the results, due to multiple data collection tools being used this helps clarify what is being derived from each. This approach has been used to explain and model the analytic process used in subsequent examples which appear in the next chapter

To provide a level of consistency for the reporting of the results the order of reporting remains the same throughout, looking firstly at the field notes to build a clear context around the session through observations, assessment results using the COAM model and any tutor feedback, concluded with a summary.

3.28 Outline of assessment context and use of COAM in data analysis

The assessment sessions and how the data was approached using the adapted Cambridge model of assessment are shown in table.10. The table shows how the verbal responses were recorded. Each student was recorded using the Word audio recording tool which was converted to a Word document. Each response was transferred to the simple table format. The dialogue was split into colour coded sentences, with each sentence numbered to allow for clear reference and to ensure that the counting of each occurrence was accurate. The numbering was not linked directly to speech patterns.

The unit overviews have described the context for my research observations and recordings. In the next chapter I present an analysis of observational data. Turns in conversation. It simply distinguished one line on the page from another to support precise referencing in this discussion.

Within each full sentence, the model looked for examples of dialogic language whilst also recording the frequency of linguistic errors. The model also recorded examples of functional sustained language. In this example functional sustained language is demonstrated by the learner giving full instruction or a complete explanation without an interruption, pause or half-finished utterance. Each assessment task lasted from 1-3 minutes depending on the student.

To convey the richness of the qualitative data, the presentation of each assessment session is preceded by a table that describes the context of each session and the activities that were completed by each student before they started their assessment activities. The table also briefly notes any dynamics in the group that may have had an impact on the individual student assessments. These detail the mood or any behavioural nuances that may have influenced the learning environment during the task. For clarity, when analysing each assessment, there is a number allocated to each line with an individual colour. Each change in

colour represents a sustained section of dialogue which is categorised by the adapted Cambridge Assessment Model as functional language.

The table allows for a verbatim interpretation of the transcripts taken from the audio recordings using a coding down approach (Lambert and Ervin-Tripp, 1993) using the pre-defined categories that are brought to the data set. Each section, phrase or word highlighted in red highlights a linguistic error where the students has demonstrated an incorrect use of grammar, sustained pause or hesitation with self-correction. Dialogic language is recorded by analysing the frequency of keywords and key vocabulary that was originally embedded in the program of delivery. Each assessment embedded between five and seven keywords that would be used consistently through the preparation sessions.

Numbering the individual lines allows the recording to be marked clearly but also allows, in terms of functional language, to see differences in the extent of sustained language. At the time of the assessment the students were in the workshop space and had an agreed area in which practical and presentation tasks were carried out. This set -up was created around the centre's covid safe policy and safe distance working policy.

The students were aware that they were being audio recorded for the assessment and the audio is taken from start of the assessment task until the end of the task. Recordings were not made through the entire workshop session. During the assessment tasks the students are not prompted or corrected. If they paused or self-corrected this is recorded in the notes and identified during the discourse analysis process.

3.29 The Bricklaying unit assessment using COAM: an illustration of my approach to data analysis

Comparison of the 3 data categories (dialogic, linguistic errors, functional language).

Table 10 is an extract taken from the Bricklaying Unit provided by Student A. The student has used four examples of dialogic terms once. They have demonstrated four hesitations but given four examples of sustained, functional language. To manage the success of the embedding of key words from the Program of Delivery, it is necessary to look at the results across all eight students. Table 6 demonstrates a low frequency of dialogic language being used but in contrast Student A does demonstrate consistent sustained dialogue, averaging between 4-6 lines in each case. This would suggest that Student A struggled more with embedding the key terminology or has not responded to the Program of delivery which was specifically designed to embed those key terms developed in terms of sustained functional language.

Table 10. Results from Student A’s bricklaying assessment showing the verbatim response to the task of how-to set-up for building a brick wall.

Student- Response to assessment	Dialogic -Keywords - courses job card trowel bond bed , pointing iron	Linguistic In correct use of grammar	Functional Sustained Communication /Explanation
A	THH	III	THH-I
1. When setting up for a job a brick walls it's really important. you, you			LINES 1-4
2. need obviously need the job card from your your employer and then	I	I repeat	
3. from that you already go with the amount of bricks and to as you			
4. need that you may need to order more. But today we just going to			LINES 4-5
5. lay, well just looking at setting getting first two layers of the wall I'm		I lay, well	LINES 5-8
6. Going to make sure that the measurements are correct and set up			
7. the lines and pins to make sure it's straight as we lay the first two			
8. courses and so we need to make sure that we are sitting on a clean	I		
9. base and then we need to make sure that the cement is mixing and			
10. ready to go so we laid the first course of bricks. If it's onto a wall	I		LINES 10-12
11. that is already there and you're repairing it, make sure that they			
12. are even then it's the first layer of cement set the bricks			LINES 12-14
13. remember when you are taking the cement with the trowel that	I		
14. you need to take care .Once you have put the first course down	I		LINES 14-17
15. repeat this method again just watch what I do here can you see			
16. how I am laying the cement obviously this would sit overnight if			
17. we were doing full and that you have to allow drying time.		I incomplete (full)	

Although the COAM is effective in analysing substantial amounts of verbal data, it does not always account for small nuances that might occur in a learning space. Through analysis of verbal data, the COAM aims to draw relations between the occurrences of various kinds of utterances to reduce the subjectiveness of qualitative coding. There are limitations to using

such a rigid model when coding the data specifically for the three identified categories, dialogic, functional, and linguistic error. It does not allow any scope for when the data is analysed for new categories to be included. The reliance on the field notes and semi-structured interviews becomes more important for identifying more subtle occurrences that might be a by-product of the research.

The interview analysis mirrors the same process as the assessments, but students found the interview process difficult to engage in. The interview format is laid out in line with the questions asked. A script was used for each interview and each end of unit interview followed the same structure apart from the first interview. The initial interview explored the participants' previous experience of drama and what they understood by the term Drama. It was necessary to get an understanding of how the students viewed drama and its value in education. The initial interviews were carried out during the meet and greet and sign-up section of the course. The COAM was not applied to these responses as the purpose was to gather their initial thoughts about the course and what their understanding of Drama as a subject was. The most notable observation in the results section at this stage was the common occurrence of swear words, no aggression was linked to the vocabulary used but seven out of the eight students demonstrated use of this type of language in these initial interviews.

The interview questions were designed as open questions to encourage the students to avoid yes and no answers. The difference between the interview recordings and the assessment recordings meant that the assessment recording was completed in a group space whereas the weekly interviews were conducted one to one in a space away from the workshop but in line with social distancing. The interactions were noticeably different; the content was minimal in the initial introductory interviews in comparison with workshop sessions. In the methodology it states the same analysis would be used in the one-to-one sessions in line with the assessments, however some interviews yielded such minimal content the data from these interviews was limited.

Table 11. Initial interview response from Student A.

Student	Student – What interests you about construction	Have you studied drama?
A	Cos it will doing stuff and not sat a fucking desk all day – that’s so shit. I haven’t been at a desk for long ...	No – well year 7? we all climbed the stage curtains – Miss XXX got well pissy.

Participants in the study were experiencing their first session in the workshop and for some, the first formal experience of interviewing. The interview analysis is laid out in the same format as the unit assessment, in table format. This allowed for the comparison between communication and language development within the assessed sessions that were part of a structured program of delivery. It should be noted that for the one-to-one interviews which participants took part in, participants did not carry out preparation activities but simply gave a personal response to each question.

Table 12 shows an end of unit interview response, where the students were asked about their learning experience during the course. It is also interesting that the student says the tutor “just points out what’s wrong.” The tutor activity involved the tutor including an in -role activity but this is not necessarily how the student has interpreted the task.

Table 12. End of unit interview capturing student feedback.

An extract from the field notes is shown in Fig 13, these notes were made when observing the sessions in between the assessment periods. The notes were made to create an overview of the background of the delivery of the sessions. This is the element of descriptive data that allows for thick description where further observation could be made about contributions from the students that might not be linked to the assessment tool. These observations indicate that students are formulating different communication skill sets outside of the assessment criteria linked to their course such as body language, informal conversation skills and the ability to initiate discussion. The use of thick description is important because this allowed for themes to be identified that were not included in the Oracy assessment tool.

Fig 13. Extract from weekly fieldnotes.

WK 2.
There were clearly students who knew each other A and D and the others were sitting apart on phones, E outside smoking. Tutor brought them altogether by introducing himself and showing them where to put kit and where they could make a cup of tea. Students became more at ease.
The session started with a basic tour of the workshop and where to put kit and expectation of kitchen use, most were attentive. the session opened with a cement making challenge where the students had to create the basic mix after a short tutor demo, then create a simple shape or picture on the floor with trowel, which the tutor had to guess correctly. This created a good environment for the students to start interacting and the general body language, eye contact between students was friendly, relaxed and any comments were made in jest and received as such between students
"What the hell is that?"
"Shit, that it's so bad but good effort (laughing)
After the first practical activity the students naturally entered into conversation with the tutor and it was notable that there was a sociable element to this , the students were very interested in the experience of the tutor and what he had done on site .The group were sat informally on the work benches and work blocks but were all focused on the tutor , there was little side chat or chat whilst tutor was sharing his experiences. This led to very much a sharing of aspirations not all linked to construction. I was clearing up my notes in the adjoining room and was included in a couple of the questions.

Jobs I have done before and other job experience. There was clear engagement from the students in this conversation and a genuine interest. Notable questions were being asked to the tutor – Such has “didn’t you find it really hard to get a job?”

The COAM as defined in the methodology, was designed to look at the acquisition of vocabulary and development of spoken language, the field notes can look by by-products of the program of delivery to see if there is any further impact on self-esteem, confidence, and communication with others. The field-notes also hold their own weaknesses in terms of the vast quantities of data they produce. As the only observer I was solely producing the fieldnotes and this means that not all background behaviours will have been recorded equally for each participant, so it is important to note this for the transparency of the results. The final source of data comes from the feedback from the tutor, an important part of this feedback was that it was not time consuming for the tutor. As agreed in the ethical requirements of the study which included minimising any impact on the workload or teaching time of the tutor.

The feedback is in the form of a summative email at the end of each module. See Figure 14. It is useful to gain a brief insight into the tutor’s thoughts about the overall scope of the study. There were no specific parameters given for the tutor in terms of feedback, they were just required to give a personal response to each stage of the program of delivery.

The inclusion of the field notes, tutor feedback and the context of the session ensure that the nature of the qualitative research remained rigorous and transparent and provided rich content for analysis. The use of these field notes allowed for secondary analysis and meta-synthesis to bring together findings on a theoretical level to build a tentative theory regarding the benefits of drama pedagogy within vocational education.

Fig 14. Feedback on training from tutor – General Email feedback.

-MEd Samantha Duvall

The delivery is well matched to the original spec, so not time consuming

Scripting is useful as a model I cannot say I will manage word for word, but it would be natural to include the key vocab - I will need to be a bit more aware of switching from tutor to role play.

I agree with not openly using the terms role play hot-seating – after 7 years of working in this sector anything outside of a comfort zone can act as a trigger.

I can see it opening some behaviour issues if any of them start to feel embarrassed but if they can opt out then shouldn't be an issue.

Personally interested to see if this does help with assessments, I don't tend to find students struggle with practical, but I can't sign them off without some basic understanding or use of the vocab- that has been a pinch point for this department.

The feedback from the tutor was important to help understand how those facilitating the sessions felt about the content and delivery. The sessions were not only a change for the students but also an adjustment for the tutors and it was vital to have their perspective on how the program worked.

The unit overviews have described the context for my research observations and recordings
In the next chapter I present and analysis observational data.

Chapter 4 Results

In this chapter each unit has been analysed individually, using the same approach illustrated in Chapter 3. Each section is comprised from the fieldnotes, observations, COAM assessment data and the end of unit interview. Each set of results is presented in the same sequence for consistency. The Health and Safety course unit is the most theory -based in terms of content. Manual handling includes more practical, culminating in the Brickwork unit which involved the most practical work of all three units.

4.1 Fieldnotes from the initial icebreaker session for first unit health and safety

The initial session in this unit aimed to bring the students together to and give the students a chance to become familiar with each other and the workshop environment. The tutor planned a task that allowed the students to not only become familiar with the other course members but also with the workshop space. The practical element of the icebreaker tasks had a positive outcome for the group. The group were allowed in pairs or individually to create a brick weave pattern with pre-mixed cement or follow one of the examples already laid out by the tutor. Fig.15 is a short extract from the field notes that reports a healthy atmosphere in the group.

Fig. 15 Post icebreaker activity, an extract from fieldnotes

```
This created a good environment for the students to start
interacting and the general body language, eye contact between
students was friendly and relaxed, and any comments were made
in jest and received as such between students.
"What the hell is that?"
"Shit, that's so bad but good effort (laughing)
```

Following the practical icebreaker there was a notable shift in activity after the break where students were initiating conversation of their own accord with the tutor. The students asked a string of questions during this time and although the additional workshop sessions were not audio recorded, the following questions were recorded in the field notes.

Fig. 16 Conversation with tutor during a breaktime

“didn’t you find it really hard to get a job?”
“Have you got your own house; did you build parts of your old house?”
“How much does it cost to build a house; I would mad love to build my own house.”

The group was newly formed at this stage but there was a genuine interest in the tutor and around his construction trade. The session became a catalyst for discussion around aims and aspirations. Initially the responses are throwaway, but the tutor draws the students back in by directing the question at a specific student to focus the group.

The students share what they hope to achieve, and the theme appears to lie heavily with being independent and earning money. It is interesting that the tutor declares the session has ended and the students continue to discuss the idea of having their own business and what that would involve.

It is interesting to note that the sections of the session that promoted the most communication and fostered structured discussion with the students was not part of the session plan. The tutor remained the catalyst for starting the conversation and encouraging the students to give an honest answer rather than using the default of humour to respond. Although the field notes were not being analysed for key vocabulary or subject specific terminology, we do see language that reflects an understanding or personal aspirations, and ambition see Fig.17

Fig.17 Extract from fieldnotes

Tutor asks group for their aim, who wants to do what in life.
Calling out answers -
Be minted
Live in a crib and have sick cars

Tutor humours answer but asks Student A if they thought they would work in construction.
Student A - yeah
Others (all talking)
Answers - include move out, get my own place,
Student B - I want my own business get my own shit going.

The next activity formed the basis of the upcoming assessment task that would happen on Week 4. The tutor was using teacher-in -role to demonstrate a health and safety briefing

onsite to the group. Teacher-in-role simply means to remain in character and not break role unless you clearly alert the group / cast that you are doing so. The idea of the task in this session was to model not only key vocabulary but also to model delivery and appropriate behaviour. The tutor re-entered the space to ensure the students were distinguishing between tutor and teacher-in-role as Site Supervisor.

The field notes indicate that silly and non-engaging behaviours occur when the onus moves to the students. The pair work is carried with a couple of students becoming distracted and using “posh voices” rather than focusing on the subject specific vocabulary. The tutor asks for a student volunteer to try and deliver the safety talk on their own, with key words on the white board as a prompt. The student’s concern is that if they put themselves in the position of being in role, that they want the other students to also be invested in the activity. In this section the student wants confirmation that the other students will join in with the task, concerned that the other students may not listen to them. Again, this probes discussion about managing difficult employees in this formal talk situation and this does appear to interest the students, see Fig.18. The tutor is reminding the students that they should remain professional in a demanding situation but the comments from the students appear confrontational and aggressive.

The brief notes taken from the context in Fig.18 give a concise overview of the assessment sessions and evidence of some engagement from the pupils. The tutor prepares the students with a warm-up activity to support the assessment; at this point there is some silliness that was observed. The tutor adapts the activity so that the in-role activity is not happening one by one, but in pairs and spaced around the workshop at the same time. With the change to the activity the silly behaviour lessens, and the students start to engage. It could be the change in behaviour is indicative of the students being embarrassed or self-conscious when required to be in-role in front of the other students.

-Fig.18 taken from fieldnotes Week 2 noting pupil engagement in assessment sessions.

A volunteer - "whatever, I'll do it but everyone else has to be like the employees and they wouldn't piss about would they it the manager is talking."
Tutor - "as a manager what would you do? "
A - "tell them **to f*ck off**"
Tutor "you are the professional"
A "Kay prob ask them to wait outside.
All the group engage with A's briefing, again side conversation breaks out at the end of this activity which is end of the session.
Side conversations - "if someone **pissed me off** in a talk, how would you **not smash them.**"
"I would be like you haven't job here mate anymore "
Tutor again uses anecdotal evidence to talk through some employees he had to manage - Notes - tutor corrects terms with student
"You said tell them to leave, because you would be annoyed - he is replacing the language with more appropriate terms.
End of session (space being set up so observation can't continue past sessions)

Once again, the in- role activity has prompted discussion that continues beyond the classroom activity. The tutor's role at this point remains important as having an adult to facilitate the discussion allows the students to reflect on what they are saying and whether their approach would be considered appropriate. We are also still seeing in Week 2 the use of inappropriate language as a form of expression -see highlighted in blue. The tutor naturally corrects the student's language as he recounts what the students have said, this is useful embedding of appropriate language, again this was not an explicit element of the Program of delivery but is unique to the teaching style of the tutor.

4.2 Assessment for Health and Safety Unit.

The student results from the Health and Safety unit assessment are shown in Fig.19 drawn from the COAM, briefly we can see that A was the most successful in incorporating the keywords from the unit vocabulary in their responses. There were a total of nine keys words and student A demonstrates five. Students B, C, D and G do not use more than three

keywords in their health and safety introductory talks. Interestingly, Student A has the largest amount of linguistic errors which can include pauses, self-correction and poor grammar. Student B uses only two keywords from the vocabulary list coupled with minimal sustained functional language, resulting in few linguistic errors due to lack of content. Across the initial assessment that was addressing Health and Safety the results from the dialogic strand were low. Two students were absent from this assessment session, leaving six students to be assessed. The scores were between two and five with two students making five utterances. There were nine key terms to be embedded in the health and safety unit and so it would suggest the students struggled to retain the key terms in this assessment.

Student D shows minimal acquisition of the key vocabulary. It should also be noted that each of the students rarely uses the key vocabulary more than once. In the full responses they only include a single utterance of the word, and this is frequently evidenced in list form. See Figs. 19 and 20 taken from the completed assessment grid.

Fig. 19 Evidencing keywords used in assessment

A - You need our PPE Like safety boots, high vis -(are you working or just being there (working) you might... ear defenders, googles gloves

Student F does demonstrate both some dialogic language from the key vocabulary list and sustained language with a high frequency of linguistic errors. There are three separate occurrences of pausing within their explanation, allowing time for thinking or recalling information. Student C attended all sessions apart from the assessment session. On speaking with Student C and the tutor and with permission to share, student C explained in a later session that they did not want to be assessed in front of the group. A separate session was arranged but could not be observed. Student G begins his talk with a slight informality, (see Fig.20). He is also able to include two key words but little sustained language. The talk is short and requires a tutor prompt to continue.

Fig.20. Extract from taught session.

G.I think mate I think that you need to make sure that you have got all the right stuff on so here I have got my boots my high Vis..... (Tutor prompts) then you're checking your workspace making sure you're safe and if you look here, I have my tools and I know I'm following my work card and being organised also helps what you need to do.

Overall, all the responses to the practical assessment were short and did not demonstrate a robust knowledge of the key vocabulary nor vast amounts of sustained language. I would argue that were there is a lack of sustained language, there is less opportunity for linguistic error. All but one of the responses showed pause and hesitation, which might be expected from the students first experience of assessment. From looking at other patterns in the text, there is also evidence of students bringing in vocabulary outside of the key word list. It is interesting that students mention items that have not been part of the workshop or assessment preparation activities. Fig.21 shows student responses, including vocabulary that has not been included by the tutor in the session. This could suggest the students have some prior knowledge of a workshop space or they have seen something that interests them within the space, which is set up for different construction activities for different units.

Fig.21 verbal extract from session

Chop saw things

4.3 Assessment data from workshop session in Health and Safety

Table 22 - Data that shows the frequency of response/occurrence for each area that was being monitored.

Student Response to assessment	Dialogic Keywords High Vis, PPE, Safety boots, goggles, gloves, hazard, risk, safety, hard Hat	Linguistic – Incorrect use of grammar / hesitation	Functional Sustained Communication / Explanation
A	6	4	1
B	2	1	1
C	Absent		
D	3		3
E	No-longer on course		
F	3		3
G	2		2

Table 23 data showing the utterances recorded during observation.

Activities – Health /Safety

Student responses to assessment	Dialogic -Keywords – High Vis, PPE, Safety boots, goggles, gloves, hazard, risk, safety, hard hat	Linguistic – Incorrect use of grammar	Functional – Sustained Communication /Explanation
A	III	IIII	II
1.You need our PPE Like safety boots, high vis – (are you working	PPE, boots, high vis		Lines 1-4
2.or just being there (working) you might ear defenders, googles	googles	Might..ear (hesitation)	
3.gloves for somethings you probably must watch out for tripping	gloves		
4.up, you gotta to clean up otherwise you just hurt yourself – Pause		Pause	
5.question! Anything as a real newbie any equipment that might			Lines 5-7
6.cause me a real issue – I think there is one of them circulating		them circulating	
7.chops saw things, they will take you fingers off real easy		Chop saw things /real easy	

4.4 Overview of end-of-unit Student interviews for Health and Safety Unit

The student interviews were recorded after the first unit, many of the interviews are short and the content is minimal. The students demonstrated little investment throughout the 1:1 interview I conducted with the students and there is no evidence of the key vocabulary being used in any of the responses (see appendix 8). The notes for Student A show that they really struggled to engage fully with the interview and did not complete the interview in full. The laughing and inability to finish the interaction would indicate Student A feels embarrassed or uneasy.

Student D refused to complete the interview and in line with the ethics of the study the students' right to withdraw was observed, though they did remain with the remainder of the study. Interestingly, Student D engaged with the ice breaker activities and group tasks within the first session, but Student D did not give any consideration to completing the 1:1 interview. There was a definite shift of engagement when moving from the workshop environment to the 1:1 interview. This would suggest this is an area for further exploration to understand why Student D felt less able to interact in the more direct discussion scenarios. The remaining students did complete the interviews but as shown in the findings in fig 25, which is representative of the remainder of the cohort there is no dialogic language, and they consist of mostly informal responses. The questions asked were open as part of the research design, but this did not prompt any fuller responses. However, there is evidence of some basic learning of hazards in the workplace and already the enjoyment around the practical activity of mixing cement.

Fig.25 Extract from end of unit interview from health and safety unit.

Student Interview Unit 1	What did you learn?	What was useful?
A	1. We just looked through some, booklet	Yeah, alright we haven't done.
	2. stuff, oh I know where to do a tea,	1. much yet, did a cement.
	3. you need to look out for hazards in	2. mixing thing that was fun just to
	4. the, workshop. We used some	3. do a practical for health and
	5. pictures, slip hazard was one, I think.	4. safety – he just points out what
		5. you are doing wrong – you can't
		6. practical for health really do a
		7. as it would be a hazard, wouldn't
		8. it? (A found this very amusing
		9. didn't engage in further question),

4.5 Manual handling overview of Unit

Fieldnotes taken from Term Weeks 5, 6, 7 – Manual Handling unit.

The field notes initially suggested that the student showed a disinterest in the subject of Manual Handling. There was continual questioning about when the students would be doing a practical activity. Although there have been practical elements to the Health and Safety unit, the observations suggest that students equate practical work to building and constructing. The tutor was using his own experiences of workplace scenarios to engage the students and stress the importance of lifting and moving things using a particular protocol. Although common for students to have sessions where the content or activity did not immediately engage them, there were two notable observations. Firstly, the students were easily placated by the anecdotal evidence provided by the tutor describing past incidents and accidents the tutor had witnessed. Secondly, the transition into the role-play exercise becomes more fluid and elicits less resistance from the students. My notes reference a small but relevant detail regarding student B who responds to an action with “shit,” a simple facial cue from the tutor encourages a self-correction from the student (see fig.26). This could suggest evidence of a rapport and a layer of respect being built within the group and towards their tutor.

Fig 26. Student response during a workshop task.

Activity was based around manual handling, there was little engagement around the practical task as students appeared to be dis interested, there was some continual questioning around when they were going to make and build.

A. "Can we do something properly in the workshop, like can we build stuff."

B. "I know how to lift shit ... ah stuff ... can we just do it for like a bit of the lesson."

B -corrects himself when tutor looks at him

Group start small side conversations - can't be heard clearly - tutor sees he needs to re-engage.

Tutor using anecdotal evidence to highlight the importance of careful manual handling, and this did seem to interest the learners.

The interest of the students began to increase as the activities moved towards critiquing each and instructing each other. There appeared to be more engagement as students took on instructor-based roles, within the program of delivery. The students began to immerse themselves in the in-role opportunities with less hesitation than the previous in-role activity in the first Health and Safety unit.

In the third session there was a definite investment by the students in the activity as the session progressed in the role-play element. The Tutor-in-role and the role-play / hot seat activities appear to have become more familiar to the students and there was less hesitancy around being involved in the in-role tasks than in the Health and Safety unit. In-role activities became an integrated feature of the sessions, and it appeared from the observations made that there were much fewer comments by students about each other's role-play efforts and fewer negative comments about the role-play tasks in general (see fig.27) describes the session where the students were given the role of supervisor and there is obvious enjoyment of having a senior position. There were instances of immature behaviour as the students started the task, but they started to become more comfortable with critiquing each as they moved into the practice assessment section, where they are focused on the appropriate ways of lifting.

Fig.27 Fieldnotes from manual handling session.

Students were all engaged in the physical demonstration, no distracting talk or talking to each whilst tutor demonstrating.

Tutor - lifts large wooden planks

Tutor demonstrates boxes on sack barrow and cement mix sacks.

Tutor demonstrates bended knee lift

Repeats TILE acronym in each instance.

Students wanted to get on with the in-role task, there was a desire to be in the supervisor role and some moments at the

beginning of the task where they reverted to saying, "I am the boss, so you gotta listen." "Oy, listen to your manager." This dissipates quickly when they started the assessment aspect.

As the session continued students completed the practice assessment and there was a genuine interest on how they had performed on the task, they wished to know who had portrayed themselves as the best supervisor (see fig.26). This extract captures the first time in the sessions any of the students had actively asked for feedback from a practical role-play task. This section also prompts further discussion around how a member of site staff would correct a worker in a professional setting and where responsibilities lie within a company. Again, the activity has encouraged further discussion around subject matter not related to the unit but is creating a wealth of additional knowledge for the students. It was also fostering sustained discussion skills, focused questioning and answering. The conversation also continued at the end of the session between the students as they moved into their own breaktime. The tutor no longer led or participated in the discussion, but the students continued working on the topic as the session ended.

Fig.28 Feedback on workshop supervisor task.

On completion of the task students A, C, E were keen to know who the best supervisor had been, this seems carry an air of importance to them and if they had met expectations. This developed in further conversation -and students raised some key questions - C "what if someone isn't listen, but you had explained it right."

C. "Who gets blamed if they have accident?"

Tutor highlighted that any claim falls to the business and the manger would be held responsible if the training had not been signed off and delivered to the right standard to the new employee.

Interesting to see student reflection - Student A "well not my F*cking fault If the employee didn't listen when I was explaining, would be my fault if I done the training stuff." The tutor was able to respond to the questions by explaining that as you progress to supervisor and manager positions you do hold more responsibility, and this is reflected in play.

- Students moving the break time - conversation continuing but observation finished.

The field notes from the third session of this unit include the assessment session, the results follow in the next section.

4.6 Assessment for Manual Handling Unit.

The task for the assessment involved the student giving a short demonstration of how to move or lift a heavy item in the workshop. The expectations during the assessment included the student using specific vocabulary related to manual handling that had been embedded within the program of delivery, see table 2.9. Six of the eight students completed the assessment due to one student being unwell and one student having a prolonged absence which was being addressed by the Centre separately. All six students were able to complete the assessments with varying lengths of demonstrations. Student A was able to show use of sustained functional language with few linguistic inaccuracies but effective use of dialogue key words, evidencing six utterances from the key vocabulary. Student B also uses six of the dialogue keywords with sustained functional language and few linguistic inaccuracies. Student C also uses all seven of the key words, whereby student A and B include all the dialogic terms included within the key vocabulary, they do not use them on more than one occasion. Student C provides the most content and sustained language in this assessment. Student D was able to use the TILE acronym to help structure their assessment response and resulted in this Student D covering four of the eight key words. All students A, B, C, D and G all scored at least 4 for examples of sustained functional language and each of their responses gives a reasonable set of coherent instructions for lifting safely. The result from this assessment suggests these students have been successful in learning the key terms and have been able to start to integrate the key terms into a set of verbal instructions.

Table 29. Assessment data from workshop session in Manual Handling

Student	Dialogic -Keywords - TILE	Linguistic – Incorrect use of grammar	Functional – examples of Sustained Communication /Explanation / Full sentences
A	6	2	6
B	6	2	4
C	11	5	6
D	4	4	4
E- withdrawn			
F – absent			
G	3	3	4

4.7 Overview of end of unit Student interviews for Manual Handling Unit

The student interviews in this unit also mirrored the results found in the first unit (Health and Safety), whereby the students still found it challenging to engage in a 1:1 environment with more formalised questions, rather than workshop-based activities with tutor input and modelling. Student A, who had continually failed to complete the interview with a full response in the initial unit, was able to give more prolonged response but again the dialogic language was rarely used in the students 1:1 end of unit interview for this unit. It was clear from four of the six responses referring to the use of the acronym TILE, to assess safety in manual handling, had been well embedded in this unit and had supported the students when completing the assessment. Four out of the six student responses also commented that a useful aspect of the unit was the experiences shared by the tutor relating to the manual handling, Student A comments that this made them more aware of dangers of not lifting safely (see fig. 30). In the second cohort summary the tutor notes state that course continues create some positive outcomes within the group, especially in terms of workplace discussion and students moving away from inappropriate discussion topics and developing an interest in conversation material related to the course content, (see fig.31). The tutor also recognises that the dynamics of the group continue to shift and evolve as the cohort complete the course (see fig. 32). It is important to recognise that the cohorts all following the same program of delivery and participating in the same activities but may have differing skillsets and personal attributes. It is these elements that can impact other students both in a negative and positive way, a further variable which is challenging to limit within this type of study.

Fig.30 Student interviews from end of unit -Manual Handling. Response from student A – What can you tell me about Manual Handling?

Student / WK 5	What did you learn ?	7 What was useful?
A	1. I know how to lift safely now and having the rhyme things	1. Doing the lifting was good and actually telling someone what to
	2. or whatever it is – like TILE that helps to remember that	2. do -well not like telling off I mean like making sure that you are
	3. you need to think about the space , how much something	3. showing someone else everything because actually until to do
	4. weighs and how to lift safely. Xxxx did tell us like some	4. that , well when you do it yourself your not thinking so directing
	5. stories when they were onsite , to be honest I didn't think	5. others is good.
	6. that lifting stuff could like fuck-up your back and stuff –	
	7. like for a long time – so I suppose its stuff we do need to	
	8. Know.	

Fig. 31 Tutor email summary

There has been a good group rapport - some initial behaviours that I often see in this setting is the fixation of subjects outside of the setting that are usually inappropriate - there has been a growing interest in discussion about the workplace - particularly when the students have taken on roles such as site manager.

Don't get me wrong we have had some silliness with messing around with voices and accents and some sarky remarks but overall, there is an interest in how you get to those roles and what they involve.

The tutor also recognises that the dynamics of the group continue to shift and evolve as the cohort completes the course (see fig. 32). It is important to recognise that the cohort are all following the same Program of delivery and participating in the same activities but may have differing skillsets and personal attributes. It is these elements that can impact other students both in a negative and positive way, a further variable which is challenging to limit within this type of study.

Fig. 32 Tutor feedback via email

There have been some definite splits in the group - 3 out of 8 are really engaging and this has had the following impacts

- more willing to lead
- Confident in explaining and instruction
- Others who naturally follow them are using them more as a role model.

There are 2, I would say D - quite talented anyway but still remains disinterested he is really a level 2 learner but has enjoyed being ahead in the first couple of sessions but is being quickly caught up by the others. I am noticing this causes him to lose interest - there has been some absence with little desire to catch up. Will often finish a task quickly and leave to smoke, he will however always support in the paired work for assessment but has missed some sessions due to absence.

4.8 Program of delivery for Manual Handling unit.

This document is produced for each unit to give the tutor guidance regarding delivery of the sessions and advice on how to approach the -drama based tasks within the context of the construction task. The document is based on the BTEC framework and the areas it focuses on from the BTEC specification. The Program of delivery gives the general overview of the what the sessions are trying to achieve. The amplification in each unit breaks the task down into the focus of the workshop activities and is also the assessment criteria needed to pass the unit. The addition that has been included as part of the delivery of the units in this study is the tutor script. This has been designed as a guide only for those tutors who may not have taught in role before or feel less confident about delivering certain tasks in this style. Within the remit of this study regarding ethics, the study was designed not to incur extra planning for the teaching staff and create a bigger workload. Therefore, the script can be used in session to support their drama-based task (see table 33).

Table 33. Program of delivery for Manual Handling unit.

Task	Link to amplification	Script for teacher/tutor/student
Know about the regulations and guidance that apply to the safe moving and handling of resources	<ul style="list-style-type: none"> □ Regulations: Manual Handling Operations Regulations 1992 □ Guidance: to follow appropriate systems of work laid down for their own safety; to make proper use of equipment provided for their own safety; to cooperate with tutors on health and safety matters; to inform tutors if they identify any hazardous handling activities; to take care to ensure that their activities do not put others at risk <p>Exercise used – TIR (Teacher in Role) Role-play – students should have numerous opportunities to trial the role-play, some may really struggle to stay in role initially.</p>	<p>“As new employees with You will need to complete your introduction to site safety in requirement with the Health and Safety act, I will be running through 5 key pieces of equipment and the key safety features of each.” Tutor must remain in role and not converse off task until the demonstration is complete. Once demo is complete the tutor can use a prompt such as “and finish” to allow the students to acknowledge the tutor is out of role. Tutor to highlight areas of risk and use ensure key vocab is used. This will formulate session one and dependant of what needs to be revisited sessions as required. The format always being student as employee and tutor as trainer. When demonstrations are complete the tutor will follow with consolidation of</p>

	<p>knowledge through student role-play. Students will be asked to introduce their partner (new employee) with correct and accurate information with an awareness of the regulations taught in session 1 and 2.</p> <p>Tutor as Company Manager: “We have 3 new employees today, each needs to be made aware of the risks in the workplace please ensure you cover all necessary areas”.</p> <p>Tutor to observe, students will be expected to converse with their trainee as demonstrated by their tutor in the first session without breaking role.</p> <p>Example: You will find on site that of your jobs will be to move site materials safely, always following the site and safety rules from your training. Always follow TILE.</p> <p>Your priority is to ensure your safety and those working near-by. Protecting your knees and back always is key.</p> <p>Following the considerations of TILE, should be you first step with any form of heavy lifting, or when you are assessing a particular load.</p> <p>To move this delivery, I will need to consider load, distance, equipment if needed and those I need to ensure are not at risk when I move it.</p> <p>In this case, finished pallets x 3, can be carried to the unit, no workers in today, the load can be lifted by one person - protect back and knees – demo lift and move.</p> <p>Teacher out of role.</p>
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4.9 Results from Bricklaying Unit

The field notes in the initial brickwork sessions suggested there was some frustration felt by the students at having to go through basic skills before being able to start building a brick wall. Student D found it hard to engage initially and behaviours such as wandering and not listening started were observed. In the first week this behaviour was initially managed by peers in the group, who were key in re engaging Student D by including this student in the demonstration. The frustration emerged when the tutor stated the students would have to revisit the health and safety elements before beginning the practical. There were comments such as:

Student D - "it's shit we've done it already, its dead"

This indicates that Student D, although wanting to complete the practical, was still struggling with the fact there are elements that must be repeated and embedded in each unit. The tutor in this instance does not engage with the comment but links it to the setting up of the task, to limit the dis-engagement. There was a real sense of teamwork as the sessions progressed to the assessment week. Within the field notes there are multiple examples of the students sharing their work with each and offering feedback without tutor prompting (See Fig.34).

Fig 34. Workshop observations taken from week 2 - (taken from field notes)

Student A looking at student D in his workspace and asking how he got his so level

Student D says it was not great at first but took time with the level. He stated he rushes it first time and "it was crap."

There is a notable lack of expletives used in these sessions when describing progress of areas of challenge.

Tutor circulates to ask about progress

Student D - "didn't lay the base as evenly as I could have done and now that's messed the top."

Observing the first attempt of brick wall laying, students working carefully, all but one of the groups focused and this is deterring the student who is struggling with the technique from furthering bad behaviour as no one to engage with.

Tutor offering guidance but student not willing to engage.

Student leaves for cigarette break.

It is interesting to note that students were often modelling the role of tutor to each other when the activity was not utilising tutor- in -role, role play or work- based scenarios. The students

were naturally transitioning between student and role of instructor. In the session prior to the assessment there was a good working atmosphere present in the workshop and the students gave a sense that they felt ready for the assessment. Students A and C were offering to set up the tutor work- space, there was an eagerness to get started. During the tutor demonstration all the students located in the workspace were focused, Student D did remove himself twice for a cigarette break but did not disturb the others. Student D also did not try to actively disrupt during the demonstration and set -up, he did wander on occasion he appeared not to do this deliberately, when discreetly asked by one workshop assistants not in the session (just clearing up) to try and keep an eye on what his tutor was doing, the response from D did suggest a nervous reaction.

“I am watching! I am just, just thinking -make sure I remember....”

Student D re-joins the group for the end of the demonstration.

4.10 Assessment of Bricklaying Unit

The assessment results for the bricklaying module can be seen in table 36. This captures the frequency of dialogic language used, the linguistic errors and the ability to sustain functional language. Student A maintains his use of functional language that they demonstrated in the previous manual handling assessment and there is evidence of five utterances related to the key vocabulary for the unit; Student A continues to make a few grammatical errors.

Student B has shown a pattern of acquiring the necessary vocabulary but not the ability to build this into sustained explanation of what they are doing. The approach of this student to assessments, as we can see from the field notes, was not particularly motivated and in the context, we note that he turns up late to the assessment declining to take up the offer of a recap prior to the assessment at the end of the session.

Student C portrays himself as extremely capable in this assessment, their language style is professional. For example, Student C starts to mirror language of the tutor- in -role such as “The client has ordered.” Students were not directed to use this term explicitly, but this has been picked up the student. Within the manual handling unit there is evidence that Student C has developed confidence in their communication skills, Student C demonstrates the longest response time to the task and covers a large amount of content. There is a point in the response where the tutor break’s role to encourage Student C to slow down, the content is

good, but the pace of speech was making it difficult to identify all the information they were relaying, which was relevant to the assessment.

Student D continues to improve their use of sustained language and by looking at the data closely we can see that their thinking is more organised the instructions and explanations show more ordered thinking. Student D still struggles with the linguistic elements, but they can incorporate accurate technical terms into their vocabulary when explaining a task.

Student F produces their most robust response to an assessment response in this task.

Throughout the previous tasks Student F has demonstrated some erratic responses to the assessment tasks and the interview tasks. However, in the bricklaying assessment, although the fieldnotes suggest the response was a little rushed Student F did appear focused and succeeded in recalling the embedded dialogic language. The inclusion of some colloquial phrases and informal expressions did suggest that Student F may have been a little nervous, this is also highlighted in fig.35.

Fig.35 Extract from bricklaying assessment – Student F response taken from assessment table

3.together. So we need – so let’s get trowel , level , pointing iron ,
4.cement we get from the mixer. So it’s a 2 course wall, so gotta sort
5.the base first – level, dry .If base is crap bad then it means the wall
6.won’t be good. Lets get the bricks together and start the first course
7.Check first course is even – use level. Then pointing iron to tidy bits
8.up. Then get another course on – checking all the time

Fig.36 Assessment data from workshop session in Bricklaying Unit

Student	Dialogic -Keywords – Courses, Job Card, trowel, bond, bed	Linguistic – In correct use of grammar	Functional – Sustained Communication /Explanation
A	5	3	7
B	5	5	3
C	7	3	6
D	3	3	3
E	No longer on course		
F	8	5	4
G	5	7	5

4.11 Overview of end of unit Student interviews from Bricklaying Unit

The workshop interviews are notably different to the previous two units regarding the responses the students gave. The students as a whole give more robust answers in the final set of student interviews, A, B, C and D, who all include more dialogic language within their interview responses. In terms of length of responses, it is also evident that this unit elicited lengthier answers than the initial unit that covered health and safety.

The response from the interview with Student A from their initial interview and their final unit – Bricklaying is shown in fig.36. This demonstrates the difference in the responses from the first unit and the final unit. The responses are clearly more developed and robust during the final interview and there are evidence of Student A's thought processes that are helping to formulate their answers. The initial interview lacks content and any depth to what Student A is saying. Both interviews still include some inappropriate language, but it is important to note that some students do not view some words to be inappropriate but simply just part of their everyday vocabulary.

Fig 37. extract from fieldnotes.

Student C continues to mirror the progress of Student A. Student C did not want to access the 1:1 interview initially but was given the questions to read over and then gave a noticeably short response

Student F remained resistant to the preparation work for the units and continued to demonstrate minimal engagement in the interviews. Even in the first set of feedback it is obvious that the students have a positive view of the in-role tasks and the simulation of a real site environment, this can also be seen in the extracts taken from the post session interview below (see fig.39). This type of delivery motivated the students when they felt like they were being treated as real construction site crew with the same expectations as site workers. The amount of content recorded in the 1:1 final 1:1 continues to mirror the first two assessment interview data. Across all seven interviews there is a maximum of 5 sentence responses. However, the language style has changed, and students are using less expletives in their responses.

Fig.38 Student initial interview

Student A – What interests you about construction	Have you studied drama?
Cos it will doing stuff and not sat at a fucking desk all day – that’s so shit. I haven’t been at a desk for long ...	No – well year 7? we all climbed the stage curtains – Miss XXX got well pissy.

Fig.39 Student end of bricklaying unit interview

Student 1	Tell me something you have completed on the course
A	When you start a construction job first thing to complete the job
	card large company this might be on an iPad or an app so you
	need to look at what the job is and think about what materials
	you need many people might be needed to complete the job on
	time and what equipment the job will need this is all important
	because this helps the job look professional to the customer and
	helps make create a plan full a job so you can set up properly.

Fig .40 Responses lifted from post session interviews

B	This was the bit I , well everyone wanted to do from the start	I get it but this was one of the best bits actually getting to build.
	like a proper so doing , taking on a job start to finish so being	Started on the brick wall , like actually doing stuff and getting on like
	given what someone wants and then making you do what they	in a real site. This session was good as xxx was like acting
	want but using your own stuff , so stuff , techniques like first	like our supervisor on site properly in parts.
	your job card , setting stuff out and then actually building a wall.	

4.12 Program of delivery for Bricklaying unit.

This plan of delivery, which can be seen in table 41, this is the most practical of the three units. Here, students are demonstrating not only practical skills but also demonstrating their technical language. In this Program of delivery, the focus on embedding key vocabulary remains but there is also the requirement to model and demonstrate accurately, whilst using functional language. This unit amplification also involves co-operation with others in the workshop. The role-play task allowed for a scenario where the student must be aware of working closely with another in the role of instructor. It requires the student to consider how to direct and demonstrate to another worker but also ensure the job specification is met.

Table 41 – Program of delivery for bricklaying unit

<p>Developing Bricklaying Skills</p>	<p>□ Personal protective equipment: hard hat; eye protection; safety boots; high-visibility jacket; hand barrier cream □ Basic bricklaying processes: stack bricks; set out brickwork</p> <p>□ Hand tools: Materials:</p> <p>Safe working practices: compliance with advice and guidance given; safe maintenance, use and storage of tools and equipment</p> <p>Behaviour: e.g., responsibility, recognition of strengths and skills of self and other team members, cooperation,</p>	<p>Out of Role – Tutor – Will embed the key terms of Bond, Bed, course, trowel, pointing iron, job card through an introductory session that covers the details of a job card. 2 worksheet portfolio tasks.</p> <p>Students are given opportunity to complete some basic brickwork tasks -such as creating a letter, shape, with tutor instruction to. embed basic bricklaying skills</p> <p>Tutor conducts an out of role demonstration of a 4 -course brick wall, with class participation. Students are given time to lay a course of bricks. One workshop session given to practical demonstration and student practice. Scenario for assessment – the student will be asked to oversee an apprentice onsite; they must consider health and safety and the correct practices for a building up to a 5-course wall (dependent on entry level or level 1 course).</p> <p>Tutor to model Suggested script “Hi, I am XXXX I am going to be your site buddy during your apprenticeship. We are starting with a small job today and all the details are on the job card. The kit room is next to the toilet, and I need to you to check you have all the appropriate PPE on before we enter the site area.</p> <p>The job card lists a 2-5 course wall. Let’s get our kit together ready for the job.</p> <p>We need trowel, pointing iron, level, lines, cement will be mixed onsite.</p> <p>Let assess the base – We are looking to ensure its level and dry before we lay any courses.</p>
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		<p>Once you are happy level out your base lay the cement. As you place your bricks ensure the bonds are even and you can neaten them as you go along with the pointing iron and use your level as often as you need to ensure its straight. Let's work through a course. "</p> <p>Tutor out of role – Questions taken for specific details.</p>
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4.13 Tutor comments

The tutor feedback (see fig.42) demonstrates that the practical assessments were the biggest success, and that the bricklaying unit engaged the students the most. The tutor feedback also states that the tutor felt that the hot- seating and role- play activities had integrated well into the sessions and become a natural progression for most the activities.

Fig.42 Extract from tutor feedback

The move into role and hot seating hasn't seemed out of place - the difference for me as tutor is I have been more aware of my modelling of language and key terms -

This comment also suggests that the tutor has recognised areas of development in terms of their own oracy during the delivery of the unit. There is some evidence that the tutor felt the drama- based activities needed to be managed carefully, due to the nature of the students.

Fig 43. Extract from tutor feedback

I think the introduction of tasks has to be carefully managed and when you are asking some students to move into role, they can feel slightly uneasy and as I have said previous- this can be a trigger so that has to be handled carefully as we discussed when you ran through in the training.

4.14 Student E and absenteeism add in covid quote

It is important to note that during this study the Covid 19 pandemic affected both how the centre was operating and had a significant impact on the attendance of the group. Where- by the centre does work with schools, colleges, and social workers to follow-up with absent students and put in place catch-up and support, we did not require to log absences as authorised or not. Student E joined the cohort in the first welcome session and had joined the ice breaker activity with the group with no issue. Student E had got along well and assured the cohort, the tutor he would return. Student E attended no further sessions- student was happy to share that he wasn't returning as he "could get some cash metal scrapping "and "wasn't sure he could get in for all his sessions." In particular, Avis et al (2021) noted the impact of covid on VET , highlighting the fact that due to its hands on nature , even offering digital access does not compensate for the practical learning. Furthermore not all students would be able to access the digital provision.

Most of the cohort had not completed a full scholastic education having been excluded or found alternative placements at PRUs or alternative provisions. Sessions missed were often not reported by students or their parents and when followed up, most stated it had been a positive Covid test. Regarding absent students, the assessment was still carried out but not in the same session or environment as agreed in the methodology, therefore the student is noted as absent in terms of the data, so it remains reliable and consistent. As noted in the ethics document protecting the participants, the study must in no way impede the students passing the course.

4.15 Summary of results across unit: students oracy development

Although there was a mixture of outcomes for each of the individual students, there were general themes that emerged from the research findings. Firstly, there was an initial resistance to the first wave of interviews where engagement was minimal or non-existent and it was a challenge to elicit any significant content from the responses. Across the interviews there was little engagement in the first three weeks of 1:1 interview with exception of Student E. Student A, B, C D F and G gave noticeably short answers with little development in their responses. There was a notable difference in the way students integrated within the group sessions and in the workshop space and the way they approached the interviews. Analysing the interview responses within the first three weeks of interviews there was no consistent

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dialogic language being used, the coding of the interview transcripts on the last week of the unit shows a total of seven utterances across the whole of the cohort. It is also interesting to

note the response from student A in the week two interview. Student A's initial response in week two was very non-committal and suggested they enjoyed the ice breaker task, however in week two they were unable to finish answering the question due to laughing and disengaging completely from the interview. As the course progressed there is more engagement in the end of unit interviews, and this is reflected in an increase in sustained language and length of response from many of the students.

The assessments show that there was an overall rise in engagement within the most practical unit, which was building a brick wall. The students struggled with the theoretical content of this unit and transferring this knowledge into a practical scenario. Manual handling was also similar in that the students did not necessarily demonstrate much enthusiasm regarding the unit content of the sessions but there was a definite shift in terms of how the students transitioned between workshop tasks and in-role tasks. It is important to consider that creating the positive transition between in-role and out of role tasks was also influenced heavily by the delivery style of the tutor and the rapport built between the tutor and the class. This is the element of the study that would be the most challenging to replicate. The program of delivery and the unit content in BTEC course specification is very prescriptive, the most challenging aspect of this study to replicate is the individual delivery style of the tutor. This remains the variable in the study that is the most difficult to regulate.

One of the most notable observations was that the students often continued to develop some of the conversation strands, started in the workshop activities, after the lesson. During the sessions in the workshop a pattern occurred that suggested themes and questions raised within the session were prompting further debate and discussion when the workshop time had ended. The students were interested by the lived experiences of the tutor and there seemed to be a genuine interest in the situations the tutor had described within the session that related to their real work and life experience. Within the fieldnotes I was able to record when these post workshop conversations occurred but due to the ethical framework and the remit of the research study, I was unable to record further details from these conversations as the conversations moved into the students breaktimes and therefore it was not appropriate for me, the researcher to continue recording the conversations. However, this does raise an interesting further area of study.

Chapter 5 Analysis

5.1 Introduction

The following analysis will look to explore the results gathered in the COAM, in the framework of current theory and research. This analysis will consider what has been found and observed within the research within chapter four and why this might be. It will look across all three of the units delivered to identify any patterns, trend and themes that relate to the original research question.

Key areas of consideration will include-

- *The effective use of the COAM.*
- *Influence of learning community and attitudes to drama-based pedagogy.*
- *Development of Oracy skills.*
- *Group dynamics, Confidence and Self-esteem development.*
- *Responding to Drama Pedagogy, and the influence of Expert of the Mantle.*
- *Impact of an all -male cohort.*
- *Communication, Body language and gesture.*
- *Physical object learning*
- *Safe spaces*
- *Role of the tutor and reflections.*
- *New thinking - The learning Quad*

This analysis documents the evolution of a teaching program, a tutor familiarising themselves with a new teaching approach and students engaging with a different form of pedagogy. The adapted COAM (Cambridge Oracy Assessment Model) was used to analyse the responses throughout the vocational unit assessments to help assess the impact of this journey in terms of oracy. The by-products of the research carried out are captured through field notes, interviews and observations. The primary focus remains with the development of communication skills. It was also evident throughout the research period that there was a wealth of additional emerging themes, stemming from the planned activities.

The students within the vocational group recruited for this study will not have followed a traditional pathway through their scholastic journey. These students may have experienced

periods of exclusions, not being in school or missing chunks of curriculum taught in mainstream school.

This is demonstrated foremost in this study through the responses collected from the initial interviews and the response given in the unit one activity. In the initial interviews six of the eight students completed the questions asked. Analysing the responses it is evident there is little regard for the information gathering activity, statements are brief and littered with inappropriate language. Student G refuses to complete the tasks and Student D gives a single word response and does not respond to prompts when given. The observation notes that accompany the initial interviews would also suggest that another underlying factor at play here is the unfamiliarity with formal interview etiquette and this is impacting on the confidence of the learner and in turn their behaviour.

In Unit 1 the general overview of the data collected evidenced that all students acquired a low score regarding the functional and dialogic language. This was also reflected in the linguistic scoring; little content potentially means less opportunity for linguistic error. There is a variety of areas to consider when analysing the first unit of this research project and this includes the culture of learning. The COAM can show through quantitative data that most student responses did progressively improve across the units in terms of the use of sustained language and key vocabulary, when analysing it in its simplest form.

The literature review cited an article by Dudley and Dawes (2019) stating that it is assumed as children grow and develop, they naturally acquire oracy skills. If children do not acquire these skills, then their life opportunities and life chances can be seriously affected. The article also states that there is an explicit need for these skills to be taught. This has also highlighted the concept that it is not only essential for the skills to be taught but also to consider the culture and environment they are taught in.

In this study there is a clear difference between a traditional academic setting and vocational teaching space. The environment used for teaching in this study was designed to reflect and model a true to life work area found within the construction industry. In addition to this, traditional etiquette and ground rules that are found within a mainstream school setting, were not observed within this vocational learning space. As the field notes show, students may take themselves out of the space to smoke and can make tea on agreed breaks. The space

very much moves between a social space and workspace which is common in many workplace settings (see fig.44).

Fig.44 Field notes week one, taken from first practical session.

After the first practical activity the students naturally entered into conversation with the tutor and it was notable that there was a sociable element to this , the students were very interested in the experience of the tutor and what he had done on site .The group were sat informally on the work benches and work blocks but were all focused on the tutor , there was little side chat or chat whilst tutor was sharing his experiences. This led to very much a sharing of aspirations not all linked to construction. I was clearing up my notes in the adjoining room and was included in a couple of the questions.

Jobs I have done before and other job experience. There was clear engagement from the students in this conversation and a genuine interest.

Notable questions were being asked to the tutor –

Such has “didn’t you find it really hard to get a job?”

“Have you got your own house; did you build parts of your old house? ”

“How much does it cost to build a house, I would mad love to build my own house.”

Sessions continues longer than planned with the spontaneous conversation

Tutor continues with some more anecdotes regarding his journey to the job - being on long days - hard hours.

5.2 Initial interview and student attitudes towards the subject of drama.

It is important for this study to explore the concepts of drama and process drama and the way these influenced the design of this study. The delivery of the program and how it was presented to the students was key to ensuring a level of engagement through work- based learning scenarios.

The initial interviews produced both negative and indifferent views toward drama as a subject. It was important to gauge the attitude towards drama as a subject to consider how embedding it within a teaching style could affect the student engagement and their approach to learning in a subject the students felt to be unimportant. Many of the students in the study

reported their experience of drama within their school setting to be an opportunity to disengage. The responses within the interviews suggested that students did not value it as a learning opportunity. This could be linked to the delivery style in their school or that due to being school refusers or being excluded, their experience of the subject was minimal. In the initial interview the relationship the cohort has with drama can be summarised as undervalued and not an area of school they invested in (see table 45).

The responses give a clear indication that this was not a subject area they considered important or wanted to engage in. Fancourt and Mak (2020) stated that there are numerous barriers to engaging in drama and arts-based activities and these can range from health both physical and mental, poor socio-economic status, social anxiety and simply not having the opportunities or the knowledge to access activities based in the arts sector. It could be that the arts are not something that is valued within the families or social circles of the students and therefore not something they would proactively seek to be involved in outside of school settings.

Table.45 Initial interview the relationship the cohort have with drama

Student – What interests you about construction	Have you studied drama?
A Cos it will be doing stuff and not sat a fucking desk all day – that’s so shit. I haven’t been at a desk for long ...	No – well year 7? we all climbed the stage curtains – Miss XXX got well pissy.
B I like it because it’s something I have always grown up doing, doing jobs, plumbing construction, just what I have	Yeah, I done drama in school year 9/7, I think of acting yeah
C just enjoy practical stuff, I fucking hate writing. (doesn’t respond to prompts)	No, skived it – sometimes pissed about – well gay at high school.
D it's in my family, my uncle and cousins do it and build stuff – my uncle has a merc – I am getting my own business	My sister does – I didn’t really do school drama stuff was in P>E I did do like a bullying thing in Year 7 – I had to pretend to punch someone
E I want an apprenticeship innit	Nope
F - Did not complete	
G	Laughs – silly voice – oh like year 7 panto, everyone took the piss out of Drama club

I just like doing stuff not like writing projects or tecachery stuff bit doing this – so like I like fixing my bike	
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5.3 Development of language using COAM

The COAM suggests in unit one that although the health and safety demonstration activity evidence that students can respond in the role of supervisor or team leader, the language still acts as a barrier to extended responses and producing fluid sections of dialogue. For example, Student A and Student G attempt to use sustained functional language, but it is littered with informalities such as “mate “and “newbie.” Each student uses frequent pauses during their response; this creates quite an erratic style of communication. Despite this the COAM also demonstrates that all the students taking part in the assessment unit were evidencing they were able to use dialogic language and key vocabulary modelled by the tutor in the preparatory sessions.

The assessment sessions are not supported by the tutor and are a chance for the students to display the skills and use of language independently. The expectation in unit one would be to produce results that can act as a baseline for comparison in units two and three.

In unit one students demonstrate that they have been able to acquire between two and five of the nine key words stated in the Program of Delivery (POD). As noted in the results analysis part one, the responses to the practical assessment were short and did not demonstrate a robust knowledge of the key vocabulary nor vast amounts of sustained language. It was also observed that there was frequent use of pause and hesitation. This might suggest that students are still becoming familiar with the style of learning and acclimatising to the pedagogy but also showing an awareness of being assessed. The use of pause and hesitation is indicative of feeling nervous and under pressure to perform during the assessment phase.

Students A, D and F used the most key vocabulary. This is demonstrated in list form, which might suggest that students are conscious of the terms required for the assessment element. The students were using the correct language but were not yet able to weave this comfortably into a fluent explanation or form of instruction. Students B and G give the most limited responses in unit one. It is important to acknowledge that the clinical nature of the COAM here does not measure the levels of confidence or the unease some students may have felt

when participating in paired role-play. This type of activity can sometimes make learners initially feel quite vulnerable, especially in terms of the role-play element and feeling like a performer. In unit one the students are still familiarising themselves with this style of teaching, so some hesitancy is to be expected.

Unit 2 shows that there is more frequent use of the key vocabulary with a maximum of six key words being used. In this unit there was a comparable difference in the amount of sustained language used by all learners during the assessment. In the unit one section of results analysis, it was evident that every student was able to complete the assessment. Student A and C demonstrated high scores in both the sustained use of language and the key vocabulary in comparison to students B, D, F and G. It was noted that new key vocabulary was being acquired by the group, but the same success was not being integrated across the group in terms of embedding this within their sustained language. The difference between unit two and unit one is that the assessment involved the student giving a short demonstration of how to move or lift a heavy item in the workshop, so the students were describing the physical act they were carrying out. In unit two we see that all students attending the session were able to complete the assessment, but the scores obtained in the sustained language section all improved.

Unit three shows the highest scores for each student in the cohort. Each student demonstrates the use of key vocabulary and the largest content in terms of the sustained language. Looking at overall student progress throughout the whole program rather than individual units, it is interesting to note that there are no significant differences regarding progress whilst analysing individual data. The cohort displays a remarkably similar rate of progress. There is a notable gap, however, between the data produced by students in Unit one (Health and Safety) which is notably lower than the results produced in Unit two (Manual handling). The data specifically increases in terms of key vocabulary used and amount of sustained language recorded.

Students A and C were also seen to be engaging more with the initial discussion and initiating questions to the tutor as evidenced in the fieldnotes and were also obtaining higher scores on the COAM model for sustained language.

Two students that show consistent high scores throughout the course assessment are students A and C but again the difference between individual students is so slight that it is difficult

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identify a pattern or trend that might explain why there is a difference of one or two marks

between unit assessments. The overall picture demonstrates progress for each learner in terms of sustained language (see table.46).

The table shows that only Student B did not make continual progress, but the rest of the cohort were improving in each assessment. Student B also demonstrates little additional input to the group in the observations. The increments are small, but the difference is still highlighted between the assessment results from unit one compared to unit three. Student A makes the most progress, with Student C scoring consistently highly despite being absent during the first assessment. Using field notes, it is possible to identify that both Student A and C have often been the instigators of conversations and questioning. They have also been observed trying to motivate and encourage others, demonstrating they already have a more solid foundation in terms of their confidence and communication skills (see fig 45). Progress in these results is seen in the acquisition of new key vocabulary and consistent improvement in their use of sustained functional language with less frequent linguistical errors such as hesitation, pause or incorrect/colloquial phrasing.

Table.46 Sustained functional language development during theory and practical units

Learner	Unit 1 (theory based)	Unit 2 (theory and practical based)	Unit 3 (Practical based)	Progress made.
A	2	6	7	Continual
B	1	4	3	Lowest score in Unit 3
C	ab	6	6	Maintained
D	3	4	5	Continual
E	OFF	Ab	Ab	N/A
F	3	Ab	4	Continual
G	2	4	5	Continual

Fig 47. Fieldnotes from the Health and Safety Session

The tutor responded to this reaction and incorporated the H and S task in the setting up of the practical workspace. Student A and C were keen to question the tutor and to demo the tasks the tutor was introducing, student D was disinterested and started to wander in the workshop, and this

meant the tutor had to manage this behaviour and keep the other students engaged.

It was students A and C who re engage Student D by including him in the demonstration and bringing him back into the group.

To understand if the modelling of key vocabulary has impacted positively on the learners the data below depicts what was observed during the assessment (see table 48). The table shows that students A and C still demonstrate effective use of the key vocabulary but it does not reflect continued progress. Students D, F and G in this instance show continued progress, in particular student F who performed significantly better during the Bricklaying assessment in comparison to the Health and Safety unit.

Due to the specific nature of the COAM there are some elements of the language used by the students that change and evolve during the time of this study but are not reflected in this data collection tool. For example, the use of expletives starts to diminish during the time spent on the course. The COAM is designed to match vocabulary that is required of the assessment criteria but does not measure how students use colloquialisms and how they are used within the group to gain a clearer understanding of how students communicate outside of assessment.

Table. 48 Frequency of Key Vocabulary used in each theory based and practical unit.

Learner	Unit 1 (theory based)	Unit 2 (theory and practical based)	Unit 3 (Practical based)	Progress made.
A	5	6	5	Highest scored in manual handling
C	abs	10	7	Highest scored in manual handling
B	2	6	5	Highest scored in manual handling
D	3	4	5	Continual
E	ab	ab	ab	N/A
F	4	ab	8	Continual
G	2	4	6	Continual

A key theory underpinning this study was constructivism. The evidence in this study supports the idea that authenticity and experiential learning can positively impact not only communication skills but also growth as a person in terms of confidence and self- esteem. In the final interviews we can see a clear difference in the structure and content of the responses. The large amount of text highlighted in yellow indicates multiple key learning points (see fig 49.)

Fig. 49 Taken from final interview Student C.

C	Being a supervisor means you have to make sure you are on it all the time . You need to literally know like where stuff is and also so if also if a someone on site has made a , well doing something wrong you have to spot it , keep stuff to standard . We were only doing small walls, but we needed to make sure the workspace was set in a proper way , that the wall was level , using pointing iron to keep it neat .Basically you need to make sure the job meets the details on the job card .
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5.4 Group learning dynamics and self-confidence. _

The additional field notes have captured observations that show how the students respond to different tasks. There was significant evidence to suggest that confidence was a contributing factor to the data gathered during the study.

Nadiah et al (2019) explored the idea that there were numerous factors that could affect self-confidence such a negative mindset, lack of motivation, lack of practice, vocabulary, and insufficient preparation, and this in turn can affect someone’s ability to communicate. This is incredibly important to consider within the scope of this study. It would be naive to assume that the learners came well prepared, motivated, and prepared at the start of the study. In fact, the purpose of this study was to create a program that would naturally embed these qualities and help develop them.

The immediate difference we see between the initial interview and the unit one activity is that seven out of the eight students took part and the only student who did not participate left the course after the sign-up sessions. All students were able to give a response to the unit task. The second notable difference that is highlighted within the field notes is that there was a definite change within students' demeanor when the activities became group based rather than having a focus on the individual student. This observation could be explained by Brown (2006) who stated that learning success is very much affected by self-confidence. Anwar (2010) stated that self-confidence can be gained through achieving learning goals and for some, these are achieved more successfully in groups initially. This can result in boosting confidence and helping students become more confident when approaching learning tasks and addressing their goals individually. The most important outcome from this theorisation is when a learner begins to achieve their goals, they also start to enjoy their learning.

This transition from the comfort of group work to a successful individual was part of the process of the drama pedagogy model. It was designed to empower the students with the oral and communication skills that meant they would not be over reliant on others during groupwork. A key component of the program was the elements derived from the Mantle of the Expert (Heathcote, 1984) and this complements the idea of the student transitioning into the centre of the activity combined with the safety of the adult being part of the learning scenario. This approach allowed the students the comfort of a group scenario but the power to exercise decision-making skills individually that may affect the scenario. There was a remarkable change in the students when the control was handed over to them. In the workshop session where students were asked to take the role of Supervisor, there was a clear change of dynamic in the room. The students appeared to thrive on being given a position of responsibility and leading the activity. The interest in who had been best in role was an important thread of the conversation (see fig.50).

Fig.50 Fieldnotes from Role-play task.

Students wanted to get on with the in-role task, there was a desire to be in the supervisor role and some moments at the beginning of the task where they reverted to saying, "I am the boss, so you gotta listen." "Oy, listen to your manager."

This dissipates quickly when they started the assessment aspect. Each student instructs the group on lifting at least two items. They are required to point out safety and TILE. On completion of the task students A, C, E were keen to know who the best supervisor had been, this seems carry an air of importance to them and if they had met expectations. This developed in further conversation -and students raised some key questions - c "what if someone isn't listening, but you had explained it right." c- "Who gets blamed if they have accident?" Tutor highlighted that any claim falls to the business and the manger would be held responsible if the training had not been signed off and delivered to the right standard to the new employee. Interesting to see student reflection - Student A "well not my F*cking fault If the employee didn't listen when I was explaining, would be my fault if I done the training stuff." The tutor was able to respond to the questions by explaining that as you progress to supervisor and manager positions you do hold more responsibility, and this is reflected in pay. Students moving towards the break time - conversation continuing but observation finished.

There is also evidence highlighted in purple depicting positive reflection/interactions in this section of the field notes that shows students were ready to actively engage in the role-play element of the session. Previously, they were apprehensive about starting the role-play task when it was requested as an individual activity. The section of fieldnotes above also shows that despite the breaktime approaching the conversation and discussion continues within the group, showing there is a genuine interest in the subject. There is a wealth of research that looks at the importance of the relationships of the students in the classroom and how that impacts upon engagement. Widdows (1996) looks at how drama helps students makes connections and these connections are key in the students accepting each other and feeling comfortable in engaging in the activities that might take you out of your comfort zone.

The field notes recorded observations that evidenced the more confident and self-assured the students became the more successful the outcomes from practical tasks became. In unit 2 we see that as the average number of key words being used increase, there is evidence of the pedagogy embedding. This is coupled with increased sustained language; students are showing a greater control over their language. D’Mello et al (2018) states that one of the most important qualities a human should possess to achieve objectives is self-esteem. D’Mello also believes that self-esteem allows someone to be more confident in their decision-making and problem-solving ability. Although the key objective of this study was developing the students in terms of their ability to communicate, the observations made within the group clearly link the development of communication skills to an improvement in self-esteem and confidence. In the literature review Stinson (2015) also supported the idea that drama pedagogy and process drama can develop both oracy skills and offer additional learning opportunities. It is important to remember that learning can be about a skillset or learning about oneself and improving social and emotional skills as well as academic ones. Often it is a combination of two that will impact on how we communicate and orate with others.

This does not change the fact that there is still a stigma attached to drama and that this stigma still effects the reputation that Drama has both inside and outside the classroom. The observations made during the study suggest there was an initial wariness of fully engaging in role play activities and hot seating unless there was full peer engagement. This is illustrated in figure 51.

Fig.51 Field notes from Health and Safety -new employee tour activity

When each pair can complete the tour, a list of key vocabs is put on the board. Tutor encourages one student to come forward to do a group site briefing with the prompts.

A volunteer - "whatever, I'll do it but everyone else has to be like the employees and they wouldn't piss about would they it the manager is talking."

Tutor - "as a manager what would you do? "

A - "tell them to f*ck off"

Tutor "you are the professional"

A "Kay prob ask them to wait outside."

All of the group engage with A's briefing, again side conversation breaks out at the end of this activity which is end of the sessions.

Once there was confidence that the whole group was invested in the drama-based task and there was less risk of being made fun of, the activities were much more productive. There was a definite sense that the confidence of the students increased as the sense of community built in the workshop session. This further supports the fact that learning can only take place when several elements are successfully in place. In this piece of research with the foundations of the study being based on drama pedagogy, there needed to be a very well-prepared foundation on which to start delivering this style of pedagogy .

5.5 Impact of using of Role- play on learning

The field notes suggest that students struggled with the role-play element initially. The students were very conscious of what others thought of them whilst in-role. In unit one the COAM evidence still demonstrates a lot of high frequency colloquialisms and informal utterances. In a theatre setting, the roles would be considered as characters and would be given out with some context, character description and a background; a theatre student might be given a clearer remit. In this workshop setting the expectation of the students was to imagine themselves in the position or role of a worker onsite and participate in a real to life work-based scenarios to help practice a new set of practical skills. Revisiting the statement made by Njeweke (2010) helps to clarify the process the students were experiencing through the pedagogy being used to teach them; the idea that the students were being given the opportunity make sense of information and theory they had been given through competing the practical task set by the tutor.

In unit one student's wanted reassurance that their peers would be engaging in the role-play element, there was a feeling of one in, all in or no one would commit to the task. Peer learning is a concept that is being researched more frequently, assessing the influence and impact of peer learning and interaction of learning goals and outcomes. Peer learning, also known as collaborative or co-operative learning (Boud 1999) is being used more frequently to help students meet learning objectives. Boud (1999) also believes that peer learning encourages learners to take responsibility and work more productively with others. With assessment being mostly focused on individual achievement, one of the strengths of the assessment in this study is that each assessment involved being partnered with the peer the new skills had been practiced with. Observations would suggest this helped to create a sense of comradery. Boud (1999) also identifies the practice of Reciprocal Peer Learning.

Reciprocal Peer Learning involves the students in a group taking on the role of both teacher and learner, which mirrors the type of teaching structure developed by Heathcote (1984) and the delivery of the program in this study. The strength of practicing Reciprocal learning is it allows peers to share instruction, feedback, and praise much quicker than having the reliance on a single class teacher (Iserbyt, 2010)

5.6 Relating findings to Mantle of the Expert – developmental progression.

It is important to remember that the Mantle of the Expert formulated by Dorothy Heathcote (1984) uses drama to create meaning behind learning activities. The success of this method is reliant on students taking on a role within a fictional context and attempting to solve problems or manage a particular pre-designed situation. The role of the teacher is key in ensuring the learning takes place by guiding and supporting the student but not always holding the role of leader and expert in the group. Initially there was some struggle with regards to the students investing in a fictional situation where they were taking on a role and responding to a teacher in role (TIR). In unit one we see a lot of uncertainty during the TIR tasks. During Week one there are indicators from the whole group such as laughter when the tutor transitions to TIR. The persistence from the tutor was rewarded as the tutor remained in role and addressed learners' behaviour as a site manager would rather than as the tutor. The students did respond to this approach and the engagement of the group steadily built through the first role-play session. The health and safety session ended in a paired activity, where students were asked to point out hazards in the workshops as they would do to a new employee. In this situation the same uncertainty presented itself through behaviours such as laughing and commenting on each other's presentation in a negative way and distracting each other during the activity. This is reflective of the fact the student's initial confidence in themselves was quite low and even a paired task proved difficult for them to engage with. Heathcote (1984) challenges the idea that the teacher is the expert, and this is also an element of the pedagogy that the students appeared resistant to part of the journey for the students involved in this study was accepting that they could take on the role of the expert and in addition to this also have a safe space to make mistakes in.

Heathcote was key in moving along the concept that Freire outlined in his book *Pedagogy of the oppressed* (1970), that drama pedagogy demands a shift in power in the classroom. This is

a line of thought that has been progressing since 1970 and although there is evidence that it is infiltrating mainstream classes in various forms, the merging of drama and Vocational Alternative Provision is still under researched. Freire further states that the relationship between the teacher and student should carry joint responsibility in terms of a learning journey. Heathcote and Bolton (1995) also believed that this joint investment demands a higher level of thinking and helps develop emotional intelligence. Thompson (2003) further believed that by students co-constructing their learning experience it is more likely they will carry the skills forward into real life settings and events.

5.7 Gender and learning in this study

The literature review referred to the study by Sallis (2011) which was conducted in a co-educational school which was a very different environment from the alternative provision in which this study was conducted in a male only group. The observations of students in my own study showed a clear feeling of uncertainty in the initial stages of the course and concern about role-playing in front of the peers. This raises the question in this research project, is it gender that affects engagement in drama or is it the development of the safe space and the building of trusting relationships? Ward (2015) suggests vocational education is both a space of opportunity and constraint. It reinforces certain masculine norms while also offering routes to redefine identity and aspirations. Ward, states that the shift from manual labour to educational attainment as a new pathway to adulthood. This research also challenged the students to reconsider how they viewed drama in a learning space and how they felt about engaging in the activities in front of other students.

There is substantial research showing that stereotype threat can result in students not fulfilling their potential in terms of learning and achievement. It could be that if students have also experienced a stereotype threat in previous learning environments, the result of this experience may emerge in a learning space that they consider to be psychologically safe (Walton and Spencer, 2009). The data produced in this study and the initial performance data from the COAM, and the observational data certainly suggested that previous learning experience has shaped the students' approach to learning on this course. Although we cannot measure the extent to which a student feels they have been stereotyped, or whether they are even aware of it, is something to be considered when analysing the outcomes of this study.

5.8 Further findings and questions generated by this study.

5.8.1 The importance of body language and gesture.

Within this study the primary focus was the acquisition of key vocabulary and the development of oracy. It is also necessary to observe the importance of gesture and body language in communication, as words only form an exceedingly small percentage of how humans communicate with each other. The use of gesture and body language is universal and will vary dependent on culture, age and what someone is trying to communicate (Meadow, 1999).

Gesture can give an insight into other phenomena that might be occurring during an exchange or interaction. It can be an indicator of mood, confidence and understanding and these things can directly affect someone's ability to communicate verbally. Meadow (1999) stated that gestures can help us interpret what is happening in the absence of words. When considering gesture, it is important to think about the role of gesture to the listener and gesture to the speaker, as it can have an impact on both. For example, McNeill (1987) focused on types of gesture and found that learners may use hand gesture to describe both concrete and abstract concepts. The assessment within this study was reliant of students using prescribed key vocabulary but some further understanding and detail was sometimes observed through students gesturing as they moved through a process or an instruction, the act of hand gesturing helped with recall.

In the environment students were working in during the study, body language could help indicate how students were feeling about the session and whether they were feeling comfortable in the space. For example, in the initial sessions, which were informal introductory sessions with no formal assessment, the fieldnotes show that the body language suggested that students were relaxed, at ease with each other through making regular eye-contact and being near each other (see fig.48).

Fig .52 Fieldnotes from introductory sessions.

This created a good environment for the students to start interacting and the general body language, eye contact between students was friendly and relaxed, and any comments were made in jest and received as such between students.
"What the hell is that?"
"Shit, that it's so bad but good effort (laughing)

After the first practical activity the students naturally entered conversation with the tutor, and it was notable that there was a sociable element to this

There is a significant difference when the lesson moves on from an informal, relaxed structure and the TIR task begins. The students show that they are unsure through hands in pockets, avoiding eye-contact and looking at the floor. In this situation the tutor had to approach the delivery so that the students would become less uncomfortable in this instance that as the tutor commits to the TIR position, the students start to become invested and engage in the modelling task. It must be remembered that feeling uncomfortable and anxious in a learning space can create significant barriers to the student accessing the learning. When the students are requested to carry out the Health and Safety introductory role play task, the fieldnotes again suggest there is an unease within the group of students until the tutor states the group will start at the same time.

Within this task the students are asked to point out and highlight key health and safety points in the role of supervisor within a workshop or worksite. The fieldnotes provide detail around the way the students explained each health and safety issue and in four students it was observed there was “notable use of hand gesture,” when students were trying to find the correct vocabulary and wording (see fig.53).

Fig.53 Field notes from assessment session.

A explaining about storing equipment safely - how to store saws - notable use of gesture when finding the right words, pausing before putting explanation together. A must reword sentences a couple of times.
C describing to D about cement mixing, also hand gesture, clicking when trying to “reach for words.”

Meadow (2000, p.232) put forward two concepts, one that gesturing may indicate the learners’ “undigested thoughts” and that gesturing can aid with the learning process by acting as a “Cognitive crutch.” This would appear fit well with the cognitive load theory and that the brain will utilise different pathways where there is too much information, or it is struggling to acquire the new knowledge.

Considering the theories and research put forward in relation to gesture and cognitive load, drama pedagogy does offer the appropriate scaffolding for both these areas. The modelling

used in TIR naturally allows for gesture that can help the learner interpret the information from the teacher, and scripting used in this program of delivery is designed to include specific information and vocabulary to reduce the cognitive load. Analysing the evidence in this study linked gesture and knowledge acquisition, an emerging key theme is the need for a learner to feel safe and ready to learn in their environment.

5.8.2 Does drama pedagogy promote a safe space?

To consider whether a safe space is important or relevant to the learning experience, and particularly the drama teaching space, it is important to understand what it is in relation to this study. Safe space can conjure up numerous definitions, but it needs to be a space where people can share freely regarding their strengths or areas that challenge them, a space to attempt new learning and not be afraid to ask for guidance or get something wrong.

Drama pedagogy includes elements that can also be found in experiential learning and requires those who want to incorporate this into their teaching and training, to be aware of how they manage this in the teaching space. Winnicott (as cited Kisfalvi , 2015) introduces the idea of a transitional space and that a deeper form of learning will occur if this space is successfully created. Winnicott (2015) believes that a transitional space is formed of trust, respect, no judgement, open space to share and active listening. It is important that those in the space have a reflexive approach to tasks, it must also have clear boundaries coupled with clear ground rules.

Maslow (1943) put forward a now well- established model that suggests students must feel safe to learn, so it is important to define what a safe space is. Kisfalvi (2015) states that a safe space must include the following: respect, trust, suspension of judgement and censorship, high quality listening and a willingness to share. It could be said that this list is also relevant to what is required in a drama activity for the lesson to be successful.

Kisfalvi (2015) further states that safe spaces also need strong ground rules, modelling and being reflective in your practice. All of the elements were present in the delivery of the units, although the students needed much reassurance that their peers would follow the rules on more than one occasion when the student wants to ensure that all the group are involved and completing the role play activity, creating the feeling they are in it together, again another way of creating a safe space.

David booth (1994) talks about students in drama creating an imaginary world but reacting authentically to it. To react authentically there must be trust. This prompts us to look at the basic needs of the student and how drama pedagogy may meet the basic needs of the student more so than traditional teaching pedagogy. Maslow (1943) puts forward the basic level of need in the form of a hierarchy model stating that learning cannot take place unless a certain set of criteria are met. At the base of this model sits the physiological elements of being, sleep, food, water but the second level is safety.

If we take the example of Student A and map their journey through the three units that were delivered, we see that from combination of the fieldnotes and the content gathered in the COAM, student A presents as the most confident in the initial sessions. They respond to questions and during the session actively ask the tutor questions about life experience and the student also happily discusses his own thoughts around taxes and stresses of business. Student A is a consistent participant in terms of engagement in workshop tasks and drama-based pedagogy This would suggest that this student already feels safe in this environment.

5.8.3 Physical object, communication, and engagement

Some data in this research showed that during the practical bricklaying assessment there was an increased use of vocabulary and an increased use of sustained language. This would suggest a positive relationship between explaining a practical process whilst demonstrating the physical action.

Throughout the different units it is clear to see that the learning and engagement did increase as the students' progress through the units. This could be attributed to numerous elements including becoming more familiar with the staff member, building rapport and trust with classmates and becoming more familiar with the style of teaching and the pedagogy. Reflecting on the content of each unit also highlights that there is a difference between the balance of abstract and concrete content of the unit. Abstract learning is defined as “the idea that we learn in general, we do not always learn about specific behaviours. We learn about concepts and categories. "Concrete learning is defined as a less formal way of measuring how well someone is doing in a course or program. It is focused on the material that is being

learned and not the instructor's teaching style. Concrete materials being beneficial to children's learning as a solid foundation in developmental psychology and education (Piaget, 1970 and Bruner 1966). Concrete learning has tended to be more strongly associated with younger learners but there is a broad range of research that now suggests it can be applied across a much broader age range (Mc Neil and Uttal, 2009). Although in the initial unit of health and safety observations the results from the COAM were the lowest of all three units, we should also consider that this unit also required the most amount of abstract learning in the course. Although the students had the physical modelling of the health and safety talk and the chance to be the site manager giving the tour, the concrete learning and use of objects were minimal. In this unit we also see the least amount of sustained language. It could be that for these learners the abstract learning process also adds a layer of challenge to the activity they were being asked to do. As students progressed to the manual handling unit, the engagement was still developing but there was notable progress in the response to the assessment. The learning content in this unit included more concrete learning than the health and safety unit. Students were required to pick-up, lift, demonstrate and describe what they were doing whilst handling the physical object. This physical object investigation acts as a clear scaffold for the skills the student is expected to show for the assessment, but the student is not required to engage in abstract thinking to start the task. It might be once they have lifted the object, they need to consider the safety aspects they have learnt through the previous learning tasks and share them but the interaction with the physical object appears to help with this process. So, within this study, although the primary focus is the use of drama pedagogy, we are starting to see that it is the freedom of drama pedagogy and the layers of teaching techniques it caters for is the real strength. The pedagogy of drama often involves the discussion of something, the exploration of a role, being in or recreating a moment. It will often involve props, set and in this scenario, there is evidence to suggest that the physical environment around the student and how they interact with it has impacted the students' learning journey.

5.8.4 Drama relationships and drama pedagogy

A simple table constructed by McNaughton (2011) shows the relationships involved in drama and how these are embedded in the way drama teaching is delivered. The table gives a clear overview of the multiple ways drama allows students to interact and learn in the classroom.

Fig. 54 relationships involved in drama and how these are embedded in the way drama reaching is delivered.

Relationships in drama	Teaching and learning strategies
The learners' relationships with the learning context	Relevance of content/context Shared learning intentions Holistic, integrated learning Range of activity modes Peer assessment Evaluative experiences Sense of empowerment in tackling issues
All participants' relationships with the fictional context	Story at the centre Context building Role building Range of dramatic conventions Empathy and affective engagement Action experiences
The relationships between the learners	Opportunities for collaboration Sharing ideas/plans Whole group participation Sharing common goals Respect for self and others Kinaesthetic engagement
The relationships between the teacher and the learners	Transformative Responsive and supportive of learning Democratic Values-based Varied status within lesson Shared reflection and evaluation

The by-products of this study appear to have been more impactful on the overall development of the students rather than merely their acquisition of key vocabulary and their ability to explain and instruct around a construction-based task. To find out why the approach in this study has reached beyond basic communication and oracy skills it is important to look at the three main components of the study of the content, the tutor, and the teaching space. As the study progressed there was evidence through all aspects of the data collection tools including interviews, COAM and field notes, that albeit on varying levels, the level of engagement and participation grew. This is seen in both the amount of sustained language used but also in the

way students interact with each other, the tutor, and the developing sense of community. In this instance the active participation was because of a classroom community being built rather than the desire to produce assessment results. Wong et al (2013) researched into the importance of a pedagogical community and how this type of community can influence the learning experience of the student. Lave and Wenger (1991) also support a community -based approach to learning, supporting the idea that learning means participating fully in an experience or a scenario, that forming new understandings cannot exist in an isolated setting. It is important to note that the initial part of the study took place during COVID Lockdown and that the contact between students and tutor (although adhering to social distancing) may have been more impactful at that time with the benefit of human connection.

This leads to the question does the success of drama pedagogy lie in the foundations of drama teaching where the sense of community is so important. Lave (1993) again suggests that learning is a social activity and of course drama teaching is about being and creating in a space together. This study the program of delivery was designed to allow learners who were both uncomfortable and unfamiliar with the learning environment and the style of learning to engage with the activities and create a positive impact on their oracy skills.

5.9 Teacher input and reflection.

Edmunds et al. (2005) has championed the idea that we can learn from theatre as it can relay a message from someone deemed to have more knowledge or information and share this with an audience or group for them to consider and contemplate. Regarding this study, although the focus is learning through experience and constructing knowledge. We also see that the tutor does act as a catalyst for discussion and deeper thinking for the students, forming a significant part of the learning journey for students in this study.

It takes time for the pedagogy to embed and become familiar with students and staff. The first unit suggests there was some resistance to change, and this is a natural reaction for many human beings when they are taken out of their comfort zone (Jost, 2015). This can be especially daunting for those who have been out of education for a lengthy duration. Buy-in

to learning and any form of training is important for students to become invested. Equally it is the investment from both the learners and the teacher that can be paramount in avoiding resistance towards various teaching and learning methods that are used. Engagement is also reliant on the language used by the teachers to build the relationship with the group, modelling appropriate language but in a relatable way. Teaching decisions made outside of the Program of Delivery in this study very much shaped the outcome. In terms of ensuring the replicability of the study, this is an exceedingly difficult variable to control. The tutor is also on a journey of learning a fresh style, changing their own skillset and outlook to adapt to a new pedagogy.

Basil Bernstein (1990) investigated the discourse in pedagogy and how this can influence the communication between the teacher and the student. Within this study a script was provided for the teacher to use to model and inform students with regards to the assessment task. The script was designed to provide a level of consistency so that learners would be provided with the same key vocabulary in preparation for an assessment but also so that the tutor would be using the same discourse with each student during the modelling phase. Outside of the prescribed modelling, the tutor was free to converse with the students as they saw fit. Bernstein (1990, p.168) stated that it is possible we only look at the “Surface features” in discourse, but what is said and how it is said often plays a large part on how the listener engages and digests what is being communicated. This has long focused on pedagogic practices and pedagogic discourse. With Bernstein’s thinking rooted in the social construct theory and the theories of Vygotsky (1978), Bernstein puts forward two main concepts of pedagogic discourse, Regulation and Instructional. Regulation discourse, Bernstein describes as the discourse that transmits the values of society and focuses on how something is said. Instructional discourse looks at what is said. Bernstein believed that the regulational discourse will always dominate the Instructional discourse. Bernstein believed that any form of pedagogic practice activates a pedagogic code, and this code can transmit several types of relationship and affect the dynamic of power and control. Bernstein looks at classification and framing and particularly felt that weak framing of pacing gave children some power over their time of acquisition. Children’s progress lies heavily in the teacher’s competence and the ability to create social classroom contexts. This theory put forward by Bernstein and particularly relevant in terms of the evidence produced in this study, acknowledging academic and non- academic context discourse and marrying these together can help make acquiring new knowledge more meaningful.

Different strands of communication develop in the initial unit, particularly the questioning. It is here that there was some reliance on the tutor to command this section of the workshop session. The Program of Delivery and the unit content were designed to embed extremely specific types of language and vocabulary, and it became important when observing how the tutor would respond to and coach the questions asked by the students. Morgan and Saxton (1987) were adamant that questions within process drama give opportunity for further thought. Wagner (1999) further suggested that questions are key to getting students involved in an activity and giving them the space to explore and reflect on their learning experiences. Within the context of process drama “An effective drama teacher employs the theatre elements within the dramatic process to ensure engagement and belief at an affective level and to achieve significant learning.” (Njewe, 2010 p175). Figure 55 looks at how the informal moments of discussion developed outside of the workshop task. This demonstrates that there is language developing and conversational skills forming through the encouragement of the tutor.

Fig.55 Fieldnotes from workshop discussion outside of set tasks.

Sessions continues longer than planned with the spontaneous conversation
Tutor continues with some more anecdotes regarding his journey to the job - being on long days - hard hours.
Tutor describes his friendship with people on-site that really helped
Tutor ask group for their aims, who wants to do what in life.
Calling out answers -
Be minted
Live in a crib and have sick cars
Tutor humours answer but asks Student A if they thought they would work in construction.
Student A - yeah
Others (all talking)
Answers - include move out , get my own place ,
Student B - I want my own business get my own shit going
Students are engaging - side conversations also starting between answers - unable to follow
Tutor nods and says it's all possible
He ends the sessions
All students remain in workshop - discussion centres round getting your own business

*Student A - comments on paying taxes and it being stressful
Students start to drift off to break*

5.10 Summary.

There were degrees of skepticism in this study initially regarding drama and the students' own experience of it. The students invested more when the tasks were related to the real world and lived experiences were being shared with them by the tutor. There is continued debate regarding drama and the arts sector as to whether it sits in the constructivist paradigm; where learners are taking an active role in constructing their own knowledge and learning through their experience or whether it sits in the empiricist paradigm; learning through specific observations and testing hypotheses. This study does not help to define this argument any further as the two elements merge throughout the study.

The danger of drama in the mainstream sector is the risk it is taught to a specific end point, for example to demonstrate skills for a play or to answer a portfolio question. To experience the real value of drama pedagogy it needs to be embedded throughout a complete learning framework giving the opportunity to think in someone else's shoes; to react and problem solve in a variety of different scenarios. Rarely are life experiences assessed in the traditional format of mainstream education exam papers but through the ability to flex and adapt in a range of situations. Often it is the way we orate and communicate that is key to the successful outcome of a situation and having the opportunity to build on these skills is key element of drama pedagogy, both through the response of the student and the input of the teacher.

One of the most significant observations made in this study was the notable sense of community that was built throughout the study and how this facilitated the learning and development of the students. Wong et al (2013) suggests that the pedagogical community is just as important as the social aspect of a learning community. When looking at the concept of pedagogical communities it is important to consider the impact of the teacher, the outcomes produced from the students and the learning environment. Lave and Wenger (1991) believe that learning is a process that involves the whole person and that this also involves becoming an active participant and full member of a community. Wong et al (2013) suggests

that in a community there is the opportunity for collaborative learning and within this type of learning, knowledge is shared through discussion not just a transactional exchange.

When this study started, the design was centered around the COAM. At the end of the study the design had shifted to incorporate three main elements that have defined the impact of the study; the tutor, the student, and the content delivery which is mirrored closely by the thinking of Wong et al (2013) who defined this combination as the pedagogical circle. The data in this study suggests that there is a need to develop this line of thought in future research.

Chapter 6 – Conclusion Implications of my findings for policy, practice, and research.

6.1 Drama pedagogy in practice.

This study demonstrated that there are definite strengths to drama pedagogy but not solely in terms of how it can develop communication. The statistical data collected through COAM shows that there were improvements in most of the participating students in their use of sustained language and that half of the students improved in their use of key vocabulary. The combination of data collection, field notes, interviews and the COAM in this research also provides evidence that the course developed students more holistically.

This study acknowledges the stigma that has been created around drama and what it means when used in a learning space. However, it has also been shown that with a very carefully balanced mix of supporting resources, tutor delivery, class structure and careful management of student engagement, it can impact positively on oracy skills within a vocational setting.

In the DFE report (2025) that reviews the post-sixteen vocational education offering, there is a focus on investing in creating the qualification using current employers and having a placement as a key part of the qualification. This is a promising step forward in terms of ensuring students are ready for employment, and relevant to my own study in that it supports the idea that experiential learning is valued and is starting to be incorporated into new technical qualifications. Even some at this stage there is no report that explicitly focuses on the delivery of vocational training and the use of drama, though there is a strong theme throughout the three reports that I have focused on in this section that more time and money is being invested in teacher training and support. An especially crucial element of my research was the way in which the content of the units in the program were delivered and communicated through the tutor. Having training around different techniques and tools that can shape the learning experience of a student positively is essential in the professional development of any practitioner who teaches. Although the focus of the study is a drama pedagogy, this was very much a starting point to create a pedagogy that would not only complement vocational courses but also foster the development and improvement of oracy skills.

There is the realisation in this study that the practical context matters to area of vocational learning and the development of oracy. The learning journey is embedded through the doing of an activity, direct interactions with others doing the activity and those modelling the activity. Drama pedagogy affords a provisional understanding and formative teaching whilst allowing a process that gently gauges the progress or oracy development. Van de Water et al (2015) have also explored the use of performance-based methods in educational settings. They argue that drama can be an effective pedagogical tool that enhances learning by engaging students in active participation and critical thinking. The book discusses various performance methodologies, emphasising their

potential to foster creativity, collaboration, and emotional expression among learners. It also addresses the challenges and benefits of integrating drama into the curriculum, highlighting how these methodologies can create dynamic learning environments that promote deeper understanding and personal growth. The work advocates for the broader inclusion of drama in educational practice to enrich the learning experience.

Edmonds (2018) discusses the integration of incidental workplace learning and technical education within the curriculum for 14-19-year-olds in England. It emphasises the importance of aligning educational qualifications with real-world skills and experiences gained in workplace settings. The article explores how such learning experiences can enhance the curriculum by providing practical applications of theoretical knowledge, thus preparing students more effectively for employment. Similar to my own research, Edmond champions the concept of a curriculum that not only addresses academic requirements but also incorporates vocational training and hands-on learning opportunities, ultimately leading to a qualification that reflects both educational and workplace competencies.

With the growing market for vocational study, the pathways must be accessible and progressive. Moralities et al (2012) argues for the integration of language, literacy, and academic skills into vocational education curriculum. This highlights the importance of these skills in enhancing employability and ensuring that vocational training is relevant in a rapidly changing job market. They present a case for developing new pedagogical approaches that not only focus on technical competencies but also foster critical thinking, communication, and problem-solving abilities. It is key for these strategies to be embedded within vocational training programs, emphasising collaboration among educators and industry stakeholders to create a more holistic and effective learning experience for students. The research by Moralities and Edmonds supports the idea curriculum that prepares learners not just for specific trades but for lifelong learning in diverse contexts.

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Organisations such as The Edge Foundation (2023), known for its focus on improving vocational education and training in the UK, have been influencing learning in several ways, particularly in promoting skills development. The foundation has been advocating for a greater emphasis on skills that align with the needs of employers, pushing for educational programs that equip students with practical, job-ready skills. The foundation uses research and evidence-based practices. Edge has been involved in conducting and supporting research that informs best practices in vocational education. This research helps educators and policymakers understand effective teaching methods and the changing landscape of work. It supports initiatives that provide alternative pathways to traditional academic routes, highlighting the value of vocational qualifications and apprenticeships.

This broadens opportunities for students and helps to destigmatise vocational education. A key strength of this foundation is its commitment to fostering partnerships between educational institutions and businesses, the Edge Foundation encourages curriculum development that reflects real-world demands. The Edge Foundation aims to create a more robust vocational education system that not only serves the needs of students but also contributes to a skilled workforce that meets the demands of the economy. This collaboration ensures that students gain relevant experience and insights from industry professionals. The foundation supports innovative approaches to learning, including project-based learning and experiential learning, which engage students in real-life problem-solving and collaboration, making education more relevant and impact, this was an aim also shared within my own research. A continuing challenge for the setting where my research was conducted is to make the learning journey meaningful to the student, so they are motivated to invest in their own progression, alongside developing the oracy skills with which to engage in the real-life problem-solving effectively.

The importance research into to Drama education is paramount to ensure that there is continued curricular integration. If drama programs demonstrate their effectiveness in enhancing creativity, critical thinking, and collaboration among students, educational policymakers may advocate for integrating drama into vocational curriculum on a more consistent basis. This could lead to reforms that promote interdisciplinary learning and play a huge part in social-emotional learning (SEL). Many drama programs focus on social-emotional skills, such as empathy and teamwork. Their success can encourage policymakers to prioritise SEL in educational frameworks, advocating for programs that support emotional development alongside academic achievement. This is becoming a key area in education where there is a strong ethos in creating safe learning spaces where students feel secure to learn. My research also demonstrated that students took time to build trust and rapport with both fellow students and the tutor. Once this was well established, more meaningful conversations and learning took place. When drama programs yield positive outcomes, such as improved student engagement and academic performance, they may attract funding and resources.

6.2 How is current government policy affecting vocational education?

The impact of the current government's approach on vocational education has created some changes to way the vocational education is structured and assessed. There has also been some discussion around the accessibility of these qualifications and how readily available they are through schools, colleges and employers. A statement from the Education Forum in Westminster captured the main themes that are emerging from the recent change in government and how they envisage moving forward. The section most prominent to this study commented:

“Further sessions will discuss the use of Level 2 qualifications to plug local and national skills gaps, including how providers and awarding bodies can better meet the needs of employers and learners, looking at approaches to ensure that taught content is applicable in relevant industries and sectors moving forward. The agenda also includes discussion on routes and rates of progression to apprenticeships and other technical qualifications at

Level 3, and pathways into skilled employment for learners.”

(England, Westminster Education Forum policy conference, Skills England, 2024)

These changes in government policy should lead to updates in the curriculum to align vocational education with industry needs. This ensures that students are trained in relevant skills that are in demand in the job market. It is important that the funding for vocational programs, that affect the availability of resources, facilities, and training equipment is considered. Increased funding can enhance program quality, while cuts may lead to reduced offerings.

The Policy from DfE (2024) entitled post-16 qualifications at level 2 and below outlined the different phases planned over the four-year period, with the first reformed qualifications being available to teach from September 2025 look to work with the Government to promote partnerships between educational institutions and industries. The most positive outcome of implementing this policy would be to create apprenticeship programs and internships that would be providing students with practical experience and better job prospects. Policies aimed at increasing access to vocational education for underrepresented groups can enhance diversity within programs. This could include initiatives for women, minorities, and economically disadvantaged individuals. Regulations and accreditations can also affect the quality and recognition of vocational programs. Stricter standards may improve outcomes but can also limit the number of institutions able to offer these programs. Government campaigns can influence public perception of vocational education, promoting it as a viable and respectable alternative to traditional academic paths. The effects of government policies on vocational education are complex and multifaceted, influencing everything from funding and accessibility to curriculum and industry alignment.

Collaborative Learning is still playing a large part in the development of practice. Schools are promoting collaborative learning environments where students engage in discussions, debates, and group projects. This approach encourages students to articulate their thoughts and listen actively to their peers. Structured speaking opportunities are being created by teachers, who are creating spaces for students to practice oracy, such as presentations, speeches, and storytelling. Such work is supported and continuously being moved forward by the work of Voice21 (2024) and The Cambridge Oracy project (2024), which formed the basis of my own research design. These activities help build confidence and competence in spoken communication. For these opportunities to thrive there needs to be good quality professional development for educators. Educators need to receive training on how to effectively teach oracy skills. This includes strategies for facilitating discussions, providing constructive feedback, and creating a supportive environment for speaking. Some education systems are developing assessment tools to evaluate students' oracy skills (University of Cambridge, 2024), which can include rubrics that focus on clarity, coherence, engagement, and the ability to respond to questions. The use of technology is helping this in that digital platforms and tools are being utilised to enhance oracy. For example,

students may record their speeches or participate in virtual discussions, allowing for reflection and improvement and being able to reach out and speak with different groups of people from different settings.

Demonstrated in this research is also the positives of collaborative learning, that drama pedagogy also promotes. Johnson and Johnson's (2018) research on cooperative learning indicates that effective communication skills are linked to higher self-esteem and confidence among learners. They assert that when students engage in collaborative activities that require language use, they often feel more competent and assured. The sense of community that accompanies drama pedagogy by taking on a variety of roles and communicating in different mode of language is well suited to people being inducted to a community of practice in a low-risk way as a novice. It not only the collaborative learning between students that is important but the rapport and trust that is built with the tutor or instructor. This ensures the students' value and reflect on the feedback given. The feedback individuals receive about their language use can shape their confidence. Positive reinforcement can bolster confidence, while criticism can lead to hesitance and self-doubt. Bandura's theories (1986) suggest that individuals who possess better skills in a particular area (including language) develop greater confidence in their abilities, emphasising the importance of mastery experiences, where proficiency leads to increased self-belief. The interplay between language and confidence is significant in relation to how confident a person feels and appears when communicating. Understanding this relationship can help individuals improve their communication skills and boost their confidence in various situations (Altarriba, 2022).

The impact of a leftist government on vocational education can vary by country and specific policies, but generally, labour governments are tending to focus on several key areas to enhance vocational education. The UK Labor Government want to prioritise funding for vocational education and training (VET) programs. This could lead to improved facilities, resources, and access to high-quality training for students. In the period when Gordon Brown was prime minister there were some significant plans being made to create some innovative programmes around vocational education and its delivery, but these did not come to fruition when the leadership changed. Gordon Brown through the white paper policy (DCSF, 2008) considered social mobility and the importance of apprenticeships and vocational diplomas. Drama pedagogy is particularly valuable in developing the communication skills that employers are looking for in future employees and in fact these are deemed essential skills in many recruitment processes.

Currently, there remains a focus on skills development, which includes aligning vocational training with industry demands and ensuring that graduates possess the skills employers require. A key theme is expansion of access. The UK Labour government are trying to advocate for inclusive access to vocational education, aiming to reduce barriers for underrepresented groups. There is evidence that the current government are trying to maintain and improve the partnerships with industry, encouraging collaboration between educational institutions and industries. This can result in the creation of apprenticeships and internships, providing students with practical experience while addressing skill shortages in specific sectors. The UK Labour government hope to promote

lifelong learning initiatives, encouraging ongoing professional development and training for workers. This approach recognises the need for continuous skill enhancement in a rapidly changing economy (Labour.org.uk ,2024). These approaches aim to strengthen the vocational education system, make it more accessible, and improve outcomes for students and the workforce. The specific impact will depend on the context and details of the government's policies and initiatives and to what extent these are committed to carried out.

Successful drama initiatives often provide innovative assessment models that focus on student growth and performance beyond standardised testing. This could influence educational policy to adopt more varied assessment methods that value creative skills and individual expression. This could result in training opportunities being made available for teachers in various drama techniques, influencing professional development policies to include arts education as a key component of teacher training.

The Wolf Report (2011) had significant implications for the policy and practice of vocational education in England. The report emphasised the need for high-quality vocational education rather than a focus on the quantity of qualifications. It recommended that vocational programs should be rigorous and relevant to the needs of employers. It called for a re-evaluation of funding mechanisms for vocational courses, suggesting that funding should be tied to the quality of education and outcomes achieved by students. The report criticised the proliferation of low-quality vocational qualifications that lacked recognition in the labour market. It proposed a more streamlined framework for vocational qualifications to ensure they were valued and respected. Wolf (2011) highlighted the importance of engaging employers in the design and delivery of vocational education programs. This aimed to ensure that the skills taught were aligned with actual industry needs. The report suggested that vocational education should be integrated more effectively within the broader educational curriculum, allowing students to acquire both practical skills and academic knowledge.

The Wolf Report specifically addressed the education of students aged 14 to 19, advocating for a system that allows for more flexibility and choice in vocational pathways. It called for reforms to improve apprenticeship programs, ensuring they offer real training and skills development rather than simply serving as a means of employment. The implications of the Wolf Report influenced subsequent policy decisions and reforms in vocational education, aiming to create a more effective, employer-driven, and student-focused system. The report contains many positive objectives and does encourage the furthering of practical skills and academic knowledge, but again there is no explicit mention of oracy. Oracy should be at an adequate level to discuss, evaluate, access information, and communicate reflections and thoughts during any course a student enrolls on. This is why ensuring that work around developing oracy sits firmly within the framework of any vocational course is paramount. Oracy and the ability to express oneself clearly in spoken language is increasingly recognised as a vital skill in education. Current approaches to addressing oracy in educational settings ensure that educational frameworks are incorporating oracy explicitly into the curriculum. This can be seen through the provision of toolkits that can be integrated across the curriculum from sources such as the Education Endowment

Foundation (EFF, 2022) This includes setting specific learning outcomes related to speaking and listening skills across subjects. The motivation for exploring oracy within vocational courses in this research was the gap in orating skills that was so notable in the setting I worked but was not addressed by the course criteria or scheme of work.

6.2 Summary

Successful drama programs can serve as models for educational innovation, prompting policymakers to reconsider and reshape educational strategies that prioritise creativity and holistic development. This body of research has demonstrated how drama pedagogy embedded in a vocational course can help engagement and motivation, as well as develop oracy skills. Its' use of role-play and scenarios to simulate real-world challenges led by confident instructors gives the benefits of experiential learning in a safe space. Finding appropriate methods to capture the various elements of effective vocational education and pedagogy is challenging due to several factors.

Vocational education caters to a wide range of learners with different backgrounds, skills, and career aspirations, making it difficult to find a one-size-fits-all approach. The effectiveness of pedagogical methods often depends on the specific industry context and local job market needs, requiring tailored approaches that can adapt to different environments. Effective vocational education must bridge theoretical concepts with practical application, which can be hard to measure and evaluate. Rapid changes in technology and industry standards necessitate continuous adaptation of teaching methods and curriculum, complicating the assessment of their effectiveness. There is no universally accepted framework for evaluating vocational education outcomes, which makes it challenging to capture and compare effectiveness across programs.

The interplay of these factors creates a complex landscape for educators and policymakers looking to improve vocational education and ensure it meets the needs of both learners and the workforce. Currently, the bridge between drama pedagogy and vocational pedagogy has not been explicitly made. Through completing this research and considering the most recent research and thinking from relevant literature, it is evident that drama pedagogy can complement vocational subjects and the teaching of vocational courses, whilst developing oracy skills to create a robust program of real-world learning.

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Appendices

Appendix 1

Original Cambridge Model of Assessment with description of the four strands of assessment.

Structure of the tasks

The tasks are structured to provide:

- a teacher introduction to the nature of each task, an outline of criteria for assessment that can be shared with the students, and procedures for assessment;
- an assessment proforma linked to the skills framework, and space for notes;
- an assessment proforma for students so that they can make an evaluation of their own and their peers' oracy skills in the context of the task.

As these are AfL tasks, this last element of the presented tasks is particularly important.

Though the tasks might be assessed by teachers alone, this is an opportunity to harness the power of student involvement in the assessment process, so that shared goals for development can be established.

Assessment of the tasks

A typical assessment form looks like this one for the drama task:

<p>Oracy Skill</p> <p>Physical</p> <p>1 a) fluency and pace of speech</p> <p>1 b) tonal variation</p> <p>1 d) voice projection</p> <p>2 a) gesture and posture</p> <p>2 b) facial expression and eye contact</p> <p>Linguistic</p> <p>6 rhetorical techniques, such as metaphor, humour, irony and mimicry</p> <p>Cognitive</p> <p>11 taking account of the level of understanding of the audience</p> <p>Social & Emotional</p> <p>14 a) self-assurance</p> <p>14 b) liveliness and flair</p> <p>Overall assessment</p>
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In using the forms, the intention is to find out how the students are performing in relation to the specific skills identified for each task. This should be done using a simple Gold, Silver and Bronze system, where:

GOLD means ‘consistently demonstrates this skill’.

SILVER means ‘demonstrates this skill some of the time’.

BRONZE means ‘rarely or never demonstrates this skill yet’.

Teachers have adopted a variety of approaches to completing these sheets and there is no ‘correct way’.

Some teachers have given a rating for each skill as the task has been carried out, later providing an overall oracy rating for the student after considering their individual skills ratings. Other teachers have made much greater use of the notes sections during the task, given an overall oracy rating at the end, and retrospectively considered which skills were evidenced, and to what extent, by individual students during the task. The point is that the information should be useful and a formative influence on teaching.

Appendix 2 – Initial Student interviews

Student	Student – What interests you about construction	Have you studied drama?
A	Cos it will doing stuff and not sat a fucking desk all day – that’s so shit. I haven’t been at a desk for long ...	No – well year 7? we all climbed the stage curtains – Miss XXX got well pissy.
B	I like it because it’s something I have always grown up doing, doing jobs, plumbing construction, just what I have	Yeah, I done drama in school year 9/7, I think of acting yeah
C	just enjoy practical stuff, I fucking hate writing . (doesn’t respond to prompts)	No , skived it – sometimes pissed about – well gay at high school.
D	Its in my family , my uncle and cousins do it and build stuff – my uncle has a merc – I am getting my own business	My sister does – I didn’t really do school drama stuff was in P>E I did do like a bullying thing in Year 7 – I had to pretend to punch someone
E	I want an apprenticeship innit	Nope
F		
G	I jusy like doing stuff not like writing projects or tecachery stuff bit doing this – so like I like fixing my bike	Laughs – silly voice – oh like year 7 panto , everyone took the piss out of Drama club

Appendix 3 – Assessment Data for each unit

Health and Safety

Student responses to assessment	Dialogic - Keywords – High Vis, PPE, Safety boots, goggles, gloves, hazard, risk, safety, hard hat	Linguistic – Incorrect use of grammar	Functional – Sustained Communication /Explanation
A		IIII	II
1.You need our PPE Like safety boots, high vis – (are you working	PPE, boots, high vis		Lines 1-4
2.or just being there (working) you might... ear defenders, goggles	goggles	Might..ear (hesitation)	
3.gloves for somethings you probably must watch out for tripping	gloves		
4.up, you gotta to clean up otherwise you just hurt yourself – Pause		Pause	
5.questions Anything as a real newbie any equipment that might			Lines 5-7
6.cause me a real issue – I think there is one of them circulating		them circulating	
7.chops saw things, they will take you fingers off real easy,		Chop saw things /real easy	
B	II	I	I
1.You need to know where all the tools are , where all the clothes			Lines 1-3
2.are like hard hat , steel toe cap boots, high vis jackets, you need to	Hard hat, boots high vis		
3.know where all the bricks are and the cement.....tools.....no		Hesitation/phrasing	
4.messing around yeah (Question prompts but no response.			

C absent			
D	III	I	II
1. When you come into the classroom you got to be aware of your			Lines 1-5.
2. PPE and make sure you got all the right equipment , so you got	PPE		
3. your steel cap boots on , your high vis on , and to make sure you	Boots , high vis		
4. haven't got your phone on you, so it doesn't distract you .			
5. And to make sure you don't run round on the actual site. That could			Lines 5-9
6. be very dangerous and you could fall over and if you didn't have			
7. your steel capped boots on you could drop a brick and break your			
8. foot or you could break a chisel, no drop the chisel and drop it on		phrasing	
9. your foot and it could easily go through.			
E – no longer on course			
F	IIII	IIII	II
1. So.....		Hesitation	
2. like setting up all my stuff here so I will put all my equipment out			Lines 2-4
3. and make sure that you've got your tools and.....		pause	
4. and make sure that you have your kit on so I have my high vis my	High vis ,		
5. boots and my gloves and I don't know if I was cutting off	boots		
6. grinding.....			
7. I might do you use my goggles basically you just got to check for	goggles		Lines 7-10
8. risk in your work area so like now I'm looking at my workspace and		Phrasing	
9. I can see just need to be aware other people might be working			
10. near me.			
G.	II	I	II
1. I think mate I think that you need to make sure that you have got			Lines 1-2
2. all the right stuff on so here I have got my boots my high Vis.....	Boots, high vis		
3. (tutor prompts) then your checking your workspace making sure		Tutor prompt	Lines 3-5
4. you're safe and if you look here I have my tools and I know I'm			
5. following my work card and being organised also helps what you.			




Manual Handling

Student	Dialogic Keywords ref to TILE , manual handling, safety , protect back , bend knees, load	Linguistic Incorrect use of grammar	Functional Examples of Sustained Communication /Explanation / Full sentences
A	THH I	II	THH I
1.I am your site manager in charge of your training today and we are			Lines 1-2
2.doing looking at heavy lifting and manual handling We are going to	Manual handling		Lines 2-6
3.use TILE. Anyone know what TILE	TILE		
4.Yup so looking at the load on the bench we need to get that to the		Yup	Lines 4-6
5.storage cupboard so we need to lift onto sack barrow and then over to			
6.the um storage thing cupboard		The um	
7So I am going to look after my knees and back when I lift	Knees , back		Lines 7-9
8.Watch Then place onto sack barrow			
9.I need to look out for others when moving around			
10.When I lift again , I need to look after my back and knees again	Back , knees		Lines 10-11
11.bracing myself . look .			
B	THH I	II	IIII
1.So, like in a workshop or on-site um lifting and stuff needs to be done		So, like	1-3
2.carefully . When you do stuff like this you um have to kind of think			
3.about stuff like your knees and back and how you lift things . So to	Knees , back		
4.show you what I mean I am going to try and demonstrate what I do ,			4-5
5.what you need to do to lift safely. Watch me whilst I move the			5-7
6.materials box from the bench . You need to think about how heavy the			
7.thing is should you be lifting it or a machine . I am lift this so I make			7-9
8.sure that I don't hurt my back . When you place it on the floor you	back		

9.bend your knees and protect your back .	Protect back		
C			
1.All right, so basically when you're in the workshop, you have to be...		All right, so basically	
2. We might be lifting and moving stuff, so I'm just going to go through			Lines 2-3
3. with you like some of the stuff that you might need to be aware of. So,		So -hesitation	
4. manual handling in the workshop so lifting and moving loads manual is	Manual handling , loads		Lines 4-6
5. one of the most common causes of injury at work so that's why we			
6. have to make sure we do the demonstrations and training on it so			
7. might demo some of the stuff that I do as well. So, the things you			Line 7-8
8. always needs to be aware of it, we use something called tile. So, the	TILE		Lines 8-9
9. task is what you're doing, are you twisting or bending individual, which			
10. means Are you old or young. Have you got any experience, and also			Lines 10 -14
11. like the load. So, is it big. Are you gonna need something else to lift it	load	gonna	
12. and environment, whether it's gonna be hot or cold, or even on the		gonna	
13. floor, or if there's going to be weather, but we're in the workshop. So,			
14. If you want to come over to, we're going to be lifting some of the			lines 14-16
15. materials onto the bench and I'm just going to, I'm going to be doing			
16. that so if you want to come over and just have a look. So what			
17. you need to do is you need to just make sure that you're positioning it			Line 17
18. okay. You haven't got any injuries or anything. So I'm just going to			Lines 18-19
18. demonstrate one of the most important things to do when you're lifting			
19. and bracing. And also, just checking the load that you're going to	Load , bracing		19-20
20. lift is reasonable, load. So, we're just going to be lifting this onto the	load		
21. workshop bench. I'm going to do it. And then you can have a go.			
22. Yeah. So you see just bending knees, making sure that I'm just being	Bending knees		22-24
23. aware of the strain and putting on the table. Yeah. Doing everything		yeah	
24. thinking about safety.	safety		
D.	IIII	IIII	IIII
1. We use TILE to help us move and lift right. So T- I- L _E check out the	TILE	Check out	Lines 1-2
2. task, so we are moving a timber order here .Then will this cause you a			

3.problem as person like if you had an injury , so an individual issue . So		Like if	Lines 3-4
4.with this job if you have no injuries to stop you . Then gotta think about		Gotta think	
5.how much it weighs or the o we are t T IL and then you have to	Load		Lines 5-7
6.think about the space or site dangers around you – E is		so -pause	
7.the timber order is heavy so we can use the sack barrow and wheel to			Lines 7-9
8.the storage but tow people will be needed to lift and then you need to			
9.bend your knees to protect your back – watch and then we will lift.	Protect back / bend knees		
E no longer on course			
F – absent			
G	III	III	IIII
1.Today we are going to work through safe	Manual Handling		lines1-2
2.We need to make sure that we like		We like	Lines 2-3
3.stuff we are lifting – we have wood – well a wood order We need to		Well a wood	
4.check if we can lift it and how much it weighs This will need a sack			Lines 3-5
5.barrow but we might need two us to lift .When so when you		When so when	
6.bend knees ,So lets move onto sack barrow – so you always	Bend knees		Lines 5-8
7.so you always think about weight , and what it is . Now we can	Load		
8.move it to the storage area.			

Bricklaying

Student- Response to assessment	Dialogic -Keywords – courses job card trowel bond bed , pointing iron	Linguistic In correct use of grammar	Function Sustain ed Communi cation /Explan ation
A		III	 I
1. When setting up for a job a brick wall it's really important you, you			LINES 1-4
2. need obviously need the job card from your your employer and then	Job card	I repeat	
3. from that you already go with the amount of bricks and to as you			
4. need that you may need to order more. But today we just going to			LINES 4-5
5. lay, well just looking at setting getting first two layers of the wall I'm		I lay, well	LINES 5-8
6. Going to make sure that the measurements are correct and set up			
7. the lines and pins to make sure it's straight as we lay the first two			
8. courses and so we need to make sure that we are sitting on a clean	courses		
9. base and then we need to make sure that the cement is mixing and			
10. ready to go so we laid the first course of bricks. If it's onto a wall	courses		LINES 10-12
11. that is already there and you're repairing it, make sure that they			
12. are even then it's the first layer of cement -set the bricks			LINES 12-14
13. remember when you are taking the cement with the trowel that	trowel		
14. you need to take care Once you have put the first course down	course		LINES 14-17
15. repeat this method again just watch what I do here can you see			
16. how I am laying the cement obviously this would sit overnight if			
17. we were doing full and that you have to allow drying time.		I incomple te (full)	
B		III	III
1. You gotta think about this is stages like setting-up, using your job	Job card , trowel	You gotta	1-2

2. card -laying out your tools like trowel ,lines , level.			
3. Then you think about the job – this one is wall so we think courses	courses	One is wall	3-4
4. bed, and bonds Prep the bottom and I will get started on one – gotta	Bed , bonds	gotta	4-5
5. be dry and then you just layer up.			
C		III	
1. So we start with the job card , this gives us the job we have been paid	Job card		lines 1-3
2. to do . It shows us what the client had ordered and the materials we			
3. need , for like costings stuff. We can see what we have and haven't		For like	lines 3-6
4. done with the job . So starting a job , you need your kit , check your			
5. kit like trowel , pointing tool , level , lines because this is a brickwork	trowel	Kit like	
6. job. Next ,your setting up your space and making sure the ground is			lines 6-7
7. prepped , level , good dry bed. We are doing a 3 course wall so		Wall (hesitation)	lines 7-9
8. like three courses , three up 10. three layers .	courses	like	
9. (tutor breaks role encourages C not to rush)			
10. So with cement , that's mixed before we start the courses , set your	courses		lines 10-12
11. line , like this – (shows line across the section) and keep it neat and			lines 12-13
12. tidy. Lay your bricks one by one , tidy it again. Keep going . Keeps			
13. bonds neat.			
D		III	
1. In this process, we have to follow some steps . Think about...			
2. In this process, we have to follow some steps . jobcard	Job card		lines 2-3
3. with the client 2. Set-up work area safely 3. Mark -our area.			lines 3-4
4. Basic equipment we will need is trowel , measuring line , pointing	Trowel , pointing tool		lines 4-5
5. tool You have to make sure your base is clear and level before you	level		lines 5-6
6. start. If you don't um do this properly then um it can ruin the wall .		Um , um it	
7. We , I will lay the first level and then repeat the level process each		We , i (self correct)	Lines 7-8
8. time we lay bricks. You have to make sure that the wall dries properly			
E Absent			
F			IIII

1. So let's check you have all your PPE, so we are safe onsite. Then we	PPE		Lines 1-3
2. can use the job card to help us set up and get the right equipment together.	Job card		
3. So we need – so let's get trowel, level, pointing iron,	Trowel, level, pointing iron	Need – pause so	Lines 3-4
4. cement we get from the mixer. So it's a 2 course wall, so gotta sort		So-pauseso gotta	
5. the base first – level, dry. If base is crap bad then it means the wall		crap	Lines 5-7
6. won't be good. Let's get the bricks together and start the first course			
7. Check first course is even use level. Then pointing iron to tidy bits			Lines 7-8
8. up. Then get another course on – checking all the time		Then get	
G			
1. It's get stuff sorted first We can use job card to help sort stuff out like	Job card	Get stuff, out like	Lines 1-2
2. what we need to get the job done. Trowel, level, and get PPE stuff	Trowel, level, PPE	stuff	
3. you need this before you even come onsite, pointing iron and then	Pointing iron		Lines 3-4
4. anything you need to start. You have to start with a good base so			Lines 5-6
5. check it, even, flat and dry. Then you can start with your first layer			
6. of bricks. Gotta be straight and neat, always check not wonky, well		gotta	Lines 6-7
7. straight, like level and stuff. Do this on every level, you can keep it	level	And stuff	Lines 7-9
8. well keep it neat with pointing iron as you go. Each course always	Pointing iron	well	
9. making sure.			

Appendix 4 – Tutor feedback

Tutor feedback taken from 3 points during the course

Initial training

Feedback on training – feedback sheet

The delivery is well matched to the original spec so not time consuming

Scripting is useful as a model I can't say I will manage word for word, but it would be natural to include the key vocab - I will need to be a bit more aware of switching from tutor to role play.

I agree with not openly using the terms role play hot-seating - after 7 years of working in this sector anything outside of a comfort zone can act as a trigger.

I can see it opening up some behaviour issues if any of them start to feel embarrassed but if they can opt out then shouldn't be an issue.

Personally interested to see if this does help with assessments, I don't tend to find leathers struggle with practical, but I can't sign them off without some basic understanding or use of the vocab- that has been a pinch point for this department.

2nd interview – tutor feedback – Email

One assessment complete and part way through module

There has been some definite splits in the group - 3 out of 8 are really engaging and this has had the following impacts

- more willing to lead
- Confident in explaining and instruction
- Others who naturally follow them are using them more as a role model.

There are 2 I would say E - quite talented anyway but still remains disinterested he is really a level 2 learner but has enjoyed being ahead in the first couple of sessions but is being quickly caught up by the others. I am noticing this causes him to lose interest – there has been some absence with little desire to catch up. Will often finish a task quickly

and leave to smoke, he will however always support in the paired work for assessment but has missed some sessions due to absence.

Absence - this has been a problem; with CV we had a couple of sessions moved and with the 10-day isolation period some students have missed two sessions. Catch up has been offered but this often ends up being bespoke 1:2 which adjusts the delivery slightly. These sessions mostly offered to E but not always taken up.

There has been a good group rapport - some initial behaviours that I often see in this setting is the fixation of subjects outside of the setting that are usually inappropriate - there has been a growing interest in discussion about the workplace - particularly when the students have taken on roles such as site manager.

Don't get me wrong we have had some silliness with messing around with voices and accents and some sarky remarks but overall, there is an interest in how you get to those roles and what they involve.

So far, the new delivery hasn't affected its timings or workload to date - the added sessions have had to be re-planned. It obviously this is not related to the scheme just direct result of covid.

In terms of portfolio work - students still remain largely uninterested in any form of written work although level one is minimal ...

They are however using correct terms and vocab - keywords are appearing to embed. Structured sentences are still a struggle, but we can turn to the verbal assessment if needed and the first assessment for health and safety meant we could use a witness statement to pass two of them that wouldn't have with just their written task.

Summary of term – Via email

The practical assessments have been in the majority a successful event. CV has affected two students, and they did not pass but 6 out of the 8 have been passed.

The move into role and hot seating hasn't seemed out of place - the difference for me as tutor is I have been more aware of my modelling of language and key terms -

I think the introduction of tasks has to be carefully managed and when you are asking some students to move into role they can feel slightly uneasy and as I have said

previous- this can be a trigger so that has to be handled carefully as we discussed when you ran through in the training .

As a site worker with no experience of drama it wasn't a problem, I simply was using actual experience of being in role and at times the students found it funny but this was a great prompt for further discussion

- did you really do that?
- No way did you fire someone for not having hard hat on?

I think the window into real life for some of these students is far more engaging for them.

The experience has been good, I have enjoyed the rapport it has built with the group and there is a good level of confidence in the group - 5/8 have been invited for careers day.

There will always be some issue with engagement due to the background of the students, I think there I still issues around the written literacy of the students but again that maybe linked to the lack of basic English fundamentals these students have through not attending much school at an early age.

It would be good to start introducing the portfolios digitally combined with the approach we have tested would be interesting. I enjoyed working on this study and look forward to seeing the overall picture of the outcomes.

Appendix 5 – Letters of invite and Consent

Letter of invite

Participant Letter of Invitation

Project title: Can Process drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

Supervisor Name: John Gordon

Email address:

Student Name: Samantha Duvall

Date:

Dear Sir or Madam,

This is a letter of invitation to enquire if you would like to take part in a research project that will be taking place at ACE as part of a research project by a student at the University of East Anglia. Before you decide if you would like to take part it is important for you to consider the information that was presented to you about the study at the recruitment evening and that you are happy with what the study will involve.

- Face to face interviews
- Live observations with accompanying notes.
- Anonymous data

It is important to reiterate that this study has no influence over final course grades. If you would like to take part, please complete the expression of interest below that must be returned with your completed recruitment pack. If you express an interest you will be provided with a letter of consent that allows you to opt into the study. This will need to be completed on your official enrolment day preceding the official start on the course

Please do not hesitate to contact me if you have any questions.

Yours faithfully,

Samantha Duvall

Edd University OF East Anglia

email: cyv18gju@uea.ac.uk

I would be interested in taking part in the research study and would like a letter of consent to opt in to the study - ***Can Process drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?***

Name :.....

Date :.....

Signed :.....

Letter of consent

Samantha Duvall
EDU – Postgraduate Researcher
24/07/20

Faculty of Education
School of Life-long Learning

University of East Anglia
Norwich Research Park
Norwich NR4 7TJ
United Kingdom

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Web: www.uea.ac.uk

Can drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

PARTICIPANT INFORMATION STATEMENT –What is this study about?

You are invited to take part in a research study about how drama -based teaching techniques may impact students' speaking skills and use of language. The teaching techniques included are designed to help build language skills and vocabulary. I will be observing whether these techniques have a positive impact on confidence and the students' level of oracy. You have been invited to participate in this study because you are part of the teaching team that has the opportunity to deliver a new program of study and you are part of the subject team that will be focused on.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.
- ✓ You have received a copy of this Participant Information Statement to keep.

(21) Who is running the study?

The study is being carried out by the following researchers:

Samantha Duvall

Post-graduate researcher

John Gordon

Supervisor

(21)

What will the study involve for me ?

You will be asked to take part in your usual course delivery training during the academic year, where you will be introduced to a variation of the previous year's teaching delivery. You will receive a clear plan of delivery that will be fully explained and modelled to you during the training. Within this session you will have ample opportunity to ask questions, discuss expectations and try out some of the methods that will be trialled in the study. This training will not require extra time but will lie within the remit of your standard CPD.

Attached is an example of the tutor guidance that you will use within the taught sessions. You will be part of the observations when the students are being assessed as you will be delivering the agreed course content. The study is not assessing the quality of your teaching, notes may pertain to deviations or variations you make whilst teaching (which is expected with individual teaching styles), it is investigating the quality of the programme of delivery and the activities used. These observations will not be filmed and the sections of the workshop to be observed will be agreed in advance of the session with the tutor. These observations will occur once a week for the duration of the course. The duration of the session will be audio recorded to allow the researcher to record verbal responses from the sessions.

We will not require any personal information but would need to be informed if a session were postponed or cancelled. This is so it can be highlighted in the data collection results that a session was missed and when it was caught up. If you wish to review any notes made about the session you will be notified as soon as they are saved on the centre's secure file and if any notes relate to you. If so, you will be invited to read these via email request.

(21) How much of my time will the study take?

The study should not involve you spending any extra time on planning or delivery. The study will last the duration of the course which follows an academic year in terms of duration of 6 months or 360 guided learning hour, the course has rolling start dates and this study will open to the cohort starting in January 2021 with a provisional end date of July 2021. The observations will happen once a week during term time in the designated two-hour workshop session. There will be no observations in the holidays or study weeks.

You will receive training and feedback only in the designated session already agreed with the centre, in line with their CPD and termly training sessions in the calendar. You will not be asked to produce separate data for students, you will only produce the standard termly reports that are expected with each course at the centre.

Feedback on the programme will be included in the centre set course evaluation sheet that is provided termly and you will be asked if you are willing to share this feedback as part of the study. This will be highlighted in the checklist at the end of this letter.

(21) Do I have to be in the study? Can I withdraw from the study once I have started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of East Anglia or ACE. You will be taking part in the training as part of your agreed workplace CPD, but you are not obliged to participate in the study having completed the training. It is your free choice to be part of the study or not.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting myself, either by email or at the , and formally asking to withdraw from the study and where possible share the reasons why.

Where possible please notify that you wish to withdraw before the weekly observation with your group so that arrangements can be made for the continuing participants, where possible, to complete the research study.

(21) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(21) Are there any benefits associated with being in the study?

This study is looking to introduce drama- based learning techniques to a workshop centred course. We would expect that this may engage learners who previously have struggled with classroom structured courses that have less active learning opportunities and hopefully inspire students to think about the different ways they can learn. Being part of this study may also introduce you, as a practitioner, to a variety of activities you may find useful as you deliver vocational courses in the future.

The benefits to others include being able to share with other educators, new ways of delivering trade-based courses whilst integrating different teaching strategies. This study will highlight the strengths and weaknesses of drama -based teaching but hopefully where strengths are highlighted, be able to build on techniques that support students in progressing where they may have struggled before. The benefits will also include being able to share pupil thoughts and staff responses to give a balanced overview of what worked well during this course and whether any of the techniques could be applicable to other vocational trades.

(21)What will happen to information about me that is collected during the study?

The audioscribe recordings will only be used to revisit what was said in the interviews, to review what the students think about the assessment method being used and how it is affecting the way they work in the practical workshop sessions.

The checklist (attached) looks for range of language skills and use of subject specific vocabulary. I will be using a scale related to the activities and the extent to which the assessment methods are successful in building oracy skills in the group of students.

All the data collected will be kept anonymous throughout the study and only shared in the final thesis produced from this study. Prior to this, participants will receive a one-page summary of the study and its outcomes.

The data from this study and any personal information will be stored on password protected files on the researcher's hard drive. Paper copies of notes, where possible, will be scanned in and then stored in a locked cabinet to which only the researcher has the key.

Information will be shared if there is a safeguarding risk or a child protection disclosure is made. The intention is this study will be published as part of a thesis and, further to this, shared as part of reports/presentations to other colleges delivering vocational courses. It may also be part of published work in the future.

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise. Data management will follow the 2018 General Data Protection Regulation Act and the University of East Anglia Research Data Management Policy (2019).Your information will be stored securely, and your identity/information will be kept strictly confidential, except as required by law. Study findings may be published. Although every

effort will be made to protect your identity, there is a risk that you might be identifiable due to the nature of the study and/or results. In this instance, data will be stored for a period of 10 years and then destroyed.

(21) What if I would like further information about the study?

When you have read this information, *Samantha Duvall and John Gordon* will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact myself, Samantha Duvall (sduvall@uea.ac.uk), or *John Gordon* (John.Gordon@uea.ac.uk).

(21) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback at end of study, the provisional end date for this study is September 2021 or when the assessments are completed at the centre. This can obviously be affected by circumstances beyond our control, but if the date were changed you would be notified via email.

(21) What if I have a complaint or any concerns about the study?

The ethical aspects of this study have been approved under the regulations of the University of East Anglia's School of Education and Lifelong Learning Research Ethics Committee.

If there is a problem, please let me know. You can contact me via the University at the following address:

Samantha Duvall

School of Education and Lifelong Learning

University of East Anglia

–MEd Samantha Duvall

NORWICH NR4 7TJ

Cyv18qju@uea.ac.uk If you would like to speak to someone else you can contact my supervisor:

John Gordon

John.Gordon@uea.ac.uk

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the Head of the School of Education and Lifelong Learning, Professor Yann Lebeau at Yann.Lebeau@uea.ac.uk.

(21)OK, I want to take part – what do I do next?

You need to fill in one copy of the consent form and pass it directly to Samantha Duvall or in a sealed envelope- care of the centre administrator for the attention of Samantha Duvall. This must be completed and returned before the Construction 2021 CPD training day (see centre calendar) Please keep the letter, information sheet and the 2nd copy of the consent form for your information.

**his information sheet is for you to
keep**

Samantha Duvall
EDU – Postgraduate Researcher
24/07/20

Faculty of Education
School of Life-long Learning

University of East Anglia
Norwich Research Park
Norwich NR4 7TJ
United Kingdom

Email: cyv18@qju@uea.ac.uk
Web: www.uea.ac.uk

Can drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

PARTICIPANT INFORMATION STATEMENT –What is this study about?

You are invited to take part in a research study about how drama-based teaching techniques may help improve students' speaking skills and use of language.

The site of the research is a college that offers ‘alternative provision’ through specialist post-16 vocational training, supporting local FE colleges. It does not cater specifically for vulnerable or SEND groups, although a large proportion of its intake may be considered NEET. This study will be looking at the importance of building on literacy and oracy (communication) skills in post 16 vocational education using pedagogy that has been well established in traditional drama teaching.

The study will be focused on a single local provision in Norfolk that delivers vocational courses for 16 +. This type of provision mirrors other small provisions in Norfolk who receive funding from Study Programs and government funding from local colleges.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.
- ✓ Have received a copy of this Participant Information Statement to keep.

(21) Who is running the study?

The study is being carried out by the following researchers:

Samantha Duvall (post-graduate researcher)

Samantha.Duvall@uea.ac.uk

John Gordon (Supervisor)

John.Gordon@uea.ac.uk

(21) What will the study involve for me?

You will be part of the observations during the workshop tasks and interviews which will take place via Zoom. The workshop observations and interviews will audio recorded so the content can be transcribed after the session.

The observations will take place 1x week on the level 1 Construction course and the interviews will take place each half-term. I will be observing and recording responses and use of language during these activities.

We will not require any personal information but would need to be informed if you were to miss a session so this can be noted that you have missed a workshop. If you wish to review any notes made about the session you have been in, you may request these notes via email.

(21) How much of my time will the study take?

The study will last the duration of the course which follows a rolling programme with enrolment commencing January 2021. The observations will happen 1 x week during the course in the designated two-hour workshop session. The interviews will take approximately 30 minutes each half-term. There will be no observations in the holidays or study weeks. The interviews will be conducted over Zoom in line with Covid-19 guidelines; you can access a device for this at the centre.

(21) Do I have to be in the study? Can I withdraw from the study once I have started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of East Anglia or ACE.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting myself either by email or at the centre and formally asking to withdraw from the study and where possible share the reasons why.

Where possible please notify that you wish to withdraw before the weekly observation session with your group. You can cease your participation in the study and data pertaining to you will no-longer be collected. You will remain on and complete the Construction course.

Are there any risks or costs associated with being in the study?

Aside from an extra 30-minute interview once per half-term we do not expect that there will be any risks or costs associated with taking part in this study.

I acknowledge that my presence in the space where students are being assessed may have an impact on behaviour. It will be made clear that if you do want to address any issues relating to the study you can contact me directly or speak with your tutor.

(21) Are there any benefits associated with being in the study?

This study is looking to introduce drama-based learning techniques to a workshop centred course. We would expect that this may help learners who previously have struggled with classroom structured courses that have less active learning opportunities. It may inspire you to think about the different ways you can learn. Being part of this study may also introduce you, as a student, to a variety of activities you may find useful as you undertake training in the future.

The benefits to others include being able to share with other educators, new ways of delivering trade-based courses whilst integrating different teaching strategies. This study will highlight the strengths and weaknesses of drama-based teaching but hopefully, where strengths are highlighted, be able to build on techniques that support students in progressing where they may have struggled before. The benefits will also include being able to share students' thoughts and staff responses to give a balanced overview of what worked well during this course and whether any of the techniques could be applicable to other vocational trades.

(21) What will happen to information about me that is collected during the study?

The audio recordings will be used only to revisit what was said in the interviews and workshop observations, to review what you, the student, thinks about the assessment method being used and how it is affecting the way you work in the practical workshop sessions.

All the data collected will be kept anonymous throughout the study and only shared in the final thesis

produced from this study. Prior to this you will receive a one-page summary of the study and its outcomes.

The data from this study and any personal information will be stored on password protected files on the researcher's hard drive. Paper copies of notes where possible will be scanned in and then stored in a locked cabinet of which only the researcher has the key. Only myself, the researcher, will have access to the data. You have a right to access the notes I take during observation and if you request to see them, you can also edit the content where you see fit, or request the data is removed from the study and erased. There will be opportunities for students and staff to access the information related to them after each data collection. Interview data I collect will not be shared with institution staff.

The notes will be available 3 days after the observation in draft form. You can request via email to view these documents. Students/Tutors will not be named in the study, they will be referred to as letters and numbers.

Information will be shared if there is a safeguarding risk or child protection disclosure is made. The intention is this study will be published as part of a thesis and further to this shared as part of reports/presentations to other colleges delivering vocational courses. It may also be part of published work in the future.

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise. Data management will follow the 2018 General Data Protection Regulation Act and the University of East Anglia Research Data Management Policy (2019). Your information will be stored securely, and your identity/information will be kept strictly confidential, except as required by law. Study findings may be published. Although every effort will be made to protect your identity, there is a risk that you might be identifiable due to the nature of the study and/or results. In this instance, data will be stored for a period of 10 years and then destroyed.

(21)

What if I would like further information about the study?

When you have read this information, *Samantha Duvall and John Gordon* will be available to discuss it

–MEd Samantha Duvall

with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact myself Samantha Duvall (sduvall@uea.ac.uk). *John Gordon* (John.Gordon@uea.ac.uk).

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You have a right to access the notes I take during observation and if you request to see them, you can also correct the content where you see fit. There will be opportunities for you to access the information related to you after each data collection.

The notes will be available 3 days after the observation. You will need to sign to say you have accessed notes specific to your assessment workshop and if you wish to edit or discuss you can alert me via email to arrange a feedback session. Ideally this would happen before the next observation. If it must be conducted by phone, then the centre can arrange a phone call slot for you.

A simple log sheet/email request proforma including name, date and signature will allow for a paper trail to verify that participant requests have been obligated by the researcher.

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback at end of study. The provisional end date for this study is September 2021 or when the assessments are completed at the centre. This can obviously be affected by circumstances beyond our control but if the date was changed you would be notified via email.

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–MEd Samantha Duvall

Samantha Duvall

School of Education and Lifelong Learning

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NORWICH NR4 7TJ

Cyv18qju@uea.ac.uk If you would like to speak to someone else you can contact my supervisor:

John Gordon

John.Gordon@uea.ac.uk

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the Head of the School of Education and Lifelong Learning, Professor Yann Lebeau at Y.Lebeau@uea.ac.uk.

(21)OK, I want to take part – what do I do next?

You need to fill in one copy of the consent form and pass directly to Samantha Duvall on enrolment day or in a sealed envelope- care of the centre administrator for the attention of Samantha Duvall. This must be completed and returned before the Construction 2021 enrolment day (see centre calendar) Please keep the letter, information sheet and the 2nd copy of the consent form for your information.

**his information sheet is for you to
keep**

PARTICIPANT CONSENT FORM (1st Copy to Researcher)

I,.....[PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- ✓ I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- ✓ I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- ✓ The researchers have answered any questions that I had about the study and I am happy with the answers.
- ✓ I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of East Anglia or ACE, now or in the future.
- ✓ I understand that I can withdraw from the study at any time.
- ✓ I understand that I may stop the interview at any time if I do not wish to continue, and that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may refuse to answer any questions I do not wish to answer.
- ✓ *I understand that I may stop participating in an observation at any time if I do not wish to continue. I also understand that it will not be possible to remove my data unless the observation is videoed, or I am individually identified in some way.*
- ✓ I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

I understand that the results of this study may be published. Although every effort will be made to protect my identity, I may be identifiable in these publications due to the nature of the study or results.

I consent to:

- **Audio-recording** YES NO
- **Observations** YES NO
- **Reviewing transcripts** YES NO
- **Would you like to receive feedback about the overall results of this study?**
YES NO

If you answered **YES**, please indicate your preferred form of feedback and address:

Postal: _____

Email: _____

.....
Signature

.....
PRINT name

.....
Date

Tutor Letter of consent

Samantha Duvall
EDU – Postgraduate Researcher
24/02/21

Faculty of Education
School of Education and
Lifelong Learning, in the faculty
of Social Sciences

University of East Anglia
Norwich Research Park

Norwich
United Kingdom

Email: cyv18@giu@uea.ac.uk

Web: www.uea.ac.uk

NR4 7TJ

Can drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

PARTICIPANT INFORMATION STATEMENT –What is this study about?

You are invited to take part in a research study about how drama -based teaching techniques may impact students' speaking skills and use of language. The teaching techniques included are designed to help build language skills and vocabulary. I will be observing whether these techniques have a positive impact on confidence and the students' level of oracy. You have been invited to participate in this study because you are part of the teaching team that has the opportunity to deliver a new program of study and you are part of the subject team that will be focused on.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.
- ✓ You have received a copy of this Participant Information Statement to keep.

(11) Who is running the study?

The study is being carried out by the following researchers:

Samantha Duvall

Post-graduate researcher

Dr John Gordon is my Supervisor.

(11) What will the study involve for me?

You will be asked to take part in your usual course delivery training during the academic year, where you will be introduced to a variation of the previous year's teaching delivery. You will receive a clear plan of delivery that will be fully explained and modelled to you during the training. Within this session you will have ample opportunity to ask questions, discuss expectations and try out some of the methods that will be trialled in the study. This training will not require extra time but will lie within the remit of your standard CPD.

Attached is an example of the tutor guidance that you will use within the taught sessions. You will take part in the observations when the students are being assessed as you will be delivering the agreed course content. The study is not assessing the quality of your teaching, it is investigating the quality of the programme of delivery and the activities used. Notes may pertain to deviations or variations you make whilst teaching, which is anticipated with individual teaching styles. These observations will not be filmed and the sections of the workshop to be observed will be agreed in advance of the session with the tutor. These observations will occur once a week for the duration of the course. The duration of the session will be audio recorded to allow the researcher to record verbal responses from the sessions.

I will not require any personal information, but I need to be informed if a session were postponed or cancelled. This is so it can be highlighted in the data collection results that a session was missed and when it was caught up. If you wish to review any notes made about the session you will be notified as soon as they are saved on the centre's secure file and if any notes relate to you. If so, you will be invited to read these via email request.

(11)How much of my time will the study take?

The study should not involve you spending any extra time on planning or delivery. The study will last the duration of the course which follows an academic year in terms of duration of 6 months or 360 guided learning hours. The course has rolling start dates and this study will open to the cohort starting in January 2021 with a provisional end date of July 2021. The observations will happen once a week during term time in the designated two-hour workshop session. There will be no observations in the holidays or study weeks.

You will receive training and feedback only in the designated session already agreed with the centre, in line with their CPD and termly training sessions in the calendar. You will not be asked to produce separate data for students, you will only produce the standard termly reports that are expected with each course at the centre.

Feedback on the programme will be included in the centre set course evaluation sheet that is provided termly and you will be asked if you are willing to share this feedback as part of the study. This will be highlighted in the checklist at the end of this letter.

(11) Do I have to be in the study? Can I withdraw from the study once I have started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of East Anglia or ACE. You will be taking part in the training as part of your agreed workplace CPD, but you are not obliged to participate in the study having completed the training. It is your free choice to be part of the study or not.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting myself, either by email or through the college and formally asking to withdraw from the study and where possible share the reasons why.

Where possible please notify that you wish to withdraw before the weekly observation with your group so that arrangements can be made for the continuing participants, where possible, to complete the research study.

(11) Are there any risks or costs associated with being in the study?

Aside from giving up your time, I do not expect that there will be any risks or costs associated with taking part in this study.

(11) Are there any benefits associated with being in the study?

This study is looking to introduce drama- based learning techniques to a workshop centred course. We would expect that this may engage learners who previously have struggled with classroom structured courses that have less active learning opportunities

and hopefully inspire students to think about the different ways they can learn. Being part of this study may also introduce you, as a practitioner, to a variety of activities you may find useful as you deliver vocational courses in the future.

The benefits to others include being able to share with other educators, new ways of delivering trade-based courses whilst integrating different teaching strategies. This study will highlight the strengths and weaknesses of drama-based teaching but hopefully where strengths are highlighted, be able to build on techniques that support students in progressing where they may have struggled before. The benefits will also include being able to share pupil thoughts and staff responses to give a balanced overview of what worked well during this course and whether any of the techniques could be applicable to other vocational trades.

(11)What will happen to information about me that is collected during the study?

The audio recordings will only be used to revisit what was said in the interviews, to review what the students think about the assessment method being used and how it is affecting the way they work in the practical workshop sessions.

All the data collected will be kept anonymous throughout the study and only shared in the final thesis produced from this study. Prior to this, participants will receive a one-page summary of the study and its outcomes.

The data from this study and any personal information will be stored on password protected files on the researcher's hard drive. Paper copies of notes, where possible, will be scanned in and then stored in a locked cabinet to which only the researcher has the key.

The notes will be available 3 days after the observation in draft form. You can request to view these documents by sending me an email at s.duvall@uea.ac.uk. Students/Tutors will not be named in the study, they will be referred to as letters and numbers.

Information will be shared if there is a safeguarding risk or a child protection disclosure is made. The intention is this study will be published as part of a thesis and, further to this, shared as part of reports/presentations to other colleges delivering vocational courses. It may also be part of published work in the future.

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise. Data management will follow the 2018 General Data Protection Regulation Act and the University of East Anglia Research Data Management Policy (2019). Your information will be stored securely, and your identity/information will be kept strictly confidential, except as required by law. Study findings may be published. Although every

effort will be made to protect your identity, there is a risk that you might be identifiable due to the nature of the study and/or results. In this instance, data will be stored for a period of 10 years and then destroyed.

(11) What if I would like further information about the study?

When you have read this information, *Samantha Duvall and John Gordon* will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact myself, Samantha Duvall (sduvall@uea.ac.uk), or my supervisor DR *John Gordon* (John.Gordon@uea.ac.uk).

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback at end of study, the provisional end date for this study is September 2021 or when the assessments are completed at the centre. This can obviously be affected by circumstances beyond our control, but if the date were changed you would be notified via email.

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Samantha Duvall

School of Education and Lifelong Learning

–MEd Samantha Duvall

University of East Anglia

NORWICH NR4 7TJ

Cyv18qju@uea.ac.uk If you would like to speak to someone else you can contact my supervisor:

John Gordon

John.Gordon@uea.ac.uk

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the Head of the School of Education and Lifelong Learning, Professor Yann Lebeau at Yann.Lebeau@uea.ac.uk.

(11) **OK, I want to take part – what do I do next?**

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Student Letter of consent with further guidance

Samantha Duvall
EDU – Postgraduate Researcher
24/07/20

Faculty of Education
School of Life-long Learning

University of East Anglia
Norwich Research Park
Norwich NR4 7TJ
United Kingdom

Email: cyv18@qju@uea.ac.uk
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Can drama pedagogy improve the communication skills (literacy and oracy) within 16+ students in alternative vocational education settings?

PARTICIPANT INFORMATION STATEMENT –What is this study about?

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The site of the research is a college that offers 'alternative provision' through specialist post-16 vocational training, supporting local FE colleges. It does not cater specifically for vulnerable or SEND groups, although a large proportion of its intake may be considered NEET. This study will be looking at the

importance of building on literacy and oracy (communication) skills in post 16 vocational education using pedagogy that has been well established in traditional drama teaching.

The study will be focused on a single local provision in Norfolk that delivers vocational courses for 16 +. This type of provision mirrors other small provisions in Norfolk who receive funding from Study Programs and government funding from local colleges.

Participation in this research study is voluntary. By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.
- ✓ Have received a copy of this Participant Information Statement to keep.

(10) Who is running the study?

The study is being carried out by the following researchers:

Samantha Duvall (post-graduate researcher)

Samantha.Duvall@uea.ac.uk

John Gordon (Supervisor)

John.Gordon@uea.ac.uk

(10) What will the study involve for me?

You will be part of the observations during the workshop tasks and interviews which will take place via Zoom. The workshop observations and interviews will audio recorded so the content can be transcribed (written-up) after the session.

The observations will take place 1x week on the level 1 Construction course and the interviews will take

place each half-term. I will be observing and recording responses and use of language during these activities.

We will not require any personal information but would need to be informed if you were to miss a session so this can be noted that you have missed a workshop. If you wish to review any notes made about the session you have been in, you may request these notes via email.

(10) How much of my time will the study take?

The study will last the duration of the course which follows a rolling programme with enrolment starting January 2021. The observations will happen 1 x week during the course in your two-hour workshop session. The interviews will take about 30 minutes each half-term. There will be no observations in the holidays or study weeks. The interviews will be conducted over Zoom in line with Covid-19 guidelines; you can access a device for this at the centre.

(10) Do I have to be in the study? Can I withdraw from the study once I have started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of East Anglia or ACE.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting myself either by email or at the centre and formally asking to withdraw from the study and where possible share the reasons why.

Where possible please notify that you wish to withdraw before the weekly observation session with your group. You can stop taking part in the study and data collected about you will no-longer be collected. You will remain on and complete the Construction course.

Are there any risks or costs associated with being in the study?

Aside from an extra 30-minute interview once per half-term we do not expect that there will be any

risks or costs associated with taking part in this study.

I understand that my presence in the space where you are being assessed may have an impact on behaviour. It will be made clear that if you do want to address any issues relating to the study you can contact me directly or speak with your tutor.

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This study is looking to introduce drama-based learning techniques to a workshop centred course. We would expect that this may help you if you have struggled with classroom structured courses that have less active learning opportunities. It may inspire you to think about the different ways you can learn. Being part of this study may also introduce you, as a student, to a variety of activities you may find useful as you undertake training in the future.

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What will happen to information about me that is collected during the study?

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All the data collected will be kept anonymous throughout the study and only shared in the final thesis produced from this study. Prior to this you will receive a one-page summary of the study and its outcomes.

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The notes will be available 3 days after the observation. You will need to sign to say you have accessed notes specific to your assessment workshop and if you wish to edit or discuss you can alert me via email to arrange a feedback session. Ideally this would happen before the next observation. If it must be conducted by phone, then the centre can arrange a phone call slot for you.

A simple log sheet/email request proforma including name, date and signature will allow for a paper trail to verify that participant requests have been obligated by the researcher.

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page summary. You will receive this feedback at end of study. The provisional end date for this study is September 2021 or when the assessments are completed at the centre. This can obviously be affected by circumstances beyond our control but if the date was changed you would be notified via email.

(10) What if I have a complaint or any concerns about the study?

The ethical aspects of this study have been approved under the regulations of the University of East Anglia's School of Education and Lifelong Learning Research Ethics Committee.

If there is a problem, please let me know. You can contact me via the University at the following address:

Samantha Duvall

School of Education and Lifelong Learning

University of East Anglia

NORWICH NR4 7TJ

Cyv18qju@uea.ac.uk If you would like to speak to someone else you can contact my supervisor:

John Gordon

John.Gordon@uea.ac.uk

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the Head of the School of Education and Lifelong Learning, Professor Yann Lebeau at Y.Lebeau@uea.ac.uk.

(10)OK, I want to take part – what do I do next?

You need to fill in one copy of the consent form and pass directly to Samantha Duvall on enrolment day or in a sealed envelope- care of the centre administrator for the attention of Samantha Duvall. This must be completed and returned before the Construction 2021 enrolment day (see centre calendar) Please keep the letter, information sheet and the 2nd copy of the consent form for your information.

**his information sheet is for you to
keep**

PARTICIPANT CONSENT FORM (1st Copy to Researcher)

I,.....[PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- ✓ I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- ✓ I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- ✓ The researchers have answered any questions that I had about the study and I am happy with the answers.
- ✓ I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of East Anglia or ACE, now or in the future.
- ✓ I understand that I can withdraw from the study at any time.

Appendix 6 – Interview script

Interview Script

RSQ 1- linked to Research question part 1 - Pedagogy

RSQ 2 – Linked to Research question part 2 – communication.

Interview Script

(First interview only)

Hello, my name is Samantha and I am the researcher conducting the study entitled
Thank you for participating in the study and contributing to the research I am doing.

In every interview

Please beware that from this point I may be making notes and recording observations as we
move through the interview but please remember this is not a test or assessment. The
questions are open ended to allow to say as little or as much as you want.

First interview only – to gain historical knowledge of whether the participant has any prior
knowledge of drama techniques or Construction.

Question 1: What interests you about Construction?

Question 2: Have you ever studied drama in school:

Yes – Prompt - What types of activities did you do? (RSQ2)

No – Prompt - Do you participate in any drama-based activities outside of education that include
role-play /being in character/hot seating?

No – Prompt -What do you think of when you hear the word drama?

(Definitions to be given)

(RSQ2).

In every interview:

Question 1: Describe the process of (match to unit) e.g. Setting out a safe work area for a small
brickwork project. (RSQ2)

Prompts if needed?

What was the first task you carried out?

–MEd Samantha Duvall

Describe what materials/tools you used and what for.

Question 2: How is your experience of the course so far? Practical sessions /portfolio session?
(RSQ1)

Prompt - What exercises did the tutor use that helped you complete the unit activities?

Prompt – What has interested you most during this unit?

Thank you for your time, your data will be available for review in 7 days and can be accessed from where it will be securely stored on the ACE system. If you have any concerns or queries, please let me know.

Appendix 7 – Context of each Unit session .

Context	Content and Modelling	Exercise or planned activity	Assessment task / key vocab
<p>Health and safety, General knowledge of health and safety within the workshop space and be able to translate this to an employee.</p>	<p>Tutor started with a breakdown of hazards found within a general workshop, using picture reference point, asking for input from the students (revision from last session). Initially engagement is good, all students participating some statements from students include A- “that thing there” D “that don’t look safe in the corner “</p> <p>Tutor swaps generic picture for workshop space picture and asks students to identify hazards through general discussion. Students asked to talk in groups to share hazards they see, discuss level of risk, what protocols could be put in place Students asked to partner -up as a warm-up and greet each other at the boot room door – to give them reminders about PPE and workplace safety as they enter the workshop. There is some silliness in the first pair, but the tutor adapts activity letting them do the activity around the workshop at the same time. Tutor reminds them the assessment will require a pair by pair. Some state they won’t if others “take the piss” -tutor reassures them – students will be removed if that’s the case.</p>	<ul style="list-style-type: none"> - Modelled Health and safety talk with participants with questions and answer. - Simulating new worker /employee in the building - Integrating scripted response. 	<p>Hazards Risk Safe High Vis Boots PPE Goggles</p> <p>Induct new employee into the workshop.</p>
<p>Heavy lifting / manual handling</p>	<p>Short video that is used in professional workplace as a training aid was played, moving though lifting and carrying tasks based in a workshop and warehouse. Questions taken at the end of the video.</p> <p>Tutor moves into physical modelling and remains in role of tutor; this is to ensure students are clear on safety protocol due to level of risk involves as they will be moving heavy loads.</p>	<p>Each student is asked to take a partner one in role as shift supervisor, the other as new employee. They must give an awareness if the dangers of manual handling and demonstrate the moving of one weight bearing load.</p>	<p>Manual handling Injury Lifting load /weight Bracing TILE</p>

	<p>This is students second session of manual handling and they have already completed a portfolio handout regarding hot spots that may cause injury.</p> <p>Tutor talks through assessment task – covers expectations of key safety factors he would like to see-tutor models with classroom support in role.</p> <p>General mood of the group is confident, and all students agree they don't want a further revision activity from the tutor when he has finished the assessment. briefing.</p>		
<p>Building brick wall -</p>	<p>Prior to this assessment the students have had 2 practice sessions building 2 course walls with individual feedback during the practice tasks .</p> <p>Tutor has built a 5-course brick wall .</p> <p>Tutor walks through the stages of the brick wall – preparing base , preparing materials .</p> <p>Tutor initially asks the group to collect the tools from the workshop that think they might need . Students are asked to set up their workspace and start the 2 course brick wall . Students will be asked individually during the task to explain the process of building the brickwall .</p> <p>Students appear well engaged during the tutor demonstrations and students A, C and D all ask questions to clarify equipment needed for each step of the wall.</p>	<p>The tutor will be in role of site manager and will be looking for the students to pick up on process and safety points. The ability to give a professional demonstration of the job.</p> <p>Students will take on role of site worker given responsibility for instructing an apprentice to build a brick wall between 2-5 courses</p> <p>PPE needs to be addressed during the assessment .</p>	<p>Trowel Cement Jointing Iron Level Job card Bed Bond</p>

Appendix 8 – End of unit Student interviews

Health and Safety

Student Interview Unit 1	What did you learn?	What was useful?
A	We just looked through some, booklet	1. Yeah, alright we haven't done.
	stuff, oh I know where to do a tea,	much yet, did a cement,
	you need to look out for hazards in	mixing thing that was fun just to
	the, workshop. We used some	do a practical for health and
	pictures, slip hazard was one, I think.	safety – he just points out what
		you are doing wrong – you can't
		. practical for health really do a
		as it would be a hazard, wouldn't
		it? (A found this very amusing
		didn't engage in further question),
B		
C		
D	Did not complete	
E	No longer on course	
F	So basically, we worked through what	There are loads of stuff to forget,
	being safe means, we have done loads	cos so much shit is dangerous in
	of like, well its kid's pictures where	the workshop .. but like ..having
	of like, well its kid's pictures where	the little signs all the time and
	like when you do the walkaround, we	being given the supervisor role or
	were told we were the person showing	the site manager role in sessions is
	the new guy round .I remembered	fun- tell the others to get on it!
	some stuff pointed out a trip hazard	(Again, laughing pointing finger
	and what you needed to wear in the	round the room and laughing).
	workshop, boots , high vis. We all	
	know that routine boots, high vis	
	cuppa (laughs).	
G		

Manual Handling - end of unit Interview table

Student / WK	What did you learn ?	7 What was useful?
5		
A	1. I know how to lift safely now and having the rhyme things	1. Doing the lifting was good and actually telling someone what to
	2. or whatever it is – like TILE that helps to remember that	2. do -well not like telling off I mean like making sure that you are
	3. you need to think about the space , how much something	3. showing someone else everything because actually until to do
	4. weighs and how to lift safely. Xxxx did tell us like some	4. that , well when you do it yourself your not thinking so directing
	5. stories when they were onsite , to be honest I didn't think	5. others is good.
	6. that lifting stuff could like fuck-up your back and stuff –	
	7. like for a long time – so I suppose its stuff we do need to	
	8. Know.	
B	1. This part , unit , whatever it is was alright still not doing	
	2. Stuff, well building stuff. So I know now that the easiest	
	3. way to remember to lift is use TILE. So I like know it in my	
	4. head but it's good because when we were showing	
	5. something else was	
C	1. We learnt TILE , well the thing that reminds you how to lift	1. Like I said before it the useful bit was learning TILE but also the
	2. safely . I wanted to be more , I mean be , well doing stuff but	2. bit, well like when we pretend to teach , tell someone else – it is
	3. I don't think I knew how much stuff has to be done for lifting.	3. weird bit twatty but it's alright when everyone doesn't it .
	4. xxx told us about stuff he had seen in his workplace and if	
	5. you don't supervise properly . It's about protecting your back,	
	6. your knees , thinking about what you are lifting , what you	
	7. use to lift it.	
D	1. The main thing was the word thing that you use to remember	1. I know we were showing instructing someone else so that does make
	2. the safe vits of lifting so TILE so , then you remember to check	2. you think like, so you are thinking but also making sure they do it
	3. as you go along, like when so you are doing it yourself and	3. correctly. So yeah like instructing was good , got it in your head.
	4. showing others . You need to know it because our tutor was	
	5. saying when he managed stuff, he was actually the	

	one	
	6.getting into shit if something went wrong basically	
	7.yeah suppose hadn't thought of it	
E	No longer on course	
F	Absent	
G	1.There's lots of shit -stuff to remember when you are just	6.Most of what we did , it's not like interesting , I get we need to do It
	2.lifting something , but actually my uncle has an injury a back	7.but yeah suppose , practising it on someone , well showing them but
	3.one from work ,in a yard like a wood yard that's why he	8.you have to know it.
	4.doesn't do it, well isn't there anymore. So, I suppose how to	
	5. lift so you don't fuck/mess anything up.	

Bricklaying – end of unit interview

Student	Tell me something you have completed on the course	What activities were useful
A	When you start a construction job first thing to complete the job	I have liked like the parts where you get to be the boss or in charge
	card large company this might be on an iPad or an app so you	of the group and get a go at showing them or directing them to try
	need to look at what the job is and think about what materials	and get the task completed like if you were managing a site or a
	you need many people might be needed to complete the job on	team. I mean sometimes people do mess about all of be a bit of a
	time and what equipment the job will need this is all important	knobs but once we are all doing it like everybody gets involved and
	because this helps the job look professional to the customer and	it's good.
	helps make create a plan full a job so you can set up properly.	
B	This was the bit I , well everyone wanted to do from the start	I get it but this was one of the best bits actually getting to build.
	like a proper so doing , taking on a job start to finish so being	Started on the brick wall , like actually doing stuff and getting on like
	given what someone wants and then making you do what they	in a real site.This session was good as xxx was like acting
	want but using your own stuff , so stuff , techniques like first	like our supervisor on site properly in parts.
	your job card , setting stuff out and then actually building a wall.	

C	Being a supervisor means you have to make sure you are on it all	Really enjoyed it , but if you have responsibility so in charge of the
	the time . You need to literally know like where stuff is and also	job its hard bloody work !
	so if also if a someone on site has made a , well doing something	
	wrong you have to spot it , keep stuff to standard . We were only	
	doing small walls, but we needed to make sure the workspace	
	was set in a proper way , that the wall was level , using pointing	
	iron to keep it neat . Basically you need to make sure the job	
	meets the details on the job card .	
D	How to build a small wall really , well telling someone , so you	<i>Had a social worker visit and was distracted and did not complete.</i>
	know you can them .	
E	Absent	
F	In this bit we had to lead someone else so like we were in a	I like watching xxxx in role because he has actually run a site and the
	supervisor role. So it was about well we , they the	way or so , when he , when he working through an instruction but
	apprenticeship had to work under our guidance and we had to	just being knowing such a lot if stuff but he has been doing it years
	ensure that we were saying stuff like make sure you are in PPE,	but yeah.
	set you work space out , correct kit all that. It's actually so much	
	to remember , I ...I mean if you go wrong then the whole thing	
	goes wrong and then I guess on a big ji that would cause alot of	
	shit ! But it gets you thinking but as someone else .	
G	Basically ,in this bit we completed a job card so actually built	hard work
	something by pretending , well we actually did show them but	
	we were site supervisor, so they were using our words,	
	instructions I mean. We were responsible for the person having	
	PPE and when we were showing them stuff we had to use the	
	right words and that to show we know what we know .	

	given what someone wants and then making you do what they	in a real site. This session was good as xxx was like acting
	want but using your own stuff , so stuff , techniques like first	like our supervisor on site properly in parts.
	your job card , setting stuff out and then actually building a wall.	
C	Being a supervisor means you have to make sure you are on it all	Really enjoyed it , but if you have responsibility so in charge of the
	the time . You need to literally know like where stuff is and also	job its hard bloody work !
	so if also if a someone on site has made a , well doing something	
	wrong you have to spot it , keep stuff to standard . We were only	
	doing small walls, but we needed to make sure the workspace	
	was set in a proper way , that the wall was level , using pointing	
	iron to keep it neat . Basically you need to make sure the job	
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D	How to build a small wall really , well telling someone , so you	<i>Had a social worker visit and was distracted and did not complete.</i>
	know you can them .	
E	Absent	
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	apprenticeship had to work under our guidance and we had to	just being knowing such a lot if stuff but he has been doing it years
	ensure that we were saying stuff like make sure you are in PPE,	but yeah.
	set you work space out , correct kit all that. It's actually so much	
	to remember , II mean if you go wrong then the whole thing	
	goes wrong and then I guess on a big ji that would cause alot of	
	shit ! But it gets you thinking but as someone else .	
G	Basically ,in this bit we completed a job card so actually built	hard work
	something by pretending , well we actually did show them but	
	we were site supervisor, so they were using our words,	

	instructions I mean. We were responsible for the person having	
	PPE and when we were showing them stuff we had to use the	
	right words and that to show we know what we know .	

Appendix 9 – Tutor Guidance

Guidance for Tutors –

The programme of delivery is designed to support you with drama -based activities that will be introduced in your standard start of term briefing /training for new courses.

The most important part of the scripting is the keywords / vocabulary that are part of the course material , alongside this is the modelling of how language is used to ensure clear instructions , explanations and appropriate exchanges between staff and students in role during modelling tasks and assessment tasks .

During parts of the session where students are practicing skills or embedding a practice, then of course the tutor will circulate with students using their own teaching format and style.

This should not require any further training or work for you apart from agreed start of term CPD.

You will not need to do further or additional recording in your sessions, only complete the agreed centre termly reports and feedback as per weekly debrief.

Your teaching is not being assessed in this study.

You can share any concerns about the study with the Centre Director / Researcher at any point during the study.

Safeguarding and Behavioural incidents will we dealt with using the Centre policies and procedures that are already in place.

Appendix 10

Examples of original audioscribe before being organised into tables for analysis

Student B

So , like In a workshop or on site um lifting and stuff needs to be done carefully . When you do stuff like this you um have to kind of think about stuff like your knees and back and how you lift things . So to show you what I mean I am going to try and demonstrate what I do , what you need to do to lift safely. Watch me whilst I move the materials box from the bench . You need to think about how heavy the thing is should you be lifting it or a machine . I am lift this so I make sure that I don't hurt my back . When you place it on the floor you bend your knees and protect your back .

Appendix 11 – Field notes

Additional Notes.

Intro WK1

Students all took part , the over -all feeling was that they were quite excited to be involved . It was interesting to note that style and formality of voices changed , there was a noted difference in the informality from them arriving in the café / canteen area and then attending the 1:1 interview .

Conversation in the canteen space was centred around who was taking part in the study , there was an interest in who was involved.

This intro session was mainly to act as an icebreaker for the course there was tea and coffee and refreshments available but once signed in and course paperwork signed most students left after the interview .

No real interaction between each other .

WK 2.

There were clearly students who knew each other A and D and the others were sitting apart on phones , E outside smoking. Tutor brought them altogether by introducing himself and showing them where to put kit and where they could make a cup of tea . Students became more at ease.

The session started with a basic tour of the workshop and where to put kit and expectation of kitchen use , most were attentive . the session opened with a cement making challenge where the students had to create the basic mix after a short tutor demo , then create a simple shape or picture on the floor with trowel ,which the tutor had to guess correctly . This created a good environment for the students to start interacting and the general body language , eye contact between students was friendly and relaxed , and any comments were made in jest and received as such between students

“what the hell is that ?”

“ shit, that its so bad but good effort (laughing)

After the first practical activity the students naturally entered into conversation with the tutor and it was notable that there was a sociable element to this , the students were very interested in the experience of the tutor and what he had done on site .The group were sat informally on the work benches and work blocks but were all focused on the tutor , there was little side chat or chat whilst tutor was sharing his experiences. This led to very much a sharing of aspirations not all linked to construction. I was clearing up my notes in the adjoining room and was included in a couple of the questions.

–MEd Samantha Duvall

Jobs I have done before and other job experience . There was clear engagement from the students in this conversation and a genuine interest.

Notable questions were being asked to the tutor –

Such has “ didn’t you find it really hard to get a job?”

“ Have you got your own house ; did you build parts of your old house ? “

“ How much does it cost to build a house , I would mad love to build my own house .”

Sessions continues longer than planned with the spontaneous conversation

Tutor continues with some more anecdotes regarding his journey to the job - being on long days - hard hours .

Tutor describes his friendship with people on-site that really helped

Tutor ask group for their aims , who wants to do what in life .

Calling out answers -

Be minted

Live in a crib and and have sick cars

Tutor humours answer but asks Student A if they think they would work in construction .

Student A - yeah

Others (all talking)

Answers - include move out , get my own place ,

Student B - I want my own business get my own shit going

Students are engaging - side conversations also starting between answers - unable to follow

Tutor nods and says it’s all possible

He ends the sessions

All students remain in workshop - discussion centres round getting your own business

Student A - comments on paying taxes and it being stressful

- students start to drift off to break

After the break the tutor explained that he would be role of supervisor and would be introducing them to site rules and regs. They would tour the workshop again, but they needed to be mindful of what was explained and how. Tutor re-entered classroom in role and all students engaged in the in-role tour.

After the break students watched a short health and safety video, they were then encouraged in pairs to identify hazards in the workshop and label them.

All students joined D and G notably uninterested – not distracting others.

Some silly post it’s are drawn by D, tutor ignores and just removes.

Students remain in pairs (tutor acknowledges some wanting to avoid talking in front of each other) pairs walk round with another pair to the labels in the workshop area and at each label stop and explain what measures need to be take to keep safe.

–MEd Samantha Duvall

Answers – mostly short – informal not mirroring the tutor in role .

Tutor encourages them to be in role as supervisor and employee A and C both do this , D , F ,G do start to join in .

Students still use limited vocabulary but start to mimick “ posh voices “ .

When each pair can completed the tour , a list of key vocab is put on the board . Tutor encourages one student to come forward to do a group site briefing with the prompts .

A volunteers – “ whatever , I’ll do it but everyone else has to be like the employees and they wouldn’t piss about would they it the manager is talking .”

Tutor – “ as a manager what would you do ? “

A – “ tell them to f*ck off”

Tutor “ you are the professional”

A “ Kay prob ask them to wait outside.

All of the group engage with A’s briefing , again side conversation break out at the end of this activity which is end of the sessions.

Side conversations – “ if someone pissed me off in a talk , how would you not smash them.”

“ I would be like you haven’t job here mate anymore “

Tutor again uses anecdotal evidence to talk through some employees he had to manage –

Notes – tutor corrects terms with student

“you said tell them to leave , because you would be annoyed – he is replacing the language with more appropriate terms .

End of session (space being set -up so observation can’t continue past sessions)

WK 3 – This session only had 2 students due to isolating , there was brief discussion about last weeks health and safety task .

Students weren’t particularly motivated .

Tutor worked through a short revision sheet .

Asked students to maybe do a practice health and safety tour for the primary school group who were in – students both refused.

Online research task set and students joined functional skills group for extra maths.

WK 4 - Assessment lesson see plan .

WK 5

Activity was based around manual handling , there was little engagement around the practical task as students appeared to be dis interested , there was some continual questioning around when they were going to make and build .

B- “Can we do something properly in the workshop , like can we build stuff.”

B- “I know how to lift shit ... ah stuff ... can we just do it for like a bit of the lesson.”

B -corrects himself when tutor looks at him

Group start small side conversations – can’t be heard clearly – tutor sees he needs to re- engage.

Tutor using anecdotal evidence to highlight the importance of careful manual handling, and this did seem to interest the learners .

This opened a natural avenue for the role-play section which was asking students not only to demonstrate how to lift safely and instruct others but also correct someone not following the TILE protocol as introduced in the portfolio section.

- Tutor models lifting and moving various materials in workshop

-

The interesting element of this was the fact that the roleplay prompted further consideration of how you might correct someone , with causing offence but also in a professional capacity . The conversations some of the role-play activities are prompting are creating a natural professional discussion amongst peers .. the tutor naturally corrects where appropriate, but it noted through satirical attempts at approaching each other In role.

Tutor – “ I know you are messing but yes that is how you would address it in a workplace “

Student E seemed pleased with the feedback , there was a child like element that followed that saw the students almost play-acting and correcting each other playing with their vocabulary , in their words “talking like a manager , being posh innit .”

Wk 6

Manual handling session 3)

Overall delivery seemed to appeal more to the students in the session , there was a genuine interest that were specific ways to lift and handle different goods . Student D in particular stated “ but it’s just picking stuff up .”

–MEd Samantha Duvall

Students were all engaged in the physical demonstration , no distracting talk or talking to each whilst tutor demonstrating.

Tutor – lifts large wooden planks

Tutor demonstrates boxes on sack barrow and cement mix sacks .

Tutor demonstrates bended knee lift

Repeats TILE acronym in each instance - uses key voac from POD each time

Students wanted to get on with the in-role task, there was a desire to be in the supervisor role and some moments at the beginning of the task where they reverted to saying, “I am the boss , so you gotta listen.” “Oy, listen to your manager.”

This dissipates quickly when they started the assessment aspect .

Each student instructs the group on lifting at least two items .

They are required to point out safety and TILE.

On completion of the task students A, C, E were keen to know who the best supervisor had been , this seems carry an air of importance to them and if they had met expectations . This developed in further conversation -and students raised some key questions – c “ what if someone isn’t listening, but you had explained it right .”

c- “ Who gets blamed if they have accident?”

Tutor highlighted that any claim falls to the business and the manger would be held responsible if the training had not been signed off and delivered to the right standard to the new employee .

Interesting to see student reflection – Student A “ well not my F*cking fault If the employee didn’t listen when I was explaining , would be my fault if I done the training stuff.”

The tutor was able to respond to the questions by explaining that as you progress to supervisor and manager positions you do hold more responsibility, and this is reflected in play .

- Students moving the break time – conversation continuing but observation finished.

WK 7 – See assessment

Week 8- intro to bricklaying

There was notable excitement in the session as students had been told in the previous session they were would be moving onto bricklaying . Therefore, initially there was a struggle to focus the group , the cohort of 7 were all wanting set -up a workspace and when they were told there would be some short health and safety tasks before the practical tasks. This meant that a little bit of disengagement from the group as they wanted to do the practical task .

Student D – “it’s shit we’ve done it already , its dead”

Tutor deliberately doesn’t engage with students outburst.

–MEd Samantha Duvall

The tutor responded to this reaction and incorporated the H and S task in the setting up of the practical workspace. Student A and C were keen to question the tutor and to demo the tasks the tutor was introducing, student D was disinterested and started to wander in the workshop, and this meant the tutor had to manage this behaviour and keep the other students engaged.

It was students A and C who actually re engage Student D by including him in the demonstration and bringing him back into the group.

The session continues with a practical demo by the tutor, step by step for a 2 course brickwall, students observe and then go away to repeat the next step.

There is clear focus during the 45 mins of tutor demo.

Students are asked to take on role of tutor for the second course of bricks. they are asked to look at technique and offer guidance.

Student B spends time looking at briefing sheet whilst tutor is circulating, paying little attention to demo – not distracting others.

Week 2.

Student A looking at student D in his workspace and asking how he got his so level

Student D says it was not great at first but took time with the level. He stated he rushes it first time and it was crap.

There is a notable lack of expletives used in these sessions when describing progress of areas of challenge.

Tutor circulates to ask about progress. Student D – “didn’t lay the base as evenly as I could do and now that’s messed the top”.

Week 3

Good atmosphere in the workshop, students already prompting each other about what they need to remember.

Tutor is making cups of tea pre assessment and has stated he will do a full demo before the assessment task as a refresher and also for the absentee from previous week.

Students A and c Offering to set up tutor work -space.

Tutor starts demo – all very focused, watching minimal chat.

Tutor remains in role and break outs for questions to check knowledge

Hot seat task – boss feeding back about work to employee – C volunteers

Student D leaves for smoke during set up.

Student D leaves after first course is laid.

–MEd Samantha Duvall

Workshop assistant (not in session -just tidying up) approached student – encourages them to rejoin

Response from D “ I am watching !, I am just , just thinking -make sure I remember....”

Seems anxious , some pacing.

Students finish demo and there some relaxed chatter , some students (ABC F)gather round the brickwork demo .

Students have a cuppa tea .

Tutor introduces task in role and states each student will be asked to enter the workshop every 20mins and set -up , introduce / talk through task ...

Student s are told they may finish the 2 courses once their “demo talk “ is complete .