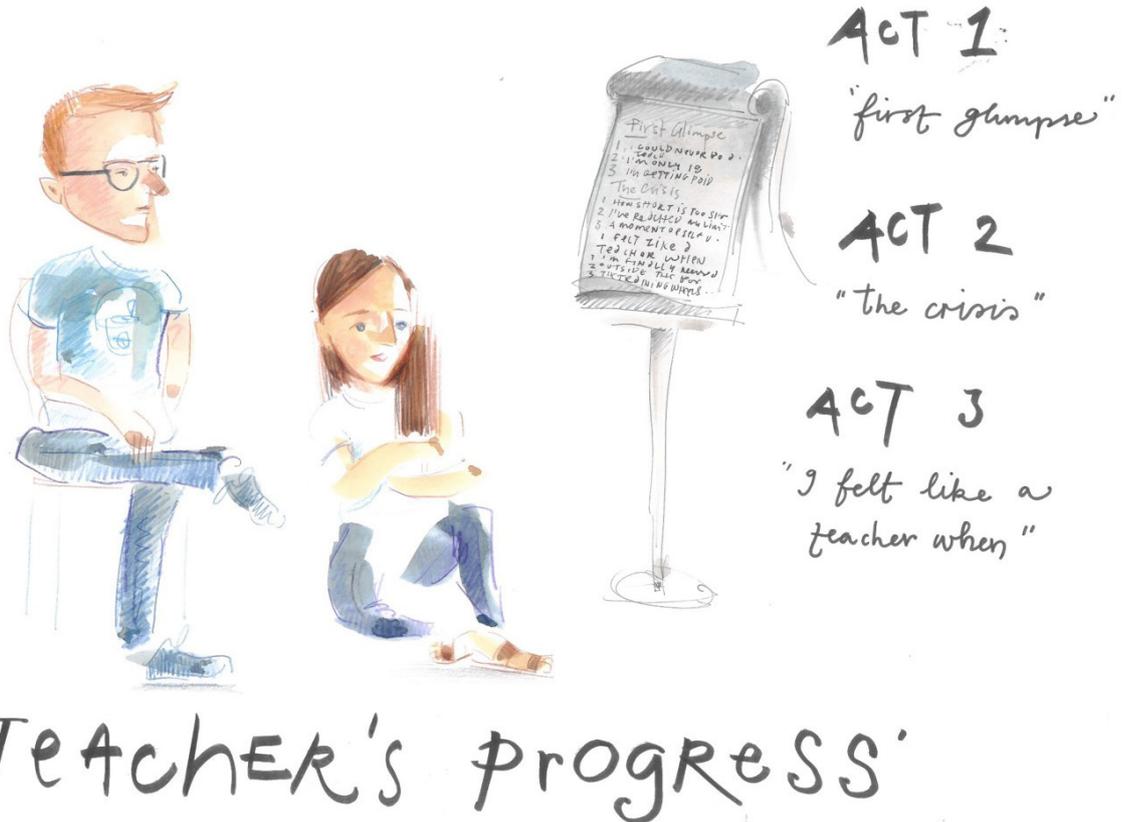




## A Teacher's Progress

Lyndsay Muir



This sketch presents itself as an introductory 'title', almost programme guide, to Lyndsay Muir's investigation into professional identity development with secondary trainee teachers, entitled 'A Teacher's Progress', yet this image emerged from practice-led research rather than indicating a pre-conceived structure.

Despite attempts to define teacher professional identity, there appears to be no single definition (Beijaard et al, 2004) with research literature suggesting that it is neither immutable nor predetermined (Beauchamp & Thomas, 2009) but shifting and dialogic (Akkerman & Meijer, 2010). Izadinia's (2013) review of research on student teacher's identity nevertheless asserts that there is general acknowledgement of its significance and draws on Beijaard et al.,'s (2004) argument that teacher identity plays a key role in shaping professional practices and the kinds of relationships that are established and maintained with learners. Indeed, this rationale forms the basis for Izadinia's

(2013) suggestion that there is great potential to develop and implement approaches which help trainee teachers through a productive process of constructing their professional identities. 'A Teacher's Progress' is designed to research and evolve original, supportive transitional practices on the journey to becoming a qualified teacher.

Using applied theatre (O'Connor & Anderson, 2015), alongside sketching (Heath & Chapman, 2018) and semi-structured interviews (Burgess et al, 2006), as research methods, trainee teachers were invited to self-narrate key moments in their journey towards becoming a teacher. The lived experience of research participants feeling like (or most like) a teacher were shaped into collective, semi-fictional, dramatic episodes, through a facilitated workshop. This listening, narrating and devising process culminated in a short performance piece mapping the critical, milestone moments on participants' journeys towards becoming a teacher. The image presented here, one of several

(continues on the next page)

sketches made during the process, shows a couple of representative participants reflecting on their 3 Act structure, the dramatic moments within them, their sequencing, and the linking commentary which they had created, through both critical and artistic contributions. Descriptions of the session by one research participant (a computer science specialist) as 'one of the most valuable University days on the PGCE course'<sup>1</sup> and another as 'powerful for my development as a teacher', give a sense of the value and significance of 'A Teacher's Progress' for these trainees. Early indications of research findings indicate that mentor facilitated, non-judgemental peer listening, combined with the representation and embodiment of milestone moments in a creative and critically reflective process, provide a route map for navigating the ever changing, always challenging terrain of becoming a teacher.

<sup>1</sup> unpublished research interviews with LM, 2019

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## Performing Thomas F. Dunhill's forgotten opera

Clare Goosing

This research project was conceived in response to the discovery of an unperformed comic opera by Thomas. F. Dunhill and discusses the consideration of performance practice issues surrounding a potential staging of this work.

It examines aspects of historically-informed performance relevant to the genre British Light Opera in order to recreate performance practices of the late 19th and early 20th centuries in the world premiere of the opera *Something in the City*.

### Methodology

An investigation of vocal technique and style, including voice production, phrasing, breathing, pronunciation and rubato as heard in recordings of singers known to have performed in comic operas by Dunhill and his contemporaries was used to establish a paradigm for vocal performance in this genre. Considerations of instrumental performance and staging necessary to produce a concert performance of scenes from *Something in the City* were also revised. Much valuable research has been undertaken in recent years into nineteenth-century historical vocal performance. The present study, whilst informed by such research, highlighted similarities and differences between performance techniques in opera and the collaboration of genres which join to make British Light Opera through the use of detailed analysis, drawing on audio and audio visual evidence, such as that available through Pathé News films of performers and other related audio examples.

### Performance

Informed by the research, a concert version of *Something in the City* was performed at the University of Huddersfield in January 2019. As in the style of British Light Opera, performers were chosen from differing backgrounds to play the lead character roles and perform in the chorus. Professional singers from English National Opera, Opera North and the oratorio concert platform were joined by semi-professionals and amateur performers and performance practices characteristic of the British Light Opera were incorporated. These included the use of rolled and flipped 'r's, Received Pronunciation – clear diction, Portamento (sliding between notes), Rubato (rhythmic flexibility) and stylised breathing techniques.

### Conclusion

Whilst there are clear similarities in the performances practices between the different genres that make British Light Opera there are also contrasting approaches. The different roles within the operas, operettas and musical comedies investigated also impact on the style of singing, with performance practices of character roles varying from those of the romantic leads. The opera was well received by the audience and it is hoped that a fully staged performance of the opera in its entirety will be performed in the coming years.

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# Old Wine New Bottle: The political decisions on Physical Education and School Sport between 2005–2015.

Helen Thornalley

**A political pawn used by government through its association with and for the Olympic movement, and what influence it had on creating future curriculums.**

In July 2005 an announcement took place that would raise the political consciousness of the profession of Physical Education and School Sport (PESS); the City of London had been awarded the XXX Olympiad. The bidding team had promised curriculums would be influenced because of the games through past histories and contemporary changes.

The political rhetoric during this moment in England's PESS history needed a directional policy that created a Soft Legacy (SL) culture so that expectations in schools and colleges were supported.

The research analysed the political documentation between 2005–2015. Data from Hansard transcripts from parliamentary chambers, reports and policy publications by the Department for Culture Media and Sport (DCMS), Department for Education (DfE) and London Organising Committee Olympic Games (LOCOG)

Twenty-one sampled documents produced data sources of 260,000 words. Thematic analysis of SL variables was coded using NVivo 12 software so that the volume and diversity of materials studied could be comprehended. Analytical frameworks were

shaped by the adapted comparative cultural model of Fisher (2004).

Findings illustrate that the London 2012 Games (L2012G) shares within parliamentary chambers were significantly different to what was published in Governmental policies. SL priorities within education were consistently marginalised and statutory expectations were missing. The delay in debates over key aspects of educational materials for schools and colleges was a critical error, hence professionals between 2005-2015 did not 'create a world-class PE' (HC, vol. 490, Jowell, 2009).

Conclusions illustrate that far more understanding within research should be from the voices within Parliament. Assumptions on political decisions must be viewed through the lens of truth on what, when, why, and who is debating key decisions in education, health and well-being activities.

This research demonstrates that the SL failing within the educational role was because considerations made in parliamentary chambers were too late or none existent and the Hard Legacy aspects of London 2012 Games (L2012G) were the priority.

If you are interested in discussing this research, please contact Helen at [helen.bushell-thornalley@bishopg.ac.uk](mailto:helen.bushell-thornalley@bishopg.ac.uk)

## Beyond Initial Teacher Education: Important messages for BGU NQTs

We would like to inform you about the support we offer all our initial teacher trainees when they leave us in the Summer. We have a dedicated staff that can be contacted to offer additional help or advice, including support with applications for work, especially if you are still looking for a permanent position. You can email us any time via [beyondite@bishopg.ac.uk](mailto:beyondite@bishopg.ac.uk)

We have recently launched a new

reading list service, including a specialist collection of NQT literature. You can view our open-access list by contacting us. All BGU Alumni are entitled to use the University Library for reference purposes, free-of-charge, so if you see something of interest, do pop in to the Teaching Resources Centre of BGU library. You can also talk to our library team about lifetime membership of the library, available for a fee of £50.

Lastly, if any of you would be willing to contribute to our initial teacher education programme, we would welcome a return visit to BGU. So, please let us know if you are willing to share your experiences with both current and prospective trainees. We have already heard about some of your successes, and we would be delighted to hear even more. You can email [beyondite@bishopg.ac.uk](mailto:beyondite@bishopg.ac.uk) if you are interested or give us a call on **01522 527347**.



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The Secondary PGCE newsletter is designed to enable our partnership school professional colleagues to remain up to date with the team's current research interests. Would you like to hear more about a project? Would you like to get involved in our research? Do you have any research you would like to share? Please do let us know.