

Mind the gaps:
**A narrative inquiry into conceptualizations of Taiwanese dance specialist
schoolteachers' professional identity**

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Abstract

This study brings together many of the concerns elaborated by other educational researchers: teachers' voice, teachers' professional identities, teachers' lives and work, and teaching professionalism in research in dance education. It aims to study the life stories of school teachers who were initially trained to be dance performers. Using a biographical approach, the life stories of nine Taiwanese secondary school teachers are collected to investigate the influences of their previous experiences, such as dance learning experience, initial teacher training experience, teacher role models, significant people and critical moments, in relation to their notions of professional identity.

As this research is based on teachers' accounts, it brings together nine individual life stories and allows us to compare the existing literature to contribute to educational research and research in dance education in a number of ways. First, the study takes a particular methodological approach, the narrative approach, to conduct a small scale study in a new area, research in dance education. Second, this study carries out empirical work, exploring the professional identity of dance specialist teachers, something not done before. Third, this study applies the existing knowledge from educational research to research in dance in education. Fourth, this study applies an already well-known theory, Wenger's theories of identity in communities of practice and boundary encounters, but with a new interpretation to investigate the process of identity conceptualization. Fifth, this study tests an old issue – teachers' professional identity – by exploring teachers' notions of self that draw upon their previous experiences. Previous relevant studies, however, have been in a Western context; this study is within a Taiwanese context.

The complexity of dance in education in the Taiwanese curriculum is highlighted, and the findings offer a picture of a developing sense of dance-trained teachers' artist-self and teacher-self, and details of the different degrees of influences of previous experiences to the identity conceptualization. Importantly, the connections between the conceptions of the professional identity teachers have and their concepts of the teaching profession are explored. In particular, their voices on professional development are shown throughout the changes to their personal concepts of teacher professionalism, which leads to an argument for professional sharing as a key to supporting teachers in the profession.

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Abbreviations

CCU	Chinese Culture University
CGDT	Cloud Gate Dance Theatre
CPD	Continuing Professional Development
CTE	Centre for Teacher Education
DCTS	Dance Classes for Talented Students
DPC	Dance Partners for Creativity
ITT	Initial Teacher Training
LSS	Lower Secondary School
HSS	Higher Secondary School
MA	Master
MOE	Ministry of Education
NAER	National Academy for Education Research
NICT	National Institute for Compilation and Translation
NTUA	National Taiwan University of Arts
PA	Performing Arts
PATE	Performing Arts Teacher Education
PE	Physical Education
PS	Primary School
PTE	Pre-service Teacher Education
ROC	Republic of China
TE	Teacher Education
TEA	Teacher Education Act
TD	Teaching Demonstration
TI	Teacher Interview
TNUA	Taipei National University of the Arts
UA	University Act
YDC	Youth Dance Company

Chapter 1 Introduction

1.1 Introduction

An increased emphasis has begun to be placed on academic research in dance in education and dance education since the journal *Research in Dance Education* was first published at the beginning of 2000. It has provided a space for international dance scholars to share their research findings worldwide. Articles have focussed on the issue of physicality in dance training (e.g. Benn & Walters, 2001; Green, 2001; Heliland, Murray & Edley, 2008) or examined creativity in education (e.g. Keun & Hunt, 2006; Chappell, 2007; Chappell, Craft, Rolfe & Jobbins, 2009). Moreover, if looking at the countries where the existing literature has been generated, the majority has focussed on Western countries, although Asian examples include Japan (Kerr, Fujiyama, Wilson & Nakamoria, 2006), Singapore (e.g. Keun & Hunt, 2006), or the Philippines (Corpus, 2008). Not until recently has a study been published looking at dance education in Taiwanese higher education (Tai, 2012). In short, a growing diverse range of dance research studies in dance education are now available that shed light on many new and fascinating applications of the educational perspectives worldwide, but only recently has research on dance education in Taiwan been undertaken.

In the same era, a new curriculum, the Grade 1-9 Curriculum, was introduced to Taiwan, and this educational reform acknowledged that education in Taiwan was facing cultural and social challenges. It has already brought some remarkable changes to dance in the Taiwanese curriculum in that dance has been given a great opportunity to expand its role in schooling. According to the curriculum guidelines (MOE, 1998), the subject crosses the disciplines of physical education (PE) and art education. In this vein, these issues, such as whether dance should be undertaking educational functions in both PE and arts (C.S. Chang, 2005a) and the motives of dance students who take teacher education (TE) (C.S. Chang, 2008), have been debated in the literature on dance in education in Taiwan.

Along with curriculum reform, a number of the educational changes took place from 1990 to 2000 in Taiwan. The most significant changes were the revision of the *Teacher Education Act* (TEA) (PO, 2006a), in which initial teacher training (ITT) was extended to every university with a Centre for Teacher Education (CTE), and the opening up of curriculum textbooks to private publishers in 1994, which had empowered the autonomy of schools and teachers in curriculum design.

Generally, educational research is conducted in universities funded by the Taiwanese government. In 2011, the National Academy for Education Research (NAER), a national level education research institution, was established. Its research focusses on the education system and policy; curriculum and instruction; testing and assessment; and the compilation and translation of textbooks. It is also responsible for the development of education leadership and professionalism; educational resources and discipline. Additionally, according to its website (NAER, ND), the vision of the organisation is to serve as an education policy think-tank, research and data base for the curriculum; testing and assessment; and a training centre for leadership and for professional development. However, the *White Paper on Arts Education Policy* (MOE, 2005a) was published by the National Taiwan Art Education Centre, a sub-organization of the Ministry of Education (MOE) Taiwan. It seems that the establishment of NAER may have begun to bridge educational research and policy-making, but it is also clear that research into arts education has not received much attention.

Reflected in these initiatives in research into dance education worldwide and the foci of the educational reforms and educational research in the Taiwanese context, it seems that research in dance in a school setting might need more relevant research to keep up with its development following recent changes in Taiwan. As someone who is dance-trained, I am writing this thesis to explore the relevant dance issues in the context of recent educational changes in Taiwan. The chapter will start with the origins of my motivation to conduct the study described in this thesis, followed by a discussion of the rationale of focusing on the topics in dance research, including the research questions. After that, the significance of this research and its limitations will be covered from various aspects. Finally, an overall structure of this thesis and the aims of each chapter are presented.

1.2 The motivation for this study

The origin of my interest in this research was as a result of personal reflection on my early dance learning experiences and the path of my academic training. Before undertaking a Master's (MA) course, I trained in the Taiwanese professional dance training system, from my secondary education to higher education, and trained to become a professional dancer. I passed competitive entrance examinations for special dance classes at secondary schools and at an arts university dance school. In my later undergraduate period, I realized that I could not and did not want to be a dancer in the

Taiwanese context, and unlike most of my peers, I did not want to teach dance.

After that, however, I did the Performing Diploma at the Laban Centre London (now Trinity Laban), in which I began to undertake dance company auditions and reconsider the possibility of dancing for a living. Parental wishes and career considerations meant I undertook an MA course in Dance Studies at Laban. In my early experience of studying, the most difficult challenge was to study for over eight hours a day rather than dance the same amount of time. After that, I worked in several governmental organisations in Taiwan. In these working environments, I knew I was different from my colleagues, and they knew I was unlike them, because I came from the dance background. It was while doing this study at the Graduate School of Education in the University of Exeter that a conflict of identity occurred.

My peers at the Graduate School of Education call me a ‘dance person’, and people who have known me from my time as a dancer call me an ‘education person’. People I met often asked, ‘So are you a teacher in your home country?’ A complicated explanation came after answering ‘No’. By giving the explanations to other people, I began to question ‘who I am’. I see myself from the past ‘I’, as a dance-trained person, to the present ‘I’, someone who had professional dance training and currently studying a research programme in education. I was aware that a sense of identity is needed to exist within the community that I am going to be a part of and with the other people with whom I interacted. In my professional dance training, the culture of dance I inhabited, and the environment I was in, complicated the ways in which I identified my previous ‘I’. In a sense, I reflected on my previous experiences, people I met and the context I was within, but I could not define ‘who I am’. Rather, I considered on reflection that whatever I encountered in the past supports my decision to undertake a higher research degree for my further career development. This decision shifted the direction of my future, of where I am going. Importantly, I am aware that there is a distinctive gap between my concept of ‘who I am’ with that which others have of me.

During professional dance training, we lived in the dance world where people worked hard on physical training for excellent technique. Everyone competes not only with others for a place in the dance world but also with their self in physical and artistic challenges. I was interested in what challenges dance-trained qualified teachers at schools (hereafter referred to as dance specialist schoolteacher or dance-trained teachers)

would encounter. The experiences we have, the people we meet and the places we are, not only enable us to be a part of a community or organization, but also help us to find our own place in it. There is also the nature of progress, of how we perceive previous experiences, which affects how we develop an understanding of our self. Therefore, I was interested in how dance-trained teachers who had a similar professional training as mine develop their notion of being a teacher. Would they see themselves as artists teaching in schools, school teachers or something else? How do these concepts relate to their teaching in schools?

1.3 Objectives of the research and the research questions

In the past few decades there has been a growing interest in teachers in educational research. Early work, such as *Schoolteacher* (Lortie, 1975), closely studied teachers' working lives in schools from a sociological perspective, offering an initial picture of teachers' lives and work in schools. In the 1980s, there were different foci in this research area. An illustration of this is the *World Yearbook of Education 1980*, where Hoyle and Megarry (1980) examined the issues of teacher training, professionalism and professionalization. The work of Lyons (1981) reviewed teachers' perceptions of the teaching profession as a career. In addition, since 1985, several researchers began to explore teachers' stories about their lives and work (e.g. Ball & Goodson, 1985). These literatures around the world have largely been widened to include perspectives on teachers' lives and work in relation to teachers' identity (e.g. Beijaard, Meijer, & Verloop, 2004), voice (e.g. Nias, 1989) and professionalism (e.g. Sachs, 2003).

These identity concepts, unlike in educational research, have not been the subject of extensive research in dance education research. A few dance scholars have explored personal experiences in connection with the issue of identity. For example, Dyer (2010) reviewed a personal journey of becoming a dance teacher in the US, Keyworth (2001) has examined the use of autobiography in researching dance education, and Andrzejewski (2009) uses a theoretical approach to examine teacher identity. One of the most significant current discussions in the curriculum in Taiwan is that most of the qualified arts teachers are from a professional arts training background. However, there is hardly any research in Taiwan investigating a similar topic. The suggestion is that dance-trained teachers from a professional training background entering a schooling

setting might encounter challenges as a result of moving into a new community of practice.

According to Wenger (1998), a community is a group of people who share a concern or a passion for something they do. This concept could be applied to different domains and the identity in a community can be regarded as its membership. In this vein, dance-trained students who start teaching at schools need a different identity as part of that community. The earlier focus of this research, therefore, centred on the issue of the identity formation of dance-trained teachers in a school setting. How a dance-trained teacher comes to conceptualize him- or herself as a school teacher gradually absorbed my attention. Consequently, I was interested in investigating what happened to the identity of Taiwanese dance-trained teachers, when they leave professional dance training and start teaching at schools. This consequently leads to the question of what they think, or how they make sense of the school environment around them. This in turn not only raises the question of how they act in relation to others, but also reveals the ways in which they develop a sense of their roles in schools.

As mentioned when discussing my own experiences in the previous section, it seems that dance-trained teachers might be affected by the dance culture without being aware of it. Thus, the foci of this research expanded. Several issues are addressed in this research. The key research question is, 'How do dance-trained teachers in Taiwan, drawing upon their past and present experiences, make sense of their professional identities?' and the sub-questions are:

1. What influence has previous dance training had on teachers' notions of self?
2. What has motivated dance-trained teachers to become schoolteachers and how do they view their teacher training experience?
3. What other factors from their past have helped shape dance-trained teachers' sense of self?
4. Do dance-trained teachers feel part of the wider professional school teaching community?
5. What challenges do dance-trained teachers encounter in the classroom?
6. Do dance-trained teacher experience any conflicts of identity in their school teaching lives?
7. What other factors from their current experiences have helped shape dance-trained

teachers' sense of self?

This research constructs an understanding of dance-trained teachers' professional identity by investigating their lives and work. By reviewing the working lives of dance specialist schoolteachers and their previous experiences with regard to their concepts of who they are at school, the impact of their previous experiences on their teaching practice, the connection between educational development and dance in a school setting in Taiwan can be tested. Further, in answering those research questions, this study offers an understanding of dance in education in Taiwan.

1.4 The significance and limitations of the study

This research is significant in four areas and could be applied in both research into dance education and educational research more generally in Taiwan. First of all, research of dance-trained teachers can bridge the gaps in our understanding of how teachers perceive their professional identities, and its impact on practice, in the existing literature on dance education research worldwide. As mentioned earlier, the existing literature in dance education is mainly in a Western context. It is becoming increasingly difficult to ignore the educational reform in Taiwan which places dance as a subject under Arts and Humanities. By exploring dance in the context of curriculum reform in Taiwan, the research can offer insights into the lives and work of dance-trained teachers and how dance is taught within the Taiwanese curriculum.

Secondly, research into dance-trained teachers is still in its infancy. As already mentioned, the past decade has seen a rapid development in the study of teachers' professional identity in education. Following these studies, researching the conceptions of dance-trained teachers provides a further understanding of their situations and teaching environments. This kind of research can contribute to the understandings of: 1) how dance-trained teachers develop their professional identity in a school setting, and how this relates to theories of teacher development in the education literature; 2) how teachers' previous training, such as professional dance training and ITT, influences identity formation with a community; 3) the culture of dance training in formal and informal settings in a Taiwanese context.

Thirdly, by investigating teachers' lives and work, the findings of this research can provide a potential perspective on identity conflict which dance-trained teachers might

encounter when entering a school setting. This highlights differences of communities and teaching practice. Through teachers' life stories, this research also offers insight to the changes to the identity of dance-trained teachers in their teaching practice at schools in different professional phases, and how this relates to theories of teacher professional development and professionalism in the education literature.

One of the most important contributions of this research is that it provides a unique study of dance education in the Taiwanese context which could inspire other dance scholars nationally or worldwide to pay more attention to the issues of which they may not have been aware. The research also raise detailed questions that could be of use to policy makers in Taiwan and could also provide further knowledge for the CTEs in Taiwan to evaluate the design of TE.

However, it must be emphasized that the limitations of this study is that it only involves dance-trained teachers who initially trained to be dancers and who are qualified secondary school teachers in Taiwan. Although the significance of this context has been emphasized in this research, it seems that there are various systems of dance in informal and formal educational settings worldwide. The findings of this study are not intended to develop a professional identity for dance-trained teachers, or to act as a 'how to' guide to teaching in a schooling setting and 'what will happen' when entering the teaching profession, as teachers' life experiences are particular to the context they were/are in. It is also important to note that the majority of the literature used in this study is from educational research and research in arts education. The purpose of such use is to apply existing theories across disciplines to investigate the issues in dance education.

1.5 Overview of the chapters

In brief, the structure of this thesis is outlined as follows. Chapter 2 provides background information on Taiwan, particularly in relation to education and dance in education within the Taiwanese context. The national context of political changes and the development of the current educational system since 1895 are reviewed. In order to provide a clear picture of professional dance training in formal and informal settings, the introduction and development of different dance forms in Taiwan are presented. This leads to a review of the system of professional dance training in Taiwan, including the

culture of dance training in a dance school, and the issues relating to dance in the curriculum.

Chapter 3 offers a review of relevant literature for this study and has three sections: identity in communities of practice; the identity of arts teachers; and teachers' professional identity. These each provide the theoretical framework of the study. The first section examines the theories in relation to the factors that influence identity formation, and the connection between personal conceptions and interactions with other people in a community. After that, I examine the issue of professional identity in the published research on performing arts (PA) education, especially related to drama and dance, and that in art education, to unpack the main theoretical concepts of identity conflict in arts teachers. Next, I review the concept of teachers' professional identities in relation to teaching practice in schooling settings, which can be said to provide the foundation for studying teachers' lives and work.

Chapter 4 provides a detailed explanation of the methodology and research design of this study. It begins with the theoretical framework for the methodology, followed by the rationale for the research design and collecting teachers' life stories. The pilot study and subsequent changes will also be explained. Next, the detailed illustrations of the methods used will be presented. Then the theoretical framework, methods and procedure of data analysis will be discussed. Finally, reflection on research operations and relevant ethical issues will be reviewed.

Chapter 5 and 6 present the findings of this research. The teachers' life stories will highlight the significant events and teachers' personal accounts. These two chapters aim to present the teachers' experiences since they were dance students and student teachers to their current experiences as schoolteachers.

In Chapter 7, indicative findings will be cross-examined with the existing literature and relevant studies. This chapter aims to explain the teachers' narratives and achieve a holistic view on the concepts of dance-trained teachers' professional identity in relation to their previous experiences in context, that is, in terms of teaching practice in school settings, and in connection to the future conceptions of the teaching profession.

Finally, Chapter 8 will conclude the study and the contributions of this study will also be discussed. This will be followed by the study's limitations and suggestions for further research.

Chapter 2 The Taiwanese context

This chapter aims to provide a broad review of Taiwan as background to this study. It begins with a survey of the national context of political changes and the development of the current education system which has developed since 1895. A critical examination of research into dance and dance education in Taiwan follows in order to identify the gaps of existing knowledge. After that, the focus shifts to the context of dance in Taiwan, particularly diverse dance forms in Taiwan with its social or cultural aspects and an examination of professional dance training in special school settings are examined. Finally, the situation of dance education in the mainstream education system is provided.

2.1 The national context

This section briefly introduces the national context of Taiwan, followed by the historical development of the education system. A further key feature of this section is to outline the circumstances of research in dance and dance education in Taiwan.

2.1.1 Setting the national scene

The Taiwanese population consists of two ethnic groups, namely, Taiwanese aborigines and Han Chinese. The former came from the Malayan Archipelago between 12,000 and 15,000 years ago, whilst the latter can be generally divided into three waves of immigrants from Mainland China to Taiwan. The first wave began in the 12th century, the second around the 17th century, whilst the last and biggest wave was in 1947, when the government of the Republic of China (ROC) moved to Taiwan, accompanied by approximately two million people.

Taiwan has experienced several different regime changes over the past two centuries. In 1895, China ceded Taiwan to Japan in the Treaty of Shimonoseki (also known as the Treaty of Maguan). In 1945, following the defeat of Japan in the Second World War, the ROC under the ruling Kuomintang (KMT, also known as the Nationalist Party) seized Taiwan. In 1949, the ROC government relocated to Taiwan following the defeat of the Nationalists by the Communists. Martial law was also imposed in 1949, which was finally lifted in 1987. Democracy in Taiwan was established during the 1990s and power transferred from the KMT for the first time to the Democratic Progressive Party (DPP) in 2000 with the election of a DPP president, before the KMT once again

regained power in 2008.

2.1.2 The development of the education system

The Taiwanese education system changed with the shifts in political power. This section discusses the establishment of the current education system, including its overall background and development since 1895.

Japanese colonial period: 1895-1945

The Taiwanese education system followed the Chinese model until 1895, when the Japanese colonial government introduced a Western-style education system. There were two significant circumstances of note in the colonial period, namely, the policy of racial segregation and the culturalization movement.

First of all, the policy of racial segregation in education can be examined by reviewing the development of the education system in this context. Primary schools (PSs) were established in Taiwan in 1897 and different races went to separate schools (Takeshi & Mangan, 1997; H. C. She, 2002). PSs were reserved for Japanese students who came to Taiwan with their parents, whilst common schools were for Taiwanese Han Chinese students (hereafter referred to as Taiwanese), and education centres were established for Taiwanese aboriginals.

Because Taiwan had previously been under the authority of the Chinese government, not only the country's customs, but also the attitude towards education, was influenced by Chinese tradition. The priority for the Japanese government was to remove the Taiwanese people from this tradition. Thus, in the early period, the colonial government kept the Taiwanese language and Chinese Literature as part of the curriculum (Takeshi & Mangan, 1997; H. C. She, 2002; C. C. Lin, 2006). The textbooks were used to control access to academic knowledge and centralized the learning contents in education settings for Taiwanese people. Primary education for Taiwanese students was mainly the study of the Japanese language. This indicates that the colonial government was aware that Taiwan had been influenced by Confucianism and Chinese literature, and explains why it considered a transformation period to be necessary for a gradual switch in learning from a Chinese to a Japanese content.

In terms of secondary education, Takeshi and Mangan (1997:318) indicate that other races, apart from the Japanese, could easily gain access to national language schools, medical schools and vocational training schools. National language schools, which were established in 1896, were known as teacher training schools and they initially trained Japanese teachers to teach in Taiwan. When the need for language teachers increased, these schools were divided into two departments by nationality. Based on the policy of racial segregation, the section of training for Taiwanese teachers was merely to educate Taiwanese students to become language teachers. Y. F. Lin (2002: 35), however, suggests that this was the beginning of TE in Taiwan.

As for developing medical schools, C. F. Lin (2002: 164) suggests that the first medical school was established in 1899 to educate Taiwanese doctors to compensate for the inadequacy of Japanese practitioners, and in 1936 it became part of the higher education system. Technical training institutions, which had been formed in the 1900s, were developed into vocational training schools, which, as M. F. Shin (2002: 69) points out, aimed to educate skilled labourers to help local productivity for the benefit of the Japanese colonial government. The vocational training was mainly centred on three specific subjects, namely, agriculture, economics and industry.

Secondary schools were mainly reserved for the Japanese, with a limited number of places being offered to Taiwanese students. Since studying in secondary schools was the only channel to higher education, this caused tremendous educational competition among Taiwanese students. Taichu secondary school, the first secondary school for Taiwanese male students, was established in 1915, and according to Takeshi and Mangan (1997: 319), it was instituted for political purposes (also see Y. T. Lin, 2003). The establishment of the secondary school for Taiwanese was due to the colonial government worried that returning Taiwanese students might bring back new knowledge and information because wealthy Taiwanese families were sending their children to study in Japan, where Taiwanese students were offered equal educational opportunities and had a chance to study law or other academic subjects.

A similar political consideration also arose when establishing higher education. In 1928, the later colonial period, the first Taiwanese university, the Taipei Empire University (now National Taiwan University), was founded. C. F. Lin (2002:167) indicates that the circumstances of establishing the higher education were much the same as those of

secondary education in that the majority of students were Japanese, and Taiwanese students were only accepted to study selected subjects, such as science and agriculture. This implies that the approach of the colonial government to education was based on a policy of racial segregation.

The relevant regulations show that the purpose of the *Taiwan Education Act*, which was implemented in 1919, was to assimilate and to educate the Taiwanese people to become loyal to Japan. This was known as the ‘Emperor Cult’ – loyalty to the Japanese Emperor (Takeshi & Mangan, 1997: 312-3, 321). According to the act, the primary education of the Taiwanese people was to continuously promote the national language (Japanese) and Japanese culture (修身 *Xiu Juan*) to enhance the ‘Emperor Cult’ (Takeshi & Mangan, 1997; C. H. Huang, 2002; C. C. Lin, 2006). Therefore, it should be noted that during the colonial period, education policies were intended to secure political control and ensure the smooth shift of inter-cultural transformation from Chinese to Japanese.

In 1943, the colonial government introduced a six-year compulsory education programme for Taiwanese primary education for military reasons. In this period, during the time of the Second World War, compulsory education played the role of rapidly enforcing the Taiwanese population’s loyalty to the Japanese Emperor and government, and provided military support for the war (Takeshi & Mangan, 1997; H. C. She, 2002; C. C. Lin, 2006).

Under the authority of the Japanese government, it was evident, for example, from the introduction of vocational training, that the colonial governors not only expected the Taiwanese people to be economically independent from the colonial government, but also to provide support for its further development. Even though the educational policy of the Japanese colonial government for the Taiwanese was to provide vocational training, rather than academic or liberal studies, the introduction of a Western-style of education offered Taiwanese people a means of seeking a better lifestyle through academic study driven by the Chinese tradition. In summary, during this period, the colonial government strictly controlled the schooling of the Taiwanese people.

Republic of China government, Taiwan: Since 1945

Shortly after Taiwan was brought under the authority of the ROC government, the

essential principle of education was reformed. This reform aimed to remove Japanese culture and promote Chinese culture (C. H. Huang, 2002: 29). According to C. T. Tsai (2002), it was to enhance the concept of 'Chinese-ization' to the level of 'national spirit education' (p.230).

C. T. Tsai (2002: 230) explains that national spirit education was introduced to develop a national consciousness of being Chinese; in other words, a national identity, which included 'national pride' and a national belief that spiritual and moral values were based on Chinese tradition. In order to centre the contents of the curriculum and ensure the execution of national spirit education, the curriculum and the content of textbooks were guided by the National Institute for Compilation and Translation (NICT), under the authority of the MOE. The content was centred on the Mandarin dialect, and Taiwanese dialects were forbidden in schools. This educational approach was a precise repetition of that implemented by the former colonial government, but it was executed more rapidly. The explanation of this rests in the political attitudes of the ROC government that at this period Taiwan was regarded as 'a "temporary" place' in preparation for a return to mainland China (W.W. Law, 2002).

From 1950 to 1963, different school systems and curricula were experimented with, but the limited budget and the rigid education competition ended education reform (A. M. Lai, 2002: 146-7). In 1968, nineteen years after restarting it, compulsory education was extended from six to nine years to cover pupils aged between six and fourteen. The issue of curricular reform was raised in the 1970s, and again, in the early 1990s, but no progress was made in the movement for educational reform (MOE, NDa). This lack of significant change was primarily due to the inner political tension caused by martial law as discussed above.

Besides this, as already mentioned, the use of textbooks had been absolutely controlled by the government since the colonial period, and textbook regulations at this time were still guided by the NICT, the highly centralised authority in education postponed educational reform. It was not until 1994 that the Legislative Yuan published a bill regulating the centralisation of textbooks, which enabled private textbooks to be introduced into the curriculum. It seemed then that the regulation of the curriculum was less likely to be controlled by central government, and the role of textbooks as a means of centralising education, which had been established during the Japanese colonial

period, changed. However, another important role which textbooks play is in the national examination, which still remains.

Under these circumstances, between 1997 and 2002, a new curriculum was formed for the nine-year compulsory education, namely, the Grade 1-9 Curriculum. This educational reform in Taiwan was not only brought about by one event; rather, it was a sequential movement which produced reform. According to Pan and Yu (1999: 756), three events had pushed educational reform forward in Taiwan. First was pressure from the public; the second was the '410 Educational Reform League'; and the third was a protest by individuals which occurred on the 10th April, 1994. Seven months later, an official organisation was formed, called the Council of Education Reform, which produced and proposed several educational reports and suggestions for reform. Based on these papers, the MOE began to establish an outline of educational reform, and the *Grade 1-9 Curriculum Guidelines* were announced in 1998, and were rolled out nationally in 2001.

The new curriculum consisted of primary schooling and the first part of secondary education (see Table 2.1). The Grades 1-9 Curriculum contained seven learning areas, namely, Language Arts, Mathematics, Social Studies, Health and PE, Arts and Humanities, Science and Information Technology and Integrative activities (MOE, 1998), and the most significant factor was that dance was included in the learning areas of Health and PE and Arts and Humanities. This was the first time that dance had not merely been mentioned in the curriculum as part of PE, and shared a learning area with music, fine art and drama. Further details of this are discussed in a later section of this chapter.

Table 2.1: School education system in Taiwan

	Primary education level	Secondary education level	
Educational setting	Primary school	Lower secondary school	Higher secondary school
Grades & Age	Grades 1-6: 6-11	Grades 7-9: 12-14	Grades 10-12: 15-17
Note	Compulsory education: Curriculum	Grade 1-9	Apply schools based on the results of national examination

The most significant change in the Grades 1-9 Curriculum was that the authority of curricular regulation had gradually shifted from central government to local education authorities and schools. Based on the new regulations, each school was able to define its own specific character, depending on its region, the characteristics of its teachers and students, and its interaction with the local community. For example, if the school was located in a Taiwanese-speaking region, the Taiwanese language could be included in the school Language Arts curriculum, and the school could also select the broad perspective for textbooks. This educational reform played a significant role in the Taiwanization movement. National and local levels are involved. The former is what W. W. Law (2002) indicates as the contents of the curriculum, which are to refocus on the history of Taiwan and local language in Taiwan, including ‘local identities, issues and characteristics’ (p.72). This is particularly reflected as localization, involving the local community and educational authority with school community.

The other significant phenomenon in Taiwanese education that cannot be ignored is educational competition. As previously mentioned, Taiwanese students in the past were enthusiastic about the opportunity to access a better lifestyle by undergoing an academic education, and competition began among Taiwanese students in the unequal educational situation during the colonial period. However, in the early days of government transformation, the need to increase the number of secondary schools was not immediately recognised by the ROC government, and this exacerbated educational competition.

In 1947, PSs led to high schools, which were divided into junior (hereafter referred to as lower secondary schools, LSSs) and senior high schools (hereafter referred to as higher

secondary schools, HSSs). Having changed the educational system, higher secondary education consisted of two separate entities, one of which was HSSs, and the other, vocational schools. Initially, vocational schools concentrated on technical and skills training, and graduates normally entered the job market instantly. However, with education reform, most vocational colleges changed into technical universities, and vocational schools students could then continue their further study in higher education, thus opening up a different channel of higher educational study.

As discussed earlier, although Taiwanese higher education was established at the end of the colonial period, it was not until the early 21st century that it was developed. When the ROC government moved to Taiwan, it restarted some Chinese universities. Taiwanese higher educational reform had an intense relationship with the modification of the *University Act* (UA) and the TEA. Published in 1948 and revised in 1972, the UA stated that higher education should be divided into three sections: TE in normal colleges; technical-vocational education in colleges; and academic education in both colleges and universities. After the change of policy of centralization, and with martial law ending in 1987, by 1999, Taiwan had more than a hundred universities and colleges. K. H. Mok (2002) points out that the government was concerned with the issue of ‘how to maintain the quality of education’. Today, the number has risen to more than one hundred and sixty-two, and the MOE (2013a) aims to reduce this to one hundred and fifty-three by assisting consolidation among universes with different disciplines, or helping private universities with lower entry rates to close down.

In addition, the role of vocational education has changed. Following after the colonial system, the training of teachers and doctors was based on ‘normal colleges’ (later to become ‘normal universities’) and medical schools (later as a discipline in universities). Obviously, both professional trainings had developed its systematic training programme. The vocational schools initially centred on technical and skill training, and graduates normally joined the job market straightway. Students, however, now graduated from the vocational schools or colleges were more interested in continuing academic study for a higher qualification. As well as this, the changing economic and social contexts have affected the traditional Taiwanese teaching profession and structure, and the reforms of TE.

The TEA has been continually revised for political reasons or to meet societal needs. Since it was created in 1979, the TEA has been revised over ten times. It was originally called the *Normal Education Act* and then renamed the TEA and revised in 1994. According to an early version of the UA (PO, 1972), teacher training would only be provided at normal colleges. However, the revised TEA (PO, 1994) releases the authority of providing teacher training from the ‘normal college/university’ to any universities with a CTE. The teacher training regulations varied between different universities, and they were all evaluated by the MOE regularly.

According to the TEA Article 7 (PO, 2006a), pre-service teacher education (PTE) consists of ITT and a national teacher qualification exam. The ITT programme includes a two year taught course and six months school practice. In order to apply for school practice, trainee teachers need to finish the ITT taught course and their graduate course at university. According to TEA Article 11 (PO, 2006a), those who complete the ITT programme, including taught courses and school practice, will obtain a certificate from the CTE. This will qualify them for the national teacher exam, which is held by the MOE. After passing the paper exam of four areas: literature; educational principles and systems; youth development and counselling; and secondary school curriculum and teaching, they will receive the teacher qualification.

The first year of the ITT taught course focuses on education theories studies, while the second year centres on curriculum design and teaching practice, which is in accordance with the subject specialism of the trainee. According to TNUA CTE student guidelines (TNUA, 2008), LSS arts teacher trainees need to study 26 credits in educational studies and 48 credits in their subject specialism (see Table 2.2 for the details of the compulsory credits/courses for dance specialists). As can be seen in Table 2.2, 36 credits is required for dance specialist LSS PA teacher trainees, and most of these credits are the compulsory credits/courses of the four year undergraduate dance studies at TNUA. Under this PATE model, dance-trained PA teacher trainees will have a range of dance subject knowledge to accompany the educational principles of the university where they studied for their first degree. To take the TNUA model as an example, its dance school is centred on performance training, therefore, its dance-trained teacher trainees have more physical dance knowledge.

Table 2.2: The compulsory credits of initial teacher training taught course

Area	Core requirements	Compulsory credits
Educational studies (26 credits)	Educational foundations	Two topics from below: Education psychology; Education sociology; Education philosophy; Intro to education.
	Educational methods	Two topics from below: Principles of teaching; Classroom management; Principles of counseling; Assignments and evaluations; Curriculum plan; Use of IT/media in teaching.
	Subject methods	PA pedagogy (dance); Teaching practice.
Subject specialist (48 credits) [for dance specialist LSS PA]	Dance (36 credits)	Introduction to dance; Chinese dance history; Western dance history; Dance and music; Dance improvisation; Chinese dance technique; Ballet technique; Contemporary dance technique; Eastern dance technique; Western dance technique.
	Other arts subject	Aesthetics; Intro to arts. And 4 credits from fine art subject; 4 credits from music subject.

However, as Fwu and Wang (2002a) conclude Chinese culture, Japanese colonial educational policies and the ‘Nationalization’ of education in the early period of the ROC governance all played significant roles in forming the higher social status of teachers in Taiwan. This indicates that not only had the historical changes impacted on the political aspects of the educational policies, but also revealed they developed alongside the common concept of Taiwanese people choosing the teaching profession in Taiwan. In particular, after the TE reform, there were a growing number of undergraduate students undertaking ITT as a backup plan for career choices.

2.1.3 Research in dance and dance education in Taiwan

This section reviews the development of dance research in Taiwan, centring on the development of academic courses in higher education and the focus of research in dance and dance education. It aims to provide the current status of research in dance and dance education and identify the gaps of existing knowledge of dance research in Taiwan.

In the 1950s the ROC government encouraged dance research, but limited educational research was conducted because of a lack of dance scholars. According to C. S. Chang (2005b: 3), in the 1960s most dance research in Taiwan was undertaken by teachers who taught PE in 'normal colleges/universities' and dance professionals who taught dance in arts colleges. Their research topics were centred on 'Chinese dance history, Taiwanese aboriginal song and dance, dancer training, movement exploration, and creative teaching' (C. S. Chang, 2005a: 3). It is understood that dance scholars mainly came to Taiwan with the ROC government; thus, almost all research was focussed on the Chinese context.

Moreover, a major concern with this kind of situation is that, at that time, dance was not regarded as an academic subject in higher education. These facts revealed an urgent need to establish an academic institution for dance in Taiwan. Initially, higher education dance was under the discipline of music in art colleges. It was not until the establishment of arts universities that dance began to be regarded as an individual discipline. C. S. Chang (2005b: 1) suggested that a form of systematic academic education was needed to instruct Taiwanese dance researchers. There were three waves of dance academic education development in Taiwan, the first of which was in the 1980s, when dance could be studied as an undergraduate course at the Chinese Culture University (CCU) and the Taipei National University of the Arts (TNUA). This established a system of professional dance training programmes. However, Wu and Huang (1999: 130) claim that, before 1990, the main problem with dance research in Taiwan was the need for a research training course. This draws attention to the fact that, at that time, the undergraduate course in dance study did not provide the services for training dance academics, since Wu and Huang (1999) point out that most dance institutions were intended to train performers.

In the 1990s, two physical colleges also offered undergraduate courses and, in the same period, both CCU and TNUA provided an MA course. The MA programme at TNUA initially centred on performance and choreography, and in 2005, a theoretical MA course in dance studies was provided, including research into education and criticism. Between 2004 and 2006, the National Taiwan University of Arts (NTUA) and two physical colleges also offered postgraduate courses in dance study. Although it seemed that a system of academic dance education had been established, the trend of research in dance remained centred on dance itself rather than on dance educational issues.

Additionally, C. S. Chang (2005b: 4) points out that the number of dance professionals who studied abroad and returned to Taiwan has increased recently and they brought back new research perspectives and approaches. For example, in Taiwanese aboriginal dance research, in the early period, several researchers conducted research into Taiwanese aboriginal dance using traditional methods, such as video recording, to record movement and steps. At the end of the 20th century, a researcher who studied in the US resumed the study of aboriginal dance forms using Labanotation to record the dance work. Labanotation was created by Rudolf von Laban (1879-1958) and it is possible to record every kind of motion by using notions to represent different parts of the body, different directions, the relationship with the space and the quality of the movement. Although readers need to have a specific training to read the structure, however, a new method of conducting dance research was in this way introduced to Taiwan.

Certainly, returning doctoral level dance scholars also supported the growth of dance research in Taiwan. Their research into dance demonstrated a higher academic level, even though the dance scholars were more interested in creative dance and dancing. The latter especially studied the Cloud Gate Dance Theatre (CGDT) to investigate Eastern bodily and aesthetic philosophies. This resonates with C. S. Chang (2005b:5-7), who found that, although most dance research in Taiwan was interested in the subject of dancing, the focus of research into dance shifted from being centred on the Chinese context to dancing. However, it also reveals a gap in the research in dance education in Taiwan.

Moreover, when searching the key words 'dance' and 'education' in the National Digital Library of Theses and Dissertations in Taiwan (NCL: 2013), it was found that the majority of MA theses in Taiwan which studied dance education had focused on creative dance. Some were conducted by school teachers using action research to study their teaching practices. Additionally, a few MA theses studied the topic of performing as an arts subject in LSS.

It is undeniable that dance research has also been expanded by these MA level studies into dance education. However, it is considered that doctoral level research investigating dance education in the curriculum will provide a comprehensive perspective and in-depth knowledge to the research in dance and dance education in Taiwan. Research in

dance education is an important component of understanding how dance is taught in an educational setting, and plays a key role in developing knowledge of the challenges teachers might encounter in practice. Thus, it is believed that the findings of this research will not only expand the existing knowledge of dance in the Taiwanese curriculum, but will also be useful in terms of enlarging the research interests within dance research in Taiwan.

2.2 Dance in Taiwan

The discussion of this section starts with a review of the development of different dance forms in Taiwan. Then, a special setting of dance education in the Taiwanese educational system is examined in order to contextualize a comprehensive perspective of the development of dance education in Taiwan. Finally, a case of the culture of performer training of an arts university in Taiwan is presented.

2.2.1 The development of dance in Taiwan

Aboriginal dance, dramatic dance, folk dance, ballet and modern dance were developed in Taiwan during different periods. Here, the development is reviewed in chronological order.

Before 1845

Broadly speaking, before 1845, there were two kinds of dance forms in Taiwan. One was dramatic dance (戲曲舞蹈 *Hu Qu Wu Dao*), which came to Taiwan with the Han Chinese around the 12th century. There were a further two types of dramatic dance in Taiwan: country dramatic dance (民間小戲 *Min Jian Xiao Hu*) and drama dance. Country dramatic dance was normally performed at religious events by community groups; on the other hand, drama dance was different in that performers needed to have a systematic training which they could undertake at a school or drama/dance company.

The other dance form is aboriginal dance, which is regarded as ritual dance. Taiwanese aborigines dance and sing, and the steps and songs have specific meanings and ritual purposes, at aboriginal rituals or important events. However, there are thirteen different ethnic groups in Taiwan; each group not only has its own culture but also their own

languages, which do not have written languages. Therefore, it is very difficult to retain these dance forms due to the lack of written records. This is why the dance scholar mentioned earlier used the Labanotation to record Taiwanese aboriginal dance.

The appearance of modern dance and ballet: During the colonial period

During the Japanese colonial period, new dance forms, namely, ballet, modern dance and Japanese dance, were introduced to Taiwan. In this period a number of Japanese dance artists performed and taught dance in Taiwan; besides this, physical activities were taught in schools. These encouraged Taiwanese people to study dance in Japan. Jui-Yueh Tsai (蔡瑞月 1921-2005) and Tsai-E Li (李彩娥 1926-) were notable dance pioneers in Taiwanese dance history, both having studied dance in Japan. Despite public cultural events being prohibited by the colonial government, returning students taught dance in their own dance studios to promote dance activities, which was mainly the teaching of ballet. Taiwanese private dance education was thus started.

The glorious period of Chinese folk dance: 1945-1960

'Folk dance' (民間舞 *Min Jian Wu*) in Taiwan was derived from several Chinese folk dance forms from mainland China and in the 1960s folk dance was performed to promote the national ideology of the KMT government. According to Lin and Lu (2008: 190), the performance of folk dance was started in the military for two reasons: entertaining the military and promoting Chinese nationalism. Encouraged by the great response to folk dance performances, the government started to promote it to the general public. A National Dance Competition of folk dance was introduced (discussed further in 2.3.2), which meant dance teachers of private dance studios taught Chinese folk dance and choreographed the dance work on behalf of the school for the competition. This supports the view of Lin and Lu (2008: 190) that folk dance at that time was introduced into schools and the whole society, and that it was not only regarded as a cultural event but also contained political intentions in promoting Chinese folk dance performance to promote Chinese nationalism among Taiwanese people.

In this period, Taiwanese aboriginal dance was encouraged by an overdeveloped national tourism by the government and it was performed as a commercial performance rather than as an art form. Generally speaking, Taiwanese aboriginal dance is a ritual dance and it only appears in rituals or important events. Lee and Yu (2001: 14) indicate

that in this period the role of Taiwanese aboriginal dance was changed by the government; however, this situation changed after the consideration of the function and maintenance of these dance forms by Taiwanese aborigines and supported by scholars.

The period of developing modern dance: 1960-1980

Although ballet was introduced to Taiwan earlier than other modern dance forms, the latter has experienced a remarkable development in Taiwan. Despite Chinese folk dance having greater development in the 1950s, modern dance was revived in the 1960s when dance artists and audiences had the chance to watch live modern dance performances performed by several American dance companies. They not only performed but also offered dance educational activities in that performers demonstrated modern dance techniques. This encouraged a great number of students to learn modern dance and it also explains why most Taiwanese dance students studied in America.

The internationally renowned Taiwanese dance company CGDT was founded in 1973 by Hwai-Min Lin (林懷民 1947-). CDGT's repertoire is rooted in Chinese and Taiwanese myths, folklore and aesthetics in that it has developed its own body aesthetic and movement techniques, which were studied by most of doctoral level researchers, as mentioned earlier.

The period of diversity: 1980-2000

Between 1980 and 2000, dance in Taiwan was full of diverse dance styles. A number of dance companies or dance theatres have been formed. Some of them were founded by former CGDT members. For example, Tai-Gu Tales Dance Theatre was established in 1987 by Hsiu-Wei Lin (林秀偉 1956-), who was a former member of CGDT. During this period, more dance artists returned from America and Europe. Their creations led to more diversity within the development of modern dance in Taiwan. Also in this period, Taiwanese ideological content also begun to be used in dance choreography. To take Lee-Chen Lin's (林麗珍 1950-) piece for Legend Lin Dance Theatre as a example, she used the form of country dramatic dance, which is performed at religious services, and recreated a dance work which was performed in theatre and by professional dancers. The other significant event of this period was that, in 1991, the first and only professional aboriginal dance company, Formosa Aboriginal Song and Dance Troupe,

was established with the aim of maintaining and promoting Taiwanese aboriginal dance.

What comes next after 2000? New generation

Between 1999 and 2004, the founding artistic director of the Cloud Gate 2, Man-Fei Lo (羅曼菲 1955-2006), gave several talented young choreographers the opportunity to present their creative works with Cloud Gate 2. This actively encouraged a great number of young choreographers by showcasing their works. The young choreographers not only searched for a different dance form, but were also interested in exploring an individual style of dance movement. Their excitement in innovating forms of dance and the ways of moving in Taiwan might prove to be a turning point in Taiwanese dance.

2.2.2 Professional dance education

Learning dance in Taiwan can be done in two ways. One is to learn dance in private dance studios, which mainly provide dance classes for people who are interested in studying in the professional dance education system; the other is to study dance in schools. Dance education in Taiwanese schools is divided into two: dance in schools as professional training and dance in schools as part of general education. Using the model of dance education put forward by Smith-Autard (2002: 27), the former could be regarded as the professional model, where emphasis is on dance techniques and performing. Here we mainly look at the development of professional dance training in a school setting, along with that in private dance studios.

Professional dance training in schooling settings

Generally, professional dance training takes place at a specialist dance school or dance company; in Taiwan, that is part of schooling. The development of professional dance training in schools was trialled in 1981. Tested in nine selected LSSs, the experimental dance class was extended two years later to HSSs. The specific class was established under *The Special Education Art* (PO, 1984, 2006b). Article 4 states that ‘[t]he so-called “gifted/talents” by the Art is referred to individuals with excellent potential or outstanding performance and, after evaluation by professionals, demonstrating needs for special education’ (PO, 2006b). This means that special dance education aims to discover talented dance students and offer a systematic professional dance education for the purpose of further cultural development. From 1985 to 1995, the classes established

had increased slightly. Until 2009, there were nineteen PSs with special dance classes, twenty LSSs, and nine HSSs across Taiwan.

After several changes of the regulations, the class was called ‘Dance Classes for Talented Students’ (DCTS) (舞蹈資優班 *Wu Dao Zi You Ban*) (L. C. Chang, 2010). The evaluation and supervision also has shifted from the MOE to the local educational authority, and schools became responsible for its funding. Contained within schooling, DCTS has its own entrance examination and curriculum plans under the authority of the schools. The entrance examination for DCTSs normally includes academic subjects and physical tests (dance techniques). The training starts from Grade 3 in PS towards university (see Table 2.3).

Table 2.3: Dance training in school education system in Taiwan

School levels	Primary school	Secondary school	University
Class	DCTS: Grade3-6	DCTS: Grades7-14	Dance school/department
Note	Regional DCTS examination		Individual /national examination

Establishing professional dance training in schools is designed to train professional performers and related professions. So, DCTS students study academic subjects merely to pass basic academic requirements, which means they spend less time studying non-dance subjects. Most of their school time they take dance techniques classes (such as contemporary dance, ballet and dramatic dance) and dance academic subjects, as well as rehearsals for a yearly presentation performance. For Smith-Autard (2002), dance-trained students in Taiwan could be regarded as having ‘knowledge of theatre dance repertoire’ (p.27). In other words, professional dance training in Taiwan centres on the physical techniques of dance forms. It should be noted that DCTS students who are unable to continuously study in the professional training system will normally have difficulty re-joining the normal education system as a consequence of a lack of academic subject study.

When reviewing the development of dance in Taiwan, we cannot ignore the development of private dance studios. These have grown alongside the developing professional dance training system. As previously mentioned, Taiwanese private dance education started during the Japanese colonial period. During the 1950s, when the

National Dance Competition started, private dance studios were popular because dance teachers and artistes played a significant role in assessing schools to participate in the competition. After establishing DCTSs, private dance studios also began to provide an entrance examination preparation service to help students who are interested in studying in DCTS. Most of private dance studio teachers also teach in DCTSs. This shows that the development of dance education outside of schools has maintained a strong relationship with that inside of schools.

Professional dance training in higher education

As already mentioned, the first professional dance study in higher education was established in 1964. Within two decades, there were seven universities offering undergraduate courses in dance studies, and currently six universities provide postgraduate courses in dance studies. In Taiwanese higher education in dance studies, the development of the TNUA is significant. The dance department at the TNUA was established by Hwai-Min Lin, the founder of the CGDT, in 1983. The dance department was the first one which provided an MA degree in dance studies in 1992 and in 1998 it established a foundation course, which accepts dance students aged 15 and extends the TNUA training model towards young dancers. Moreover, in 2005 the MA course was divided into practical and theoretical sections. Although TNUA is not the first university to provide a dance degree, its goal of training professional dancers has attracted most Taiwanese dance students who regard it as their first choice of university.

2.2.3 Training as a performer

In *Dancer, TNUA: Letters to professional dancers*, C.S. Chang (2008) presents her observations as a dance scholar at the TNUA. Notwithstanding that the book is written in the context of TNUA, it presents the way in which professional dancers are trained, and highlights the micro-Taiwanese dance culture.

The book is written in the form of letters, each one of which specifically focusses on a particular circumstance and concludes with her suggestions. She provides a comprehensive observation of the TNUA dance culture and students' responses to it. Despite the fact that the dance students are being professionally trained, C. S. Chang indicates in the book that dance students in Taiwan need to be aware of the culture of the dance: to understand the content of the dance forms they are learning, the context of

the dance environment they are within, and recognise the limitations which may occur in their dance training. Three important points of the book are reviewed in the following section.

First of all, C.S. Chang (2008:9) points out that, in dance training, equal attention should be paid to studying the relevant dance knowledge as an academic subject and the dance technique. This parallels the description of the skill acquired in the model of professional dance education put forward by Smith-Autard (2002). These concepts lead to a further suggestion that dancers should be aware of the distinction between an over-trained body, a docile body, and a thinking body. Foster (1997: 239) claims that dancers' training in certain techniques can be regarded as a process of 'reforming the body', as different dance techniques and different kinds of trained bodies are needed for various dance works. In the case of Taiwan, in the early period of the introduction of the DCTSs, the Graham technique was the main form of training adopted by the professional training system.

In the book, C.S. Chang also provides several examples of dance students' attitudes towards learning to dance, and reflects that, in terms of the Taiwanese dance culture, dance students are motivated to learn techniques (2008:17, 31) rather than searching for their own bodily sensations. This again emphasizes that the focus of the dance training in Taiwan is centred on physical techniques, but also indicates the consequence of the use of closed methods of teaching, which Smith-Autard (2002) explains as 'directing teaching – teacher as expert, pupil as apprentice' (p.6). This kind of training method seems to encourage students to be less aware of their bodily image, and more centred on physicality and dance skill as C. S. Chang (2008:80-1) indicates.

In studying the connection of the dance education and the body culture and lifestyle of the ballet world of female dancers, ballet-trained students, performers and relevant people of the ballet world, Benn and Walters (2001:139) indicate that under the professional training, students would have "cult-like" authoritarian behaviour and "docile" submissive attitudes' (p.139). This explains the Taiwanese dance students' concepts of body image, attitude and values attached to the body and physical techniques which are probably influenced by the Taiwanese dance community. Similarly, Green (2001: 155) points out that there is a close relationship between perceptions of the body and 'society and dance world' and concepts of the physicality of body, 'model

weight' and 'ideal body' (also see Pickard, 2013). This belief of an 'ideal' body image is also supported by the findings of Morris (2003: 17), who studied the training of professional ballet dancers.

Therefore, in examining the case of Taiwanese dance students, C. S. Chang (2008:33-35) suggests that they should develop their awareness, not only of their body, but also their personality and individuality. This echoes the claim made by Birch, Jackson and Towse (1998: 44, cited in Benn, 2003: 7) that, in early dance technical training, dance trainers ignore the 'personal development of the individual'. This means they are likely to follow the aims of the training system in developing physical ability rather than pay attention to developing individual bodily sensation.

The other important issue is the competition in the Taiwanese dance-learning environment. TNUA students are generally the top students of different schools and that there is a tradition of auditioning to participate in the school's annual dance performance. Most students do not only have to compete with their classmates, but also with juniors and seniors in the dance school. This issue shows a common circumstance in the dance world where professional dancers not only have to deal with their own physicality but also compete with the others. However, since professional dance training in Taiwan takes place in schools, C.S. Chang (2008:14-5) suggests that being seen in class is different to being seen on stage, so it is possible that classmates could not be regarded as being competitors, but rather co-workers who are all studying together and sharing learning experiences.

Last, but not least, C.S. Chang (2008:24-25) draws attention to the fact that the dance culture influences dance students' career aspirations so that becoming a dancer is the only occupation following the dance training. It used to be thought that teaching dance was for those who were not good enough to achieve the standard required for a professional performer. In Taiwan, dance teachers teach in private dance studios or dance clubs at schools. As a result of the educational reforms in curriculum and TE dance students have begun to consider developing a teaching career and undertake an ITT programme to teach at schools. Moreover, C.S. Chang (2008:24-25) indicates that the motives to undertake teacher training needs to be considered from a wider perspective, not only from a personal aspect, but also as a life-long career.

As previously mentioned, dance training in schooling settings is intended to train dancers and relevant professions; therefore, it cannot be denied that the system of professional dance training in Taiwan has developed a unique training pattern and a certain characterisation of the way in which dancers are trained. Thus, by undertaking the ITT, dance students become qualified school teachers, and it is considered that, since they are from a professional training background, dance-trained teachers may have different perspectives or attitudes to teaching and learning which may cause various conflicts while school teaching.

2.3 General dance education: Dance in curriculum

This section focusses on the significant changes to dance in the Taiwanese curriculum. The first part examines the development of dance in schools as part of general education. The second half examines the conflict of the subject division and the practice of dance in the Grade 1-9 Curriculum.

2.3.1 Development of dance in the curriculum

Japanese colonial rule: 1895-1945

Dance-like activities were introduced to Taiwanese schools during the colonial period. The Japanese colonial government introduced singing classes and PE in primary education, but these activities were not what Taiwanese people expected to study in schools. This was because, as discussed earlier, in Taiwan, PE was not regarded as part of academic education.

In 1914, physical training guidelines were published which stated that physical training was to be conducted in PSs to improve students' movement training. In 1925, these were revised and the interaction between singing and marching exercises was highlighted. The latter, as Lin and Lu (2008: 181) indicate, was considered to be rhythm practice, whereby students firstly learnt the steps, and practised basic postures. PE in Taiwan's schools during this period can be considered to have been the study of dance-like movements. However, according to L. S. Hsu (2008: 24), in the later colonial period, Taiwanese people were afraid that physical activities which strengthened the body were used for martial purposes. It seems that even though dance activities were

introduced into schools during the colonial period, there was a lack of interest towards dancing among Taiwanese people. This echoes with the earlier discussion (see section 2.1.2) that the attitude of Taiwanese towards dance and dancing had been influenced by prioritising academic study (Lin & Lu, 2008: 180).

In terms of dance activity as part of PE, before 1975, the curriculum guidelines did not specifically state dance should be part of PE. It was not until 1975 when curriculum guidelines declared that the singing-rhythm class of Grades 1-2 should include some dance activities, and that Grades 3-6 dance was included in PE, which already had almost twenty physical components (Lin & Lu, 2008: 191). Moreover, physical activities at this period were divided by gender, and female students taught more dance with their PE including extra dance practice. It seems that in the cultural and social of the Taiwanese context, women did not receive equal education opportunities (Yu, Liaw & Barnd, 2004); therefore, less academic study was provided for female students.

During this period, dance in PE was taught by PE teachers who rarely had any dance training during their ITT because the course at Normal Universities focussed on sports teacher training. According to L.C. Chang (2006: 33), the training of dance teachers in Taiwan began around the 1950s, when dance became a compulsory module in the Department of PE at the National Taiwan Normal University. Although there was limited learning of dance study and lots of dance content, such as Chinese folk dance, ballet, Taiwanese aboriginal dance, modern dance, and Labanotation, this established the foundation of the ITT of teachers to teach dance in schools (L. C. Chang, 2007: 33).

After 1945: The Republic of China government, Taiwan

After the colonial period, dance education in schools was divided into two. The first was a national schools competition; and the second, an in-school activity where dance was included in PE. For the former, during the period of martial law, dance activities were required in schools as part of the Chinese culture was promoted by the central government (also see section 2.1.2). In addition, in 1952, a Chinese Folk Dancing Competition was established which shortly became the most important activity among schools. Consequently, teachers were required to learn folk dance at in-service workshops.

As well as this, schools employed private dance artists or teachers to create dance pieces for dance competitions, as mentioned in section 2.2.1. However, dance was still not regarded as being a proper subject in schools during this period, and students only studied folk dance for participating in the dance competition. Later on, the Chinese Folk Dancing Competition was renamed the National Student Dancing Competition, in which dance forms were not limited to folk dancing and DCTS students could take part. In addition, the MOE also held another dance competition, the National Original Dance Competition, to encourage mainstream students to create dance works. According to the MOE (2008a), these events aimed to encourage students to develop ideas to create dance pieces, and it was expected that students may have more interest in participating in such activities. Thus, nowadays the role played by dance competitions had changed from a tool of culturalization to a showcase for students sharing their dance creations.

Clearly, before the introduction of the Grade1-9 Curriculum, dance in the Taiwanese curriculum was regarded as a part of PE. However, due to the lack of dance experience and too many physical components to PE, PE teachers usually did not choose to teach dance. Thus, it can be seen that, despite the fact that dance was included within PE and the government held dance competitions to raise the interest of schools, the attention of teachers and students was on dance competition rather than the practice of dance in PE.

2.3.2 Dance in the Grade 1-9 Curriculum

The issue which learning area dance is categorised under was a significant argument during the period of preparing the education reform. This consideration not only links with the historical background of dance education in schools, but also reveals the challenges in relation to the ITT programme. The latter leads us to reconsider the establishment of a new training programme for PA teacher. This section begins with a brief review of the role of dance in the Grade 1-9 Curriculum to discuss the possible challenges which the practice of dance in the Taiwanese curriculum might encounter.

PE & PA or PE/PA: Is that the question?

As discussed earlier, before the new curriculum was instituted dance was only included in PE in Taiwan and it was not included in mainstream physical exercise since the general concept of dance was constrained. However, in the initial draft guidelines of the Grade 1-9 Curriculum, dance was only included in the learning area of Health and PE,

and later it was also included in the learning area of Arts and Humanities, and under the subject of the PA in the revised guidelines (C. S. Chang, 2001:27).

The MOE (NDb) states that in the learning area of Health and PE, dance is expected to assist students to develop and strengthen their physical fitness, which suggests that dance is regarded as being PE. Conversely, in the learning area of the Arts and Humanities, dance is included in the subject of PA, and is regarded as being artistic and cultural education. As the MOE (NDb) states, dance in this subject is considered to be 'a medium for expression and communication'. In addition, C.S. Chang (2001: 30-1) argues that dance should be under both learning areas, because dance not only cultivates students' attitude towards art but also instructs them to notice their bodily condition. In this vein, according to the guidelines, dance in education in Taiwan is regarded as physical, artistic and cultural education. This framework is slightly different from the model in Smith-Autard (2002), where dance in education is regarded as artistic, aesthetic and cultural education. As C. S. Chang (2001) suggests, dance in education is expected to help students to understand their bodies, raise their bodily awareness, and develop their recognition of these factors. Obviously, the introduction of dance in the Grade1-9 Curriculum has provided dance with a different educational role in Taiwan.

Dance is not a physical education subject in teaching practice for several important reasons. The main one is the lack of confidence PE teachers had in teaching dance, as already mentioned. Therefore, in the initial period of introducing G 1-9 Curriculum, PA subject was taught by other Arts teachers and was gradually taken over by newly qualified dance or drama trained PA teachers. One of reasons for the shortage of qualified PA teachers in the initial period of the educational reform, as C.S. Chang (2001: 36-7) points out, was that although the MOE introduced the new curriculum over a period of time, the relevant policies, such as the programmes of ITT and those of professional development for other Arts teachers, did not follow the educational change at the same time. The proposal C.S. Chang (2001) makes is for educational policy makers to reconsider the potential of dance as a subject in the curriculum. However, the consideration of policies to reform curriculum design and that of ITT requires more research results in order to secure a place in the Grade 1-9 Curriculum.

The above discussion has indicated three possible challenges that dance in the Taiwanese curriculum faces. First of all, there is limited research in dance in education

in Taiwan for policy-makers planning educational reform. Secondary, the gaps in running the ITT programme for the PA subject in applying the mode of other subjects are needed to be identified. A further point is to what extent dance can ensure its space in the academic-centred Taiwanese curriculum.

2.4 Summary

This chapter has provided the context and background to researching this particular group of Taiwanese teachers. Having reviewed the development of Taiwanese education, it is clear that education was used for political reasons to control and secure the authority of governments and to promote a national culture, both during the colonial period and the latter half of the twentieth century. In such contexts, the Western education system and the system of teacher training were established in Taiwan.

Taiwanese people have also encountered a crisis of national identity as a result of political changes and the impact of culturalization in different periods. As mentioned in section 2.1.2, in Taiwan, the teaching profession was encouraged by the Chinese tradition. In addition, the teaching profession had received great attention throughout different governing periods, during which the Taiwanese people were motivated to join the profession for a better life style. It was because being a teacher is the same as being a civil servant who is highly regarded and valued by the Taiwanese society. It must be said that the impact of political changes and changes to the social status of teachers has not only influenced people's expectations of the teaching profession – its roles and responsibilities – but also as had a great impact upon teachers' perceptions of who they are in the teaching environment.

Those issues also have had an impact on the development of dance in education. First of all, following the educational reform, the roles of dance in education have gradually changed and dance has a different standing in the Taiwanese curriculum as an art form. The aim of reducing the focus of academic study in educational reform has expanded the role of dance in education, from PE and cultural education to artistic education. This issue highlights the people who teach the subject. Having examined the research into dance and dance education in Taiwan, and based on a review of the current status of the practice of dance/PA subject in schools, it is clear that a further investigation of practice

is needed to support the development of dance education in Taiwan. In order to bridge the gaps in the existing knowledge of the connections between the system of professional dance training and dance education in mainstream schools in Taiwan, studying the teachers who have been trained under the former system and teach in schools would provide an understanding of that. The following chapter reviews the related literature.

Chapter 3 Literature review

There are three sections to this chapter. The first section, section 3.1, looks at Wenger (1998) and his theories of identity in practice and community of practice to discuss the conceptualization of identity drawing from the previous and current experiences. This will also examine significant factors that influence how we develop a sense of our self, the answer to 'Who am I?' in relation to the community to which we claim we belong. The second section, section 3.2, reviews different perspectives on arts teachers' identities, including a close exploration of identity transition and conflicts that arts teachers might encounter.

The third section, section 3.3, unpacks the main theoretical concept of this study to examine the perspectives of teacher identity within social contexts. The concept of the professional self, first of all, is reviewed in relation to teaching practice. This is followed by an examination of different models of teacher professional development. It also explores the current understanding of teacher professionalism in practice and its relation to teaching professional development. These three sections provide an overall theoretical framework with which to explore dance-trained teachers' professional identity in Taiwan.

Much recent literature on teachers has focussed on teachers' lives, voices and identity, and professionalism. Researching teachers' lives, for example, Goodson (1991) has stated that the issues which are important to teachers could be understood by reviewing their life stories, and while teachers are telling the stories, their voices are also heard. Nias (1989), who studied the personal and professional experiences of primary teachers in England and Wales, presents an in-depth picture of the teaching profession from insiders' accounts. The concept of empowering teachers' voices seems to bear with Goodson (1999), who suggested a turn to the narrative in researching teachers. Clandinin and Connelly (2000) later offered a theoretical stance for the use of narrative research with regard to teachers. Following them, this research aims to research teachers' lives and work by viewing their personal and professional experiences in order to explore teachers' perceptions of self, not just as an individual but also as a member of a community.

It is thought that studying teachers' lives and work reveals the hidden conditions of the

changes which could help policy-makers, researchers, school managers, and also teachers themselves, to have a better understanding of the need to support teachers, in order to encounter the challenges of teaching practice which follow after education reform. My research follows those studies which use a narrative approach to explore teachers' lives and work, such as Ball and Goodson (1985); Nias (1989); Goodson (1992); and Clandinin and Connelly (2000). The aim of this chapter is to provide relevant theory most closely connected to the formation of professional identity of teachers. Details of the narrative approach used in exploring teachers' lives and work are included in the following chapter.

3.1 Identity in communities of practice

In order to clarify the research questions and the focus of this research, several core terms should be defined. The concept of 'the notion of self' is derived from a social interactional approach (Mead, 1934). Beijaard, Meijer and Verloop (2004) state that the idea of 'self' appears during social interaction and develops 'in communicating [when] we learn to assume the roles of others and monitor out actions accordingly' (pp.107-8). In other words, the concept of 'who I am' develops in relation to the people with whom we are communicating, and this could be regarded as a conceptualization of identity that has occurred – the process of developing a sense of 'who I am'.

According to Wenger (1998), 'we all belong to communities. At home, at work, at schools, in our hobbies – we belong to several communities of practice at any given time' (p.6); this means that the range and form of community could be various. In addition, as we belong to assorted communities, we could have multiple identities. It is useful to note that Wenger (1998) concludes that any kinds of communities by which we learn to 'reflect both the pursuit of our enterprises and attendant social relations' are 'communities of practice' (p.45) in which we project our concepts of 'who we are' in order to interact with other people. In addition, Wenger (1998: 145-63), examines the concept of identity in practice by viewing the negotiated experiences, community memberships, trajectories, nexus of multi-membership and local-global interplay, which occur within communities. This echoes with the above discussion, where it was argued that the notion of the self occurs during the process of social interaction with others, and where we also make sense of how we react (Beijaard *et al*, 2004: 107-8).

This section is based on a review of Wenger's first four concepts of identity in practice: negotiated experiences, community membership, trajectories and nexus of multi-membership. I shall discuss what I consider to be the main features of identity in relation to other theories in the conceptualization of the notion of self. These theories are important in that they not only underpin this research, but also provide a comprehensive framework.

3.1.1 Negotiated experiences to reify the sense of self

In their review of recent literature on the professional identity of teachers, Beijaard *et al* (2004:113) concluded that identity is the 'interpretation and re-interpretation of experience', which emphasizes the importance of personal life experiences in the conceptualizing of an identity and also highlights the significance of self-negotiation, which occurs when we are making sense of events in daily life. From a similar perspective, Clandinin and Connelly (2000) suggest that the stories teachers live by and those they tell others help them to shape an understanding of 'who I am' and how they react to life experiences. It would seem that in the first instance, we search our life experiences by looking backwards to the past, in order to better understand the present. This idea inspired me to want to explore further Taiwan dance-trained teachers' previous learning experiences and to examine the relationship between past and current senses of self in relation to professional identity. This is discussed further in section 3.1.3.

According to Wenger (1998), '[w]e define who we are by the ways we experience our selves through participation as well as by the ways we and others reify our selves' (p149). When teachers are telling their stories of their past and current experiences, they 'engage in a period of "theorizing"' and 'discover and shape their professional identity' according to those stories (Beijaard *et al*, 2004:122). Two quantitative studies, Beijaard (1995) and Beijaard, Verloop and Vermunt (2000), suggest a significant connection between a teacher's self-image and their previous experiences. The former developed a list of items from the life stories of 28 secondary school teachers. The teachers then scaled their conceptions of their professional identity on the list. Beijaard *et al* (2000) studied a sample size about three times larger when exploring secondary school teachers' professional identity as expert teachers. One question that needs to be asked for dance-trained teachers in Taiwan, however, is whether or not there is also a connection between the concept of self-image and their previous experiences. This research,

therefore, studied teachers' lives and work in order to form an understanding of teachers' notions of professional identity.

Beauchamp and Thomas (2009) asked critical questions of the concept of identity: 'How does an identity shift and change? How do we characterize this change? What happens is the shifting from one identity to another? Who or what influences the change?' (p.178). It seems helpful to clarify the influences which have an impact on the notion of self, of 'who I am'. Identity, the notion of self, is shaped by experiences. Namely, our lives and personal experiences help to shape our sense of identity, along with our previous experiences (Beijaard *et al*, 2004: 122). Goodson (1991: 144) holds a similar view, arguing that: 'life experiences and background are obviously key ingredients of the person that we are, of our sense of self'. There is general agreement that previous experiences, significant, or important, people and role models are possible factors which influence identity construction (see Goodson, 1991; Knowles, 1992; Connelly & Clandinin, 1990, 1999; Day, Elliot & Kington, 2005).

In using the biographical approach to explore the life experiences of secondary teachers in relation to their conceptions of teaching and their practice in classrooms, Knowles (1992) recommends examining four significant features, namely: childhood experiences, teacher role models, teaching experiences and significant people or events. These factors were the result of studying the biographies of five secondary school student teachers and newly-qualified teachers. Learning experiences were in terms of early childhood experiences as students, during which they conceptualized their understandings of teaching and observed various teaching models. Similarly, Flores (2001) studies the identity of new teachers, and argues that the experiences of teachers as students are an influential factor in their concepts of identity early in their careers. Knowles (1992: 104) confirms that in the learning process, student teachers might encounter different kinds of teachers (see also Koster, Korthagen & Schrijnemakers, 1995, cited in Korthagen, 2004), especially positive teacher role models who inspire student teachers to achieve or overcome challenges.

In addition, Knowles (1992: 131-2) suggests that, in particular, the different experiences of group mentors impact on teaching practice inside the classroom, for instance, with the positive or negative reactions of mentor teachers towards student behaviour, or their decisions in designing lesson plans. Indeed, several studies, such as Ball and Goodson

(1985) or Flores and Day (2006), highlight the significance of ITT experiences in shaping teachers' identity, which will be examined further in the next section.

Moreover, in using a life history approach to study teacher careers, Sikes, Measor and Woods (1985) in particular identify 'critical incidents' and 'critical phases' in the career progress of teachers. The former may create problems or raise significant concerns which cause changes in lives or work, while critical phases may be one of three types: social, 'the natural progression of a career' and personal (Sikes *et al*, 1985: 57-8; also see Measor, 1985). Similarly, Goodson and Sikes (2001) find that there are critical moments in life histories, for example, significant events or decisive changes, which influence the decision to undertake teacher training. Additionally, a 'critical person' is added by Kelchtermans (1993a), who uses the same approach to explore the professional selves of teachers (more detail of the research offered in section 3.3.1).

Having discussed the process of conceptualizing identity, it is clear that when our understanding of a professional community is formed, we become insiders and the question of 'who we are' continues throughout our stay within that community as we continuously encounter others. From the above discussion, our multiple-identities interchange as a result of which we re-conceptualize the notion of self in negotiating our experiences. In this movement, our understanding of our self is modified with the integration of our own experiences, through which a sense of our self 'as a certain kind of person...in a given context' is developed (Beijaard *et al*, 2004: 108).

3.1.2 Claiming membership for the self and to the others

An understanding of identity is formed when personal experiences are reviewed. In that process, we 'tell these stories internally and to others, and ultimately apply these stories to knowledge of self, other and the world in general' (Singer, 2004: 438). Therefore, an understanding of our selves within context is needed to clarify the influence of the interactions with others within the community for the development of identity (Beauchamp & Thomas, 2009). Additionally, Wenger (1998) makes clear that, when we are full members of a community, 'we know how to engage with others' and understand 'why they do what they do' (p.152). This concept parallels a dimension which Clandinin and Connelly (2000: 54) used to examine the social interactions between person and others, inwards and outwards. The moment of conceptualizing an identity can be seen as

having a significant connection to the personal notion of self of ‘Who am I?’ in relation to others within the context of communities, and the conceptions of self and that of others are very important while we try to construct a notion of self in communities.

Gee (2000/1) pointed out that:

[A]ny identity trait can be understood in terms of any of these different interpretive systems. People can actively construct the same identity trait in different ways, and they can negotiate and contest how their traits are to be seen (by themselves and others) in terms of the different perspectives on identity. (P.108)

The notion of identity can thus also be used to define the self to others in order to claim membership of a community. For instance, as mentioned before, I came from a non-education background and studied a postgraduate course at a School of Education. When I began my study, the question of ‘Who am I?’ arose. How did I see myself from the past ‘I’, as a dance student and dancer, to the present ‘I’, someone who had professional dance training and studied a research course in education? My professional dance training, the culture of dance I inhabited and the environment I was in, complicated the ways in which I conceptualized my notion of self. ‘We define who we are by the familiar and the unfamiliar’ (Wenger, 1998: 149) and the characteristics of the community and the ‘sense of self-definition rooted in a community of others’ influences the essence of conceptualizing an understanding of self (Cote & Levine, 2002).

In the process of re-conceptualizing the notion of self, teachers negotiate between their selves and define their self not only to themselves but also to others. This concept echoes MacLure (1993), who uses a ‘biographical attitude’ to research the meaning of the notion of self of teachers. It provides a close examination of how the reification of notions of self functions to justify actions, which suggests that while teachers in a sense ‘claim’ their selves, conceptualizing their identity becomes a ‘resource that people use to explain, justify and make sense of themselves in relation to others and to the world at large’ (MacLure, 1993: 311). In other words, teachers have a dialogue with their selves. Dialogue with the self is regarded as a possible way to define the notion of self, which MacLure examines (see also Singer, 2004:447-8; Watson, 2006: 525). In other words, the conceptualization of identity becomes a teacher’s ‘organising principle’ for teaching practice, which is an individual personal activity – the self in dialogue with self, in which teachers interpret and re-interpret their own experiences. A notion of self emerges as a result of negotiating experiences, which is suggested in the discussion in section

3.1.1.

This practice of self-conceptualization does *not* echo with the suggestion in MacLure (1993) that one defines the self ‘in order to define oneself oppositionally’, as I would argue that the notion of self is defined against others with whom one is not in opposition. One way of doing this is to negotiate the meaning of the membership of community of practice (Wenger, 1998) with its members. Obviously, there are various means by which we could justify our self from our own experiences. This could be regarded as a sense of belonging, in which we claim membership of a community. Yet our sense of our self and that of our self in the eyes of others are different. The idea of otherness in relation to self is suggested by Derrida (1982:3-27). From the broader sense, difference is caused by dissimilar meanings, which are interpreted by individuals in accordance with different content and contexts.

In the process of conceptualizing an identity of a community of practice, we sense the differences in our self in order to become non-other, and in this process our understanding of the notion of self is modified and the changes which are needed to formulate the identity within the professional community are made. When a new experience is acquired, we are aware of the difference between our self and others (see also Beijaard *et al*, 2004). For example, while dance-trained students undertake ITT, they are preparing to move into a different community, from the dance community to a school teaching environment. Consequently, their personal notions of self – who I am – might be challenged, or need to be reshaped to form membership of a new community.

3.1.3 Trajectories: ‘A continuous motion’

I have been enlightened by the work of Goodson and Cole (1994), which examines the development and socialization of seven community college teachers. The teachers had different practical work experience of other professions and had not received any formal teacher training. The result of their two year observational study, which included a series of life history interviews and bi-weekly group discussion, was that there is a period of identity transition during which teachers conceptualize their professional identity.

According to Goodson and Cole (1994: 88), there is ‘an ongoing process of personal

and contextual interpretation' in teachers' lives and work in the classroom, in which they 'construct their personal realities'. Wenger (1998) uses the term trajectory to suggest 'a continuous motion' of identity form (p.154). This means that teachers react, in the present in accordance with their previous experiences in the past, and the results might influence the actions they decide to take, in the future. This concurs with Clandinin and Connelly (2000: 54), who suggest reviewing backwards and forwards in a time line of teachers' life stories. Wenger (1998: 149) proposes that we should 'define who we are by where we have been' in which we review our life experiences to develop an understanding of self within a community, 'the professional community' to use the phrase of Goodson and Cole (1994), of which we are part.

The above discussion suggests that the notion of self encompasses membership of a community in which personal experiences are used to negotiate and construct a sense of self in order to respond within that context of social interaction. In other words, during social interaction with others, we react in accordance with our previous experiences, or with what has just been learnt in a new situation, and we are aware that the following reactions of others are in accordance with their roles in the communication, as discussed in section 3.1.2. When encountering a classroom management situation, teachers might recall their previous experiences, and look backwards to find several possible solutions to the current particular situation.

As well as this, teachers' concepts 'about what it means to be a teacher and the type of teacher they aspire to be' (Sachs, 2001: p154) also influences their teaching practice, in which the future direction of personal or professional development, 'forwards', as Clandinin and Connelly (2000: 54) term it, might be projected. Therefore, our understanding of self continues to develop and our concepts of the notion of self will be reshaped or re-conceptualized when interacting with others in a social context. Our conceptions of self are modified by these experiences and where we have been, and these indicate a need to review the issue of multiple identities.

3.1.4 Nexus of multi-membership: Boundary of communities

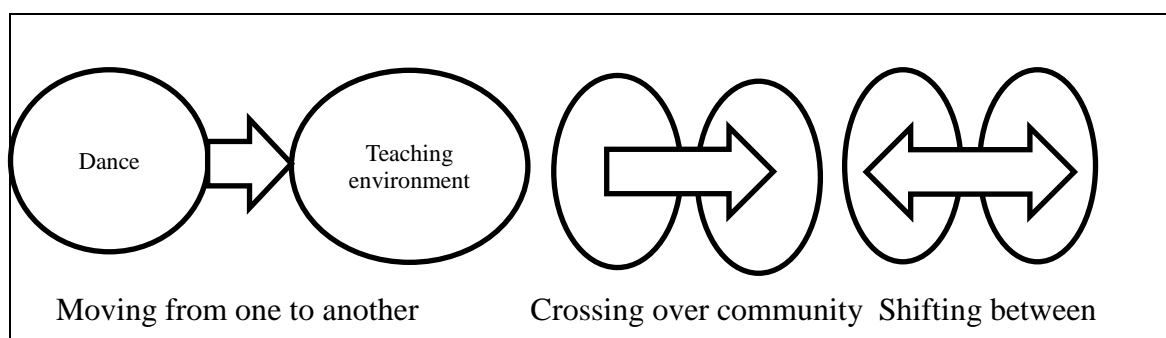
In the process of re-conceptualizing our notion of self, we negotiate between our selves, revealing a nexus of multiple identities that 'we define by the way we reconcile our various forms of membership into one identity' (Wenger, 1998: 145). As already

discussed, moving into a different community requires a re-conceptualized identity, which not only is an understanding of the characteristics of that community but also distinguishes members from outsiders.

In searching possible patterns of exploring the integration of multi identities, I have been enlightened by the types of boundary encounters of Wenger (1998). In explaining the boundary encounters between different communities, Wenger (1998) provides three types of boundary relations: ‘one to one; immersion and delegations’ (pp.112-3) to describe the encounters between two people from different communities. According to Wenger (1998), the form of one to one is ‘two members of two communities involved only the boundary relation between them’ (p.112). The type of immersion demonstrates that during the encounter for the purpose of benefiting from the interaction or reducing the influence from the other community we would ‘background’ our ‘home membership’ and mostly it is one-way connection (Wenger, 1998: 112). Different from immersion, delegations is a two-way connection that negotiates meaning (Wenger, 1998: 113).

Even though these concepts are used to underpin encounters between two people from two communities, I suggest that they could be simplified to represent three different patterns that a person experiences or encounters at the boundary between communities of practice. For example, it could be used to illustrate the changes of schoolteachers who come from the professional dance background of this research (see Figure 3.1).

Figure 3.1: Types of self encountering a boundary between communities



The first type presents a simple movement of moving from one community to another community, based on Wenger’s example of ‘one to one’ and where only one membership is maintained. The second type, crossing over community, is similar to immersion in Wenger (1998) where the characteristics or experiences of the home community are needed while encountering another community. In this vein, the movement refers to the need to retain some of the relationship with the ‘home’

community while encountering a new professional community. Perhaps more than one membership can be held. The shift between communities occurs when moving between professional communities and it requires the integration of experiences which varies in accordance with personal concerns. As discussed in section 3.1.1, every time we interact with others, the interaction shapes or reshapes our sense of self. This echoes with the concern in Mead (1934) of a ‘transaction with the environment’, where a temporal space might be needed for transforming the existing understanding of self with ongoing experiences, and in which the interchange of multiple identities can take place.

These are important factors in developing a sense of communities of practice. Identity is not just a label we use to interact with others, as it is not just how we see the self in certain contexts, but it is also how we make sense of phenomena and experiences around us. Obviously, there is a ‘tension between agency (the personal dimension in teaching) and structure (the socially ‘given’)’ (Beijaard *et al.*, 2004:113). Similarly, Singer (2004) states that we regard our selves as individuals and ‘social beings’ (p438) within the professional community we are located. Therefore, not only are previous experiences involved, but also the context the teachers are within and the people they interact with appear to be very important in the conceptualization of identity in practice.

3.2 The identity of the arts teachers

In searching the literature on the identity of the arts teachers across art education research and that of dance education, I found that the concept has been investigated since the 1960s. Most attention has focused on the fine art teacher and artists teaching in schools. However, grounded in different theoretical perspectives and research inquiries, several terms have been used to indicate art/arts teachers in the literature. For example, the terms ‘artist educator’ and ‘art educator’ were used in works which mainly investigated the issue of identity among fine art teachers within the discipline of the fine art world (e.g. Anderson, 1981; Hatfield, Montana & Deffenbaugh, 2006). As this research studies dance-trained teachers, the terms ‘arts teacher’ and ‘teacher of arts’ will be used throughout the writing. The most significant debate is the differences in the use of the term artist in examining the concepts of artist teacher and artist-teacher. The latter could be regarded as two kinds. The first kind is centred on the concepts of ‘teachers as artist’ and ‘artist as teacher’ (e.g. Hausman, 1967; Thompson, 1986; Jeffery, 2005a),

while the other is based on the discussion of combining the roles of artist and teacher into an artist-teacher (e.g. Szekely, 1978; M. D. Day, 1986; Adams, 2007).

Over the last few decades although there have been dramatic changes in the social contexts, these conceptual theories are still used in different theoretical stances. It is not the aim of this thesis to present a complete review of those, as this research aims to explore the conceptualization of professional identity of dance-trained teachers from the teachers' accounts. However, in order to provide the development or change of research focus of the relevant core concepts, mainly the research literature in arts education, particularly in relation to fine art, are used in this research with the existing theories in drama and dance research. In addition, earlier literature is used in order to show the changes to existing ideas on identity formation in arts teachers. This section shall provide a brief overview of relevant research from different perspectives and forms an understanding for researching the identity of dance-trained teachers.

3.2.1 Artists teaching in schools

Whether artists should undertake teacher training is an important issue for artists teaching in schools, as is the ability of school teachers who teach arts. Artist partnerships in education settings have also received a great amount of attention. In Taiwan, however, rarely do individual dance artists teach in schools and only limited professional dance companies receive grants to provide a resident partnership with universities. As the artist partnerships in educational settings have been widely investigated in the UK, this section aims to review the relevant literature to in relation to the concepts of the identity of performing artists teaching in schools who did not undertake the ITT.

While comparing the work of Hausman (1967) and that of Thompson (1986), Jeffery (2005a) uses models of creative partnership that have provided more details in investigating artists in teaching practice. Jeffery (2005a) investigated performing arts teachers at a further education college in the UK to look at the shift of identity of both teacher and artist in the framework of partnership. He proposed a model of creative partnership which consisted of four perspectives: 'the teacher as artist', 'the artist as educator', 'the artistry of teaching' and 'artistic work as a model and educator', which offered a sounder theoretical basis for investigating community boundary encounters.

The former two concepts developed a pedagogical practice of ‘the cycle of research-planning-action-reflection’ and the latter two concerned the use of the art work in teaching.

As this research is interested in the identity formation of teachers, further attention centres on the first two perspectives in the Jeffery’s model (2005a: 83): the teaching skills and characteristics of the two professions. The teacher plays multiple roles, including artist. In contrast, the artist acts as an educator in directing a new way of learning. In this research, teachers and artists individually play multiple roles and move across the boundaries of different role models (Jeffery, 2005a:83). It is suggested that by working in partnership, the teacher and the artist not only work across their professions, but they also act beyond the expectations of their roles. Generally, in partnership, teachers and artists are working in collaboration. Jeffery (2005a) observed that the teacher and the artist would push their roles and responsibilities beyond common expectations in a creative partnership.

In a more recent project, Dance Partners for Creativity (DPC), investigating dance partnerships for creativity between schoolteachers, dance artists and researchers, have provided an extensive discussion of dance education in schools. Malcomson, Watkins, Rolfe and Jobbins (2011: 35-7) documented the changing roles of schoolteacher and dance artist. The roles and responsibilities of teacher/artist are examined by both teacher and dance artists in the DPC project, and the expectations of the teacher/artist as teacher/artist, draw a boundary for the professional. In collaboration, the teacher reflects a professional image in front of students, and their ‘creative and artistic ability’ in teaching are challenged where their role as teacher is modified (Malcomson *et al*, 2011: 40). For the dance artist, acting as a dance artist and teacher occurs in daily life, and one explains her role as an artist in the project by saying, ‘I was not being a teacher in any way’ (Malcomson *et al*, 2011: 37). This points to the importance of our intentions in questioning our ‘roles and models’ that help us to ‘create our own ways of working with’ others (Malcomson *et al*, 2011: 37).

Obviously, both Jeffery (2005a) and the DPC project demonstrate a notable point, that there is a personal conflict in the negotiation of identity conceptualization of artist and teacher as members of the same community. This concept offers a significant support for the possibility of expanding the roles and responsibilities of different people who

come from various communities and are members of the professional community. The DPC project provided the voices of teacher, dance artist and students participating in this research that are often hidden. In examining the changes to the project partners throughout the project, Chappell (2011) showed that students experienced the shifting of multiple identities and a feeling of safety that occurs with students under ‘a shared creative group identity’ while partnering with teachers and dance artists (pp.92-3). This seems to suggest that participants of both studies – Jeffery (2005a) and the DPC project – had developed a dual professional identity for the partnership community.

While examining the identity of part-time art tutors teaching in further and higher education, Shreeve (2009:151) interviewed 16 part-time teachers who used the term ‘creative practitioners’ to describe the transition of identities, between arts making and teaching. Although the teachers in Shreeve’s study demonstrated the move from the community of art to the community of school, as the teachers of her research strongly held the identities as members of the home community, I would argue that the movement is more likely to be the second type of boundary encounter: crossing over community, proposed in section 3.1.4.

In addition, the experiences of teachers in Shreeve (2009) show a close resemblance to the experiences of professionals in the work of Goodson and Cole (1994), mentioned in section 3.1.3. Professionals in these studies did not undertake any teacher training, and they all experienced conflicts caused by working in different communities, going from communities within which they are experts to teaching communities in schools. Beside this, the challenge of teaching in schools for them was not to teach what they know. It was the expectations of others, and the responsibilities of the role, that challenged the research participants most in both cases. For my purposes, these can be seen as examples of boundary encounters. For the teacher in Shreeve’s study, they still retained membership of their home community within a teaching environment. In contrast, the teachers in the work of Goodson and Cole were more likely to be concerned with the issue of identity shift, when moving from the previous professional community to the community of school.

However, a general model might not be sufficient because the formation of a notion of self is an individual process. To some extent, in the sub-section presented here, I seek to present the processes and possible patterns whereby artists teaching in schools are

regarded as moving from/between communities, as a result of which we can understand the changes in their notions of self. The next sub-section will focus on the identity of teachers of arts.

3.2.2 Identity of teachers of arts

Also already mentioned, there has been a significant discussion on the conflicts between the role of artist and that of the teacher (e.g. M. D. Day, 1986; Ball, 1990; Anderson, 1981). After examining the identity of artist-teachers who did not undertake any ITT, the focus of this section is on arts teachers who have undertaken the ITT, as Taiwanese schools require.

In using the term of 'art educators' and examining the identity crisis from a philosophical perspective, Anderson (1981: 45) distinguishes between the 'teacher of art' and the artist in terms of the role: teaching and making, and which I refer to as 'dual practice' in two different professional communities. This aspect is similar to the concept of double-profession in Lowe (1958: 10) where the responsibilities of the two different roles of artist and teacher are dissimilar (Smith, 1980: 10, cited in M. D. Day, 1986: 39). Although the literature is dated and the research contexts are different, to a greater extent they propose that the arts teachers could have dual professional identities in accordance with their roles of making or teaching within different professional communities. For example, Bernard (2004: 282), who investigated a music teacher who was also a performing musician, found different 'professional activities' for different roles.

Clearly, different concepts of self are needed in different communities of practice. In terms of integrating the experiences of communities, it is suggested that, dance-trained teachers might need to integrate the experiences of the dance community; that of education; and that of dance education. However, while all experiences of the three communities are integrated, I question whether teachers separate the notion of self when playing different roles or not. Hatfield *et al* (2006: 44) found that their teachers consider teaching to be their primary responsibility, but they actively present their artistic-self in the classroom or participate in artistic activity outside of school. It seems that by participating in dual practices in different communities of practice, dual professional identities can be maintained.

M. D. Day (1986: 40) indicated that even though many school arts teachers describe themselves as ‘educators’ and avoid identity conflicts, some of their values may be influenced by their previous arts training. If teachers believe that they are able to divide their own concepts of ‘who they are’, the reality is that ‘[c]onsciously, we teach what we know; unconsciously, we teach who we are’ (Hamachek, 1999: 209, cited in Korthagen, 2004). Essentially the concepts of identity ‘are important [for teachers] as they [the concepts] help to shape the kind of learning about practice that student have access to through their tutors’ (Shreeve, 2009: 157). It suggests that although arts teachers prioritize their roles as teachers when teaching, their previous experiences and the concepts they had continue to have an influence on their teaching. Therefore, Bernard (2004: 282) questions whether it is necessary that teachers of arts choose between these roles in order to work, whether the experiences of creating and teaching are related or not. Additionally, Hatfield *et al* (2006: 47) pointed out that the factors that prolong identity conflict for their teachers were a lack of time to spend on artistic activities and a lack of support from administrators at school. It seems that different communities and others also influence the conceptualization of a dual professional identity of a teacher of arts.

Little research on dance education has focussed on teachers’ professional identity. Using Wenger’s framework, Andrzejewski (2009) examines a model of dance TE in the US in a theoretical study which indicated that when dance student teachers become school teachers, the awareness of identity change is followed by a change of professional community. She explains that teachers are trained to make arts and to teach arts in schools, so clearly they are aware of an identity change in the double practice (also see Anderson, 1981). Andrzejewski (2009) uses the term ‘dancer teacher’ in proposing a model of dance TE by examining the qualities of being a ‘dancer teacher’: teacher knowledge and professional orientation.

As well as this, in Andrzejewski’s (2009) discussion of different identities shifting between dancers, dance teachers and dancer teachers, the use of the term ‘dancer’ exemplifies the concern that Hausman (1967: 14) also points to: its various usages. Obviously, it is complicated when teachers were initially trained for a different profession: the self needs to re-conceptualize when moving from one professional community to another and the gaps between different professional communities need to be considered. Jeffery (2005a) points out that there is the possibility that teachers are

already artists but offers no further examination of the professional identity of this kind. I do not aim to clarify the term but suggest that the difference in interpretation or understanding is in relation to it being viewed by professionals from different fields or even in different contexts. In Taiwan, the term of dancer refers to someone who works as a performer in a professional company (also see Chapter 2). Therefore, it is argued that the term Andrzejewski (2009) uses, ‘dancer teachers’, should not apply to the dance specialist school teachers in Taiwan. Having looked at a number of factors in connection with the conceptualization of identity of arts teachers, we should now consider the connection of the teacher training experiences with the natural progression of identity formation.

3.2.3 Initial teacher training as the transition

In examining the identity of arts teachers, the identity issue was reviewed from different perspectives. As discussed above, several scholars indicate the significance of the connections between the teaching and the art they make. In particular, in the earlier literature of art education, such as by Anderson (1981: 46), theoretical work clarifies the different roles between artist and the teacher of arts. It is suggested that both professional excellence of the art educator and teaching skills are needed. Or, in *What role: Artist or teacher?*, Ball (1990) searched an answer for ‘Have you always wanted to be an art teacher?’ which asked by a student and led to self-question ‘Have I always wanted to be an artist?’ to clarify the meanings of them to her. Ball (1990:55) suggests that ‘the artist teacher must be able to bridge the gap between arts making and understanding how art functions?’ in which different ways of knowing are needed. The literature suggests, then, that the arts teachers need to be concerned with linking the teaching world with the arts world.

The period of teacher training, including the period they practise teaching under the supervision of school teachers, is likely to be a transitional period during which student teachers begin to conceptualize their professional identity, and also serves as temporal space mentioned in section 3.1.4. Anderson (1981) suggests that the conceptualization of professional identity by the teacher of arts is informed by their previous educational experiences in which the concepts are given by their mentor during arts training (p.45) (also see M. D. Day, 1986). It is suggested that during this period of training, identity as a ‘professional artist’ or ‘professional teacher of art[s]’ is developed in accordance with

the theoretical study in Anderson (1981: 45). This is the major difference from the discussion above (section 3.2.2), where arts students who trained to become professional artists to undertake teacher training.

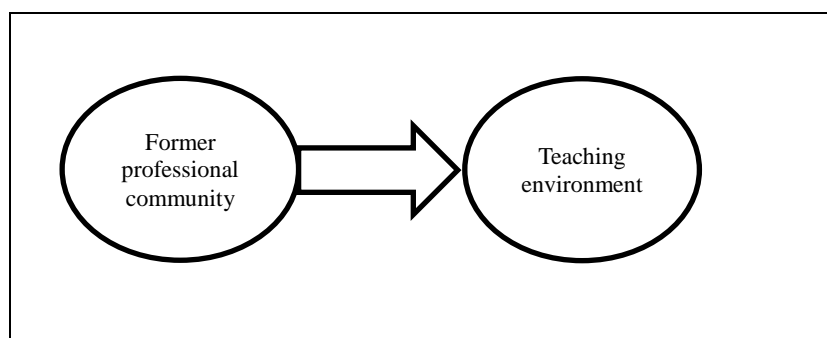
Adams (2007) explored the experiences of art and design student teachers using an e-learning community system during their Post Graduate Certificate in Education (PGCE) training course in London. Adams (2007: 266) suggests that, like all trained teachers, trained arts teachers, and ‘artist-teachers’, encounter a period of identity transformation in teaching, because trained arts teachers have already formed an identity around being an artist from their previous practice, and will therefore struggle with an identity crisis when they are in teaching practice. When crossing a boundary, for example, when arts students become schoolteachers, they encounter a conflicting shift in their self-image, when their former role meets a new one. Applying Wenger’s concept, Adams explains that the identity transition is to access membership to ‘the performance of professionalism’ (2007: 267). In studying the development of an identity, several researchers (Ball & Goodson, 1985; Beauchamp & Thomas, 2009) indicate that during the TE, student teachers will undergo an identity shift.

Moreover, in investigating the factors that influence student teacher confidence in teaching the arts in the PS classroom, Hennessy, Rolfe and Chedzoy (2001) found that student teacher’s attitudes and experiences from previous learning did not have any significant influence (p.67, also see Rolfe, 2001). Observation and teaching practise, however, were factors influencing a student teacher’s confidence in teaching (pp.68-9). This echoes with Knowles’ (1992) suggestion that the early teaching experiences in the school practice could have a close connection with teachers’ conceptions of teaching profession and practice in classrooms (see section 3.1.1, also see Ball & Goodson, 1985; Flores & Day, 2006).

The teachers investigated by Goodson and Cole (1994) entered schools with a well-developed practical knowledge and a professional identity from their former profession (see section 3.1.3). Therefore, teaching at a college and interacting with different groups had a great impact on a teacher’s concept of professional identity. Goodson and Cole (1994: 87) show that teachers needed not only to define their new role in schools, but also to form an understanding of a different profession. This is more likely as the type of ‘Moving from one to another’ of self encountering a boundary between communities

which is suggested in section 3.1.4 (see Figure 3.2). This identity transition of teachers in both research of Goodson and Cole (1994) and Shreeve (2009) is not unlike the conflicts which were discussed in the earlier section. It seems that the professional practitioners of two studies had developed a new identity when they teach at further and higher education, which Shreeve (2009: 152) describes as ‘a move from artist to teacher’.

Figure 3.2: Moving from one community to another community



Like the participants in Goodson and Cole’s project, Shreeve (2009: 157) found that one of the factors influencing the identity formation of her participants was that they were new to the teaching profession and had a lack of teaching experience. Shreeve (2009: 17), further, concludes that ‘the relationship that exists between practice and teaching’, teachers’ previous experiences and ‘the kinds of relationships that exist both within and between their working environments’, influence a teacher’s identity construction. This might be because in both Shreeve (2009) and Goodson and Cole (1994), the teachers had not had teacher training and their initial period of teaching focused on experiencing the community of practice and the conceptualization of an identity based on that.

Andrzejewski (2009: 22) also suggests that TE should assist student teachers to integrate learning experiences, which include their early experiences of learning and teaching, and early teacher role models. In this regard, Hatfield *et al* (2006) reviewed the importance of pre-service training for arts teachers’ ‘dual professional identities’ (also see Szekely, 1978). They consider the reasons for identity conflicts among arts teachers as undertaking too much or too little art training and ‘art-educators’ perceived lower status in the art[s] world’ (Hatfield *et al*, 2006: 43). The latter concept echoes the aspirations of Taiwanese dance students to become professional performers rather than dance teachers (section 2.2.3). As well as this, Hatfield *et al* (2006: 45) found that an artist’s identity was internalized into teachers’ professional lives because of their previous art training experiences. Szekely (1978) in particular claims that it is important

in teacher training for student teachers to begin to ‘self discover the relationship between artist-self and teacher-self’ (p.17). This is because:

The creative individual who is able to combine his artist self with the concerns of teaching has a great deal to offer. With one's involvement in the arts comes the excitement in creation, the flourish of new ideas which may be translated into art[s] making as well as teaching these skills. (Szekely, 1978: 17)

It is suggested that the responsibility of the TE programme is to assist student teachers to conceptualize a sense of the teaching profession. PTE is considered not only to enable identity transition, but also to help student teachers to prepare for the translation of their ability as an artist and their artistic knowledge for school teaching.

As discussed above, several authors have highlighted the importance of the experiences of teacher training in the process of the identity formation (e.g. Flores & Day, 2006). In particular, Korthagen (2004) explored the influences of a role model in the PTE. It has also been suggested that during the training period, student teachers undergo a shift in identity when they start their teaching practice (e.g. Thomas & Beauchamp, 2007). It seems that student teachers will begin to develop a sense of teaching professionalism during their PTE, as discussed earlier (see section 3.1.1 & 3.1.4). The difference in communities of practice is suggested as likely to cause identity conflicts (Adams, 2007: 268). There are two major challenges teachers encounter as a result of a teacher’s previous experience as artists/arts students which differ from that of being school teachers. First, a teacher’s previous identity might challenge the practice and affect interaction with others in the current community of practice. At this individual level, how teachers conceptualize their teacher self will depend on the reference groups and the professional community to which they belong and refer to, which means different patterns of developing a sense of self is chosen, as examined in section 3.1.4. In this case, there might be some gaps between a teacher’s expectation of teaching and actual teaching in schools.

Adams (2007: 266) suggests that arts teachers ‘have to undergo an identity transformation during their training years’ to transit from their previous role, which suggests that during the ITT programme, student teachers should begin to know more about the profession, and thus be able to deal with any contradiction which might arise whilst they are in schools. Following that, Adams (2007: 268) states that teachers ‘transit their former role as an artist and the new one of institutional art[s] teacher’

which can be understood by reviewing the interaction of teachers with others within context.

In addition, there is the challenge of translating artistic ability and art knowledge. For example, teaching dance in different communities of practices are different in accordance with teachers' conceptualizations of 'who I am with and what I am doing', because teaching dance in a professional community of dance and teaching in schools are not the same. Therefore, it may be argued that if a better understanding of the challenges or conflicts teachers encounter while moving between communities of professional practice can be outlined, sufficient teacher training or support could be provided. Riopel (2006, cited in Beauchamp & Thomas, 2009:186) pointed out that there is a close link between the work of teacher educators and the early practice of student teachers. Further, the role a mentor plays has a significant part in sharing and instructing identity transformation. Beauchamp and Thomas (2009) suggest that 'student teachers must undergo a shift in identity as they move through programmes of TE and assume position as teachers in today's challenging school contexts' (p175, also see Adams, 2007). In this vein, it seems that in the initial period of teacher training, teacher mentors are significant not only in preparing student teachers for identity transformation, but also in instructing student teachers to become independently in practice.

So far, however, there has been little discussion of student teachers in research in dance education to provide sufficient support for ITT since dance has come to be regarded as an arts subject in the Taiwanese curriculum. While dance students are becoming teachers, they assimilate their previous experiences when encountering new experiences, to conceptualize their self in schools. The professional identity of dance specialist teachers, by which they consider who they should be and what they should do, is influenced by their previous dance experiences. As suggested above, while we are beginning to construct the notion of 'who we are' we are moving into the temporal space, in that we are 'interpreting oneself as a certain kind of person and being recognized as such in a given context' (Beijaard *et al*, 2004: 108). Combined with Goodson and Cole's (1994) suggestion that a period of 'transition and adjustment' is needed for teachers to 'reconstruct their notions of professional self-identity and develop new understanding about their new workplaces community' (p.91), I view the teacher training programme as an initial period of identity transition for Taiwanese

dance student teachers in re-conceptualizing their selves. This period could also be seen as a critical life phase (Sikes *et al*, 1985, also see Measor, 1985), in which student teachers develop a sense of professional-self, teacher-self, and gain an understanding of the professional and the working place.

3.3 Rethinking teachers' professional identity

While searching the literature on teacher identity, it was noted that the concept of professional identity has been variously defined and it has a close connection with a teacher's concept of self (e.g. Knowles 1992; MacLure 1993; Lasky 2005; Wilkins, Busher, Kakos, Mohamed & Smith 2012); a teacher's role (e.g. Goodson & Cole, 1994; Korthagen, 2004; Flores & Day, 2006); and professionalism (Sachs, 2003). It is not the aim of this thesis to present a complete review of that which has already been effectively covered by several authors (Beijaard *et al*, 2004; Beauchamp & Thomas, 2009).

As the factors influencing the conceptualization of identity and different patterns of developing an identity of teachers of arts have been identified, it is worth examining next the issue of professional identity in relation to the teaching profession. In order to provide a brief overview of relevant research from different perspectives and to form a comprehensive understanding of the concept of the professional identity of teacher, this section begins with the discussion of the characteristics of teachers' identity, followed by the career phases of teacher development. This leads to the final section, examining the connection of the changes to concepts of professional identity during different phases in relation to the needs of professional development,

3.3.1 Teacher identity

In an overview of literature on the connection of the concept of professional identity with TE, Beauchamp and Thomas (2009) conclude that teacher identity is regarded as 'the combination of both the personal and professional aspects of identity inherent within that of a teacher' (p.177). This is similar to the view of Beijaard *et al* (2004): a teacher's professional identity is an 'integration of the "personal" and the "professional" sides of becoming and being teacher' (p.113).

Kelchtermans (1993b) examines PS teachers and the concept of the professional self by exploring teachers' 'self-image: how teachers describe themselves through their career stories; self-esteem: the evolution of self as teacher, how good or otherwise as defined by self or others; job-motivation: what makes teachers choose, remain committed to or leave the job; task perception: how teachers define their jobs; future perspective: teachers' expectations for the future development of their jobs' (p449-50). The point on self-esteem echoes the discussion above (see section 3.1.2), where it was suggested that teachers use a similar concept to argue for self, to justify the self in relation to others and their social surroundings (MacLure, 1993). According to Kelchtermans, the judgements of others seem to have a significant impact not only on the self-esteem of a professional self, but it also influences teachers' motives for choosing their teaching profession and whether they stay in the professional community-school, or leave. This means that the issues of self-image and self-esteem appear to be very important in remaining in or leaving the professional community (Kelchtermans, 1993b: 449).

As already discussed, the construction of an identity is regarded as a set of self-conceptualization practices which occur in the process of making sense of our personal experiences. In other words, in order to know the self, it is necessary to review our life experiences while engaging with others in the world we live in. Some studies examine the concept of self in the integration of personal identity and professional identity within a particular context. For example, Connelly and Clandinin (1999) explore the professional knowledge of teachers and refer to a teacher's professional identity as 'stories to live by' (p.94). They suggest that identity is ongoing and is exchanged in accordance with changes in the social, cultural and historical context in which the shifting self lives 'on the shifting landscape' (Connelly & Clandinin, 1999: 114-134). More recently, a teacher's identity has been defined as the outcome of 'an interaction between personal experiences, and the social, cultural and institutional environment in which they function on a daily basis' (Sleggers & Kelchtermans, 1999: 579, cited in C. Day, 2004:54; also see Nias 1989; A. Hargreaves, 1994).

A teacher's professional identity has also been regarded as an identity role in the working environment, meaning that a professional identity can be referred to as an identity with which teachers consider who they are and what they are doing in the workplace. Coldron and Smith (1999) identify the teachers' notion of a professional self as one received and developed in the active location, what they call the social space. It

may be that the nature of workplace and relationships with others are the significant factors influencing a teacher's concepts of identity, which is continually reshaped by the experiences.

From a similar perspective, Day, Elliot and Kington (2005: 566) argue that while teachers are working in schools, their personal experiences encounter the situated community which may influence a teacher's commitment to the teaching profession. This suggestion not only draws attention to the influence of the nature of institutions on teacher identity formation, but also highlights the relationships between the people that teachers encounter. In their study investigating the multiple selves of teachers, Day, Kington, Stobart and Sammons (2006) further argue that there is an important connection between a sense of identity with the subject being taught; relationships with others; and roles in schools (also see C. Day, 2004). This also suggests that the identity of dance-trained teachers in Taiwan might have a close connection with the year group they teach at schools, the interaction with other teachers or administrators, and any additional job duty they have been given.

In researching the teaching practice of primary teachers, Nias (1989) suggests that the concept of self can be defined by different groups. Resulting from primary teachers' life experiences and their conceptions of teaching in schools, Nias found that the conceptualization of teachers' identity interact with three 'reference groups'. They are out-of-school reference groups, in-school reference groups and pupils as reference groups, which can be regarded as an imaginative membership that teachers can refer to, already discussed in section 3.2.2. Nias followed the work of Mead (1934) on multiple selves, in which the self can refer to 'different "generalised others"' (1989: 34, see also Day *et al*, 2006). She emphasizes notions of the 'significant I' and 'generalised others' in consideration of the unstableness of identity, and the influence on the self by the reference group with which we interact. It not only suggests the notion of self is needed to be understood within a community but also leads us to the issue of interaction inside of school between teachers (see also section 3.1.2).

Several researchers have focused on the relationship between the notion of the self and the subject the teacher is teaching (e.g. Ball & Goodson, 1985; Sikes *et al*, 1985). It has been suggested that subject specialism plays an important role in how secondary teachers see their role as subject teachers (Ball & Goodson, 1985: 19), referred to as

subject identity in the work of Sikes *et al* (1985), who looked at the life cycle of teachers. Ball and Goodson (1985: 19), moreover, argue that a teacher's concept of teaching roles is not only developed during teacher training from 'social and institutional' expectations, but also, as discussed above, a teacher's previous experiences have some influence.

The subject culture and the subject sub-culture within schools also have a significant impact (Ball & Goodson, 1985: 19). This echoes Bennet (1985:21), who pointed out that the 'difference in subject status may influence teachers' career generally and their responses to adverse career condition in particular' (also see C. Day, 2004; Day *et al*, 2006). Along with the discussion in section 2.2.3 (the hierarchy of different career choices of dance student) and section 3.2.3 (arts teachers receive lower status in the arts world), it seems to suggest that a sense of hierarchy in the community can occur in accordance with the core structure of the community, which results from negotiation between members (also see section 3.1.2).

While examining out-of-school identity, conflicts which occur when crossing the boundary of communities, as reviewed earlier, cannot be ignored. Sachs (2001) also has a similar view, that professional identity is used 'to differentiate one group from another' (p.153). When moving from one community to another, there is a need to negotiate one's own personal and social experiences in order to re-conceptualize the concept of self. The concept of professional identity can be re-conceptualized when they change occupations within a different professional community. When the change is within the same community, identity shifts, too. We are aware of the need for a different conceptualization of professional identity and we become conscious of the difference of the new community context. When conceptualizing a different notion of self in the new professional community, teachers' perceptions towards their profession are those of 'themselves as an occupational group' (Beijaard *et al*, 2004: 118), or their notions of themselves towards different reference groups in the professional community influence a teacher's conceptualization of a professional self (Nias, 1989).

Following the suggestion of MacLure (1993) that teachers define their self 'in relation to other people, and to the contexts in which they operate' (p.312) to justify their lives and work, it is considered that new teachers in the professional community, in particular those who have just finished their ITT, would need to find ways of clarifying their

relationships with different reference groups within schools. Clearly, when the professional community is changed, for instance, to work in schools, the reference groups and the located world, the professional community, are not the same. The previous experiences of dance specialist teachers are those of a professional dance community, and it is suggested that they will encounter contradictions when they are teaching in schools. This is because these teachers are from a professional dance training background and would identify themselves as professional dance artists within the professional dance community. This concurs with both Goodson and Cole (1994), and Shreeve (2009), who suggest that arts teachers have already formed an artistic identity before undertaking teacher training.

3.3.2 Teacher development: Professional phases

In their overview of the literature on teacher identity, Beauchamp and Thomas (2009) emphasize the importance of identity in teachers' professional development, which links with the view of Beijarrd *et al* (2000) that: '[t]eachers' perceptions of their own professional identity affect their efficacy and professional development as well as their ability and willingness to cope with educational change and to implement innovations in their own teaching practice' (p.750). In order to present the connection between teachers' conceptions of professional identity with practice in classrooms, this section examines the phases of teacher development.

There are a number of models that outline the various stages or phases of professional development. Some scholars have explored the development of teachers by examining the different life phases or careers. For example, Sikes *et al* (1985) examine the life cycle of teachers from the same generation, from ages twenty-one up to fifty-five (also see Sikes, 1999). They use a life history approach to investigate different phases of teachers' life cycles and 'their perceptions of their career' (Hughes, 1937, cited in Sikes *et al*, 1985: 13) from the 'individuals' point of view' (Sikes *et al*, 1985:1). Differently, Huberman (1989) studied Swiss secondary teachers and identified the professional life cycle as the professional phases, of teachers (also see Day, Sammons, Stobart, Kington & Gu, 2007; Sammons, Day, Kington, Gu, Stobart & Smees, 2007).

In addition, Dreyfus and Dreyfus (1986, cited in Villegas-Reigmers, 2003:129-31) proposed a different model that focussed only on the progression of teacher

development from novice to expert level. The Dreyfus and Dreyfus model provides more detailed implications of the previous learning experiences on teaching during the first stage (student teachers and first-year teachers); the shifts in attitudes after gaining practical experience, in which the biggest difference between stages 2 and 3 is that, in stage 3, teachers ‘make a conscious decision about what they are going to do’ in classrooms and are able to organize their daily activities in teaching practice (Villegas-Reigmers, 2003:130). At stage 4, proficient (fifth year) teachers are able to identify patterns in which Villegas-Reigmers (2003) indicates that ‘intuition or know-how becomes prominent’ (p131). Lastly, expert teachers use a reflective method to evaluate curricula plans: Villegas-Reigmers (2003) suggests that the novice is teacher-centred, while the expert teacher is student-centred in teaching practice.

Moreover, C. Day (1999, 2004) synthesized five suggested phases from three of the most notable studies: a study of Swiss secondary teachers by Huberman (1989), of British teachers by Sikes *et al* (1985), and of American teachers by Fessler and Christensen (1992). The phases are 1) launching a career; 2) stabilization; 3) new challenges, new concerns; 4) reaching a professional plateau; 5) final phase. Despite the fact that the new curriculum in Taiwan was introduced just over a decade ago, a review of the development of teacher professional phases in relation to the Taiwanese context is needed to provide a more detailed understanding of the possible professional phases that dance-trained teachers will have encountered so far. Therefore, this review will be based on Huberman’s model, along with a comparison of other literature. The discussion focusses on the first three relevant phases, 1) Year 1-3, entry to the teaching profession: ‘Survival’ and ‘Discovery’; 2) Year 4-6: ‘Stabilization’; 3) Year 7-18, ‘New challenges, new concerns’.

Smagorinsky, Cook, Moore, Jackson and Fry (2004:10) claim that there are a number of challenges for novice teachers. Two important ones are developing a conception of ‘the subject matter and how to teach it’ and that of ‘teaching and learning and their roles as a teacher’. This phenomena echoes with the characteristics of the first phase of Huberman’s (1989) model, ‘Survival’ and ‘Discovery’: ‘Survival’ has to ‘do with reality shock’ (p.33), which is also mentioned in the first phase of the model of Sikes *et al* (1985: 27), while ‘Discovery’ incorporates the translation of what is learnt in the classroom (Huberman, 1989: 33). Sikes *et al* (1985) indicate that in the first phase, one of the ways in which inexperienced teachers cope with ‘becoming a teacher’ is to

emphasize what is familiar as a subject specialist (p.31). The characteristics of a novice teacher parallels stage one in the Dreyfus and Dreyfus model, where novice teachers rely upon their previous experiences and are less creative in their teaching (cited in Villegas-Reigmers, 2003:129).

In terms of dance-trained teachers in Taiwan, these theories suggest that dance-trained teachers might encounter a challenge caused by the difference of subject knowledge. This is because dance-trained teachers' previous dance experiences are, as Smith-Autard (2002) terms it, 'knowledge of theatre dance repertoire' (p.27) that centres on the physical technique of dance forms. Therefore, when dance-trained teachers teach in mainstream schools, they might encounter certain difficulties in teaching what they know to mainstream students.

As well as this, different pedagogical approaches are used in professional dance training from the curriculum, which provide a considerable challenge for teachers who cross the boundary between professional communities. As discussed in section 2.2.3, professional dance training has its own aesthetics and perspective of body image (Green, 2001; Morris, 2003; Pickard, 2013). In this vein, the professional dance culture of training the body could be rooted in the training; this means that dance students' attitudes and behaviour have been influenced by the professional dance community culture, just as Benn and Walters (2001) suggest.

In addition, a tension appears when dance-trained teachers enter schools with their professional dance training experiences, especially for those who do not have teaching experience (Huberman, 1989: 33). This echoes with the earlier discussion in section 3.2.3, where a teacher's confidence in teaching art in classrooms has a close connection with their early teaching experiences in school practice (Hennessy, Rolfe & Chedzoy, 2001; Rolfe, 2001). Moreover, in this 'Survival' and 'Discovery' phase, Huberman details the differences between 'easy beginnings' and 'painful beginnings', mainly depending on the interactions with pupils, the practical experiences of classroom teaching and of the school culture (also see C. Day, 1999). This means teachers' experiences of classroom practice and that of the school culture are also included in the period of school practice.

During Years 4 to 6, teachers move on to the 'Stabilization' stage. Huberman (1989: 33-

4) identifies two main features of this phase. The first feature is ‘pedagogical stabilizing,’ where classroom teaching, the curriculum design and interaction with the pupils are consolidated within the teaching practice. The second is the ‘commitment to the profession’ (p.42), and it is during this stage that a sense of ‘an affiliation to an occupational community’ is developed (p.34). This feature recalls the professional self of primary teachers in practice, and their affiliation to the school and its classes – the professional community – in Nias (1989). Additionally, Day *et al* (2007) indicate a close connection between a teacher’s early commitments and the motives for entering the teaching profession (p.218). In this ‘Stabilization’ period, teachers gradually accumulate experiences and are able to organize personal and professional needs in their daily teaching practice; they are the expert teachers of Dreyfus and Dreyfus (1986, cited in Villegas-Reigmers, 2003:130-1).

The third phase, ‘new challenges, new concerns,’ is stable teaching in the classroom, although ‘there is a need for refinement and diversity’ (Huberman, 1989: 43), after teaching for seven years. This echoes the concept of sustaining passion in teaching cited by C. Day (2004:161). The second phase of Sikes *et al* (1985), teachers aged between age 28 to 33, seems to parallel Huberman’s second and third phases, where that teachers ‘have begun to “develop”, to experiment and use their own ideas based on experiences’ (Sikes *et al*, 1985:44). The relevant characteristics were also identified in the third stage of Dreyfus and Dreyfus’ model (1986, cited in Villegas-Reigmers, 2003:130).

However, while reviewing relevant literature, three issues caught my attention. First, the motivation of teachers to develop another career is considered (see Nias, 1989; Kelchtermans, 1993b). Kelchtermans (1993b) demonstrated that the teachers of his study had a parallel job in their family or leisure time (p.453). According to Kelchtermans (1993b), by having a parallel career, teachers recognize their self-value outside of schools (also see Nias, 1989: 76-9), which may also be a motive for dual professional practice by artist-teachers (Lowe, 1985; Anderson, 1981, also see section 3.2.2). Another feature is that teachers’ perceptions and attitudes towards pupils change after becoming parents (Sikes *et al*, 1985, also see Sikes, 1999). This echoes with the suggestion in Sikes *et al* (1985), that a personal critical phase may cause significant change in lives and work; in this case the change in the teacher’s role in the family might influence their attitudes towards the pupils.

Last but not least, a teacher's perception of subject identity, mentioned in section 3.3.1 aroused my interest. Generally, secondary teachers are subject specialists, and it is suggested that they have a strong commitment which influences their concern for professional development (Sikes *et al*, 1985). As a result of studying dance-trained teachers, this research interwove the arguments of section 2.2.3 – the hierarchy in the art/dance world – with those of section 3.3.1 – the subject culture and the subject within schools (Ball & Goodson, 1985) – to examine their impact on teachers' professional development (Bennet, 1985; C. Day, 2004; Day *et al*, 2006).

3.3.3 Teacher professional development

Narrative research on teachers' notions of professional identity and practice suggest that 'the concept of 'professional identity lies in its relationship to professional knowledge and action' (Watson, 2006:509). In other words, a teacher's concept of the teaching profession is related to what is known and done at work, which echoes with the suggestion by Connelly and Clandinin (1999) that a teacher's attitude towards their job in society influences their understanding of who they are. As they explain:

People are hired for jobs that are defined by society and spelled out in detail professionally. We believed that the dilemmas experienced by the participants...and the intensity with which they are experienced, is partly connected with the identities each teacher lives out in her work and, partially, these matters are connected to the discrepancies each experiences between her identity and the formal curricular experiences of her role. (Connelly & Clandinin, 1999:85)

Similarly, Beijaard *et al* (2004) also argue that 'teachers' sense or perceptions of their roles or relevant features of their profession' (p.118) influence their understanding of self. In the words of Korthagen (2004), from a similar viewpoint, teachers' professional identity is how they justify their selves in what they are doing and in how they see their roles. Therefore, role responsibilities also influence the identity formation.

From this, it might be suggested that the changes to the professional identity of teachers is likely to be seen, not only in relation to classroom experiences, but also revealed in their attitudes towards the teaching profession within schools and to society. Much literature indicates the importance of a teacher's professional identity in the teaching profession. Beijaard *et al* (2004), for example, raise the question as to 'what counts as "professional" in researching the concept of professional identity' (p.125). A similar question is also posed by C. Day (1999), who recognizes that this issue corresponds

with changes in education that challenge the professional autonomy of teachers (p.5). The issue I believe still exists, because teachers teach who they were/are and this concept to some extent influences who they will be. Beauchamp and Thomas (2009) point out that:

Teacher professional identity then stands at the core of the teaching profession. It provides a framework for teachers to construct their own idea of “how to be”, “how to act” and “how to understand to” their work and their place in society. Importantly, teacher identity is not something that is fixed nor is it imposed; rather it is negotiated through experience and the sense that is made of that experiences. (P.178)

Along with the above discussion, Kelchtermans’s five features of a professional self (see sections 3.3.1 & 3.3.2) might offer a better picture of connecting a teacher’s previous experiences and conceptions of professional self with respect to classroom practice and future development.

In much current literature examining teachers in England, the foci have shifted from professionalization (e.g. Ozga & Lawn, 1981; Weber & Mitchell, 1995), deprofessionalization (e.g. Jeffery & Woods, 1996), to professionalism, its development and implications (D. H. Hargreaves, 1994; Goodson & Hargreaves, 1996; Troman 1996; A. Hargreaves, 2000; Groundwater-Smith & Sachs, 2002). These concepts are also reviewed in the Australian context by Sachs (1997, 2003) and Mockler (2005). In researching teacher professionalism and professional development, some scholars pay attention to developing strategies and professionalism (e.g. C. Day, 1999, Sachs, 2003; Mockler, 2005). Writing in the Australian context, Sachs (1997) asks us to reconsider teacher professionalism at both the structural level and the individual level, which has inspired me to consider differences between individual teacher needs and the partnership between Higher Education and schools that provide professional development.

Moreover, Mockler (2005), after Sachs (2003), examines the professional practice of teachers in Australia and suggests that transformative professionalism could enhance teacher development in a changing educational environment. According to Sachs (2003), transformative professionalism in practice involves different systems, schools, teachers and students working together. For example, teachers are encouraged to involve new modes of professional engagement and collaboration between the local, regional and national levels. Their research capabilities are thus developed, which is regarded as ‘an

important strategy for professional development' (p.117) (see also Sachs, 1997). Moreover, from an individual perspective, I was inspired to compare Kelchtermans's five concepts of the professional self, discussed above, with C. Day's suggestions for development, that 'investigating in the whole teacher, partnerships, and in continuing professional development' (C. Day, 1999: 206-9). The latter considers that teachers should be given the responsibility of their own practice.

This brief analysis of professionalism also indicates an emerging concern for the implications of the results of educational research on practice and broader political considerations. My intention is to draw the attention of educational researchers in Taiwan to that, in particular with respect to dance education. This is because, in contrast to England, teacher professionalism has not received as much attention in Taiwan. More recently there is a plan for the introduction of the Grade 1-12 Curriculum and the concern is to assess the challenges of educational reform on secondary school teachers. Traditionally, educational research not only provides support for teaching practice, but is also used to provide evidence that informs educational policy. Much relevant research, discussed above, will provide various perspectives to examine the relevant political considerations in the Taiwanese context.

Russell (1998) studied the experiences of student teachers and first year teachers learning to teach and he points out that 'it is difficult to take in full meaning of theory without experiences' (p.32). This has inspired me to ask what the connection is between the experiences of ITT and teaching practice is, or 'Is it possible that during their ITT, student teachers of dance could learn educational theory in a way that they could employ while they are in schools?' The perceptions of TE and of continuing professional development (CPD) in the Taiwanese context will also be considered.

With regard to teacher development, three models are put forward by Huberman (1989), Sikes *et al* (1985), and Dreyfus and Dreyfus (1986, cited in Villegas-Reigmers, 2003), which reveal the complexity of the conceptions and challenges at different stages of professional development. It is clear that PTE needs to do more than just assist dance student teachers to form an idea of teaching practice in an educational environment. In other words, dance student teachers should be prepared to enter another professional community and have the awareness of the need for continued professional development.

3.4 Conclusion

This chapter has examined a wide range of literature relating to the formation of identity, the identity of arts teachers and teachers' professional identity, presenting a conceptual picture of the multiple dimensions of a teacher's professional identity. The connections between identity conceptualization and teachers' lives and work were also investigated. While each dimension is important in its own right, it was thought that the process of conceptualizing professional identity in teachers who trained for a different profession, such as the teachers of this study, who were trained to be dancers, and its impacts on practice, are important for understating teachers' perspectives on teacher professionalism. The above literature review has suggested that the ITT could serve as a temporal space where dance student teachers can integrate their previous experiences with the ongoing experience of learning to teach to develop a sense of teacher-self.

The theories or educational discourses reviewed in this chapter add to our understanding of the professional identity of teachers by researching their lives and work and also addressing their needs. It is very important to recognize that by understanding the ways in which teachers shape or re-conceptualize their notion of self — how and what they think 'who they are', their individual professional concerns in teaching practice, or challenges of further development in teaching profession, can be identified. In this thesis, I am not arguing whether the social status of the teaching profession is related to the conception of what it means to be a professional or not, but rather I want to show that more attention should be paid to the relationship between the notions of professional identity teachers have and their teaching practice, in order to provide the relevant support. The next chapter examines the methodological aspects of this study.

Chapter 4 Methodology

In this chapter I explain the methodology used to study the lives and work of dance-trained schoolteachers, the findings of which are presented in Chapters 5 and 6. The methodology was selected to address the research questions which were determined to explore teachers' life stories. This chapter starts with the choice of theoretical framework, followed by a detailed description of the research design and the procedures for data collection and data analysis in this research. It also contains a critical discussion about these empirical practices and personal reflections on them.

4.1 The theoretical framework

This section starts with a discussion of the philosophical stances of this study. It is followed by a clarification of the use of a narrative approach, in particular exploring teachers' identity formation in a socio-cultural context. In addition, the reflection on the interaction, a collaborative relationship (Goodson, 1992; Cortazzi, 1993; Atkinson, 1998; Goodson & Sikes, 2001), between myself — the researcher — and the school teachers — the research participants — is presented.

4.1.1 The orientation

This study follows an interpretivist paradigm which holds a 'contrasting' position to positivism (Bryman, 2004:13). Blaikie (1993) defines interpretivism as something that 'entails an ontology in which social reality is regarded as the product of processes by which social actors together negotiate the meaning for actions and situations' (p.96). This echoes with one of main features of qualitative research which Bryman (2004) suggests of 'seeing through the eyes of the people being studied' in which an understanding of the sociality is developing 'from the perspective of the people being studied' (p.279). Therefore, how we perceive reality as an interpretive ontology is to see that 'knowledge is a social and historical product and that "fact" come to us laden with theory' (Miles & Huberman, 1994:4).

Crotty (1998) explains an epistemology 'is a way of understanding and explaining how we know what we know' (p.3). In preparing for the pilot study, I stated a clear position in line with Mead (1934), who conceived the notion of self as deriving from a social

interactional stance. According to Mead (1934), '[a] person is a personality because he belongs to a community, because he takes over the institution of that community into his own conduct' (p.162); in particular, from the social psychological aspect, Mead (1934) explains that 'the whole (society) is prior to the part (the individual), not the part to the whole; and the part is explained in terms of the whole, not the whole in terms of the part or parts' (p.7). Mead (1934: 7) argues that in this 'dynamic whole', one way of understanding what we know is by being involved in the profession of interaction. Therefore, the notion of self 'me' is constructed via the acts of social interacting with the 'generalized other' (Mead, 1934).

After Mead, Blumer (1969) puts forward three basic assumptions of symbolic interactionism: 1) 'that human beings act toward things on the basic meaning that these things have for them'; 2) 'that of meaning of such thing is derived from, and arises out of, the social interaction that one has with one's fellows'; 3) 'that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters' (pp.2-6). Clearly, in the process of interaction, we interpret the meaning of the others and the environment and acts on the basis of the imputed understanding. As Pring (2004) explains, there is a possibility that we understand reality differently 'because there are stable and enduring features of reality, independent of us, which make such distinction possible' (p.56). This raised my interest in exploring the understanding of individuals, the dance-trained teachers in this research. As my research was involved in investigating teachers' lives and work in exploring their conceptions of their identity in different communities, applying the above epistemological stance meant developing a conceptual framework to view individual experiences that might create a platform to clarify the differences between the concepts of identity for each community.

According to Pring (2004), 'how we see the world does depend upon the ideas we have inherited' (p.51), in which our assumption or explanation of truth demonstrates our understanding and we claim that is knowledge, even if only in part, of the community we know. Even if it were possible to bridge knowledge of communities of practice, it can be questioned to what extent this knowledge could be accounted for in reality. I have reached a position that the ontological stance rooted in the interpretive paradigm and the epistemological standpoint in symbolic interactionism, where reality is constructed in accordance with what we already know and by how we interact with

others in the environment. This acknowledges what is important to the process of dance-trained teachers in conceptualizing their professional identity in relation to teaching practice and their development as schoolteachers.

In this vein, the methodology of this research aims to explore ‘the actor’s view of actions, objects, and society had to be studied seriously. The situation must be seen as the actors see it, the meaning of objects and acts must be determined in terms of the actor’s meanings, and the organization of a course of action must be understood as the actor organizes it’ (Psathas, 1973: 6-7, cited in Crotty, 1998: 75). In order to do that, a narrative approach was taken, following the suggestion in Crotty (1998) that ‘[o]nly through dialogue can one become aware of the perceptions, feeling and attitudes of others and interpret their meaning and intent’ (pp.75-6).

4.1.2 The theoretical perspective of research design

This research aims to investigate teachers’ life experiences to develop an understanding of their identity formation in relation to their practice in their community. In this, qualitative data – in-depth personal information (Goodson & Sikes, 2001; Roberts, 2002) – are needed and a biographical approach (Miller, 2000; Roberts, 2002) was used to gather the teachers’ personal experiences.

According to Roberts (2002:20), using this approach can help construct an understanding of the storyteller in the process of recalling their life stories and make sense of their actions within their personal and social contexts (also see Cortazzi, 1993: 14). Roberts (2002:20), after Miller (2000:10-14), points out that the use of a narrative approach constructs the ‘fact’ of reality in ‘an exploration of the ongoing construction of an individual’s unique standpoint’ by the storyteller whilst they are telling their life stories, as discussed earlier in the orientation of this research. Therefore, this research is grounded on the claim in Miller (2000: 9) that using this approach provides a means for storytellers to present their personal voices (see also Roberts, 2002: 21).

Clandinin and Connelly (2000:54) suggest that the narrative approach requires moving ‘backward and forwards’ on a time line and ‘inwards and outwards’ between personal and social spaces, and locating the stories within a contextual place. In other words, the life experiences from different life periods of individual lives are needed to be

interwoven with social movements (Plummer, 2001; Roberts, 2002). This means that using a narrative approach in this research not only explores the lives and work of teachers within the contexts they (the events) are situated, but also reveals the factors which influence personal decision-making. Therefore, the personal and social aspects of a storyteller's personal experiences, any changes in their life time, historical events and social changes are important elements which should be examined in order to understand 'the individual's unique life history' (Miller, 2000: 9). This contextual concept is also echoed by Roberts (2002:34), who points to the use of 'the interrelation between individual and society' in the use of a biographical approach. This means each storyteller's personal perception of any particular situation or event is important when using the biographical approach in research.

Life history, then, is a person's life stories in its historical context (Goodson, 1992; Goodson & Sikes, 2001). The use of narrative in this research is to locate the life stories of teachers in social and cultural contexts to 'make contextual meaning' (Cole & Knowles, 2001:20). In revealing teachers' life experiences within different communities, each participating teacher's comprehensive personal and contextual information are required to enable a construction of a life history within its own context (Cole & Knowles, 2001:3). By reviewing the events and the social context along with teachers' life stories, the constructed picture of the teachers' life history is presented.

4.1.3 The researcher/participants relationship

The use of a biographical approach in this research reveals the interactive relationship between the researcher, collecting the life stories, and the research participants, giving the life experiences. Generally, when the participating teachers tell their stories in the research, they are collaborating in giving their voices to the research (Goodson, 1992; Cortazzi, 1993; Atkinson, 1998; Goodson & Sikes, 2001).

In this interactive relationship, a 'collaborative dialogue' (Sikes, 1999: 111) occurs. In the interview, the researcher not only listens to the stories the teacher participants offer, but is also a partner involved in the dialogue activity of exploring the life stories of the teacher. In addition, the interview dialogue is regarded as a collaboration in which both the teacher and the researcher are developing and negotiating an understanding of the teacher's experience. Therefore, teachers in this research are not regarded as research

objects that merely provide data: the researcher needs to go through the participants' 'personal construction of reality' in listening to their life stories and gather the information needed for this research (Atkinson, 1998; also see Holstein & Gubrium, 1995). During the process of telling their life stories, the teachers, therefore, are 'involved in constructing and clarifying the narrative text' (Cortazzi, 1993: 14) (also see Goodson, 1992; Atkinson, 1998; Plummer, 2001; Roberts, 2002).

The meaning of the given life stories is also made by asking further questions during the interaction. This is a clarification that Miller (2000: 12) makes, that there is 'interplay' relationship between storyteller and story-listener in the interview. This is also referred to in Pring (2004: 40), who claims that 'meanings are 'negotiated' between storyteller and story-listener, as they are both engaged in the interview in which the teacher 'share[s] important personal truths' (Atkinson, 1998: 3). In the interview, the teacher and the researcher are occupied in sharing their own understanding to help construct the meaning of the reality (Roberts, 2002; Miller, 2000) of the experiences within a social context. In the process of telling life stories, teachers' experiences are viewed by both the storyteller self and by the listener, the researcher. Essentially, the role of the researcher, therefore, is not only to collect a teacher's 'individual personal account of their own life' (Miller, 2000:19), but also to respond to the told stories to assess the storyteller to makes sense what she has been told in the collaborative dialogue.

In order to do that, sometimes further explanations of unclear events were requested immediately in the interview. Sometime teachers' lives made sense later when the researcher revisited the historical and social context which linked to the given life stories. In this process, the lived experiences (Cole & Knowles, 2001:11) are reviewed by the contextual reading, from the whole event to its parts, and vice versa. In that process, meanings of the life stories, an understanding from the researcher's perspective, are developed (Lincoln & Guba, 2000: 165-7). In these circumstances, an interpretation of teachers' lives is made by the researcher.

4.2 Research design

As already stated, this research was based on a narrative approach within a biographical stance (Miller, 2000; Roberts, 2002). This section starts with a discussion of the

sampling procedure and the field work preparation. It is followed by a review of the planned research design which consists of the methods of data collection and the details and evaluation of the pilot study.

4.2.1 Sampling strategies and field work preparation

At the initial stage of the research, priority was given to accessing possible teachers and designing appropriate data collection methods. The research targeted dance specialist PA teachers who initially trained to be dancers and who held bachelor degrees in dance studies, and teaching in LSSs.

Sampling strategies

This research needed (Bryman, 2004: 333-5) to access specific research participants: dance specialist PA teachers. In order to find willing teachers from this specific category, a preliminary research invitation (see Appendix 1, p.216) was posted on a web-based PA teacher association forum, based on Yahoo! Taiwan. The forum information was provided by a PA teacher who was also a TNUA alumni. She indicated that most PA teachers were using the forum to share their ideas and her MA study research invitation was also posted there. However, only one teacher initially responded positively to this research invitation. It was therefore necessary to send the invitation to different PA teacher groups which, was done through two personal networks. More details are discussed below.

As a graduate of the TNUA, I currently receive letters with alumni contact details. The research invitation was sent out via email to the PA teachers in the alumni list, and five teachers responded with their interest. At the same time, a potential participant was suggested by Ann Tai from Tainan University of Technology in Taiwan who also acted as a gatekeeper in accessing the research sample (Hammersley & Atkinson, 1995). At this stage, the use of convenience sampling (Bryman, 2004: 333-5) had resulted in seven teachers interested in the research.

When notice was given of the possible time for conducting the interviews, two of the potential participants withdrew. One left her school for personal reasons, and this disqualified her from participating in the research, and the other was unable to participate as the school policy had changed. Information was given that the new head

teacher considered participating in educational research might adversely influence a teacher's performance. At this stage the number of participating teachers was reduced to five.

Consequently, a snowball approach (Bryman, 2004; Miller, 2000) was used to access more possible teacher participants. I asked two participating teachers to use their own personal networks to find out if there were any PA teachers who might be interested in being involved in the research. Four teachers expressed their interest and I contacted them to confirm their involvement. Nine female teachers were studied in total in this research. All teachers received the research invitation which included a description of the research, the intention and conduct of this research. Subsequently, a questionnaire, which requested their preferred time and space for meeting with the researcher was given.

Field work preparation

During the period of finding interested teachers, and following the suggestion by Cole and Knowles's (2001:47) (also see Plummer, 2001:87), I wrote my autobiography to identify certain life experiences. For example, 'early childhood experiences, early teacher's role models, and previous teaching experiences (Knowles, 1992; Keyworth, 2001), which are significantly needed to construct teachers' lives in this research. The exercise revealed several critical issues for the field work preparation. First of all, a teacher's willingness to share personally sensitive information was raised. Initially, it was difficult for me to share my stories in writing with other people. Not only were they outsiders who did not go through similar training to me, but also the information was too personal and private.

In addition, during the process of recalling my previous experiences, some negative memories emerged and gave me unpleasant emotional feelings. This reminded me of my responsibility, as a researcher, to ensure that participating teachers were not harmed; this resonated with my personal moral standards. Personally, I was able to share my experiences in a verbal conversation with my supervisors which was regarded as an initial pilot study to understand what might happen with a teacher while they recalling and sharing their life story. During this exercise, I was aware of a need to consider how much information I wanted to share when I know there is a reader, and also, most

importantly, the uncomfortable feeling when I recalled a painful memory, for example, sensitive issues relating to injuries or failing examinations. Therefore, teachers in this research were not required to write their autobiography and instead a simple background survey was used to prepare them for participation in this research. More relevant ethical issues are discussed at the end of this chapter.

4.2.2 Planned methods for data collection

Questionnaire, interviews and creative activities were used to gather the life experiences of teachers. The details of each method are discussed below.

Questionnaire

An open-ended questionnaire (Plummer, 2001:24), three sides of A4 paper (see Appendix 2, p.218, for a filled sample), was used to collect essential personal factual information. This questionnaire surveyed the participants' previous experiences in the form of a life time-line. The structure of the questionnaire resulted from ideas on the key 'stages and critical periods' (Miller, 2000; also see Knowles, 1992) of the life history, which were already examined in my autobiographical practice.

The questionnaire began with a description of the research purpose and a personal information inquiry, for instance, age group and job description. It then had three information sections: learning experience, working experience, and teaching practice in schools. As an example, in the section of dance training experiences, the question, 'When and where did you learn dance?' was asked. All questions were asked in chronological order, from the earlier dance learning experiences to current teaching experience. The questionnaire ended with open-ended questions regarding their current experiences in schools.

This data provided preliminary information which allowed the researcher to have some knowledge of the teachers before the interviews, and every teacher's interview was modified accordingly. In addition, the use of the questionnaire helped teachers to recall and reflect on their previous experiences before the interviews due to the fact that the questionnaire was structured in the timeline format. In this way it was hoped that the teachers started 'to see their life as a whole, to see life subjectively across time as it all fits together, or as it seems discontinuous, or both' (Atkinson, 1998:5) before the

interviews.

In-depth interviews

Three interviews were conducted in each case. According to the individual teacher's questionnaire, the researcher structured a life period table (see Appendix 3, p.224), which was an individually prepared themed list for the first two interviews with each teacher (see Appendix 4, p.226, for the core concepts of interviews). The first interview was 'an unfocussed interview' (Miller, 2000: 104), with the teachers telling their life stories in any order. The interview started by asking the teacher to tell her life story from when she started dancing. The list was also used to check with the stories which the storyteller had given in the interview and ensure certain events which had been mentioned in the questionnaire were being given appropriate attention.

The second interview focussed on following up and seeking gaps in the information which the teacher gave in the first interview. This means that in this interview not only was missing information collected but also a further explanation of the issues raised in the first interview was sought. In the first two interviews, the researcher was a 'guide' (Atkinson, 1998; Plummer, 2001; Miller, 2000; Corbin & Morse, 2003) who only gave gentle probes in collecting the participants' life stories.

The third interview, a semi-structured interview, was based on the questions which were raised from the first two interviews relating to teaching environments and practice in classrooms. The foci of those not only looked for the narrators' current experiences, but also their previous teaching experiences in schools and in private dance studios. In addition, their conceptions of the links of their early experiences with the current experiences were asked. The third interview ended in asking the participants about their feelings towards the data collection methods. The length of interview was unfixed. As the series of interviews aimed to gather in-depth data, the data collection sessions would last as long as the teacher was willing to talk but limited to three hours to avoid tiredness. In order to create a comfortable environment to tell their life and working experiences, the locations of the interviews were chosen by the teachers.

Creative methods

In the narrative approach, written documents, photographs, film and video diary are

generally used to collect personal data (Plummer, 2001). Reissman (2008) points out that visual images, such as painting and collages, have been used in field work for the narrative approach. In searching for different approaches to collecting in-depth personal experience, suggestions of creative approaches in research serve as ‘constructivist tools’ (Veale, 2005: 254) to help participants inspire the researcher to try creative methods. The use of the creative methods in this research could provide teachers with different means to tell their stories. In addition, by expressing themselves through several channels and immersing in the personal space created by drawing and dancing activities, the relevant memory of certain events of the participant teachers might be stimulated

Two creative activities, drawing and dance improvisation, were developed to gather in-depth personal information in this research. First of all, the drawing of a personal map was inspired by the figures of ‘Mapping a life’ in Plummer (2001: 124-7) and use of mapping in Veale (2005: 258-9) as a descriptive tool. In the activity, the participants draw their life periods on paper in any form they wish and give a further description/explanation of the drawing to the researcher (Riessman, 2008: 143). Because this activity was after the two life story interviews, the teachers were able to visualize their life periods and events. This activity was used as a means for each teacher to sketch an overview of their life periods (Veale, 2005: 259) in their own way. Moreover, used in this way, the drawing was also regarded as a medium for dance improvisation, a movement-making prompt.

As all participant teachers are from a professional dance training background, using the art form with which they are familiar could further help them reflect on events or recall memories. Improvisation in contemporary dance is often used as a tool for making movement. According to Sheet-Johnstone (1981), the improvisation is ‘not to render something planned or choreographed in advance’ (p.399). This means to make movement without any preparation. Like drawing, the use of dance improvisation in this research served as a constructivist tool (Veale, 2005). In this activity, the teachers would create dance movements in accordance with their own drawing which could be used to express how they felt about events, or just simply dancing what the events meant to them.

The dance movements were recorded and the researcher and the teacher watched and discussed it together. Explanations of movement making/choosing and its connection

with the drawing were asked. In addition, the experiences of using creative methods were investigated. The creative activities were initially planned for the end of the third interview. However, following the pilot study, the creative activities were conducted after the second interview, finishing the life story of dance training, discussed below.

4.2.3 The Pilot study

A pilot study, 'pilot test', is generally conducted to evaluate the planned methods, to 'try different approaches on a trial basis' (Yin, 1994: 74, cited in Robson, 2002: 185). By piloting the study, the research design and prepared interview themes for the first two life story interviews and the interview schedule for the third interview were verified, and interviewing skills were practiced. In other words, the pilot study examined the sufficiency of the designed data collecting methods of this research (Robson, 2002; 185).

Two pilot studies were conducted in the UK using participants from Taiwan. One pilot participant, Kay, had studied dance as an undergraduate at TNUA and currently lectures at a university in London. The second pilot participant, Sara, is a PhD student at the University of Exeter and is a qualified fine art teacher and had teaching experience in a school in Taiwan. Both received the outline of the research and a consent form (see Appendix 5, p.227) and the interviews were recorded under the permission.

During the first pilot study (Kay), I took notes throughout the first two interviews. The notes were to be used as a tool with which to plan the next interview. After the first interview, I immediately went through the notes and narrowed down the interview foci for the second interview. According to the information given, I drew a personal life-span map of Kay. At the end of the second interview, the description of drawing and dance improvisation activities was provided. Kay questioned the need for such activities in the research and she did not want to carry on the creative activities; this issue will be discussed further in the latter section.

After reviewing the data, I checked the issues that were raised from the second interview and continually added information to the map. In the last interview, an A4 spider-web key words diagram was used and during the interview no note was taken except for obvious emotional reactions. At the end of the third interview, I shared my version of personal life-span map with Kay to confirm the given information. This

sharing action changed Kay's impression of doing creative activities. She explained that she did not know what to do and what kind of drawing I had wanted, so she did not know how to do the creative activities.

Another pilot study with Sara, who had the teacher training experience, was conducted for two significant reasons. First of all, it was because Kay, the first pilot participant, did not have any teacher training experience, therefore the questions in relation to the ITT could not be tested. The most important issue was that Kay did not take part in the drawing and dance improvisation activities, from which the consideration to withdraw them from the research design was raised. Therefore, the second pilot study focussed on testing the interview themes related to the ITT experience, school practice experiences, and the operating procedure for carrying out the drawing activity.

Two significant changes for the field work were made after the second pilot study: the foci of the in-depth interviews and my participation in the drawing activity in the second interview. In the second pilot study with Sara, I paid more attention to listening and responding to the content and to what she was telling me. This change not only addressed the issues of enhancing my role as a story listener in the conversations, but also went some way to mitigate interviewer interference in the interview process. The most important issue I learnt in the second pilot study was related to the conduct of the creative activities. With Sara, I gave relevant information after I contacted her, and I also did the drawing activity with her. It was found that Sara's confidence and trust of sharing her drawing with me was established with these actions. Therefore, in the field work, I did the drawing activity with all nine teachers and shared my drawing with them.

4.2.4 Evaluation of the pilot study and modification of collecting methods

During the pilot study with Kay and Sara, several considerations for the research design and methods of data collection were raised and the following modifications were made. First of all, it cannot be denied that the completed questionnaire provided the personal information which provided the researcher with the background of the teacher. The method prepared the way to know someone. But it merely offered essential information, such as educational information and work experiences; in-depth information could still only be gathered in the interaction between the pilot participant and the researcher. The question, 'What interview skills should be improved?' was also asked.

Secondly, the preparation of an individual list which outlines the key themes in different life periods for interviews was needed; it was found that the prepared list gave the researcher a clear direction to conduct the interviews. However, in the first pilot interview, the researcher had nothing more than the listed information. The list had played an essential role in conducting the interview; but its use in the first pilot had limited the level of the researcher's involvement in the conversation since the flexibility of conducting interviews had been a major consideration when the researcher planned and practiced the data collecting procedure.

Thirdly, the approach of note-taking during interview needed to change. Notes were taken in the first two interviews. It was considered that this technique could enable the researcher to remember the stories, and the notes could be used to plan the later interviews. During the interviews, it was found that listening to the detailed information and recording the key information could not be managed at the same time. By taking notes, the researcher could only record the key events, but this made the researcher miss opportunities to trace some issues which were raised at that moment in the story telling. Therefore, in the third interview of the first pilot test this approach was changed so that the researcher only noted down the unusual emotional reactions and the specific terms which Kay, the first pilot participant, used. This change was immediately evaluated in the second pilot study, and this change produced an unexpected result. More attention and respect were paid in the conversation and more relevant issues were immediately followed in the process of storytelling.

It had been learnt from the pilot study that the interview conversation is regarded as a two-way communication, in which the leading role in conversation changes accordingly. When the teachers are willing to tell their stories or when they are thinking or trying to recall their memories, they are in a leading role in which the researcher should act as a listener. The researcher should allow silence in the conversation (Atkinson, 1998; Corbin & Morse, 2003). Sometimes, the concept of keeping the flow of the interview going smoothly causes pressure. It had not been recognised, in the first place, that some time is needed to recall memory. This resonates with Atkinson's (1998) recommendation in conducting a life history interview, in which the researcher is just to be there and 'really hearing, understanding, and accepting' (p.22) what is heard (also see Miller, 2000). Therefore, during the second pilot study, only relevant concerns of experience or future contextual information needed to contextualize the experiences

were noted for following up questions.

The most important point was to reconsider the intention of using drawing and dance improvisation activities in this research. The challenge of its use was raised in the first pilot study, in which the participant showed a lack willingness to do them. In the first pilot test, the description of activities was given at the end of the second interview, which had finished in a strange emotional situation and a strained atmosphere had occurred between Kay and myself as researcher. She had then straightaway questioned the purpose of using such methods to collect the data. It was considered that her willingness to do different activities had been influenced by her emotional state, an issue which Atkinson (1998:35) suggests extra attention needs to be paid when conducting a life story interview.

In this study, the initial consideration of using the mapping activity was to help the teachers to recall their memories about their different life periods and later as a written document to analyse the participant's different experiences. The first pilot participant claimed that she did not know how to start mapping her own life periods on blank paper and indicated her unwillingness to do such an activity in her spare time. Her rejection challenged my initial plan to use creative methods in collecting data, but this doubt had enhanced the consideration of this use. In contrast with the first pilot participant, in the second pilot this creative activity was conducted without question. Sara finished her map in her spare time without asking. These unexpected contrasting reactions from the two pilot participants gave the researcher a chance to reconsider the use of such activity in the research and reminded the researcher to put herself in the teachers' position. It was important that the researcher establishes sufficient trust for the story tellers willingly undertake the creative activities.

Lastly, the data collection schedule was reconsidered. During the first pilot study, there was a two-day gap between each interview. It was considered that a longer time gap between interviews was necessary for the participants to recall their life experiences, including what they have not told, and reflect on the experiences outlined, and for the researcher to reread the given information and reflect on the story-listening experiences. Therefore, the time spent in field work was extended from eight to twelve weeks. In addition, different interviewing skills, such as conducting an unstructured interview; the ability to deal with any possible interactions and the use of probing language, were

practiced in the pilot study. As Pring (2004: 38) points out, '[t]he good interviewer is able to draw out from the person interviewed the deeper significance of the event'; in other words, the researcher needs to have an open-mind, be able to sense any unusual issues and see the possibility of further exploration. Specifically, the interview skills practised in the first pilot test had enhanced the researcher's ability to deal with various situations which might happen during the interviews and thus predicting any possible solution. As a result, most of the challenges which were raised in the first pilot test were addressed in the second one.

A modified procedure for collecting data was developed after two pilot studies (See Table 4.1). During the period of interview preparation, a teacher's life-span graph was drawn up by the researcher after receiving the participant's completed questionnaire. As a result, an individual interview themes list was established. Before the first interview, an informal visit was planned. This could be an informal visit to the school to see the teacher's working environment or just an informal chat in a café. This action, it was considered, could begin to establish a relationship between the teacher and the researcher. Teacher participants' preference of place and time for the interviews was respected.

Table 4.1: Modified data collection methods

Phase	Modified method	Purpose	Link with research questions
Phase 1	Open-ended questionnaire	To collect essential personal information and outline the time-line graph of teacher's life	Contextual information to inform phases 2 and 3 and dealing with research sub-questions 1-7.
Phase 2	Life story interview 1	To gather teacher's life stories.	In-depth personal life stories which mainly answer research sub-questions 1-3 and the key research question.
	Life story interview 2	To collect missed information and further data of significant experiences/people raised in the last interview.	Further information for research sub-questions 1-3.
	Drawing	To stimulate teacher's memory.	Highlights information that summarizes the life stories and provides findings research sub-questions 1-7.
	Dance improvisation	To stimulate teacher's memory.	Highlights information that summarizes the life stories and provides findings for research sub-questions 1-7.
Phase 3	Semi-structured interview	To investigate teacher's experiences in schools. To gather teachers' perspective of creative methods.	Answers research sub-questions 4-7 and key research question.

The interview started with some warm up questions, which were easy and unchallenging; this was intended to create an atmosphere in which the teacher feels natural and relaxed (Holstein & Gubrium, 1995: 8). As already mentioned, because the participating teachers were all well informed about the aims and goals of the research

from the research invitation and the statement in the questionnaire, a brief research introduction which includes the right to withdraw from the research was given again at the beginning of the first interview. The most important thing was to check that permission for recording was given.

Last but not least, a reminder of the creative activities in the second interview was given at every meeting. As already discussed, as need for using the mapping activity was questioned by the first pilot participant, the researcher took the opportunity to reconsider its need in the research and rethink the instructions explaining the purpose of using it to the teachers. It was learnt that an open attitude towards any unexpected events improves the ability to deal with them. Also, after each interview the researcher should immediately listen to the interview record and note down the key themes with which to map the participant's own life periods using the given words. During the process of making an individual personal map, therefore, an understanding of the teacher's experiences started to develop.

4.3 Data collection

This section begins with a review of the procedure used to conduct the interviews and creative activities. It is concluded by an overview of the challenges which were encountered in the field work.

4.3.1 The data collection procedures: The interviews

Three interviews (two life story interviews and one semi-structured interview) and drawing and dance improvisation activities were used to collect the data in this research. When considering the particular purpose of each interview activity, described in the Research Design section, the preparation for each interview was slightly different. An essential checklist consisting of equipment, interview theme lists for the first two interviews and time arrangement were used.

When the teacher's preferred time and place were ascertained, the interview was arranged. A confirming text was sent to the teacher the day before the interview as a reminder of the time and place for the interview. Some participants preferred to meet after school; some needed to have the interview during the weekend. The interview

arrangements needed to avoid periods of school examination and student events which were indicated by all teacher participants. Generally, the timing of the current events in the school which might affect the arrangement of the next interview was asked about at the end of each interview. Three interviews were postponed for family reasons by participating teachers. However, it was noticed that meeting with the teachers after the school day raised a particular challenge, which will be discussed at the end of this section.

As most of the participant teachers lived in different cities in Taiwan, I travelled to conduct the interviews. Some participants offered their homes for the interviews. Some teachers preferred to meet in a café for the first interview. Chronologically before the first interview, a phone call was made to enquire about a possible time for an informal chat to establish the relationship. However, as most of the teachers were using their private time for the interviews, they preferred to directly start the interview at the first meeting.

Consequently, in the first interview a description of the research was given again and the consent form, which had been mentioned throughout the initial contact, was signed. The first interview began with teachers telling their stories, in which their dance learning and teacher training experiences were sought. In the first interview, after the greeting and a brief informal chat, the teacher was told that she could give her life story in any order. Because most of the teachers did not have experience of having a life history interview, several styles of questioning were used. For example, some teachers started with giving a short account of their experiences in chronological order. In this case, the researcher would then ask a leading question, which arose from the completed questionnaire, to encourage the teacher to share her stories in detail. At the end of the first interview, the contents of the next interview, which included the procedures for the creative activities, were provided.

The second interview began by gathering any information gaps in the teacher's life stories and was then followed by the completion of creative activities. In the data collection, one of the challenging issues was finding a place to conduct the dance improvisation. A suitable space for dancing and filming was needed; therefore, two choices were proposed. For the teachers who already had the first interview at their own places, such as their home or school office, they offered to do that in the same place so I

could film the teacher's work in the interview. For the teachers whom I met in a café, they could decide their own preference. Either I could film the teacher's work during the interview, in which case a suitable place was needed, or the teacher filmed her work in her own space. In two cases, the teachers invited the researcher to their schools. The details of conducting the creative methods are discussed in a later section.

As already stated, the third interview centred on the teacher's work experience in school and a semi-structured interview schedule was used. However, the interview schedule had to be changed according to specific personal information.

4.3.2 The data collecting procedures: The creative methods

The information about the drawing and dance improvisation activities were mentioned repeatedly throughout the period of the interviews. This purposefully increased the teachers' confidence in doing these creative activities and reduced their compulsion to draw something beautiful or to make a creative dance work.

The drawing activity in the second interview followed after the life story interview, in which the questions of the second interview were designed in a chronological order. After the first half of that the teachers told their stories, in the drawing activity they highlighted their life periods and significant experiences on paper and at the same time, I also drew my own one. We shared the pictures to each other and talked it through. During the sharing the teacher was asked to explain her picture and extra further information or themes were added onto the picture. The verbal explanation was recorded with permission.

After discussing the drawings, the instructions for the dance improvisation were given (below). In this activity, the teacher used the themes and life periods which they highlighted in their drawing to improvise in dance. Ten to twenty minutes was given to prepare for the activity and it was filmed when the teacher was ready. As discussed in section 4.2.2, dance improvisation generally means dancing without preparation, so the preparation time in this research was given to the teachers to select and remember the most remarkable points from their drawing. It was unexpected that most of the teachers decided to make a short dance piece before recording, rather than dancing freely. This draws attention back to the earlier discussion of the docile body in section 2.2.3, where

dance training in Taiwan might enhance the physicality of dance-trained teachers towards a docile body which trains the body to dance certain kinds of dance techniques. Even though the issue of dance improvisation in relation to the dance-trained body is not the focus of this study, the dance-trained teachers' reactions and responses in relation to the dance improvisation activity in this study echoes the earlier discussion (section 2.2.3), where dance training in Taiwan was found to focus on the physicality of dance-training in certain dance form and has less emphasis on improvisation and creativity.

In this study, however, only one improvised straightway without setting the movement. After the filming, we watched the video together and the teacher gave further explanations of the movement and its link with the drawing. In explaining the creative works, teachers gave further information (Reissman, 2008: 143) about their experiences. For the teachers who worked on their own, in the second interview we watched and discussed the drawing and the dance work together.

4.3.3 The challenges in collecting data

There were four significant challenges to the collection of data in the field. The first challenge was the modification of the interview guidelines for the first interviews, in accordance with each teacher's experiences. According to the research design, I attempted to listen to the interview recording and highlight key themes in the teacher's life-spans graph immediately after the interview for a 'preliminary analysis,' as Miller (2000:105) puts it. However, the adjustment became more difficult when several interviews were conducted in the same week.

It was found that if the organization of the information was done soon after the interview, it caused confusion in that all the gathered information from different teachers was mixed together. Therefore, preparation for the coming interview of the same teacher was moved to the date before the second interview rather than after the first interview. For example, after the first interview with Zima, one of the teacher participants, I went through my own research diary to add personal reflections upon the coming interview and did not engage with any of the information collected. The day before the second interview, I listened again to the first interview recording along with my notes and Zima's life-spans graph which I had made. During the listening, details

were added to and key themes were highlighted on the graph, and then the modified graph was cross-checked with the prepared interview themes list for Zima. The missed themes were revealed at this stage. The change provided substantial time to modify the interview schedule accordingly, and cross-referencing the stories with gathered information within the same case.

The second challenge was an expected issue with using a biographic approach with unfamiliar teachers. For the teachers who I had not met before, even though I had contacted them by email and phone before the face to face interview, a certain tension existed in the first interview. The interaction between the researcher and the teacher resulted in the teacher merely answering the questions which were asked. In such a case, more probing language was used. However, it was found that when I actively shared my personal life stories after the first interview and shared the personal map in the second interview, trust was established and this helped to maintain a 'close' relationship. As Plummer (2001:135) points out, this is an important issue in gathering life stories (see also Goodson & Sikes, 2001).

In the early stages of data collection, the audio recorder was switched off when the listed themes' information was gathered. After that, sometimes I shared my own experiences in an informal conversation. However, sometimes the informal chat was related to the relevant information which had been raised in the earlier talk. In order to ensure that all information was recorded, I switched off the audio recorder just before we left the meeting place.

Although all the interview times were at the teachers' preference, sometime they cancelled the interview for personal reasons. This caused pressure in completing three interviews for each case during the field work. The possibility of reducing three interviews to two was considered to ensure finishing the data collection before leaving the field. Because most of the teachers were tired after the creative activities in the second interview, the semi-structured interview could not be conducted immediately afterward. The number of interviews therefore remained at three. As well as this, in practice, having interviews after school or on the weekend suggested that it was better to keep the interview time to under one and half hours. As learnt from one interview, the teacher was exhausted before starting and kept repeating herself during the interview, an ethical consideration which was raised from the researcher's perspective.

Last but not least was the issue of finding a suitable place to conduct the dance improvisation. As mentioned earlier, some of the teachers offered their home for filming or invited the researcher to their school studio. For the teachers who did the creative activities in their spare time and space, in order to support and secure their confidence in doing these on their own, during that period the researcher kept in contact and provided further description of the activities as guidance.

4.4 Analytical strategies

In this research, an analytic system based on narrative thematic analysis was developed to make sense of the data. This aimed to uncover what was said from the interview data, and interpret it within its historical and social context (Riessman, 2008: 143). This section begins with a review of narrative analysis, followed by the development of an organizing system. Discussions of establishing and modifying a coding system and the analytical procedure, including the strategy of integrating and comparing segmented texts, are then given.

4.4.1 The framework

Different analytical methods have been used in narrative research. In using narrative analysis across different research domains, Riessman (2008) states that the approach is regarded as a method for 'interpreting texts that have in common a storied form' (p.11) in which the researcher is working with interviews. Riessman (1993, 2008) also claims that thematic analysis is focussed on what is said by the story teller, which means in this research that the teachers' stories are used to demonstrate what happened from the teachers' accounts. For example, in *Narrative Methods for the Human Sciences*, Riessman (2008) reviews Williams (1984), which uses thematic analysis to work with interview data. In the small scale research studying illness, Williams used thematic methods to analyse interviews in which he developed the concepts of narrative by examining the individuals' explanation of how they account for the illness and its impacts. Riessman (2008) indicates Williams (1984) demonstrates an attendant relationship as he 'locates himself in the interview and interpretative context' (p.58); the former one echoes with the above discussion that a 'collaborative dialogue' (Sikes, 1999) occurs in the interactive relationship (see section 4.1.3).

Clearly, such a relationship is needed throughout the process of data collection and analysis. As rich data were gathered in this biographical research, following Riessman (2008), a thematic approach was used to ensure the quality of analysis, as Grbich (2007: 16) suggests. In addition, in this research I applied the concepts of vertical and horizontal analysis in interpreting teachers' lives and work within its contexts (Kelchtermans, 1993b), which will be discussed further in section 4.4.3. There were three analytical phases in this research. The first phase was data management, including experimenting with several methods or software to arrange the data and transcribe the interviews. Next, in the second phase, coding was used to reduce the data and catalogue the segmented texts. In the final phase, the coded texts were interpreted reiteratively to make sense of the findings.

4.4.2 The process of data management

In the initial stage, the main task was to prepare the collected data for analysis. As the organisation of the data operation was considered to be a series of interpretive preparations, several methods were explored in the initial period of data management. This section presented the uses of several manual methods and computer software in the initial phase.

Data organisation

The data management began with transcribing the interview audio recordings and any thoughts were recorded next to the original transcribed texts. Each of the teachers' three interviews were transcribed in the order of the interview and combined as a document (see Appendix 6, p.231, for a sample of raw data – interview transcription) to upload as a whole case to NVivo. During the process of transcribing, any further information, for example, a recalled memory about a situation in the interview, was also recorded. In the coding stage, this appeared as an extra column next to the coded text column. All interviews were transcribed in Chinese, the language in which teachers told their stories.

Experiments in different managing/coding approaches

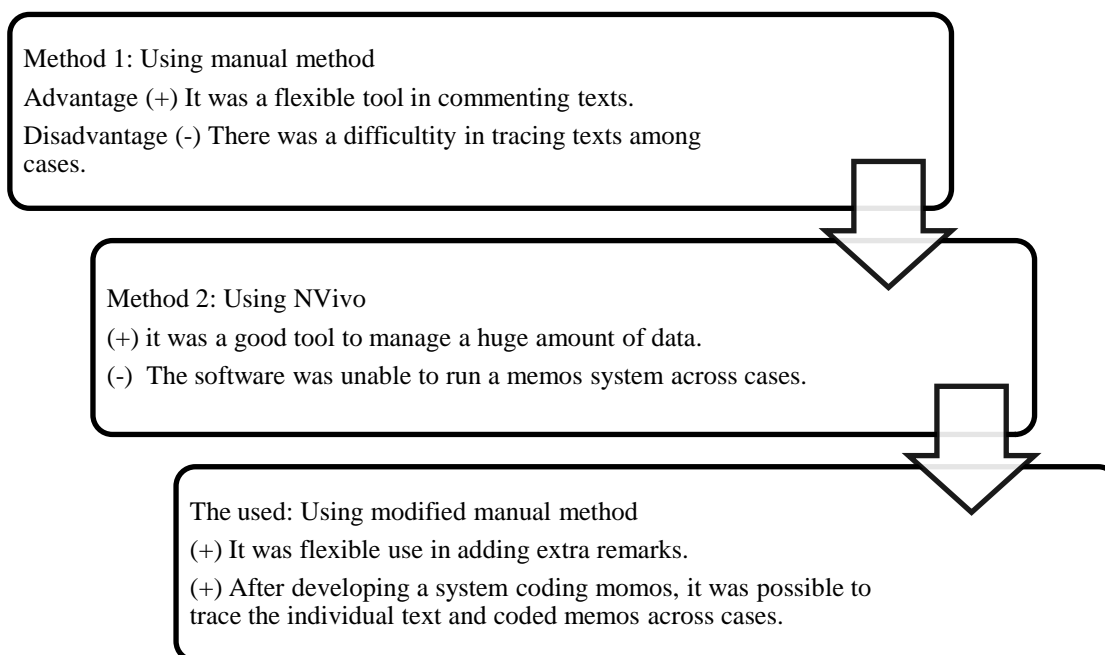
Several managing/coding methods were used experimentally at this phase. At first, the data of one case was transcribed with remarks in Microsoft Word. Soon after transcribing one case, the need for using computer software in processing a great

amount of data was taken into account (Bazeley& Richards 2000; Bazeley 2007). Therefore, use of NVivo was attempted. Interview texts were uploaded to NVivo, and then used, beginning with free coding along with annotation and memo writing function. At this stage, a coding method was structured according to the suggestion in Bazeley (2007): that of developing a three stage coding system, namely, to ‘create free nodes’, to develop a ‘tree node’ system and to construct meta-codes (p.100).

The use of NVivo (Version 9) resulted in an excellent performance in organizing and coding the texts, which is suggested by Bazeley (2007), and Bazeley and Richards (2000). However, in practice, a difficulty arose when referring each individual memo to its original text because the software was unable to provide cross- references. The memo function of memos in NVivo not only recorded any specific reflections towards the texts (Bazeley & Richards, 2000: 51), and also provided a trace to link back to its reference. In the analysing process, this link played a significant part in the development of making sense. Bryman and Burgess (1994a: 218), and Coffey and Atkinson (1996: 27) claim that the memo is regarded as a connection that interweaves the links between the ideas raised during a holistic process of coding. However, in this research memoing served as mind-map, a thinking process to provide the traces of the development of thoughts, to record the progression of the interpretation of conceptualising what were told.

Thus, the use of NVivo did not provide a flexible connection between coding texts and memos to meet the need for a system of cross-referencing within a case. For example, one of the intentions of using NVivo was to endeavour to bridge the data between the interview text and visual data in the same file. This was because, although the software has an option to upload video and to code the sections, there was no function to link the two different kinds of data. The use of NVivo was therefore stopped at this stage. Then, the method of conducting the initial data analysis, phase one, reverted to being manual. The figure below (Figure 4.1) provides the experimented methods in organising the interview data with its evaluations.

Figure 4.1: Experimental methods of data management



In the first phase of data analysis, several methods were tried out to establish a managed system to organise the teachers' stories and also to provide space for the researcher to record any thoughts at this initial stage of data analysis.

4.4.3 The development of a grounded approach

In this section, the second phase, the use of a grounded approach in reducing and cataloguing the data, is presented. The performance of systematic memo writing together with the coding process is also clarified.

Using a grounded approach of reducing the data

According to Bazeley (2007), 'a code is an abstract representation of an object or phenomenon' (p66, after Strauss & Corbin, 1998), so there is a need to classify the definition of each code in order to categorize the concepts. Essentially, I followed Nias (1989), who uses a thematic approach to 'allow[ing] the themes to emerge whenever possible from the words of speakers' (p.8). The themes of the code book were shaped according to the theoretical framework discussed in the literature review in which categories are composed of key events. The procedure of modifying was based on Kelchtermans' (1993b:445) concept of using vertical and horizontal analysis, the code book was reformed according to the themes that emerged from an individual teacher and comparing among nine teachers. There are two stages in this secondary phase of

data analysis.

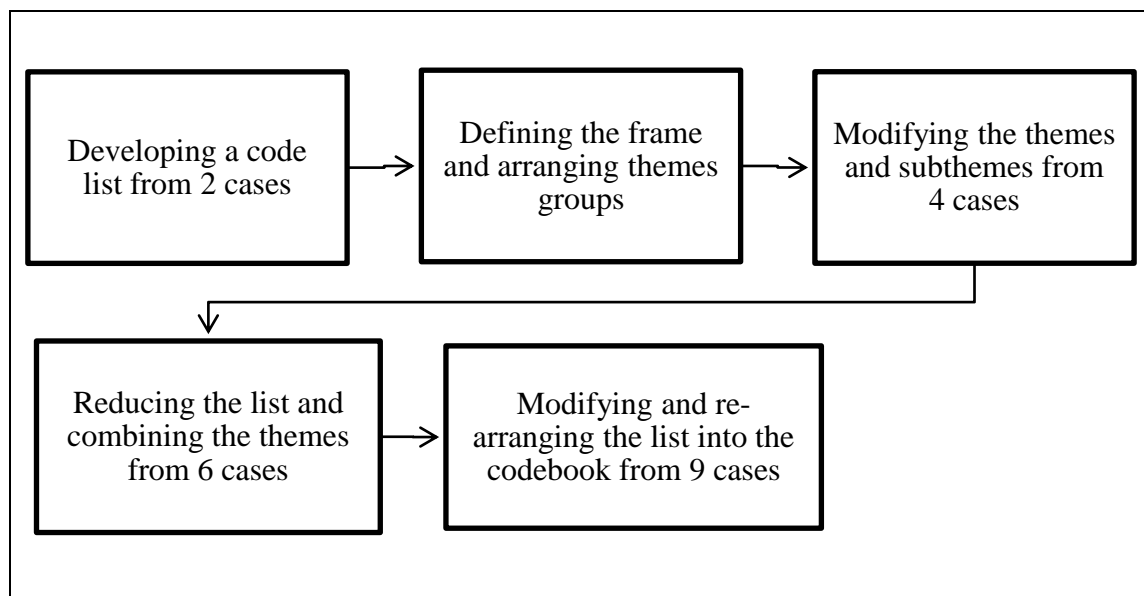
In the first stage, an initial code listing was created according to the theoretical concepts, themes from critical events (Sikes *et al*, 1985) and important people (Knowles, 1992) which teachers mentioned in their interviews. For example, several teachers mentioned an injury when learning dance that changed their enthusiasm for dancing. No matter what kind of injury it was, when they stopped dancing a feeling of missing dancing occurred and they began to dance immediately after recovering. In general, code themes emerged from the words of the teachers (Glaser & Strauss, 1968; Nias, 1989).

In the second stage, there were two steps: reapply the codes and develop a methodical memo writing system. The step of reapplying the code was based on Richards (2005: 97), who suggests examining the definition of each code and its code frame and reconsidering the code description with its text reference. The procedure of reapplying codes included two kinds: internal and external, the vertical and horizontal analysis of Kelchtermans (1993b). The former was reapplied in one case. The latter was to use a temporary list from which was produced the manual coding method and cross-referenced with the earlier lists, which came from the pilot study.

The list was modified after comparing the themes from the two teachers' own terms. After that, the code list was modified. This was intended to reduce the list and clarify the code frame in which the definition of each code was given and repeated so that any unclear codes could be eliminated. Then, the categories and subcategories were reorganized. At this coding stage, where it seemed useful, I reviewed the frame and the definition of codes by naming phenomena which teachers used in their narratives, an approach which had been used by Nias (1989). This resulted in two code groups: the descriptive code group and the abstracted code group. The former, for example, was about what happened in the event – what the professional dance training looked like in different schooling settings. The abstracted group was more about personal feelings, for instance, the teachers' reaction in relation to their previous dance teachers.

Also after coding five cases, the code book was re-catalogued and the boundary between two code groups was redefined. This step was regarded as a procedure to test the conceptualization of the ideas from different teachers' life stories. The procedure for creating and modifying the codes listing is presented as below (Figure 4.2).

Figure 4.2: The procedure of developing the codebook



During the early experimental period, while developing a memo system as discussed in the last section, the memo writing strategy was already used to note down any thoughts as they occurred while transcribing. Along with the process of coding, any changes and ideas were recorded in the memos along with the texts. Basically, memo writing recorded every thought pattern (Richards, 2005: 74) which played an important role in tracing back the development of how I was making sense of the teachers' stories. Moreover, at this stage, the memo was re-referring individually to its original texts, in which a number code for memos was also used to provide the trace of the reference. For example, YA-1 meant this memo was about Yvonne (Y) and her self-reflection or personal feeling related to events (A) (see Appendix 7, p.290, for a sample).

4.4.4 Interpreting and constructing the meaning

An understanding of teachers' life stories was gradually developed throughout the iterative process of organising, reading, coding, and interpreting the data. In addition, the text data, however, were not read solely by the researcher. After the coding and memo writing in the second phase, the texts were sent back to the teachers along with the coding information and my memos. This encouraged the teachers to offer feedback on my interpretations, answer any questions arising from my interpretations, and correct any inappropriate transcription. After receiving the teachers' comments and any further clarification of any further questions, the data were also integrated into the final version of the text data for further interpretation (see Appendix 8, p.292, for a sample of the

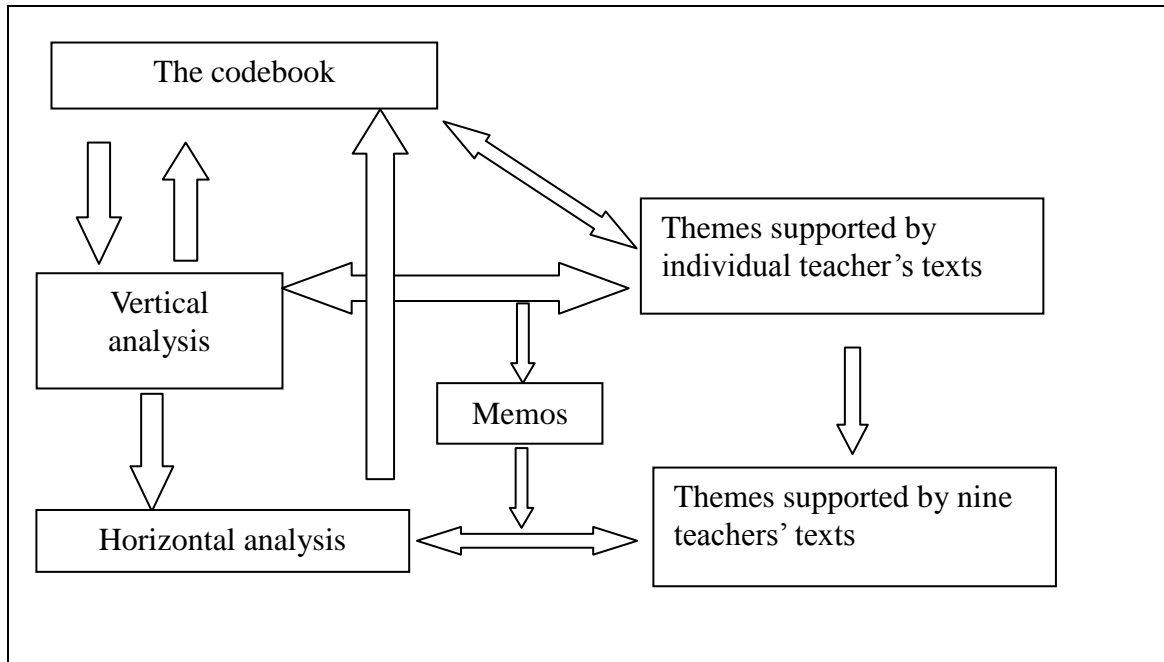
final version of transcriptions with coding and notes). Consulting the participants to refine the interpretation not only establishes internal validity, which will be discussed below, but also enhances the collaborative relationship between the teacher and their life stories – the teller and the told, as found, for example, in the work of Goodson and Sikes (2001:45). At this stage, the data were compared and examined continually based on the idea of vertical and horizontal analysis in which the life stories of a teacher were interpreted within her own case and also with the other eight teachers (Kelchtermans, 1993b).

Comparing the cases

There were two stages in this third analytical phase. In the first stage was the vertical analysis, the analysis focussed on the internal events and contextual factors of the individual teacher's stories. By doing that, a contextual picture of a teacher's life was presented. The significant people and critical phases in the teacher's stories were highlighted along her life time-line. These were then cross-referenced with the code book. Emerging themes from the interviews, then, were interpreted with the relevant social changes, following the suggestion put forward by Gubrium and Holstein (2009, vii) that reviewing the relationship between personal experiences and 'work, family life, the community, and the nationhood' link the segments information to construct an understanding of the events. In the iterative process of interpreting the life stories of teachers and their connections, understanding moves beyond the explanation of what happened to the contextual picture of a teacher's life within historical and social contexts.

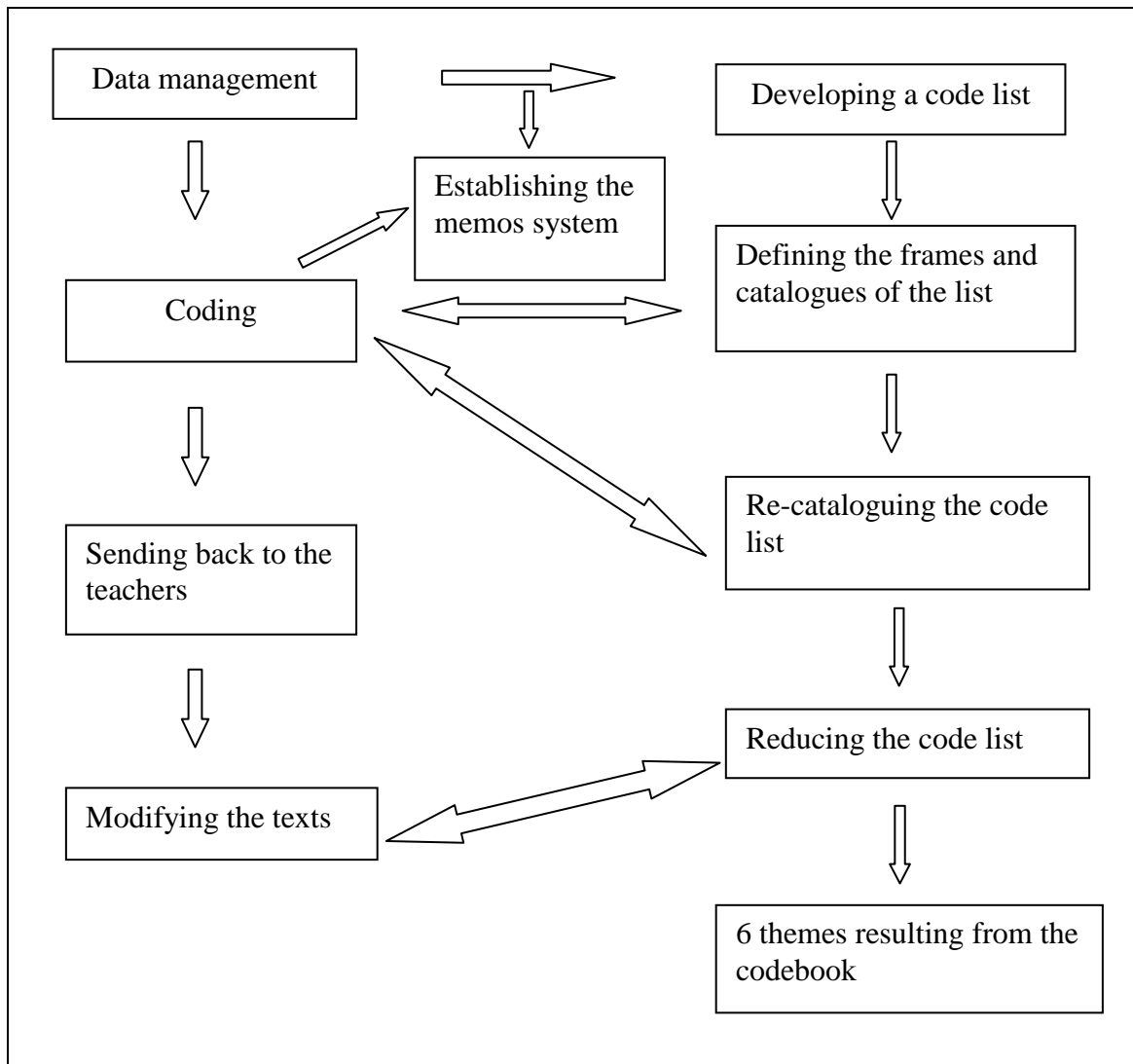
In the second stage, all themes which appeared in the stories of the nine teachers were compared systematically. This is the horizontal analysis in Kelchtermans (1993b), a method similar to the one Dey (1993: 47) suggests to use to 'examine regularities, variations and singularities in the data' in order to link each text. Figure 4.3 shows the two stages of this analytical phase.

Figure 4.3: The procedure of interpreting data



So, commonalities, notable differences, recurring patterns, and any unusual experiences were looked for. The codes and my memos were compared and recorded in Excel. This method re-stored and refined the coding categories. The above discussion of preparing the segment data and the final phase of interpretation in this section completed the progression of the analytical system (see Figure 4.4).

Figure 4.4: The procedure of developing an analytical system



Analysis of visual data

The role of visual data in this study was changed unexpectedly from the initial design. As stated in section 4.2, the use of the drawing and dance activity in this research was primarily for teachers to express their feelings about any particular events they were recalling in the interviews. The visual data, drawing (see Appendix 10, p.304, for all drawings) and the dance work on video (see Appendix 11, p.313, for access information) not only offered more in-depth personal feeling towards certain events, but also during the process of creating these pieces, the teachers could reconsider the meaning of what they had drawn or how they had moved in the improvisation. From this concern, the focus of analysing visual data was moved beyond the first stage of exploring what the teachers used to express themselves in the drawing and dance work to the second stage of investigating what information the teachers recalled during/in the drawing and dance activities.

In the first stage of analysing the visual data, the teachers' personal maps and dance works were scrutinised by the researcher and examined individually in the light of their individual compositional perspectives. This approach followed the 'compositional interpretation' of Rose (2007), in which the drawings are interpreted by reviewing their composition, such as the structure of the drawing, the colours and texts. Similarly, with the composition of the dance work, the action, space and dynamics were analysed.

However, there was a challenge in identifying the individual elements of the visual data to analyse the data that came from the one-off activity. Because both drawing and dance activities were conducted with the consideration of helping prompt teachers to recall memory, they were freely created in different kinds of format by the nine teachers. Thus, there were few similar elements which I could use to analyse the elements of the drawing and dance work, neither at an individual level within a case, nor with other cases in the study. For instance, some teachers used curved lines to represent their life periods, and some used boxes and text or human figures.

In addition, after identifying the elements of drawing and dance work, the analysis moved to the second stage of examining the further information the teachers recalled during/in the drawing and dance activities. At this stage, the teachers' verbal explanations of their art works played a significant role. It was noted when we, the teachers and I, watched the drawing and dance work together, we were both aware that there was an interesting question of why/how we used certain kinds of elements in our creation. My attention then centred on the teachers' explanations for expressing significant events which they did not mention previously in the interviews and the use of certain elements to present their feelings. Thus, I did not expect the focus of visual data analysis would be concerned with the issues of the creation process.

However, when I analysed closely the interview texts of the drawing and dance activities, my attention shifted back to the foci of what was said and what this meant to the teachers. I found that the verbal data of the drawing and dance work revealed more personal information which was not given in the life history interviews. These changes in examining and exploring the meaning of the visual data not only challenged my design in using drawing and dance improvisation, but also revealed the possible directions which I could explore in the future (see section 8.2.3).

The provenance of the emerging themes

As already discussed earlier, critical events which emerged from an individual teacher's life story were identified and compared across the nine teachers in the study. My primary understanding of their narrative at this stage was grounded in the comparisons of commonalities, notable differences, recurring patterns, and any unusual experiences. After that, the highlighted events, in accordance with teachers' sense of who they were, are indicated. As a result, the codes are clustered around six main themes (see Appendix 9, p.296, for the full codebook) and are developed from the research questions, detailed in section 1.3. Below is the origin of the emerging themes and subthemes.

Themes 1-3 are derived from the previous experiences of teachers before becoming school PA teacher. Theme 1 is derived from the teachers' dance learning experiences in different educational settings, including their initial experience of dance learning, their interaction with other dance students and dance teachers, and their aspirations of possible career choices in dance. As a result, there were three sub-themes: professional dance training; dance teachers and dance.

Theme 2 combined all of the issues which the teachers mentioned in relation with ITT. Despite the nine teachers in this study being trained at different CTEs and at different periods, the development of ITT and the designs between different CTEs are highlighted. The sub-themes also include the dance-trained teachers' experiences of the ITT taught course and school practice, and the challenges they encountered during this period. Moreover, as the nine teachers in this study had various teaching experiences before their current school lives, Theme 3 consisted of different teaching experiences. The sub-themes are their experiences of teaching inexperienced dance learners, of teaching professional dance students, and two unique teaching experiences in educational settings. The last one resulted from the individual personal experiences of three teachers.

Themes 4-6 are related to the teachers' current experiences of school lives; these emerging themes are also paired up with the theoretical concepts of in-school reference groups in Nias's work (1989). Theme 4 is the teachers' experiences outside of the classroom: the teachers' stories of preparing and attending job interviews, and the school culture. The latter covers teachers' descriptions of individual school cultures; their interaction with other people (apart from students); their additional responsibilities; and the school policy towards PA.

When relating their school lives, the teachers in this research all stated the significant impacts of the experiences of dealing with the pupils and the teaching practice itself. Therefore, theme 5 included four issues in relation to the classroom experiences of the nine teachers: 1) their experiences in relation to the pupils; 2) the challenges they encountered in classroom teaching; 3) their own personal notions of teaching PA in LSS; 4) their concerns and changes in teaching practice.

Theme 6 presents the teachers' concepts of the teaching profession which were gathered from the teachers' experiences throughout the data collection. Their perspectives of who they were in different life periods are highlighted as the first sub-theme, as personal accounts in different communities. Significant people in their past and current experiences are indicated as the second sub-theme. After identifying important people and significant events of the different life/professional phases of teachers as sub-themes, their personal concepts of the teaching profession are covered as another sub-theme. The final sub-theme concludes the different motives behind three important events.

It must be said that in organising these themes and subthemes derived from teachers' past and current experiences, I understood how they developed a sense of who they were/are in the situated contexts.

There were two significant decisions that were made in relation to the data collection and analysis. First of all, during the period of data collection, I contacted and visited four teachers and educators at three universities which have a CTE. The purpose of that was to gain primary factual information of training options at the Centres. Although this information is not regarded as data in this study, it does provide information on the institutional context.

4.5 Rigour in conducting the research and reflection

Plummer (2001:147-8) suggests that in evaluating the use of the biographical approach in research, the researcher needs to check the collected stories with the participants – a validity check (also see Atkinson, 1998) – and to check the ethical issues. As well as this, Atkinson (1998: 48) suggests that as the stories are analysed and made sense of, there is a need to develop a constant reviewing process to ensure the quality of

interpretation. The rigour of this research, therefore, is examined from two aspects, a validity check and the ethical issues. At the end of this section is a personal reflection which includes the researcher's ethical principles for conducting this research.

4.5.1 Trustworthiness: Validity and ethical issues

This section discusses two levels of validity (Riessman, 2008: 184), the content validity of the life stories told by teacher participants, and the interpretative validity of the analytical stories told by the researcher. It is followed by the ethical considerations of this research.

Content validity

Each research method has its advantages and disadvantages. The most important point is that the chosen methods are appropriate for the research design and are able to meet the needs of the research. As this research aims to reconstruct the account of the lives of teacher, their life stories were gathered to provide a close picture of each teacher participant's life through the use of both life history interviews, visual maps and dance improvisation. These data collection approaches were trialled in the pilot study and modified. The modified data collection methods gathered sufficient in-depth personal life story information during the field work. This established the internal validity of the designed methods and showed that they were able to collect trustworthy data (Cohen, Manion & Morrison, 2007: 134). The aim of providing detailed description of the empirical procedures of this research was also to demonstrate the procedure of research conduct for other pragmatic use (Riessman, 1993: 68).

Moreover, at the end of the last interview, both the researcher and the teachers agreed that when the coded transcriptions were done, they would be sent back to the teacher to check the content of the transcriptions (Plummer, 2001), as mentioned in the last section. Therefore, if the researcher received any comments or questions about the transcriptions, further contact was to be made via email or Skype to clarify any further information. This meant that the content of the stories would be confirmed by their tellers. This resonates with Atkinson (1998: 48), who suggested validating the story at its source. These actions, it is believed, could strengthen the level of content validity of the given stories.

Interpretive validity

In addition, Atkinson (1998: 58) states that the quality of interpretation could be established by reviewing the methods which are used to analyse the data. Consequently, a comprehensive description of enumerating the analytical procedures in this research was presented to trace the procedure for interpreting each life history (Riessman, 1993: 68). Moreover, the actions of sending documents back to the teachers for them to review the researcher's understanding towards the given stories not only served as the last conversation of a 'collaborative dialogue' (Sikes, 1999; also see section 4.1.3) but also provides a space for teachers to reflect on what was told and the meaning interpreted by the researcher. In addition, their feedback was also taken account of in examining the validity of interpretations.

In this research, the collected life stories were cross-referenced from different perspectives, from an individual case to several cases (Plummer, 2001: 158). This established the internal validity of the story content, 'the explanation of a particular event' (Cohen *et al*, 2007: 135). By constructing teachers' segmented stories within their context, an understanding of the teachers' conceptualization of identity was expected to develop.

Ethical considerations

Ethical issues should be considered carefully in any educational research. The ethical considerations for this research project were primarily based on the two principles proposed by Pring (2004) for conducting educational research. One refers to the principle suggested by Simons (1995, cited in Pring, 2004:142) for conducting research, to 'search for rules of conduct that enable us to operate defensibly in the political contexts'. The other consideration, following Pring (2004), is the researcher's moral standards.

The *Code of Practice on Ethics and Research* published by the Economic and Social Research Council (ESRC, 2010) and the British Educational Research Association (BERA, 2004, 2011) were also essential guidelines for this study. The ethical research approval for this research (see Appendix 12, p.314) was evaluated by the University of Exeter ethics committee. The researcher presented all responsibilities to the research participants, including the pilot study participants. Moreover, the ethics considerations

were also in accordance with the use of the narrative approach in conducting the research. The ethical guidelines for this study also followed Mason's suggestion (2002:42) to consider the issues in relation to the purpose of the research, which was reviewed throughout the research, particularly during the research design stage, that of data collection and that of writing up. Based on these, the ethical considerations were reviewed from two perspectives: respect and confidentiality.

There were three consideration/actions taken from the perspective of respect. Firstly, participant teachers in this study were given detailed information about the research. They were informed not only about the purpose of the research, the use of research methods, the significance of their previous experiences, and the use of their stories, but also to what extent their views were highly valued in this study. This means that their life stories were not only listened to, but that they were also respected and represented as accurately as possible by the researcher. Secondly, the participant teachers were also informed how their stories were to be used and they had the final decision on what information could be used in the research (Miller, 2000: 81; Robson, 2002: 67; Ruane, 2005:19-22). Their permission to record interviews and use their drawings was received and informed consent was obtained from all participants, including the pilot study participants at the beginning of the first interview.

Thirdly, the most important point was to prevent the participant teachers from feeling uncomfortable when recalling painful memories, which I myself had experienced with the biographical method practice (see section 4.2.1). The most significant concern in the guidelines was to cause no harm (Druckman, 2005:160; Roberts, 2002:104; Ruane, 2005:17-9). Therefore, any hesitations or pauses in the interviews from the teachers were regarded as a checking point in which the researcher needed to wait for the teacher to talk when they were ready to talk, or if they did not want to continually discuss the relevant event or issue, the researcher needed to gradually change the topic. Those principles for conducting life story interviews were derived from Mason's (2002: 79-80) ideas on ethical qualitative interviews.

Moreover, in order to protect the data, the records, such as interview records, drawings and video material, were stored in a secure and safe place and electronic information was only accessed by the researcher with a username, and password and a secure system with recognised virus protection was also used. Moreover, access to video data is by

invitation only and facial identity is redacted.

Although it is the researcher's responsibility to ensure that the teachers' stories are heard, with respect to the high level of trust from the participating teachers, the possibility that the participating teachers could be personally identified was minimised (Druckman, 2005:160; Ruane, 2005:22-3). This is because using the biographic approach in studying teachers' lives and works in the dance community and the teaching environments results in detailed information of professionals and organisations. Therefore, for the consideration of political sensitivity, first of all, any possible identifiable terms, such as the names of people, locations, and schools, remained anonymous. Secondly, the use of anonymity was used in presenting the visual data. Finally, anonymity was also ensured in the writing up of the research, which included location and schools. However, even though the ethical procedures of this research had been developed following university regulations, professional association and educational research experts, I continued to be open towards unexpected events during this study.

4.5.2 Reflection

Personal reflection was made throughout the conduct of the research. It not only recorded the changes of decision making, as a tool to evaluate or question the issues raised, but also included the researcher's changing personal impressions (Plummer, 2001: 152) of the interview procedures and the stories told. This is because the researcher needs to be aware of their own role throughout the process of collecting other people's life history (Measor & Sikes, 1992: 212).

As the researcher also came from a professional dance background, there was an awareness of the need to reflect upon events and feelings to identify subjective bias (Measor & Sikes, 1992; Cole & Knowles, 2001). A research diary (Cole & Knowles, 2001:90), or a 'personal log', to record any 'changing personal impressions of the interviewee, of the situation, of their own personal worries and anxieties about the research' (Plummer, 2001:152) was written. The use of this diary could be acknowledged and reflected upon any possibly sensitive topics. The written personal reflection was made after each interview. This self-reflection recorded any unexpected events and my personal impressions, thoughts or questions which occurred in the

interviews. It was found that, for example, in the pilot study, Kay and I had a similar dance training background, and when she was giving her experiences at the university her stories made me recall my own memories. Her second interview ended in an atmosphere which was full of unsatisfactory and unpleasant feelings and revealed possible emotional harm, as suggested by Atkinson (1998:35), for both of us, Kay and I, in that interview.

Clearly, my own memories of my previous dance experiences were recalled as an emotional reaction to the teacher's life stories (Atkinson, 1998:65), and this reaction challenged my own comfort when conducting the interview. I believe I had also made Kay uncomfortable speaking. As a result of that, a comfort zone was established when conducting the interviews to avoid possible 'emotional distress' (Corbin & Morse, 2003: 336), a potential risk for both the researcher and the teacher participant. In addition, I was also careful not to show my own emotions or feelings during the interview. For example, saying 'I know what you are going to tell me next', the teachers might stop telling their stories because they might have an impression that the listener has no interest in their stories. As I also have a dance training background, naturally I was expected to know dance terminology or mention something or someone specifically. In such circumstances, I would confirm the information immediately in the interview to ensure my understanding was accurate.

So, the question of my role as a researcher and 'How should I respond as a researcher/listener in the interview?' were being challenged throughout the period of data collection. This issue also revealed my attitude towards the participants' stories. Are the stories just to be regarded as research data or am I, as a researcher, really interested in their life experiences? Without question, in the research my interest in knowing the teachers' life stories provided an important connection to encourage them to share their life experiences. Clearly, there is not 'only' one role that I played in the research, but rather my great interest in investigating teachers' life stories moved me to adopt different and shifting roles within the research.

As already mentioned, sharing my own experiences during the interviews sometimes enhanced the level of trust between the teacher and myself (Oakley, 1981, cited in Goodson & Sikes, 2001; also see Plummer: 2001). Generally, in the interview when it was appropriate, or at the end of each interview, I shared my own experiences to

establish the teachers' understanding about me. When a close interactive relationship (Plummer, 2001: 135) was established, it was noted that there was a sense of trust between the participated teachers and the researcher, and more detailed information was given (Measor & Sikes, 1992: 213) with the teachers expressing their personal critical opinion. The procedure of purposefully sharing my stories, therefore, not only sought teachers' 'validation' (Goodson & Sikes, 2001: 28), but also allowed the teachers to see me as a story listener rather than a researcher.

4.6 Summary

This chapter has outlined the overview of the goals and theoretical considerations of this research. Consequently, the substantial issues of using a biographical method, for example the interaction between the storyteller — the participating teachers— and the listener — the researcher — and the ethical considerations were examined.

The theoretical perspectives of this study were grounded by the research question: 'How do dance-trained teachers in Taiwan, drawing upon their past and present experiences, make sense of their professional identities?' The pilot test played a significant role in preparing for the field work, in which the procedures of collecting and analysing the gathered data were tested. The data collection process was followed and also critically evaluated. These discussions, however, demonstrated the appropriateness of the research design. In the data analysis section, a detailed description presented the development of the analytical system in analysing text and visual data and the considerations of choosing such an approach. The issues of reviewing the quality of the collected data and the interpretative data were discussed, along with the ethical considerations.

This chapter not only has provided a picture of the empirical procedure, but also has demonstrated the procedure used to collect the in-depth information of the teachers' life stories. It showed that even though every teacher told their life stories in a different order and in dissimilar story forms, the shift in personal conceptions towards their experiences and the process of personal journey in which they conceptualised their notions of self— who they were and are — could be pictured from what was told within its context. The findings of this research are presented in the next two chapters.

Chapter 5 Teachers' previous experience

Chapters 5 and 6 present the findings of this study: the presentation of brief biographical vignettes of the nine teachers, followed by the emerging themes. The former will show an overall picture of the personal lives of each teacher. Along with the vignettes, a table highlighting the major events of different life phases of the teachers exhibits the critical periods of teachers' educational experiences and work information. This is followed by the themes that emerge from the teachers' life stories, which are shaped and developed in the later stages of analysis, detailed in section 4.4.4, and related to the research questions, detailed in section 1.3.

This chapter focuses on teachers' previous experiences before becoming PA teachers. It consists of four sections. The first section provides an overall picture of the life periods of the nine teachers to provide answers to sub-questions 1-7. The second section illustrates their dance learning experience within the Taiwanese educational context. It consists of the traditions and characteristics of dance community in Taiwan. These reveal the critical events or significant people in relation to teachers' conceptions of who they are in the dance community, and also show the challenges that dance-trained teachers encountered in the past, linking to the research sub-question 1, 'What influence has previous dance training had on teachers' sense of self?' and sub-question 3, 'What other factors have helped shape dance-trained teachers' sense of self?'.

The third section focuses on how the dance-trained teachers came to the decision to undertake ITT and their training experience. The findings, teachers' motives to undertake ITT, and their experiences of it, answer the second sub-research question, 'What motivated the dance-trained teachers to become schoolteachers and how do they view their teacher training experience?' It also illustrates the development of PATE in Taiwan.

The last section is about the teachers' teaching experiences in non-PA subjects and highlights unique personal working experiences, which also contribute to answering sub-question 3: 'What other factors have helped shape dance-trained teachers' sense of self?'.

In Chapters 5 and 6, a code for the quotations (see Table 5.1 below) will be used to

indicate the source of the data. For example, YD means that this data came from Yvonne's (Y) drawing (D), or ZI-2 means that the information is drawn from Zima's (Z) second interview (I-2).

Table 5.1: Code of data resource

Data resource from	Code
Lilly	L
Xenia	X
Zima	Z
Yvonne	Y
Molly	M
Sue	S
Tina	T
Nina	N
Iris	I
Questionnaire	Q
1st interview	I-1
2nd interview	I-2
3rd interview	I-3
Drawing	D
Drawing interview	DI
Dance improvisation	DA
Dance improvisation interview	DAI

5.1 Participating teachers' vignettes

This section is the first episode of the series of results of the narrative analysis. Nine participating teachers' experiences are presented individually with their significant events. English names have been used to ensure anonymity. In addition, Table 5.2, at the end of this section, lists the key information of each teacher of their life phases, which resulted from the questionnaire and interviews.

Lilly

Lilly is in her early thirties. Her dance experiences began in her early childhood. She

initially studied in a dance studio and then became a member at a Youth Dance Company (YDC) at the age of ten years. The YDC runs like a professional dance company which performed regularly national and international levels. Lilly mentioned that all the members of the YDC were required to take the DCTS examination. During her secondary study in DCTSs, she undertook extra dance classes either with the YDC or by travelling two hours by train to Taipei to take extra ballet lessons.

In university she majored in performing but did not intend to become a dancer. In the last year of her undergraduate study, Lilly undertook ITT at her father's suggestion. After receiving the teaching certificate, she was a substitute teacher at an LSS where she studied for a year. A substitute teacher's contract is only for the time the school requires, normally about one year. Then she got a full-time position as a LSS PA teacher. After two years teaching at that school, she applied to the transferring school scheme, to teach at a different school without retaking the Teacher Interview (TI) – the job interview for schools – for family reasons. When interviewed she was in her third year at her current school; she is the only PA teacher and also has additional duties under the school policy. Currently, she is studying for an MA in dance studies.

Xenia

Xenia is in her late thirties and studied dance at a private dance studio when she was in a PS. Her motivation to learn dance was inspired by a comic that featured ballet training. Her dance studio teacher took her to do an entrance examination for an arts school, which started her professional dance training. By contrast, her father wished her to train as a nurse. Xenia enjoyed dancing at the arts school, so she took extra dance classes at a dance studio. At the arts school, she wanted to be a dancer. In the last year of that study, she considered the variety of occupations she could undertake within dance, and then she decided to take the national examination to study at a non-arts university. After failing the academic examination, she studied for a year with an intensive study group to prepare for the examination, but in the coming year, Xenia had an offer from a dance school at an arts university.

Xenia was depressed about the competition among students and the teachers' attitude towards students who did not major in performing at the arts university. In the third year of the study, she took an optional course of dance teaching, which focussed in particular

on creative dance teaching, which became her major. After she graduated, she was teaching as a substitute PS teacher for six years, including one year at a PS DCTS. During her teaching in PSs, she undertook a special ITT programme for graduates who had a relevant first degree. When interviewed she had five years teaching experience at her current school, in which she is the first and only full-time PA teacher. Currently she is writing up her MA thesis in dance studies.

Zima

Zima joined a dance club at a PS and a dance studio at a LSS. Then, she was encouraged by her dance studio teacher to take the examination for a HSS DCTS. It was a different life experience and learning environment for her, as she was one of two students who had not studied at a DCTS before. During her studies, she aimed to continue the professional dance training up to university level. At university, however, she faced a knee injury. In applying for the major, Zima was rejected by the principal dance teacher of the dance school but accepted by another dance teacher. After that, she was inspired by her major teacher to choreograph.

After completing her undergraduate study, she prepared to apply for the ITT programme because her mother considered being a teacher would provide more job security. After meeting a PhD student at a Normal University which used to provide the majority of teacher training programmes, Zima decided to do an MA course at a 'normal university' in which she could undertake the ITT while studying for an MA degree. Her teaching experiences include teaching PA at HSS DCTSs, where she also carried out her school practice. She then worked at a LSS as a full-time PA teacher for two years. For family reasons, Zima took TIs to teach in the south of Taiwan, and retook the other TI to move back to her current school. When interviewed she was in her third year teaching at this school. The school is located in a city centre and there are three PA teachers including Zima. She is also in charge of the School Student Theatre. Zima is in her late thirties.

Yvonne

Yvonne is in her mid-thirties and started her dance training at a private dance studio, which was slightly different to other dance studios in that it mainly centres on ballet training. In addition, similar to the YDC Lilly joined, the training and the operation of

the studio were run similar to a professional dance company in performing regularly. Inspired by that ballet teacher, Yvonne decided to follow her teacher's footsteps and go abroad to become a ballet dancer. Yvonne started her school dance training in the DCTS system since she was in Year 3. After studying at the LSS DCTS, she decided to enter an arts college, which was the best school for professional dance training at that time. After that, she stayed in the US for six months and reconsidered her career plan to become a ballet dancer.

After coming back to Taiwan, Yvonne completed her undergraduate degree and did the ITT programme. During the training, she was working as an administrator at a PS in which she developed an interest in school administration. After receiving her teacher certificate, she was a substitute teacher at a LSS for a year, where she mainly taught PE. Then she got a full-time PA teaching position. After three years full-time teaching, Yvonne applied to the transferring school scheme to her current school by her interest in doing the school administration. This is her fifth year at her current school. In the first two years, Yvonne undertook school administration and she only taught four lessons per week. Then, she decided to become a full-time teacher and she also did an MA degree along with the teaching. Currently, she teaches PA full-time, mainly teaching Year 9, and also acts as a class tutor.

Molly

Molly studied dance at a private dance studio when she was a child and she attended a DCTS from primary to secondary education. In between she followed her dance teacher to her own dance studio, where Molly is teaching now. During her DCTS study, her father had asked her to give up the dance training and focus on the academic study. However, she got offers throughout her professional dance training; her parents did not insist on her giving up dance training. During her studies at university, she reconsidered her career decision and undertook the ITT. Different from other participating teachers, she was supervised by a DCTS teacher who was teaching PA. In this period, Molly not only conducted her internship but also taught and choreographed a dance work for the LSS DCTS where she trained. Unlike Lilly, Molly had the chance to remain teaching in the DCTS and she decided that teaching DCTS was not what she wanted.

When interviewed she was in her sixth year at her current school and the school has just

had a new head teacher. Under the previous one, she also worked as a teacher instructor for the learning area of Arts and Humanities for the local education authority. After the change of head teacher, Molly was required to stop participating in any out-school activities and she was also asked to be a class tutor as a result of the changes of school policies regarding additional duties. She currently is also studying for an MA.

Sue

Sue started her dance training at a private dance studio when she was in Year 3, and then she took a DCTS examination when she was in Year 5 at the dance studio teacher's suggestion. She studied at a DCTS in a PS and then secondary schools. Different from others, such as Lilly, Molly or Yvonne, Sue did not remain dancing at the private dance studio while training at the DCTSs. Sue looks naturally slim and she was aware that her classmates always considered her to have had an advantage in dancing rather than paying attention to her hard work. Moreover, she indicated that her hip rotation was not good, so in ballet classes she always felt she needed to work extra hard.

During her undergraduate study, she aimed to become a dance teacher. She tried to major in ballet teaching and creative dance teaching, but did not really feel inspired by these courses. Finally, she went back to do the major in ballet performance. In her last year in university, the ITT was introduced, and Sue undertook it immediately. She had two years experience as a substitute teacher in two LSSs after receiving the teaching certificate. When interviewed she was in her sixth year of teaching in the current school, which was also the first school to offer her a full time contract. Currently, including her, there are three PA teachers at the school. Every teacher teaches the same groups of students. The school is in the city centre. She is in her early thirties and expressed her interest in doing an MA degree.

Tina

When interviewed, Tina was in her first year teaching at school. She studied dance when she was a child, but stopped for two years. Her mother encouraged her to keep dancing, so she took the DCTS examination preparation class at a dance studio. During her studies at DCTSs in LSS and HSS, she remained with the dance studio. Tina claimed that she still likes dancing at the dance studio during weekend, but professional dance

training in the DCTS had reduced her enthusiasm. She did her undergraduate study in university at her home town and completed the ITT. In addition, during her undergraduate course, she enjoyed doing different part-time work, such as teaching dance at a dance studio or working in a summer camp. These had provided her with various experiences with different age groups of students.

Tina and Nina, who will be introduced next, were both Zima's students when she was at her school practice at their HSS DCTS. While preparing the TI, Tina visited Zima's school for TI advice. She is the first and only full-time PA teacher at the current school and she also runs a dance club and voluntary helps with administration. The school is situated in an urban area. She has postponed her MA degree offer.

Nina

Nina began learning dance at a private dance studio when she was ten. She did not receive an offer from a DCTS at LSS. Instead, she studied at a mainstream LSS and remained dancing throughout, and studied at an HSS DCTS. She continued her dance studies at university, where as an undergraduate her knee was seriously injured. Consequently, she decided to have an operation but it never fully recovered. This made her reconsider her career plans. Nina joined a group which ran summer camp activities at her home town with Tina. She began to plan and conduct educational activities for young children aged 8 to 12. This experience shifted her interest at university and she considered the teaching profession.

She completed her teacher training while an undergraduate and she accepted Zima's suggestion to do her teaching practice under a drama specialist PA teacher. She is in her middle twenties and when interviewed she was in her first year of teaching practice. Her school is located in the city centre, and she acts as a class tutor, too. She had deferred an offer to study for an MA degree at the time of interviewing.

Iris

Iris studied dance when she was a teenager and she is in her early forties, the eldest teacher in this group. During her study, the DCTS system had not yet been established, so she mainly trained at a private dance studio. She received a BA degree in dance

studies. After that, she taught dance at an arts school for nine years, and in the latter period of that time, she taught less and mainly worked as an administrator. During this period she also completed a teacher training programme which was specifically arranged for teaching practitioners who had no teaching certificate.

After that, she went back to her hometown and taught as a part-time PA teacher at a LSS before accepting a full-time position at another LSS in which she needed to teach both PA subject and a technique classes in the DCTS. During this teaching, she finished her first MA degree. In her current school, she is teaching PA and technique classes in the DCTS. When interviewed Iris had five years experience of teaching PA. Her school is in a rural area and she is currently studying for a second MA degree in dance studies.

Table 5.2: Life phases of participant teachers

	Before studying in DCTTs	Experiences in DCTTs	Higher education and ITT experiences	Working/ teaching experiences	
Age	-8	9-18	18-25	25-28	29-
Lilly	-Studied at a dance studio -Joined a YDC	-In DCTTs from PS (Y3) to HSS	-BA in dance studies -ITT, school practice at an LSS PA	-1 year in school-1 LSS DCTS -3 years in school-2 LSS PA	-5 years at current LSS PA, school-3 -MA -Teaching at a dance studio
Age	-15	16-18	19-24	25-29	30-
Xenia	-Studied at a dance studio -LSS at mainstream school and stopped dance for six months	-Studied at an arts school, HSS -Kept dance in dance studios	-1 year at an intensive study group -BA in dance studies -Taught at dance studios	-6 years at PSs, including 1 year at a PS DCTS -Taught at dance studios -ITT, school practice at an LSS PA	-4 years at current LSS PA -MA
Age	-15	16-23	19-23	24-28	29-
Zima	-Studied at a dance club at PS -LSS studied at a dance studio	-Studied at a HSS DCTS	-BA in dance studies -Injured knee	-MA -Taught dance at dance studios -ITT, school practice at an HSS DCTS	-2 years in school-1 LSS PA -1 year in school-2 HSS DCTS -2 years in school-3 HSS DCTS -2 years at current LSS PA, school-1
Age	-8	9-18	19-24	25-	
Molly	-Studied at dance studios	-Studied at a DCTTs from PS (Y3) to HSS -Kept dance in the dance studio	-BA in dance studies -ITT, school practice at an LSS PA	-4 years at current LSS PA -MA -Teaching at a dance studio	
Age	-8	9-20	21-25	26-29	30-
Yvonne	-Studied at a ballet dance studio	-Studied in DCTTs from PS (Y3) to LSS -Leg operation -Studied at an arts college	-Went abroad -BA in dance studies -ITT, school practice at an HSS -Taught at dance studios	-1 year in school-1 LSS PE -3 years in school-2 LSS PA	-5 years at current LSS PA, school-3 -MA
Age	-10	11-18	19-24	25-	
Sue	-Studied at a dance studio	-Studied in DCTTs from PS (Y5) to HSS	-BA in dance studies -ITT, school practice at an arts school, HSS -Taught at dance studios	-1 year in school-1 LSS PA -1 year in school-2 LSS PA -5 years at current LSS PA, school-3	
Age	-12	13-18	19-22	22-	
Tine	-Studied at dance studios -Stopped dance for two years	-Studied in DCTTs from LSS to HSS	-BA in dance studies -Taught at dance studios and summer camps -ITT, school practice at an HSS DCTS	-Joined current LSS PA	
Age	-15	16-18	19-22	22-	
Nina	-Studied at dance studios -LSS in mainstream school	-Studied at HSS DCTS -Injured knee	-BA in dance studies -Taught at summer camps -ITT, school practice at an LSS	-Joined current LSS PA	
Age	-18		19-22	23-34	35-
Iris	-Studied at dance studios	N/A	-BA in dance studies	-10 years in school-1 HSS, arts school -Undertook a teaching course -1.5 years in school-2 LSS PA	-3 years in school-3 LSS DCTS&PA -1st MA -3 years at current LSS DCTS&PA, school 4 -2nd MA

5.2 Dance learning experience

Emerging themes which resulted from analysing the teachers' stories will be presented in the remaining sections of Chapter 5 and Chapter 6. The participating teachers, dance specialist PA teachers, were all trained dancers within the professional dance training system. Firstly, the nature of the training is apparent from the information supplied by teachers' experience. Secondly, several characteristics of the dance community and dance people – dance teachers and dance students – in Taiwan will be illustrated. Finally, this leads to conflicts between the personal passion for dancing and choosing dancing as a profession.

5.2.1 The training system

The professional dance training system in Taiwan consists of two parts: outside school and inside school. Many teachers indicated that their childhood experiences in the dance studio, outside of school, influenced the decision to enter the professional dance training system. In addition, when recalling the training experience, physical training methods are mentioned the most.

The gateway to professional dance training

Private dance studios generally provide various dance form classes. Some of them operate like professional dance companies and have advanced classes. Except Zima, all of the other teachers in this study were initially trained in private dance studios. Lilly recalled her training at a dance studio saying that:

I think the YDC is like a professional dance company. Because we have a large repertory, so once you are in the YDC the teachers will tell you, 'Right, your age group is more suitable for this dance work, so you learn whose place in that dance work'. It is not the teacher who teaches you that, but seniors do. Our group is about 30 people. A dance work may only need 10 people. When others are rehearsing, the senior will teach you the movements of her place in the dance work. The teachers will say when they want to watch it, so you have to learn your part on time. This is how the YDC runs. Of course we have the technical classes together. (L-I-2)

Compared with other dance studios, Lilly's operates a selected group for public performances. Under this particular training, most of the teachers began to get used to the physical classes and accumulate performing experience before they started studying in schools. However, most of the teachers mentioned that, when they were studying at a DCTS, they gradually participated in fewer dance studio activities, due to the intensive

DCTS training.

It is also interesting to note that a number of teachers mentioned that they were encouraged by their dance studios to study at a DCTS. In fact, dance studios enhance their professional reputation in accordance with their students' performance at a DCTS.

Lilly explained:

Because we often had to do the performances in the school term, or sometimes the YDC went abroad for a long period of time. In order to be convenient asking for leave, as at that time some teachers were teaching both at school and the young group, the teacher suggested us that we take the DCTS examination. (L-I-1)

This shows that dance students were encouraged to study at the DCTS for the benefits of dance studio and vice versa. Yvonne had a similar experience:

LSS B was very interesting: that year our class was ballet-centred. There were about seven or eight people dancing in Teacher S's dance studio which was specializing in ballet training. In fact, most of them were PS Y. School B's enrolment rate for DCTS HSS was very good in the previous two years, and their students who performed well came from Teachers S's dance studio. (Y-I-1)

So when Yvonne studied at School B, her ballet classes were taught by three different teachers, including Teacher S. Without doubt, the DCTS employs well-known dance teachers to enhance its professional reputation by raising or maintaining its results of entering examinations, such as from PS to LSS, from the latter to HSS, and from HSS to university.

Moreover, for Lilly, Molly, Yvonne and Sue, who had studied in studios from an early age, it was the place they spent most of their time and where most of their friends were.

Molly said of her continual study at the DCTS LSS:

I like dancing, but my friends from the dance studio and the PS DCTS were going to study at the DCTS LSS. We took the examination together and we all had an offer. (M-I-1)

The only means to keep the relationship with the same group of people was to remain within the DCTS training system. Obviously, training at a dance studio is a gateway towards professional dance training and it also connects the DCTSs and dance people: dance learners and dance teachers.

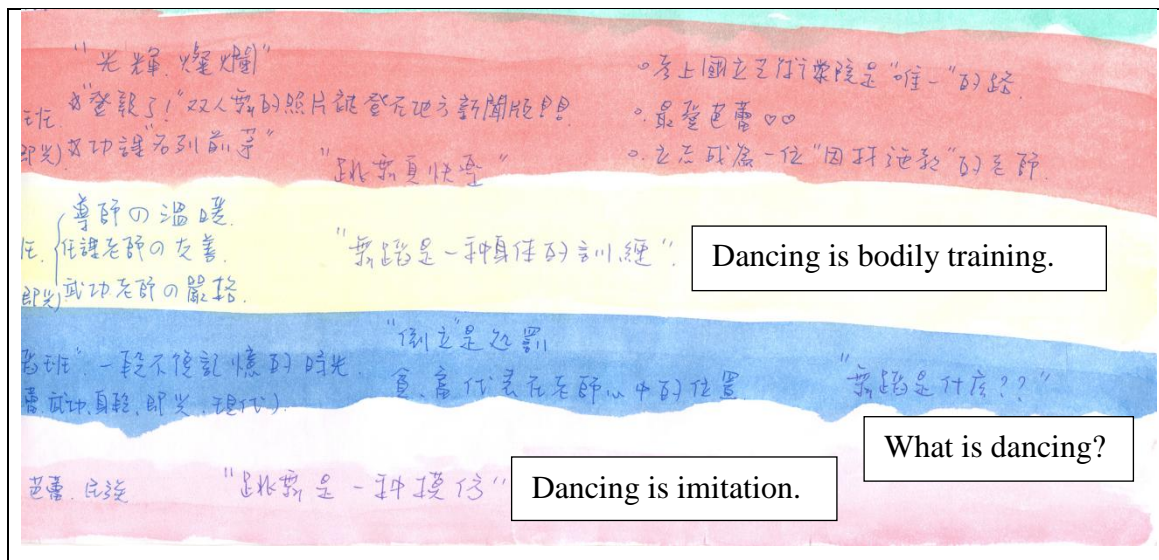
Systematic training: Training methods & the trained body

The physical abilities of dance students who have trained since they were young were

established by imitating the movements after others, as Sue emphasized in her drawing (see Figure 5.1). Lilly had a similar experience:

We had a class with seniors and we just did the movements. The teacher did not ask: 'Do you understand or not?' You just did it, followed seniors anyway. You felt that you did a lot of technical movements, but you did not quite know how to use your muscles, their correct positions, and you cannot feel the changes of your muscles. (L-I-3)

Figure 5.1: Section of Sue's drawing



(S-D)

Under technical-centre training, less attention is paid in the physical sensation. As mentioned by most of the teachers, dance students normally encounter a physical challenge when the training is grounded in technical skills training. Lilly met a new teacher at the DCTS LSS who had a different way of training, she recalled the interaction:

I was greatly impressed with Teacher C who I considered helped me a lot. When I was in Year 7, at that time she was not my folk dance teacher...at that time I just needed to do some pretty positions which I thought was easy for me. It was OK that I just did 'what works in the YDC'. Later, when Teacher C taught us, she had different requirement for Chinese Opera dance. She required the foundational skills. In fact, the difference requirement changed me a lot...so in fact I think she had influenced the way I danced. (L-I-1)

The training in the dance studios and at DCTSs is different. The former generally centres on technical training for performance. As opposed to that, DCTS training is grounded on foundational training. It is considered that physical confusion would occur as the body has the habits of previous training. Different dancing concepts challenge not only the re-habituation of a trained body, but also its awareness of physical sensation.

For teachers like Zima, Tina and Nina who did not study at a DCTS at an early age, they discovered the DCTS HSS training was ‘hard work’, as Tina put it, describing the longer hours repetitive technical training (T-I-2). Zima, who only danced twice a week at a dance studio before studying at a DCTS HSS, recalled the DCTS HSS training:

I remember that when I was in DCTS HSS, I could not really fit in. I remember at the beginning, we needed to go to school during the summer holidays before Year 7 starting...and what I felt at that time was tiredness. It was because I never spent a long time, such a long time, dancing. And the training was accumulative and I had to do it daily. I only remembered that summer I felt tired and tough, but I thought it was also very interesting and I did not need to study academic subjects. At that time I thought that only watching performance, only watching dance performance was interesting, although the pure dance life without doing any academic study was very tiring. So the life of Year 7 for me was very nervous. As soon as I sat on the sofa, when I was home, basically, after one second, I would fall asleep. (Z-I-1)

The dance training at DCTS HSS was not only too heavy for new comers; for some teachers who had already studied at a DCTS LSS, it also caused some challenges. Tina recalled the DCTS HSS dance training:

Dance classes at HSS were foundational training or technique classes, something more professional. These kinds of classes were all that I danced. The enthusiasm and interest decreased over time, what left--, I just felt like a physical machine. Every day I did the same thing and had the same class, and the teachers said the same words, too. And then I felt it was a dead-end. (T-I-2)

This also corresponds to Sue’s descriptive drawing (see above Figure 5.1) about the training at DCTS is ‘bodily training’ (S-D & S-DI), which means professional dance students needed to have discipline to do the same movement daily.

The heavy dance training seems to have slowly decreased dance students’ enthusiasm towards their body and the passion for dancing. Sue questioned the nature of dancing in her drawing, ‘What is dancing?’ (S-D & S-DI) (see Figure 5.1). This links to Tina’s description of her feeling that:

I know I live dancing, but my body could not move or improve anymore. In other words, I felt physically tired but I think it was tiredness from the body. But I also knew that I still liked dancing because at the weekend I still went to the dance studio for dance classes. (T-I-2)

Professional training is technique-centred, in which there are over five hours of training per day, and occasionally extra rehearsals in evenings or at weekends are needed. Training is increasingly physically demanding when moving up in the system, and whether students have been in training before or not, it is a challenge to maintain their

motivation.

5.2.2 Characteristics of the dance community

Each community has its own particular individual culture. Most of the participating teachers learned dance before their schooling and some had started DCTS training in primary education. Two remarkable issues were found to demonstrate the characteristics of the Taiwanese dance training environment: its norms and the personality of the dance people.

Competition in the dance community

Competition exists throughout the whole dance environment, not merely between peers, seniors and juniors at the same school, but also between students among different DCTS schools, and this was mentioned by all of the nine teachers in this study.

Normally, at DCTS, the ‘result of each examination was posted on the noticeboard’ (L-I-2) in which the ranking was used as a tool to encourage competition among students. This phenomenon also influences a student’s choice of school. Lilly retook the examination because she did not receive the school offer she wanted, probably because she wanted to go to the same school as most of her DCTS LSS classmates and dance studio peers. But also because she was always at the top of the DCTS ranking and there was no reason why she should fall out of the top group. Moreover, when she was in the targeted school, Lilly pushed herself: ‘No matter whether academic study or technical dance subjects, basically I had to be in the top three of my class. If I cannot win against my classmates, how can I win against others?’ (L-I-1) This suggests that in the dance community dance students are aware of their competitors not only their peers in the same school, but also other DCTS students.

In addition, all of the teachers had expressed their intention to study dance up to undergraduate level. Unlike Lilly, who aimed for certain schools, Zima expressed that she only hoped that she could receive any offer from university to remain within the dance training system. Zima described her examination preparation after failing the first round of the university examination:

I remember that after the first round examination, there were still several months away from the summer holiday; there was still time. Later, Teacher C,

the head of DCTS, privately asked all academic subject teachers to do one-on-one lessons to help me to prepare for the university entrance exam. For the dance classes, I joined the juniors' classes. So from that moment, when I knew I did not have the University offer, the next day I started the study. Each time when I was in the morning self-study time, all my classmates were playing and I had to study. That was very hard. But I was glad that I could concentrate quickly, so I did not need to worry about the interference. I did not think 'I definitely want to study in TUNA or CCU.' All I thought was 'OK, I got to study now. I just study, what else have I not read yet?' Followed by that was the dance classes in the afternoon. (Z-I-1)

For teachers who had trained long enough in the system, like Lilly, they got used to the competition among others in the dance community and had self-confidence. When compared with Zima's classmates, Zima's experience of DCTS training was shorter, and therefore, when preparing for the University examination she merely wished she could remain in the dance community.

Personality of dance people: Disciplined and self-demanding

The atmosphere of physical training had a great influence on the determination of teachers towards dancing. Most of the teachers mentioned that while they were in dance training, they were 'absorbed' in the movement training (S-I-3) in which they could only think about the body. Lilly also explained that:

Because when I was at HSS, I left the YDC. Except Y10, every week for two years I went to the dance studio in Taipei, which is about one and half hours train journey from my city. The time I spent on dancing compared to my LSS period was less. Now I only took dance classes at school, when I was in HSS I found that my dancing technique, especially my ballet, was not good, very weak, therefore I wanted to strengthen my ballet. (L-I-1)

Lilly travelled to another city to take a famous ballet teacher's class to improve her ballet skills. Not surprisingly, dance students would concentrate on how to improve their dancing ability.

Also in the dance environment, over half of the teachers in this study indicated that weaknesses are easily seen by dance teachers and themselves. When criticised by dance teachers, dance learners would set the requests as a personal standard. But some teachers felt that in dance training, the challenges come from themselves: 'If you do not practise today, tomorrow you will have a problem. And after two days your body will start shaking. So I really think the dance training is about training a person's willpower' (S-I-3).

5.2.3 Physicality of dance people

In contrast with the dance training in which dance students could spend a couple hours practising the same movement, their physical characteristics are something they cannot do much about. Physical characteristics are also known to be an essential standard in the examinations and most of the teachers had an unpleasant experience with it.

Physicality of the dance community

Two physical characteristics, physical appearance and physical ability, are mentioned by all of the teachers as the standard for classifying dance learners. When recalling the experience in dance learning, Tina explained her term of describing the dance learning environment as 'realistic' (T-I-2):

You had to be slim and in good body shape. ...also how your face looked. I think if compared with the current, I had nothing: I was too fat, [my body was] not flexible, I did not have a good foundational technique, and my face did not look very pretty. I felt that I was completely ignored at the DCTS LSS. Although you had to be motivated and tried very hard to be seen, the teachers never responded to you. (T-I-2)

Most of the teachers mentioned that the physical appearance requirements not only influenced the selection of dance students for the entrance examination, but also had some impact on classroom learning. For dance students who do not have the standard of physical features required, the sense of unequal treatment arises. The natural factor is also regarded as an advantage in dance training.

For the teachers who had high expectations for their dancing careers, they would do anything to perfect their physical appearance. For example, Yvonne recalled:

*When I was in the DCTS LSS, all I thought about was dancing, so I faced a problem that the lengths of my legs were unequal. This did not have any impact when I was dancing, except one movement in Contemporary dance. Later I did a check and found out that the ligament between my right hip and foot was thicker. I'm not sure if it was natural or if I injured myself and I did not realize. At that time I was thinking about dancing ballet, and I was worried about what happens when dancing *The Dying Swan*. This is because in ballet when you are pointing and doing the last movement of *The Dying Swan*, the whole body has to go down. That movement would encounter this problem. So I went for an operation. That surgery influenced the result of the first round of the HSS exam because I could not recover on time. I did not have enough time for rehabilitation, so I did not do well in the exam.... This was the first time my life was out of my hands. In fact, because of that surgery, I also lost my role as Clara the principal role in *The Nutcracker* performance by my dance studio. (Y-I-1)*

Yvonne's decision to have an operation was unusual in this study, but this also reveals

that some dance learners will have taken unhealthy decisions to deal with their physical disadvantages.

As well as this, most of the teachers mentioned that their DCTS teachers graduated from the TNUA. Not surprisingly, several DCTSs aim to train TNUA-like students by employing its graduates to teach its dance style/techniques. This means that their students could start to engage with the TNUA attitude towards dance. However, when Lilly was teaching at a DCTS, she had a similar viewpoint but from a different perspective:

I would tell my students: 'You are not really suitable for our school. You may have numerous ideas, and your body--, but the way you move is not suitable for the TNUA'. In fact, we graduated from this school, we are very clear that you are not our type, Yes or No. Basically, it has its own preferences. (L-I-3)

The quality of moving is one component of individual personality, but when training at undergraduate level, the training of certain styles or types of physicality is becoming essential for dance learners because particular dance forms are the mainstream training in the Taiwanese dance community. This characteristic of the dance community not only distinguishes groups of dance learners, but also raises the important fact that that they are unable to crossover the gaps between different styles or types of groups.

Challenges of being in the community

Participating teachers entered professional training at different stages. Nearly half of the teachers, like Lilly, Molly, Yvonne, and Sue, studied dance at an early age, and they rarely remembered the initial experience of the system. By contrast, for teachers who started at HSS, they expressed their initial impression of encountering the training and the difficulty of interacting with other dance students. Zima explained:

The life at that time was a new lifestyle for me, and the academic subject study was very easy for me. ...for example only one other student and I had not come from a DCTS LSS; others had all came from one. This meant that they knew each other already. So I had difficulty in interacting with others. I felt that I did not know anyone and did not know the kind of life at DCTS. But they were very familiar with the study in DCTS, and they were all friends and they knew each other from the beginning of HSS study. So at the beginning I felt that I was very cautious, very conservative. In the class I was afraid to speak or do anything. (Z-I-1)

There was a turning point that changed Zima's relationship with her classmates. They planned to skip a class together, and Zima was the one that got caught and consequently the whole class were caught. After that event, Zima felt she became a part of the group

(Z-I-1) as a result that Zima and her classmates shared a social interaction event.

Like Zima, Nina joined the system at HSS, but her experience in the professional dance system was different. At the beginning, she intended to join her peers, but Nina was aware that she had difficulty accepting the culture of DCTS and the characteristics of an all-female group (N-I-1). The relationships among several small groups had caused difficulties for Nina in interacting with others as she did not have any DCTS experience before. Even though Nina had studied at a dance studio since she was young, she did not enter the system until high school. Further, she considered that her dancing ability was not as good as she expected, which decreased her self-confidence in relation to others (N-I-1).

5.2.4 The one way out of the performer training

Within the dance community, personal consideration, social context and the tradition of the community all have a great influence on a dance students' consideration of career. Most of the teachers mentioned their dream of becoming dancers throughout the training, but events, such as failing exams, pressure from family and the consideration of a long-term career plan, made them to reconsider their career choice.

Is becoming a performer personal aspiration or dance tradition?

Unquestionably, all teachers expressed their interest in becoming a dancer. Training in different educational settings has various influences on this aspiration. Yvonne was trained at a ballet-centred dance studio where she followed her role models, her dance studio teacher and a senior. Her aim was simply to become a professional ballet dancer, Yvonne explained that:

Since I was small a Swan Lake poster was in my room, because when I was young my ambition was to become a ballerina. I always thought that I would go abroad to dance after I finished college and never come back. We were educated with this idea when we were training in Teacher S's dance studio. It was also because Teacher S had trained in Japan. And one of our seniors in the arts college called Chen, whose dancing skill was excellent, went abroad to dance after college and never came back. So at the beginning I thought I would dance ballet for my whole my life. (Y-I-1)

Following others, Yvonne went abroad soon after she finished her arts college study and realized that she was not as good as she expected at international level. Being abroad she discovered that: 'There was no way I could be a dancer. I already knew that I cannot

become a dancer, but I did not know what I wanted to do' (Y-I-1). It is interesting to note that in the dance community, dance students are influenced by role models in the environment. In fact, when they cannot fulfil their goal, they easily doubt the value of their selves.

Nearly all of the teachers were injured during their training, but with some it had a greater impact on their dance career than others. Unusually, Nina's injuries had stopped her dancing. Before undergraduate study, Nina's knees had already been injured twice. She described herself as 'a person who wants to dance even if she starves, so if she can fight she will never give up' (N-I-1). So, when Nina was asked to consider another career by the University teacher, she was shocked and realized the need of giving up dancing for her own good.

Since there are six participating teachers graduating from TNUA, it seems likely that the goal of majoring in performing is 'a myth of TNUA' (L-I-1). Lilly further explained:

You are inferior if you are not majoring in performing. It is because you cannot major in performing if your results are below 80. In addition, your major involves who your supervisor is. You have to choose a foreign teacher or a Taiwanese one. So at that time, I had Teacher R's class which I know-, that is some kind of myth. But if you asked me: 'Why did I choose performing as my major?' As my results met the standard, why I should not do it? As well as this, if your results allowed you to choose performing, but you majored in teaching, people will think: 'Why do you major in teaching?' So at that time I thought about majoring in performing as a perfect ending to finishing the training. (L-I-1)

Majoring in performing is the tradition at TNUA and only students who have excellent results can do it. This phenomenon has established itself to be the norm of the community and although it is realized that it is unreasonable, the tradition is still followed. TNUA students are aware of the hierarchy in the community; consequently they follow the norm of the community and are concerned with the views of others.

Inspired by others

Another factor mentioned by most of the teachers that impacts on a teacher's career decision is the people they meet. Zima was influenced by the TNUA norms, but a teacher changed her aspiration. Zima said:

It might be very embarrassing to talk about it, but after all these years, I should just speak of it. At that time in TNUA I wondered, 'Is it vanity or what? I am not sure.' It is an excessive pride thing if you could have Teacher R as

your supervisor. There is such a vanity idea. After a few days, I figured out what I want and I went to Teacher M. When I went to see her, of course I was afraid to be rejected again. But when I saw her...I still can remember now that I was so happy. I felt this teacher really--, she agreed without thinking. In fact, this was a great encouragement for me. It also had a great impact on my later learning. I felt that I wanted to emulate this person, wanted to be in her dance works, follow after her style of doing things, and she even influenced my later study. My MA study might have had nothing to do with her, but in fact my MA study was somewhat related to her. Also Teacher M was a choreographer....so I thought that I wanted to be like her and slowly I had some interests in creating. (Z-I-1)

The rejection and acceptance by different teachers had changed Zima's confidence in herself. Her intention to follow her supervisor motivated her to create, which also had an impact on her teaching. This is discussed further in the next chapter.

Several teachers stated that their decision to become a teacher was also inspired by other people. To take Sue as an example, she was also a TNUA graduate, but she did not intend to become a performer. She aimed to become a teacher when she was in HSS, as she reasoned:

It was because one of my classmates asked me: 'Sue, the air in the high place where you are must be very fresh.' That meant that I was in the top of my class, my air should be very fresh. It was because the teacher will pay great attention to me. She said: 'As we are so fat, even drinking water will make us put on the weight, teachers never notice us'. At that time I told myself: 'I want to become a teacher who is able to see each student.' At that time I told myself that; of course, now I know that is very difficult. At that time, when I was in HSS, I made up my mind that I wanted to be a teacher, I was very clear that I wanted to be a teacher. (S-I-1)

So, when Sue studied in TNUA she tried to major in teaching, which did not work. It was not until her last year, and the introduction of the teacher training course, that she got the opportunity to train as teacher.

5.3 Experience of initial teacher training

Undertaking a teacher training course and receiving a teaching certificate is the essential requirement for applying for a teaching position in schools. This section presents teachers' motivation to undertake ITT. One particularly interesting fact highlighted by the pioneers of the previous Performing Arts Teacher Education (PATE) trained teachers is the incoherence between the policy and the practice of PATE. Also noteworthy is that doing school practice in various educational settings had different impacts on teaching

practice.

5.3.1 Motivation for undertaking a teacher training programme

Most of the teachers finished their teacher training during their undergraduate study. In this research, three factors: family suggestion; inspiration from others; and career development considerations, influenced the decision to undertake teacher training.

Motivation for undertaking training

For some teachers, the family issue is a significant factor when considering career choice. As mentioned in section 5.1, Zima, Molly and Lilly's parents had suggested to them to do teacher training. Only Molly did it without question; Zima studied an MA course to fulfil the need of her parents and herself; Lilly had initially questioned her interest in teaching, but changed her decision in her last year of study, because she realized that she did not want to become a performer or teach at a dance studio.

Some teachers were inspired by others to train as a teacher. Tina and Nina both studied at School W in which the director of the DCTS encouraged students to take a teacher training course as a back-up plan. Tina explained that, besides that factor, she looked to Zima as an example (who was at School W for her school practice) and discussed with her family whether to undertake teacher training. Yvonne explained the reason she did the training was because she was 'unwilling to accept defeat' as all her classmates had applied for teacher training (Y-I-1).

On the other hand, Sue, Xenia and Iris mentioned that a teaching certificate is needed for the teaching profession. As discussed before, Sue wanted to be a teacher so she immediately applied for teacher training once the programme was established. Iris did not have a teaching certificate while she was teaching at a private arts school. During the teaching, the head of school suggested to her to gain the certificate. Xenia was a substitute PS teacher for several years and during that period she decided to become a schoolteacher; therefore, a teaching certificate was needed.

5.3.2 Pre-service teacher education

PTE in Taiwan, as reviewed in sections 2.1.2 and 2.3.1, includes two parts: taught

courses and school practice. From the stories of the earlier trained teachers, the circumstances of the practice of PATE in the initial introduction period are provided. It is followed by teachers' detailed accounts of a taught course.

The earlier period of performing arts teacher education: An unstable start

The initial PATE training followed the dance teacher training programme, and three teachers mentioned they had to go back to the CTE for extra credit to change their dance teaching certificate to a PA teaching certificate. The initial running of the CTE was questioned by Sue, Zima and Yvonne. For instance, Sue recalled:

When I graduated I had a dance teacher certificate. This was because my university was slow to follow up the change of the policy. The other one pursued the information very fast, all the information they received were faster than us. So they all had a PA teacher certificate in which they did not have any difficulty in applying teaching position. In the first year, we were rejected by many schools, they said: 'We do not want a dance teacher; we need a PA one.' So we had to change our teacher certification to PA subject. (S-I-1)

However, in the earlier period of PATE, not only Sue and Zima, who trained at TNUA, but also Yvonne, who trained at NTUA, needed to exchange her teaching certificate. This situation reveals the network among MOE, the CTE in universities and the schools was not well-connected, and the policy and implementing of PATE did not occur on time along with the introduction of the new curriculum. Not surprisingly, teachers who trained in the initial period were rejected by schools for having an incorrect certificate.

In the early period, the CTE provided PA teacher training in accordance with the dance teaching certificate, and when applying for school practice, student teachers needed to find their own mentors who had a dance teaching certificate. Following after other senior student teachers, Yvonne applied for her school practice at a DCTS; however, she was prevented from doing so as one of the student teachers wrote a letter to the MOE to ask the validity of school practice at a DCTS. After receiving the reply from the MOE, the CTE suggested student teachers stop applying for school practice at DCTSs (Y-I-1).

What is interesting is that Tina, a novice teacher, explained that now PA student teachers can still do their school practice at a DCTS. As there is a lack of qualified PA teachers who could or want to supervise student teachers, her CTE still approves school practice at a DCTS (T-I-1). This shows that the regulations of PATE and the CTE are still not tight.

Lack of application learning in initial teacher training

Although most of the teachers pointed out that teacher training did not provide sufficient suggestions for applying the theoretical educational theories to teach, some feedback was received from teachers. For example, in the first interview, Molly only remembered the names of different modules and a useful class about the use of PowerPoint in teaching (M-I-1). But in the third interview, she further considered the application of teacher training in teaching:

The part of the educational theory at the beginning when I was teaching I thought the contents I learnt on the course with the contents I applied was distinctive. But now sometimes when I go back to read my notes, I thought: 'Oh, why did I not think to use this theory/idea'. Or I felt that the theories now are making sense. I felt they are not bad. Also at the beginning of the training course, when they taught you the things you do as a teacher, which includes the design of lesson plans. I thought during the training the most useful module was the curricula design, because we needed to design every lesson. At that time we were trained to plan a structured lesson quickly. (M-I-3)

It is apparent that when novice teachers are in school, they immediately search their learnt knowledge to support their teaching. Not surprisingly, the theoretical concepts continue to support teaching after several years of teaching practice after more experience has been accumulated.

Lilly, who also trained at the same Centre and is more senior than Molly, gave further information about her experience in designing lesson plans and the challenges she encountered:

On the training course we did not teach in accordance with the teaching materials. We just experimented with whatever concepts we wanted to give to the students and we divided them into groups to try the ideas. That was a very short experience and we could not see the learning results from the students and the teaching effectiveness, too. But you can have a rough idea about the coherence of curriculum design, the focus of the units, the choices of instruction method or teaching methods, teaching theme, and the model you can use to run the lesson. But there will be some problems when applying these ideas in school teaching with textbooks. (L-I-3)

Moreover, all teachers indicated a significant point that, as they are dance specialists, the teacher training was based on teaching dance. But according to the curriculum guidelines, teachers consider that some relevant drama courses should be included in the training. It is also interesting to note that some teachers mentioned that the training did not teach them how to use textbooks in teaching. These issues will be discussed in the next chapter.

5.3.3 School practice: The differences between practising in various education settings
In Taiwan, school practice in ITT includes administration practice, teaching practice and pastoral support practice. Three education settings, arts school, DCTS and the mainstream class, are mentioned in this study for school practice. In addition, Iris did her training while she was teaching; therefore, there was no need for her to do the school practice.

Practise in non-mainstream classes

School practice in an arts school was only mentioned by teachers who were trained in the initial period when PATE was established, like Sue and Yvonne. Sue's description of her working in the school practices as below:

Once we were at an arts school we did the administrative work continuously without stop. This was because that school was short of administrators and did not have enough employees, so at that school we did a lot of work. We all called ourselves: 'Copy King' and 'Copy Queen'. Because we did lots photocopying, so we called self 'Copy King' and 'Copy Queen'. During the school practice, I was under the supervision of a ballet teacher because I majored in ballet. I observed her classes and also I taught a class. So my teaching practice [in the arts school] was all right, I did not teach a PA subject but ballet. (S-I-1)

This also echoed with the earlier account that in the initial period of establishing PATE, the CTE did not have any experience of running the programme and consequently they could not arrange sufficient school practice for its student teachers.

Although PA student teachers should practise in mainstream schools, as mentioned before, Zima, Molly and Tina had their school practice in special dance classes, DCTS. Zima reviewed her school practice experience:

I did my school practice in a DCTS HSS which was helpful when I later taught in a DCTS HSS. I think it was helpful. But I did not have any experience of teaching PA, so I felt that my school practice experience in the DCTS HSS did not help me later when I was teaching PA in a LSS. It was until I was in the mainstream school, I knew how to teach PA subject. (Z-I-3)

Not surprisingly, teachers who had their school practice in non-mainstream classes knew the contents of the PA subject and what the subject was about when they were teaching PA in schools.

Practise in mainstream class: Ambiguous roles

Undoubtedly, for Lilly, Xenia and Nina, who practised in mainstream classes, their

practise was an opportunity to acquire knowledge of the workplace and the teaching profession. One particularly interesting fact highlighted by a number of teachers is that they were regarded as qualified teachers and were assigned by the schools to teach classes without supervision, due to a lack of qualified PA teachers. Lilly recalled her school practice experience:

I thought teaching seven lessons for my teaching practice was just the fun part of my school practice, because it was only seven lessons per week. I was sent directly to the Office of Student Affairs, and I, a student teacher, was treated as a formal teacher. The group leader assigned jobs, for example, I was in charge of the weekly meeting and its relevant affairs. They treated me like a formal school teacher in which I needed to organize a lot of activities. (L-I-1)

School practice in schools varied in accordance with the school policy. No matter the kinds of educational setting where the participating teachers did their school practice, they all felt they were being treated unfairly as administrative assistants, rather than *teachers to be*.

In addition, the role of student teachers in schools is ambiguous. Nina, Sue and Yvonne felt they were not respected as qualified teachers by students. Nina recalled her school practice experience that:

My pastoral support mentor was not often in the class, this meant that I had to face the students by myself. So often I was on my own to face the chaos; maybe the students felt that you were a student teacher, and they did not really respect you and listen to you ... I had to raise my voice ... but you cannot take any other actions, because you are not their teacher. There was nothing you could do; you could only try to manage the class. Sometimes I felt that I did not want to go to class. (N-I-1)

Again, this reveals that the role of student teacher is regarded as a formal teacher by the school and other teachers; but for the students, student teachers are not the same as other teachers. It also indicates that the teaching profession in school is more than only teaching.

Before they qualified as PA teachers, most teachers' teaching practice was mentored by music or fine arts teachers. Lilly recalled the first conversation with her teaching mentor, who said that 'I do not know how to teach you, and I will not teach you because you are more expert than me in PA' (L-I-1). From this, it is reasonable to consider that there is a clear distinction between PA student teachers and other arts teachers because of the subject difference. However, for teachers who were under the supervision of dance or drama specialist teachers, their experience was different. Molly was mentored by a

dance specialist who was also a TNUA graduate. She recalled the experience that:

I observed Teacher L's classes by sitting at the back of the classroom; in fact, at that time I learned some methods for teaching and classroom management. She also gave me some ideas about teaching or classroom management. Then, although there was a textbook, I thought Teacher L used it well in teaching. (M-I-1)

Nina listened to Zima's advice that applies to teaching practice under a drama teacher; she claimed she benefited most from:

The classroom management, but that teacher's style of classroom management was very difficult to imitate. It was very free without any structure. Because she was a drama person, all drama people are like that. They are not linear; they are the 'jumping' kind. Her classes were very lively; in fact, what I learnt from her most was the way of speaking. Her verbal instruction was very good and she could make the lesson very exciting and very vivid. I think she did not teach too much of that. Also when observing a class, you cannot always expect what type of lesson you will observe. (N-I-2)

It seems when mentored by the same subject specialist, the supervision in teaching practice is more helpful because both student teacher and mentor are from the same background. With regard to the need for drama knowledge, this also arose with other teachers as a teaching challenge and will be discussed in the next chapter.

Generally, the experience of school practice provides student teachers with some general knowledge of working in school and suggestions in preparing for the two examinations that follow after the school practice. The first examination is the Teaching Certificate examination to qualify as a teacher, and the other is the TI, which is the job interview for teaching in schools. For the latter, the most challenging part of the TI is the teaching demonstration (TD).

Most of teachers in this study stated that they all worked on their own or worked with other student teachers. Unusually, Molly's school organised some activities that help its student teachers prepare, she further explained:

All student teachers needed to do a TD. For example, we are Arts subject student teachers, and all Arts teachers, including the head of school, are sitting in the back of the classroom observing the teaching. I have to be ready. I think that was a very nice experience, because the head and other teachers sat at the back and watched you teaching, that is a chance to practise for the TI which would help you to plan your teaching better. The school also arranged a meeting for student teachers. Every week, there was a meeting to practise the TD in which you had to demonstrate--, treated other student teachers as students and taught dance for 15 minutes. (M-I-1)

Molly's school provided different meetings to assist its student teachers in which not only the schoolteachers would benefit by watching the teaching, but also student teachers could receive feedback from other student teachers and more experienced school teachers to improve their teaching.

5.4 Non-PA subject teaching experience

Various dance teaching experiences were mentioned by teachers. Not surprisingly, as an outcome of being trained in a professional dance environment, there was limited experience in interacting with inexperienced dance learners, which is an issue when teaching professional dance forms to the general public. In this research, several teachers also had unusual teaching or work experiences, such as teaching at a DCTS, arts school and PS or teaching PE. This section presents teachers' non-PA subject teaching experience.

5.4.1 Teaching inexperienced dance learners

This section presents teachers' experiences of teaching non-professional dance. Two significant findings emerge. Teachers discovered that their professional dance knowledge was inappropriate for teaching non-professional dance learners, the general public, dancing. The experience encouraged them to reflect on the professional community they were within, and for some teachers, they developed a knowledge of teaching different learning groups.

Inappropriate professional dance knowledge

Commonly, undergraduate dance students teach professional dance forms in a dance studio during their study. None of the teachers in this study mentioned any difficulty or challenges in this kind of teaching. However, Zima and Iris indicated a challenge in teaching dance to general learners. Zima recalled her experience of teaching dance forms which she had not trained in before:

I did not have any experience of dancing aerobic dance and Jazz dance, I learned Jazz dance during my MA. I learnt aerobic dance by reading books or watching videotapes. (Z-I-1)

Iris also had a similar experience when she discovered that teaching non-professional dancer learners not only required different teaching content, but also interacting with

different groups. Iris said: 'I could not design the lessons for children. I do not know how to accompany them with play' (I-I-1). Thus, it is reasonable to surmise that professional dance trained teachers have a specialist dance knowledge, as they have trained in particular dance forms to be dancers and have been in training for several years. When they were teaching dance to the inexperienced learners, however, they are challenged to simplify their professional knowledge. Most of the teachers said that the challenge is not about shortening the dance steps, but how to explain what they want to teach without using dance terminology. In addition, the learning group is different to those they were used to in professional training, which also causes a conflict in using a professional training method.

Experiencing the world outside the dance community

For Nina, Tina and Iris who studied at a non-arts university for their undergraduate degree, they all mentioned the experience of joining a Society or teaching at a summer camp. Two significant points, the impact of this experience on teaching and how this experience shaped their conceptions of the dance community, were raised. Tina pointed out that she had already gained experience of interacting with mainstream LSS students while teaching at a summer camp. Therefore, unlike the other teachers, she had no difficulty facing mainstream LSS students (T-I-1 & T-I-2). This will be discussed further in the next chapter.

Joining the university volunteering society changed Nina's life when she was suffering the injury. Nina recalled the experience that:

I put myself into that environment to completely forget what happened in the dance department; for me in the volunteering society my heart could rest. At that time I wanted to forget these things, I did not want to think about dance, because for me I was tired of injury. So when I joined the summer camp I suddenly realized that in fact I can do something else not only dance. In fact I did it with the enthusiasm, and as much energy as I spent on dance. Suddenly another door was open. I was really grateful that I had the opportunity at that time; otherwise I think I would have lost direction in my life and goals. Learning dancing is like I am swimming in the sea: my achievement was that I wanted to swim to the other side, which I always failed to do. Joining the summer camp for me was a piece of driftwood, I grasped it. I held it very tight; in contrast, I had to give up my goal of swimming to other side of the ocean. It was because I already felt disappointment and lost my ability to dance. (N-I-1)

Both teachers, Nina and Iris, expressed their negative feelings when they went back to the dance environment after Society activities. Nina recalled that:

When I went back to the university I was not used to the life, because at the camp everyone worked as a team, which was friendly and efficient. When I was back at university, I really could not fit in. On the one hand, it was because I had made more friends; at that time I knew that the dance world is too narrow, I began to--. I thought people cannot receive new information or fun things, and then you will think that 'I do not want to dance for its own sake.' I realized that I wanted to do whatever I wanted to do and the things I had not yet done. (N-I-1)

By exploring a different community and working with its members, the views and attitudes of both Iris and Nina towards the dance community had changed. They realized that the operation of the dance community had restrained the possibility of them doing different things. Also noteworthy is the fact that both of them did not join the professional training system at an early age: Iris was at a dance department of a university, and Nina was in HSS and had a problem with her peers, presented in section 5.2.3.

5.4.2 Teaching professional dance

The chance to teach at a DCTS is very competitive among dance graduates. Less than half of teachers had the experience in teaching at a DCTS or arts school. The need of a personal network in order to teach at a DCTS is indicated, which also highlights the various styles/groups which the teachers trained. After that, an unusual conflict involving a teacher who taught at her previous school is presented.

The importance of network in the dance community

Some teachers mentioned their interest in teaching at a DCTS, and Lilly pointed out directly the importance of a network. Lilly substituted her previous teacher's position for a year, and at the same she was trying to look for a job at a DCTS. She found that: 'Not only are your technical skills important, but also your contacts, who you know, are also very influential. As well as this, your style is another significant factor' (L-I-2). She explained further that it was because each DCTS had its own system; for example, the DCTS school system was mainly after TNUA. Lilly reasoned the phenomenon according to her experience that:

In this professional field, after having several interviews for a DCTS HSS, I indeed confirmed this idea. In fact, the position was already decided; there was an objective condition for the TI. That is how it worked. ...as you are an insider, you will know the position is released for whom. It cannot be denied that in the system different teaching concepts and methods would cause a conflict, if there are different styles. Sometimes it is found that

students are confused by different learning requirements from teachers using dissimilar styles. (L-I-2)

The latter point is further emphasised by Iris's experience in an arts school (I-I-1). Students complained about Iris's Graham technique, which was different from the TNUA style. As a result, Iris was assigned to teach non-dance subject students. During that period, she worked hard to improve her teaching, but it was when she met a TNUA teacher that she realized that her training was a different style from the TNUA style. As can be seen from Iris's experience, the consideration the school is centred on is to support and push its students to study at a top university. This also echoes the policy of DCTSs which was discussed in section 5.2.3.

In the same community with a different role

Zima was the only teacher who had taught in two DCTS HSSs as a full-time teacher and she decided to give up DCTS teaching after working at her previous HSS. The main reason is that her relationship with the teacher who had helped a lot during her studies did not develop as colleagues. Zima recalled the experience that:

In fact, the first day when I was in School Z, I already felt uncomfortable on that day. If you know that a new teacher is coming to your DCTS, would you not vacate a place in the office for her? On my first day at School W, Teacher W, the head of DCTS, she was naturally giving me a clear desk, and told me: 'Zima, this is your place.' That is a sense of belonging; I know this is my place. But in School Z, there was no such thing. When I was in School Z I went to Teacher C and she said to me: 'Oh, where should I put you?' She looked around all the desks, 'This would do; you sit here.' She was not very considerate, and I felt a lack of respect. Because the desk faced hers, and the desktop and drawers were full of other people's stuff. You felt 'What is happening now?' There was a feeling that she does not welcome you. She did not really treat you like a teacher; she still treated me like a student. Of course, if only she treated me as a student, that would be all right; but sometimes the ways she expressed herself were full of insults. (Z-I-2)

Before working at School Z, Zima had already worked as a PA teacher for two years and taught one year at a DCTS School W. Not surprisingly, her sense of the teaching profession was established. The interaction between Zima and her previous teacher had shaken Zima's sense of professionalism and her role in the working environment. It is reasonable to surmise that the sense of role or position in a community is influenced not only by self-conception but also by views held by other people.

5.4.3 Other unusual experiences

Except for teaching in the dance community, several teachers had other teaching experiences in schools. This section presents teachers' experiences as a PS teacher and a PE teacher.

Working as a substitute teacher

Even though Lilly, Yvonne, Zima and Sue had teaching experience as substitute teachers, unusually, Xenia had over five years in PSs. Xenia explained that:

PS full-time teachers need to teach a lot of different subjects, for example calligraphy or PE lessons.... The subjects I taught were not the same each year. Textbooks and the Teacher's Handbook helped me greatly. (X-I-1)

This further explains why Xenia continually used textbooks in LSS, which will be discussed in a later chapter.

Xenia also claimed that sometimes she would ask the subject teachers for help. During this period, Xenia was a substitute schoolteacher without a teaching certificate, so she felt her position in school was unequal to other teachers. Xenia recalled that:

I cared little about how other people thought of me, because I was a substitute teacher and my contract was yearly. I felt a little bit inferior. It was because you had to pass the substitute teacher examination in order to continue to work in school. (X-I-3)

What is interesting is that this personal consideration of class in school was her motivation for taking the postgraduate teacher training, and this also had some impact on her decision in studying for an MA, which will be examined in the next chapter.

As a substitute physical education teacher

Both Yvonne and Zima had PE teaching experience. When asked, they both emphasized the challenge of teaching PE which, as Yvonne and Zima pointed out, was caused by their lack of PE learning experience. Yvonne explained that: 'I felt guilty teaching PE. I was teaching in an open space, so every time I always asked students to play ball games' (Y-I-1). Zima had a similar experience that:

It was very hard for me to prepare PE lessons, including swimming lessons. I did not know how to teach these physical activities. I just taught what I knew, or asked students to teach each other. The only session I was good at was the badminton lesson, because I had some experience of learning that. (Z-I-1)

This was because dance specialist teachers do not have any experience of physical exercise learning other than dance during their dance training. In addition, according to

the curriculum guidelines, PE as a subject consists of over twenty kinds of physical activities. Thus, it is reasonable to suggest that it is difficult for dance specialist teachers to teach PE under the curricula regulations.

5.5 Summary

In this chapter I have presented the key previous events from the life stories of nine teachers, followed by their experiences in dance learning, teacher training and non-PA teaching. The first section provided the reader with an initial picture of the life line of each participant teacher which also showed how the findings emerged from the data, and why I analysed the data in this way.

This chapter has shown that the teaching concepts of dance-trained teachers in Taiwan are deeply influenced by their previous experiences in the professional dance system. The findings, first of all, provide an overall picture of how dance people, dance teachers and dance students interact with each other, and how their concepts of dance training is influenced by the dance culture in Taiwan, and vice versa. In particular, dance-trained teachers' stories reveal that there were a few inconsistencies about their sense of who they were in the dance community influencing their interactions with others. This also illustrates the complexity of the characteristics of the dance community in Taiwan.

Secondly, the various factors which motivate dance-trained teacher to undertake the ITT programme were presented. Along with that, the outline of the development of PATE in the last decade was showed that the PATE programme in Taiwan is still under construction. Thirdly, teachers' non-PA teaching experiences demonstrated some of the challenges dance-trained teachers faced when teaching inexperienced dance learners. This not only indicates that professional dance training in Taiwan is often centred on the physical training, but also suggests that most of the dance-trained teachers lack experience in dealing with non-professional dance learners. In the following chapter, teachers' experiences in their current school lives will be presented.

Chapter 6 Teaching performing arts in schools

In the previous chapter, I presented the past experiences of teachers which brought to light the teachers' previous lives and work experience. This chapter shifts to the focus on the nine teachers' current experiences in engaging with the teaching environment.

This chapter starts with the teachers' experiences in the workplace, including their experiences of job interviews and their experiences of interacting with other people, the school administrators and other teachers, in schools. These findings relate to the sub-questions 4 and 7: 'Do dance-trained teachers feel part of the wider professional school teaching community?' and 'What other factors from their current experiences have helped shape dance-trained teachers' sense of self?'

This is followed by their teaching practice in classrooms and their reflections on school teaching as a profession. The former in the second section answers sub-question 5, 'What challenges do dance-trained teachers encounter in the classroom?' The third section presents the teachers' concepts of the teaching profession, including the teachers' considerations of career development. The findings answer sub-research questions 6 and 7: 'Do dance-trained teacher experience any conflict of identity in their school teaching lives?' and 'What other factors from the current experiences have helped to shape dance-trained teachers' sense of self?'

6.1 The working environment

In recounting their experiences as school PA teachers, all the teachers began with their stories of their working environment and their interactions with other people outside the classroom. The first part of this section presents the experiences of preparing for the teaching certificate interview, followed by their experiences of the working environment, including school policies towards PA and additional duties. This leads to the experiences of interacting with their colleagues in the teaching environment.

6.1.1 The stepping-stone to the teaching profession

Typically, qualified teachers travel around cities in Taiwan to take a teaching certificate interview, the TI. Once passed, they are employed by schools as permanent teachers. This section starts with teachers' experiences of preparing and taking the TI.

Becoming a school teacher: The teacher interview

There are three parts to the Interview: written examination, TD and interview with the head of school. Not surprisingly, for earlier trained teachers, such as Zima, Sue and Yvonne, they indicated that they received limited relevant information, for example, on the teacher interview procedure. They gained information by observing others in the examination and preparing for the TI by themselves.

By contrast, several teachers, like Molly, Xenia, Nina and Tina, who had trained more recently gave their experiences in preparing for the examination during the teacher training. As discussed in the last chapter (5.3.3) Molly stated that during her time at her practice school, activities and meetings were arranged for student teachers to prepare the examination (M-I-1). Other teachers, such as Xenia, Nina and Tina, joined a reading group with other student teachers at practice schools or at CTEs to prepare for the written examination and TD with each other.

It is also interesting to note Nina's decision to take extra tutoring to prepare for the written exam. She had met other student teachers who had trained at a normal university, where student teachers were trained to be teachers along with their undergraduate study. Compared to them, Nina found that her theoretical education knowledge was lacking (N-I-1). Therefore, Nina decided to take extra tutoring for her TI. Nina was not the only teacher who met student teachers trained at a normal university, but she was the only one who used a tutoring service.

Also noteworthy is that, after passing the first part of the TI, Tina visited Zima to prepare for the TD. She recalled:

At that time I did not worry about the TI, because I had Zima. At that time I realized that, in fact, the TI was different from what we had learnt at teacher training. After passing the written exam I went to Zima's school immediately. I observed Zima's class, and Zima shared her experience and showed us some teaching methods. So in preparation for the TD I had already observed Zima's classes, in which I saw the actual situations in classrooms, and I also had the experience of teaching, because Zima asked us to practise. Before the TI I knew the situations in classrooms. (T-I-1)

Clearly, compared with the earlier trained teachers, the more recently trained teachers, such as Tina and Nina, were able to access sufficient information about the TI and its requirements. It is also interesting to note that, from the teachers' stories, the teacher training and the TI and teaching practice at school were disconnected.

Transferring school

The TIs are held regionally, and after passing the examination, if teachers want to teach at a different city, they need to apply to transfer school or retake the TI in their preferred region. Four teachers, Iris, Lilly, Zima and Yvonne, mentioned that they needed to apply for a change because of family issues.

Iris indicated that her change used a personal network (I-I-1), and Lilly and Yvonne applied for a change of school when a PA position was open in their home cities (L-I-1 & Y-I-1). Yet, for Zima, there was not any transferring school opportunity in her hometown, so she did two TIs, both for DCTS HSSs, to teach in the south of Taiwan. However, for family reasons, Zima decided to do a third PA TI at her husband's school (Z-I-1).

While managing the data, I had already noted a shortage of relevant information for this period. In examining teachers' experiences of preparing the TI and undertaking it, most of the teachers merely mentioned its procedure and the difficulty of the paper examination in the first round. They did not give much detail about what happened and this is unusual as most of teachers did not speak much about the same event.

6.1.2 Context of teaching

Teachers' experiences in schools were divided into two parts: outside the classroom and inside the classroom. The former consists of experiences in connection with the PA in the curriculum and school policies, as well as teachers' experiences of interacting with other teachers and administrators.

Outside of the classroom

School policies towards PA can be seen in the employment of PA teachers and the arrangement of different subjects in the school curriculum, where the core subjects have the priority.

The number of subject teachers is in accordance with the number of students and the size of the school, but some teachers mentioned that the first thing they were told in their schools was that they will be the *only* PA teacher (for example, L-I-1). Over half of teachers' schools had enough classes to employ more than two PA teachers, but only

Zima, Sue and Yvonne' schools did that. Zima explained that her school 'tried to be as normal as possible', but two permanent PA teachers were unable to cover all the PA classes for the whole school. Therefore, some PA classes were taught by class heads, no matter what their subject specialist was (Z-I-1).

It is also interesting to note that Yvonne's school also had two PA teachers who were both dance specialists, because another teacher was mainly doing the administrative support and so her teaching hours were less than five hours per week. In fact, in Yvonne's school, the PA classes were mainly taught by non-PA teachers. Yvonne described the operation of her school:

Each school had its own problems: teacher structural problems and traditions. Like our school, Year 7 had a Recorder competition, so they had two music lessons per week in which the PA lesson became the music lesson. In addition, we also had the problem of teachers who did not want to teach Year 9. Year 8 had two fine art lessons; but they still did not have any PA lesson. Do you understand that 'The school has very strong ethical basis'? If there is something they needed to change, for example, 'you want to remove a music lesson for Year 7'. In fact I considered that. However, there was the Recorder competition, and it was unfair that your class had two music lessons and mine had one. Along with that, the two PA teachers were unable to teach all Year 7 classes. (Y-I-1)

This shows that the Year curriculum is dictated by school policy and its traditions, and also suggests that, as a newly introduced subject, there is a need to enhance the role of PA in the school curriculum.

The other particularly interesting fact highlighted was the need for sufficient space for PA. Lilly indicated the circumstances of her initial teaching at her current school that, because she was teaching in the classroom for each class, she received a great number of complaints about the noise caused by the practical activities. She considered 'the noise was all right for me and the students had fun in the class' (L-I-1). Lilly pointed out that she had tried to teach in the hall, but:

There were always students playing ball games. My voice cannot cover their sound. Really, I cannot teach in that condition, I tried and there was no way I could do it. (L-I-1)

Due to the complaints of noise from other teachers, Lilly was given an individual classroom away from the main school buildings.

On the other hand, Xenia received full support in that PA was given a proper dance studio with a wooden floor, mirrors, dehumidifiers and a computer (X-I-3). Clearly, an

individual space is needed to conduct practical activities and, it is suggested, as a new subject, the school administrators may have insufficient knowledge of PA to provide facilities.

Additional responsibility

Full time teaching hours in Taiwan for teachers are about twenty to twenty-four per week and teaching hours can be decreased to less than five hours while teachers are taking additional responsibility, which normally is in accordance with school policies and its characteristics. Several extra duties were mentioned by all of the nine teachers, such as administration and pastoral support, running dance clubs or assisting with inside/outside school activities. In addition, being a student teacher mentor, a voluntary responsibility, was undertaken by over half of the teachers.

Certain additional duties were similar for novice teachers in some schools. In Lilly's, Nina's and Yvonne's schools, pastoral support was a compulsory responsibility for all teachers. Lilly compared the difference between her previous schools, saying that: 'in my previous school, arts' teachers did not need to be a head of a class, but in the current school, taking pastoral support was common' (L-I-1). Xenia, meanwhile, did not undertake pastoral support since the school did not employ another PA teacher and she taught full time (X-I-1).

One particularly interesting fact highlighted by Molly's unusual situation is that the change of the school head had an impact on school policy towards her, the only PA teacher. Molly used to teach full time, but after the change she was asked to undertake pastoral support. She considered that this was because her classes could easily be assigned to other teachers (M-I-1). Clearly, the school policies of taking extra responsibility for pastoral support were in accordance with the school head's educational views.

School characteristics were the other significant factor which teachers mentioned with respect to extra responsibility. Lilly, Xenia, Molly and Tina were asked to operate a dance club. One particularly interesting issue highlighted by Lilly and Molly was the characteristics of dancers when there was a competition:

... personally I had a desire to do well because the dance community was very small. When showing my works, I always required students to have a certain

quality. So I used a slight professional training. When I selected the students, I would explain that 'You are not here just to dance'. There was long-term training during the lunch break, only half an hour. Before the performance, they needed to practise at weekend. So there would be more stringent requirements for the students and the training started with the basic technical skills. However, because of the training, whilst I was at the school, the results were pretty good. (L-I-1)

Obviously, the reason Lilly used the professional-like training in mainstream school was because in the student dance competition, most of the dance specialist teachers would meet. Therefore, when relating to the dance community, the teachers' competitive characteristics as dancers were naturally recalled.

Unusually, Yvonne was the only teacher who was interested in doing school administration, which was also the reason she chose the current school in the transferring school scheme (Y-I-1). However, the experience as a school administrator and the interaction with other colleagues meant she only remained in the duty for two years. This is discussed further in the next section.

Nearly half of teachers had experience as student teacher mentors. Not surprisingly, because it is a chosen duty, most of the teachers supervised student teachers who came from their alma mater. Zima recalled her experiences:

I have mentored three student teachers so far, and two were teaching practice. School W, School Z and the current school. At School W, honestly, I did not clearly tell her how I would mentor or what she needs to do. I just led the way. I learnt from my school practice experience. I just copied. The student teacher was like my assistant and just followed me.

The second was at School Z. She was a fine art teacher and I was her pastoral support mentor, not her teaching one. Pastoral support was not easy, because I was also new at that school and it was my first time doing it, as head of a DCTS. To tell the truth, I did not know how to instruct her as I was also learning.

Now the current one was in teaching practice, it is only now I can clearly tell her that 'in this six-month school practice, we have to do this, and this is how to do that, and why we should do such things, because you will take the exam after the practice and you are going to do the TI, so you need to do something now.' So my instruction for this student teacher was planned. (Z-I-2)

Similar to Zima, Yvonne also helped her student teacher in preparing for the TI and she also considered it to be one of her duties to tell her student teacher the difference between teaching in a school and the TI (Y-I-3).

By contrast, Lilly was more focussed on sharing the teaching experience and

‘modifying and redesigning the units of the textbook which you were not good at’ with her student teacher (L-I-1). Clearly, most mentor teachers stated that their responsibility as teacher mentors was to help student teachers to prepare for the TI and gain knowledge of teaching practice in schools. The latter means reducing the gap between the theoretical learning of teacher training and actual practice in school. This is discussed further in the section 6.2.

It is also apparent from the interviews that the additional responsibility seems to have influenced the teaching. The only positive feedback was given by Molly, who as head of a class felt ‘a sense of belonging’ to the class. Except for that, the extra duty occupied most of her school time (M-I-2), exactly similar to other teachers, who complained that the quality of their teaching decreased because they were unable to spend sufficient time in preparing for their teaching.

6.1.3 Relationships with other colleagues

Apart from the fact that two thirds of the teachers were the only PA teachers in schools, an awareness of the self as coming from a different training background also emerged. When most of the teachers described their communication with other people, a difference between themselves as PA teachers to other subject teachers was mentioned. Consequently, a lack of professional interaction was highlighted.

Being different from other people in the school

All of the participating teachers were aware of their open attitude towards student learning and their different educational principles as not being the same as other teachers. As the head of a class, Lilly discovered that other heads required their students to ‘study, study, and study’, and that academic results were very important. In contrast, Lilly stated that after her students had tried to study she would accept the result, and she believed that student behaviour was more important than academic study (L-I-1).

Moreover, Lilly pointed out that when she initially arrived at her current school, most of the teachers were near retirement age and only few of them had used computers in their teaching (L-I-1). When Lilly further compared the characteristics of teachers from her previous school and that of her current one, she said that:

I felt my differences with other teachers gradually. It was because in my

previous school, my colleagues were younger teachers who responded very quickly so it was easy to communicate. The older teachers, my current colleagues, well, they have their ways because they have lots of teaching experience, so they are used to what they were used to. For new ideas, something they have not encountered before, I have difficulties in communicating to them. (L-I-3)

It seems that in schools, dance specialist PA teachers had a sense of difference with others. In addition, the difficulties in exchanging ideas or sharing new information not only caused by teachers from different education backgrounds, but also by the different ages of teachers.

As discussed above, Yvonne had two years' experience in school administration, and she recalled the interaction with others administrators and teachers at that period, saying that:

Those two years made my life different, of course, I had developed and had done it impressively. But I offended a lot of people and was in violation of the school organisation principles. I learnt that the school was not as you might think. In dance performance, before on stage, you had to do 120, so that when you were on stage you got 100. School was not like that, the school only wanted 60. With the smooth running of activities, they just wanted to finish them safely. I had always been in my own profession in the dance community and at School K, my previous school, I was also in my own profession, where they allowed me to do whatever I wanted to do. When I was at School S, the current school, doing the administration, naturally I did not understand the differences between other academic subjects teachers, heads of classes and other teachers. I only wanted to make sure the activities ran well. So when I became a full time teacher, I realized that, 'Gosh! I really caused chaos.' When I did the administration I was very tired, because my colleagues did not have the same capacities as me, so there were gaps in my relationship with others. (Y-I-1)

Obviously, both Lilly and Yvonne discovered that their previous training experience and their self-discipline caused difficulties in their interaction with other people in the working environment.

Most of the teachers were the first and only PA teacher in their schools. Nina, Lilly, Yvonne and Tina tried to show themselves to others in their schools. Nina joined her class of students in the Year competition to show that 'I had the physical ability, and I was a teacher who would join students and have fun with them.' Nina further explained 'I had to do something to let the school know who I am' (N-I-3). Using different means, Yvonne explained how she took a chance to have a chat with other subject teachers to mention that teaching PA was the same as teaching other academic subjects. There were

also pressures of keeping lesson plans and ensuring the students' learning progress in teaching PA (Y-I-2). Obviously, dance specialist PA teachers were aware of the differences of their *self* and attempted to present their ability or to show their similarities with other teachers.

Hierarchy in school

Not surprisingly, Lilly, Molly and Yvonne considered that different levels of respect were received in accordance with the subject they were teaching. The hierarchy among core subjects and non-core subjects was seen from which Year group they were assigned to teach (also see section 6.1.2). It seems that a feeling of being in a lower position when teachers were assigned a Year group or classes which other teachers did not want to teach.

However, a subject hierarchy exists not only between core subjects and non-core subjects, but also within arts subjects. As mentioned in section 6.1.1, in Yvonne's school, the Year group was first assigned to music, then fine art, and then finally PA (Y-I-1). Clearly, the characteristic of the school curriculum centres on academic subjects and the school tradition had a great impact on subject hierarchy.

What is interesting is that Yvonne indicated that there were two dance specialist PA teachers in her school. Yvonne compared her current experiences to her interaction with other arts teachers in the previous school that:

In my previous school all arts teachers were very good and took teaching seriously. They respected their own profession. ...we did not divide into subject groups as music, fine art, or PA, or between normal university and arts university. (Y-I-1)

It is suggested that in Yvonne's current school, this was the situation, and that teachers are divided not only by subject, but also by their alma mater. In particular, the two dance specialists come from different universities, and another teacher was a TNUA graduate in which, it is likely, Yvonne sensed there was a difference between them. It seems that the concept of hierarchy derived from the dance community naturally emerged when teachers encountered other dance specialist teachers.

It is also interesting to note that Xenia's notion of hierarchy in the working environment was based on qualifications. As discussed in section 6.3.3, when Xenia was a substitute

teacher without a teaching certificate, she felt she had a lower status compared to permanent teachers (X-I-3). Therefore, once Xenia found that most of her colleagues in the current school had an MA degree and that their salary were higher than hers, the feeling of being of a lower status to others emerged, so she decided to do an MA (X-I-1). It seems that the sense of hierarchy was not only caused by ideas among the community members, but also the personal sense of difference by the teachers themselves.

Interaction with other teachers

Most of the teachers pointed out that interactions with non-arts subject teachers and arts teachers were dissimilar. With non-arts subject teachers, most of teachers mentioned they mainly discussed approaches to classroom management or shared different experiences in relation with student behaviour.

When talking about interaction with other arts teachers, as Zima, Tina and Nina point out, apart from the issues mentioned above, they also discussed a range of teaching content for the written exam. Moreover, to go back to the teachers' teaching supervision at their practice school, as presented in section 6.2.3, their teacher mentors stated that, because of the different subjects, they could not provide any teaching suggestions in relation to PA. This circumstance echoes Xenia's words that:

How to teach was not a discussion topic among arts teachers. We rarely talked about that because everyone had his or her own profession. (X-I-1)

Thus, it is reasonable to surmise that the interaction among arts teachers was distinguished by the teachers' concepts of their own professional training within the different arts forms and professional knowledge.

However, it was considered that the professional interaction for teachers whose school had two or more PA teachers may have been different. In fact, professional interaction between PA teachers did not seem increase. In Lilly's previous school, there was another PA teacher, a drama specialist. Lilly indicated that they only discussed the essential structure of the school curriculum because both 'focussed on the competition' of the dance or drama club, and the teaching hours occupied most of their school time. The discussion mainly was to ensure that there was no repetition in the students' learning (L-I-1). Lilly further mentioned that she discussed the design of teaching content and the use of different pedagogies with peers from her alma mater (L-I-1). This also echoes the circumstance that most teachers mentor student teachers who are from their alma mater.

One particularly interesting fact highlighted by Sue was her interest in observing her drama specialist colleague's lesson. There were three PA teachers in her school; two (including her) were dance specialists and the other was a drama specialist. Sue mentioned her interest in observing the drama specialist teacher's class several times, because it was a different specialism and this teacher was the most experienced teacher of three. Sue admitted she already knew the teaching of another dance specialist by reading her lesson plans (S-I-1). This reveals that interest in professional interaction is in accordance with their teaching needs. In addition, mainly interacting – in Lilly's case – with TNUA graduates and Sue's lack of interest in interacting with non-TNUA teachers, echoes Yvonne's case. The concept of difference/same has moved from the dance community to the school.

6.2 In the classroom

Schoolteachers who teach full time spend most of their working hours in classrooms. This section starts with the challenges of teaching at school. Two notable issues were mentioned in the teachers' classroom experiences. In addition, teachers' concepts of the pupils are presented, followed by a discussion on teaching content and teaching methods.

6.2.1 Different is normal: Advice for student teachers

All participating teachers mentioned two significant facts that they would share with their student teachers to teach PA in schools: the pupils and the teaching subject. Some teachers learned from the teacher training programme and others learned from teaching in the field.

Not surprisingly, all nine of the participating teachers were shocked by the pupils when they initially taught at school. This was because all were from the dance community and they compared their own learning experiences and non-PA teaching experiences with the pupils they taught. However, Lilly indicated that the teacher training teacher educator Chung pointed out that there was an essential difference between the background of a 'dance-trained teacher' and the pupils, that 'they were mainstream students, all their reactions were normal' (L-I-3). So when Lilly mentors dance specialist student teachers, she advises that 'when you are teaching your specialism,

your own field, you must not have the concept that you want students to dance well. You just instruct them to engage with the subject' (L-I-1). This suggests that there is a need for dance trained teachers to be aware of their previous experience as being different from that of their students.

The teaching content of the course syllabus is based on the curricula guidelines. It is reasonable to surmise that dancer trained schoolteachers would employ knowledge from their previous dance community to teach mainstream students. However, as most schools use textbooks, drama content was also needed. This is discussed further in the section 6.2.3.

6.2.2 The pupils: When the ordinary is unfamiliar

The pupils were another of the topics all teachers remarked upon frequently, when they described their lives and work in schools. Except for Tina, Nina and Iris who are discussed in section 6.3.3, most of teachers had not engaged with mainstream students before becoming schoolteachers, it is assumed that during their initial period in schools, they may have encountered difficulties communicating with mainstream students.

Less than expected: Pupils' motivation in physical learning

Most teachers indicated that pupils' motivation in learning and their interest in physical movement were lower than they had expected. Tina, a novice teacher, talked about her Year 9 students, who did not have a PA class before and were in the less-able classes. They had lower levels of motivation, which she found to be discouraging. Tina considered that the students already had developed their learning attitudes, so she could not use the same teaching approach as she did with her Year 7 class (T-I-1). Tina, therefore, asked other teachers for advice and it was suggested she should slow down the lessons to allow students to get used to the physical experience (T-I-2).

More than half of the teachers compared teaching in mainstream classes with their previous learning experiences or their experience of teaching professional dance. Sue recalled that:

I thought that what we learnt in the DCTS training was how to say it, and we naturally concentrated in the class. So in my class I asked my students to concentrate, I cannot, how to say it, accept, endure that in the class students lean on the desk, or chat. I just could not tolerate it. I still cannot accept such

things now. I thought I was influenced, because in my previous learning environment everyone took dance learning seriously in the DCTSs, no one was like that. (S-I-3)

Not surprisingly, previous learning experiences impacted on the teachers' views of teaching. When encountering mainstream students, dance specialist teachers were initially challenged by their students' behaviour, which was common, but it was an unusual experience for dance-trained teachers from the professional dance training system, who did not have much opportunity to encounter mainstream students.

Moreover, over half of the teachers indicated that it is a challenge to encourage mainstream students to physically move. As Lilly pointed out that:

Nowadays, the mental development of LSS students has become earlier, and they resist unfamiliar things easily and they were concerned about the body. They did not like to show themselves because of physical development. Also, with the influence of the media, their concept of dance was so-called hip-hop. There was a cognitive difference towards dance. (L-I-2)

However, the factors that influenced students' learning motivation was not only the physical awareness between genders, but also, as Molly found, students did not have any learning experience of moving their body before (M-I-2). Therefore, several approaches were used to encourage students to move, apart from slowing down the lessons as mentioned earlier. Xenia found that students liked to do physical activities in the studio. Therefore, she would mention that maybe there would be no practical activity in the coming lesson because of a lack of participation. Consequently, most of the students would stand up and join in the physical activities (X-I-3).

Challenges of classroom management: Authority

The challenge of classroom management was mentioned by all dance-trained teachers. Xenia compared her experiences of teaching in PSs and teaching in LSS. Xenia explained:

Facing the LSS students was really different; they were very naughty. The fact is that I did not have any experience teaching LSS students, so I did not know how bad they were. No, they were not bad, but how I interacted with them was challenged. They were at a rebellious age. The interaction with this group of children was difficult. (X-I-2)

Xenia said that during her first year teaching in LSS, she was thinking about 'How many years left before I can retire?' Her confidence in classroom management was established after discussing with other teachers and her own experience in dealing with the LSS students, which she considered important (X-I-3).

Zima explained why she believes that classroom management was very important in teaching and gave her current approach. Zima explained:

They were over 30 LSS students in a class. If someone interrupted the class, I absolutely cannot teach. Whether the person was standing, running around, talking, standing or sitting on a seat, these things interfered with my teaching. I was seriously concerned with classroom management, so in the first lesson for Year 7, or even Year 8 or 9, I strongly emphasized my classroom rules, which they were asked to note down in their textbook. (Z-I-1)

When Zima was a novice teacher, she did not ask other teachers for suggestions and she recalled her feeling at that time:

At that time I was teaching I was scared. Every day I was in shock. Every day I was very scared, and I felt that 'I had to force myself to fight'. At that time, there were about 40 students in a class. In the full class I had to find a way to handle them. (Z-I-3)

Therefore, after teaching at a DCTSs and coming back to her first school, Zima modified what she had learnt from her mentor teacher and her own teaching experiences in developing a set of classroom rules (Z-I-3). Following Zima, Tina established a set of classroom rules to reduce the challenges of managing classroom so that more of the focus could be centred on the teaching (T-I-1).

Different kinds of interaction between teachers and students were found. Some teachers, for example, Zima and Lilly, insisted a certain distance was needed. What is interesting is that both Sue and Xenia, both mothers, had different interactions with their students.

Sue explained that:

After having a child ... I realized that I treated the students more maternally. Even if the whole class was noisy, I knew what they were doing, do you understand? Before I was very strict in the classroom and said 'You have to listen to me'. The way I looked at them was also like that. But now if they are noisy, I would just say, 'Ok, enough! It is my turn now'. I treated them well in general, so once my facial expression changed, that worked. And now my tolerance was higher, I thought, I can accept their behaviour. So I think now I am more like a mother to my students. (S-I-3)

Similarly, the two novice teachers, Tina and Nina, believed that as they had just left university, they were more like an older sister to the students. It seems that teachers' personal experiences impacted on their professional work and their attitudes towards students changed accordingly.

6.2.3 Challenges to the teaching of performing arts: Teaching by doing

From the information supplied, it seems that the teachers' ideas on PA content are

influenced by the curricula regulations and school requirements for textbooks. In this section, I am going to present teachers' perspectives on teaching content, including the use of textbooks. The challenges of using different teaching methods then follow.

Teaching content

In accordance with the school requirements for textbooks, Lilly, Xenia and Zima stated that their knowledge of drama was challenged in designing lesson plans based on their content. Zima recalled her initial impression of the textbook as one where she could not understand the content (Z-I-3). Therefore, like most of the dance specialist teachers, she took various drama workshops and read relevant books to expand her drama knowledge, according to the textbook units. In addition, Zima pointed out that her dance knowledge was too professional for mainstream students, so she also read some non-professional dance books, to ensure an 'equitable' balance of both drama and dance in her lesson plans (Z-I-3).

Unusually, Xenia used a textbook in teaching since she was a substitute primary teacher. In teaching PA, she selected dance and simple drama units. Xenia reasoned that 'dance was my expertise, when I taught them I was more comfortable and did not make mistakes' (X-I-3). In the selection of dramatic units in the textbook, Xenia explained that her decisions were based on 'the content that had lots of teaching materials, such as film, or the topic was suitable to develop some activities' (X-I-3). It seems Xenia used content which could inspire her in planning various practical activities. With regard to the use of textbook, Xenia's use was still grounded on its structure, but the majority of content was dance.

However, the teachers' use of textbooks changed along with the teaching. Sue changed usage in different schools. In the first school, Sue recalled that 'when I saw the textbook I knew I had to teach a lot of content', but 'I only taught the superficial subject knowledge' (S-I-3). That was because, as Sue was aware:

I was unsure of what I should do. I knew what I needed to teach but I just took my previous university experience and followed the textbook. I transferred my experience to teach. (S-I-3)

After one year teaching, Sue was more familiar with the textbook and her knowledge as a school teacher had grown. She then emphasised that:

I knew how I should I teach it because I had more experience, but I was still

afraid of teaching as I felt I was not good enough. (S-I-3)

In her current school, Sue recognised that ‘I have slowly accumulated experience, so I could design a better lesson plan now’ (S-I-3) and ‘I would pick the main points of the units and enlarge them’ in the lesson plans (S-I-3). It seems, initially, teachers naturally depend on the textbook as novice teachers, and after several years of teaching, the teacher’s ability to design the teaching content develops.

Teaching approaches

The main teaching approaches in teaching PA, mentioned by all teachers, were lecturing and verbal instruction. Zima explained her use of PowerPoint in lectures to explain the subject knowledge (Z-I-1). Zima further pointed out that the challenge of lecturing was to attract students’ attention; therefore, she recorded her own lecture and repeatedly played it back to make modifications. When she lectured the same unit again, she was aware that the students attentively listened to her and her confidence in preparing her lectures with this method was established (Z-I-3).

Some teachers were extremely aware of the impact of their dance learning experience in teaching, particularly the way they were taught was different from the way they teach. Lilly explained that:

Teaching a PA lesson needs to use an approach like dance improvisation, which I do not know how to use. It was really a bother that I had to use that kind of method. This was because in our dance learning we often learnt by memorizing movements. We used the kind of method where you did the movement, learnt it and then the body memorized it. Because we got used to the method, when teaching professional dance I’d say ‘You just repeat after me’. Why should I speak so much? (L-I-2)

The method Lilly mentioned was verbal instruction, which was mainly used in dance improvisation, to guide students to improvise by giving the description/instruction. The challenge of using verbal instruction created the difficulty of implementing learning experiences in teaching practice.

In fact, Xenia pointed out that her teaching approaches would change in accordance with characteristics of a class, an experience she gained from previous teaching experiences as a PS teacher. She stated that:

Using different teaching methods in accordance to the characteristics of the class was a must. Firstly, it was important to understand characteristics of students of a class; in fact, you should know that in the first or second lesson.

Then you know the attitude you should have to teach that class. I think that is very important, because this affects your later design, as some activities are not suitable for a naughty or noisy class. (X-I-2)

Similarly, Sue mentioned that she modified her teaching after each lesson. She adopted the idea from observing a TD by a TNUA teacher educator (S-I-2). Although most of the teachers described the characteristics of the students at their school (also see section 6.2.2), only Xenia and Sue, however, observed their students individually as a class. It seems, as both are mothers, it is reasonable to surmise that motherhood also plays a significant role in their teaching.

Over half of the teachers mentioned that the schools that required the use of a textbook also conducted at least one written examination for the students as a subject assessment. None of Lilly's three schools required a written examination, but Lilly tried and disliked it. She explained:

Holding a written examination was too much for students, because they had regular tests for academic subjects. If they also had to cope with a non-academic subject exam, I think that is a lot of pressure. Students would resist the subject if they had the pressure of exams. So I thought that it might be a good idea [not to have a written exam] so my students in fact might learn something. Anyway, the aim, the purpose of my teaching was to ensure that the students have learnt something rather than make it a subject they hate. So recently, my strategy is 'Forget the paper examination'. I am successful if the students can remember what I taught in the class without the examination. It is unnecessary to use a written examination as proof of whether the students have learnt or not. (L-I-1)

It is also interesting to note that most teachers used several methods to assess student learning, such as the involvement of term work, group presentations, feedback writing and learning sheets. Lilly stated that the use of various methods was to allow the results of a student's individual learning to be seen (L-I-1). This echoes the teachers' concept of PA in the curriculum, which will be discussed further below.

6.3 Schoolteaching as a profession

In this research, the teachers gave their life stories since starting dance training. In presenting the journey, the teachers conceptualized themselves as school teachers. This section offers the teachers' accounts, followed by their considerations of professional development. The final section centres on teachers' notions as school teachers in relation to their previous dance experiences.

6.3.1 Developing a sense of teaching profession

When teachers gave their initial impression of teaching in schools, different patterns of making sense of being a school teacher were highlighted. This section outlines their experience of becoming teachers and illustrates examples of their conceptualizing a sense of the teaching profession.

The transitional period: Developing a knowledge of the profession

From training in a professional dance environment to teaching at a school, most of the teachers stressed the importance of a transition period to gain new knowledge of the new community.

For teachers such as Zima, Tina, Sue, Yvonne, who did their school practice at DCTSs or arts schools, their initial impressions of encountering teaching in mainstream schools were frightful. For example, after teaching PA for two years, Zima decided to leave the school because ‘the subject was neither what I had learned nor what my school practice was about. It was completely different.’ At that time Zima felt that teaching at a mainstream school was not her personal goal and she asked herself, ‘Do I really want to have my whole life like this?’ Therefore, she changed to DCTSs (Z-I-1).

After working three years at DCTS HSSs, Zima came back to the same school because of family issues (see section 6.1.1). She described her feelings about coming back to teach in the mainstream school:

So when I came back to the School F again, in fact I got used to it very quickly, really fast. Also at that time, I was more mature, probably because I had experienced a lot of things. In the previous five or six years, I had been to different schools; I had seen a lot of people and things. I had seen a lot of humanity, so I did not feel the situation here was particularly exaggerated. It was all right when I came back. (Z-I-3)

However, Zima was the only teacher who had taught permanently in both mainstream school and a DCTS, and as already discussed in section 6.3.2, permanent teaching positions in DCTSs are rare.

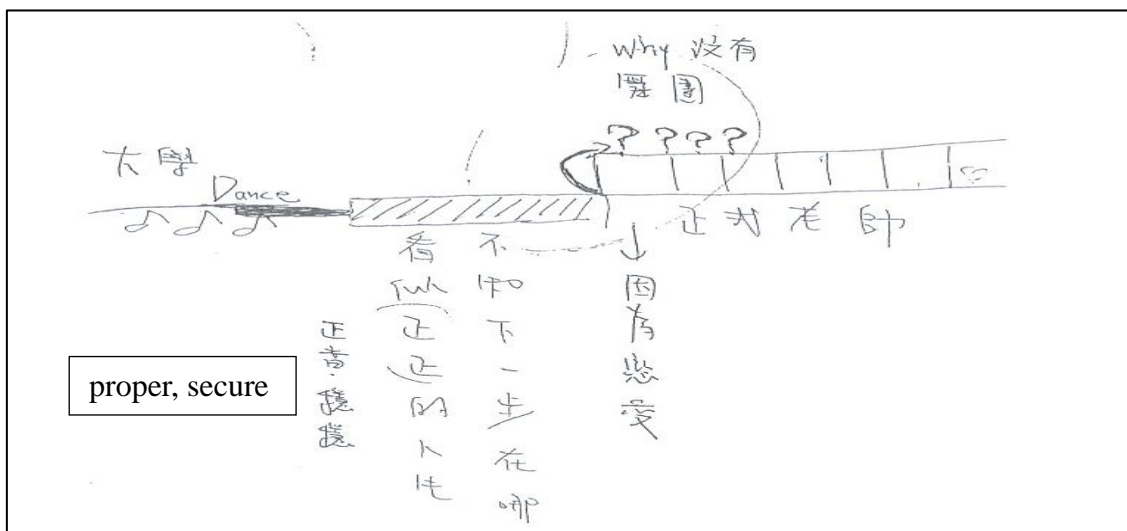
In contrast with these teachers, teachers who had experience in engaging with mainstream students before teaching, such as Tina, Nina and Iris had fewer conflicts with teaching mainstream students.

As mentioned in section 6.2.3, both Nina and Molly received good supervision from their school practice mentors, and Tina received teaching suggestions from Zima. Some teachers mentioned their experience of learning teaching methods from other teachers in their earlier teaching. Both Yvonne and Sue highlighted the assistance of learning to teach from other arts teachers. Yvonne remembered that by observing a fine art teacher, at a previous school, she began to accept classroom behaviour and slowed down the lesson plans to allow students time to explore, while she was in her first year teaching PA (Y-I-1).

Similarly, Sue co-worked with a music teacher on a project in her first year of teaching as a substitute teacher. She said: ‘the music teacher was holding my hand, so I had a person who I could follow after’ (S-I-3). Obviously, by looking at other experienced teachers both Yvonne and Sue, as novice teachers, learnt teaching skills. Also noteworthy is that it seems most of the teachers mentioned people significant in earlier periods of their teaching.

It is also interesting to note that in Yvonne’s drawing (see Figure 6.1), several line patterns were used to present the change from learning dance to school teaching, from left to right. The left line with the word of ‘Dance’ presented the learning dance period. In the middle, the rectangle with the oblique lines seems to represent the period of undertaking the initial teacher training which remains at the same level along with the previous dance training. Under the rectangle with the oblique lines (at the middle of picture), Yvonne wrote down ‘proper and secure; the life looks “proper”, but do not know what the next step is’ (Y-D). This seems to show her personal feeling of undertaking the teacher training. Moreover, Yvonne indicated the difference after becoming a schoolteacher by lifting the rectangle to a higher level and she also added four question marks over one end of it to represent her early period as a schoolteacher.

Figure 6.1: Section of Yvonne's drawing



(Y-D)

In fact, Lilly pointed to a similar issue with the teacher training at the CTE, including school practice, which did not provide sufficiently for the needs of teaching PA in schools. Lilly said that:

It seemed that there was a missing transition period in the teacher training to correlate the content which we had learnt to what we teach. For the transformation, the transition period, the university should provide a course which would ensure that teachers, like us, encounter fewer setbacks in actual teaching. (L-I-1)

Not surprisingly, as discussed in section 6.2, the ability to design curricula and having sufficient subject knowledge were highlighted as needed by school teachers (L-I-1). It raises a three-way tension between the role of the CTE in teacher preparation; the TI; and teaching practice in schools.

Developing the concept of a school teacher through experience

Most of the teachers naturally considered themselves to be a schoolteacher after passing the TI. Surprisingly, when Sue recalled her teaching experiences in school practice at three schools, she gave a detailed conception of her experience of becoming a schoolteacher. Sue recalled:

*When I did my school practice, I thought I was like a student and that I did not think I was a teacher. In this period, I just observed the class and watched the ballet teacher, my teaching mentor, teach and prepare my only ballet class. I did not pay attention to other things, and I only assessed some of the administrative support which made me feel that my position at the school was very low. My role was still as a learner.
And then in my first year of substitute teaching I was a very cooperative,*

because I knew nothing. I tried to do whatever administrators said or teachers asked. At the time I slowly felt I was becoming a teacher. I was in a period of transformation; I was happy.

When I was in my second school, I defined my role as a teacher, because I had been teaching for over a year and I was called 'Teacher, Teacher' by other people. Internalizing, I thought myself as a teacher. But I felt guilty that I did not manage well the teaching content. Although the students called me teacher, I felt guilty. But there was not anyone I could ask.

It was only at my current school, after a slow process of negotiating with students, asking other people, observing the teaching of student teachers, my confidence in teaching increased and I had accumulated more and more experience. The definition for me now is very clear: 'I am a teacher. I want to educate but not push. I want to tell them there is something else other than only academic study'. (S-I-3)

Clearly, a sense of being a schoolteacher develops gradually through teaching practice, and also a personal concept of educational philosophy is established along with this development.

Not surprisingly, in accordance with describing their sense as school teachers, teachers also outlined their views on the teaching profession. Xenia was the first and only permanent PA teacher at her school and she said:

I felt that I was very fortunate that I could do the job in an area related to one in which I am an expert. I was very lucky. I felt that dealing with students was very interesting and I did not feel tired. There was a responsibility because PA was a new subject and as the only PA teacher at the school, 'You have to work harder'. I was thinking to give students a different learning experience. So there was a responsibility and a small degree of pride as a PA teacher. I was proud that I was the only PA teacher; consequently I had to enable students to learn something different. (X-I-3)

Grounded on a similar educational principle, Zima considered that her classes provided a new inspiration for students by introducing art activities into their daily life. Zima explained that:

For my own consideration, the target I wanted my students to reach was very simple. I did not intend to train them to become excellent performers, I just hoped they could join in PA activities or were able to know what the activities were about. I thought that most of students liked having the PA lesson. The most important thing was that they could engage with something new, which they had not seen before. So I thought that if they had the experience of engaging with the PA, that would be enough. That was my goal; I hoped they could become a good audience. (Z-I-3)

It seems that for some teachers their educational conception was to introduce students to new learning experiences which might become part of their personal lives someday.

More specifically, some teachers', such as Lilly and Yvonne, principles were derived from their dance backgrounds. Lilly claimed that it was a 'food chain' linked between

the operation of a dance company, the presentation of a new creation and the participation of the audience. With regard to that, the introduction of PA in the curriculum was an opportunity to promote PA activities, especially dance performances (L-I-1).

Further, Tina, Iris, Xenia and Nina made the point that LSS students were under great pressure from academic study, therefore, the PA class could provide students with a platform to release the stress. As a novice teacher, Tina believed that:

The role of PA was regarded as a subject that students could easily learn. Because they studied academic subjects for the whole day, so they in fact liked the subject. I could tell that they were actually interested in the subject. So I would think, for them, if once a week there was a lesson, they could release any stress they might have had from several exams before the lesson. And after the lesson, they could feel better. (T-I-2)

Now, at her third school, Iris held a similar view, that students should ‘have fun’ in the PA class and she further shared the changes to her ideas during her teaching in three schools. Iris explained that:

In my first school, I wished they were really learning something. I wanted them to learn whatever I taught. But I adjusted my ideas when I was in my secondary school, because I found that not every student was able to accept [my teaching] and not every student was willing to learn. Then later I was thinking that if I can cause some of his or her learning motivation, this lesson would be successful. So I was like that when I was in my third school, the current school. (I-I-2)

Clearly, after several years teaching practice, most of the teachers realized that ‘the only thing we could do was to provide an essential education was to teach the students the concept of PA’ (I-I-2). It seems that the educational views of most of the teachers are like Lilly’s, that after studying, ‘the student knew something of PA. Later, if he or she manages to spend some money on it, they would be willing to have it in their lives. I think that is an outcome which at this moment we cannot see’ (L-I-3).

6.3.2 Professional growth: Personal and professional development

This section presents the circumstances under which teachers took workshops to develop their subject knowledge and skills for professional and personal growth. Generally, the relevant course, the CPD course for teachers, is provided by the schools and local education authority.

What was needed was not provided: General support versus individual needs

As mentioned in the previous section, most of the teachers believed that their previous dance experiences did not fit with teaching in mainstream schools, so they actively took different kinds of workshops and seminars. Two remarkable issues were pointed out by most teachers: the support from the school and the kinds of CPD course that were provided. First of all, there was a lack of support from the schools. In order to join a workshop or seminar, teachers need to find other teachers to cover their classes or shift the classes themselves (for example, X-I-1).

Also noteworthy is that, for most of the teachers concerned, the CPD course was not sufficient for the needs of an individual teacher. Lilly compared her experiences of participating at a workshop at a previous school and her current one. The previous school was in a small region which held regular seminars and in which Lilly had the chance to meet other PA teachers from different schools. The current school is in a larger region, and even joining the PA seminar held by the local educational authority, Lilly found that most of participating teachers were fine art teachers or music teachers (L-I-1). This suggested that a greater number of schools had not employed dance or drama specialist PA teachers, and because the workshops or seminars were for non-PA subject specialist teachers, this kind of programme did not support the teaching practice needs of the dance specialist teachers.

Unusually, Zima was proactive in participating and organising relevant workshops for herself at school. This was because she received the full support from her school, and also Zima's attitude towards participating in CPD courses was more positive. 'I thought they were helpful, so I was willing to take them'. Zima further explained that her motivation for organising a CPD programme at her school was that 'if I was lacking in that knowledge, I believed, other teachers may also be, too' (Z-2). Moreover, Zima explained the changes because of what she learnt from the CPD course. In the early period, she was interested in dramatic activities which could apply directly to teaching, but now Zima focusses more on the general issue of different art forms. This was because she feels that she should explain the derivations of different art forms and the relevant performances nowadays to students (Z-I-2).

It seems that the need for development is an individual need for teachers. In Zima's case, she received the full support of the school in which she arranged her preferred course.

But for other teachers, who could only take the CPD courses provided by the school and local educational organisations, they did not gain enough support for their professional development.

Lilly questioned the role of the CTE in providing in-service education. Acting as a student-teacher mentor, Lilly discovered that the teacher training programme had changed. Lilly indicated that:

Sometimes I wanted to tell the teacher educators that 'In fact, can the student teachers you are training now use what was learnt in the new teacher training programme in teaching? They might not, because they cannot even get into the school. No matter how great the training they received. That is pointless if they cannot even work in a school. So the problem is that you need to change the teachers who are already in schools.' Because if today I do not care about the teaching, I could teach without any change for my whole life and I would not have made any contribution to my school. But if I am more conscious about my professional development, I would want to do something. (L-I-2)

After taking different kinds of CPD course provided by the schools or the local educational authority and observing the improvement of the service at the CTE, Lilly suggested that the CPD course, which was provided by the CTE, could be sufficient for the needs of dance specialist teachers in their professional development.

Networking among dance specialist schoolteachers

Over half the teachers mentioned that they had shared professional experiences with other dance specialist teachers. This was because most of the schools did not have more than two PA teachers, besides discussing with previous classmates, junior or senior peers. The other means dance specialist PA teachers mentioned for professional interaction with other dance specialist teachers was to do an MA course at an arts university. Except Zima, who did her MA to become a teacher (see section 6.2.1), the other teachers undertook MA courses as school teachers.

Lilly, Molly and Iris gave their reason of doing an MA course was for professional growth. For example, Molly explained that:

I was already in my fourth year in this school, I could manage student situations, and my own lesson plans were set. After doing the MA course my salary would increase. ... Also I wanted to improve my teaching. So when my previous classmates told me that 'some of the MA modules were very interesting', I thought maybe I could learn something new for my teaching. (M-I-1)

Also noteworthy is the fact that most of teachers who had over five years PA teaching experience and had already done or were doing an MA course. This reveals that the opportunity of continuous professional development for dance specialist teachers was limited.

Apart from the reason to develop professional skills or knowledge, other reasons were also given for studying a postgraduate course. As already discussed, the attraction of a higher salary and the possibility of securing a teaching position in school were considered. For example, as discussed in 6.1.3, Xenia realized that most of her colleagues had an MA. By contrast, some teachers on an MA course regarded it as a chance to reconsider their career plan. Yvonne, who was interested in school management, initially planned to do an MA course in Educational Administration, but gave that up due to her lack of school administration experience. In addition, Yvonne encountered an unhappy experience in school administration (also see sections 6.1.2 & 6.1.3); therefore, she did an MA course in dance studies instead.

Similarly, Lilly claimed that one of the reasons she studied for an MA was for the higher salary, but the other important reason was because she doubted her motivation to remain in the teaching profession in which her professional dancing ability was not needed (L-I-1). Obviously, teachers who did a postgraduate course did so, not only for professional development of teaching practice, but also for personal career considerations.

6.3.3 Dance specialist schoolteachers and the dance community

This section presents the teachers' accounts as school teachers in relation to their previous dance experiences. First of all, the extent to which a teacher's previous dance experiences interweave with teaching practice is outlined. After that, the unusual circumstance of both Molly and Lilly who still teach professional level dance in dance studios is discussed.

The place of previous dance experience

The advantage of dance training in relation to teaching in schools was, all teachers claimed, the ability to demonstrate dance. In fact, most of teachers claimed soon after they started their teacher training or passing the TI, they stopped dancing or

participating at any dance events. For example, Xenia taught dance at a dance studio while she was a substitute teacher. She explained why she stopped engaging with the dance community:

I was going to teach the PA, not dance, so why should I do that? I do not need to. So since I began the teacher training course, I stopped dancing. (X-I-1)

Differently, Sue joined a professional dance company in her first year as a substitute teacher in school. It was not until she failed her TI in the second year that she stopped participating in any dance activities and concentrated on preparing for the examination (S-I-1). What is interesting is that she did not rejoin a dance company when she got the permanent position in her current school, as with Xenia. She said:

I was teaching PA...so I was more inclined to watch drama performance. Later on I realized that I did not watch dance. When I went back to watch dance performances, I felt that...there was a gap, I missed something but now it connected. (S-I-2)

Clearly, some teachers, like Xenia and Sue, had found that once they were working as school teachers, belonging to the dance community was unnecessary for their profession. It was because dancing for them was the profession in which they were trained to be dancer. Therefore, when it was not needed for their profession, they stopped being involved in any dance activities, even as leisure.

What is interesting is that Zima and Nina indicated how they transferred their dance skills into their teaching. For instance, Zima explained that:

I used to choreograph dance works, but now I have no opportunity for choreography. There was not any chance for choreography in doing this job. I could only do the creation in different a respect. For example, I designed my own curricula. Doing that for me was a creative. Or in my additional responsibility of running the Student Theatre Company, I made some works for students. Or I wrote an article. So I transferred this part, what I did when dancing, into my teaching. It was not a jump, but it really was something different. (Z-I-3)

Similar to Zima, when Nina recalled her learning experiences as an LSS student, she remembered that she always wanted to set up a dance company to promote dance activities. Nina recognized that the teaching profession was related to her ambition in the dance community (N-I-2).

Working across communities

Except for Iris, who was still teaching professional dance at school because of her

current school being a DCTS, only Lilly and Molly mentioned that they were constantly teaching professional level dance in dance studios. Lilly gave the reason for teaching at a dance studio as being able:

To do things which I cannot do in mainstream school.... I could complain about the teaching in school to my husband, but teaching in a dance studio, unlike someone else who do that for money. I wanted to show my dancing skills for myself and also balance what I was doing in the workplace, so I teach professional level dance. Teaching in a dance studio was a happy experience. After that, I can go back to the school to work with mainstream students. Teaching professional level dance in the dance studio is a means for me to find balance in my life. (L-I-1)

In fact, Lilly worked on a dance performing project while she was teaching in her previous school. There were several challenges she encountered in doing that: the need for extra work to maintain her physical ability at a professional level; the difficulty of time management between full-time school teaching and dance rehearsal; and the restrictions on teachers working outside of school (L-I-2). Therefore, when she came to the current school, she decided to teach at a dance studio rather than work on any dance performance project.

Similarly, Molly taught professional level dance at the dance studio where she studied. Molly described her feelings when she was watching other dancers performing:

When I watched junior peers or classmates as professional performers on stage, there is a little sad feeling that I did not have any experience as a professional dancer performing on stage. I knew I had to make a choice. If I had chosen to be a school teacher, it would have been more difficult also to be a professional dancer. It would be all right if I was teaching part time. (M-I-2)

From the teachers' stories, it is reasonable to surmise that as soon as they are school teachers, dance specialist teachers stop engaging with the dance community. Although some teachers tried to maintain a connection with it, the concept of being in the dance community for most of teachers gradually disappears when they start teaching. As Sue said 'I did not keep the connection with the dance community not because I did not want to engage with it, but I felt that it was finished. There was a feeling that I had had enough dancing' (S-I-2).

6.4 Summary

This chapter examined teachers' current lives and work experiences in schools as a PA

teacher. First of all, I presented teachers' experiences of entering the teaching environments, which started with their experiences in preparing for job interviews, the school policies in relation to PA as a subject and the teaching facility arrangements. That was further followed by a discussion of school policies and teachers' accounts of additional responsibilities within the school administration. After that, teachers' accounts of differences in educational philosophies in relation to students and their learning with other teachers were given, which further revealed the hierarchy in schools between different subjects. In the teachers' experiences within the classroom, I presented their views towards the pupils and the teaching subject. Due to the fact that dance-trained teachers studied a specialist educational programme to train as professional performers, their accounts of previous dance experience in relation to the teaching profession in mainstream schools provided a further link between their *past* to their *present*.

This chapter presented the current experiences of nine teachers in schools, including their perspectives towards their work environment. Their interactions with others in the teaching environment indicate the conflicts in developing a sense of who they are. The findings also illustrate factors, such as school cultures, leadership and teacher's additional responsibilities, which impact upon how they perceive that sense of who they are. In particular, the different expectations from a subject specialist, peer pressure among teachers, and disagreements between teachers in teaching also had a strong connection with teachers' concepts of their professional-self. This also indicated that the views of others influence the sense of who they are in the teaching environment. Moreover, the dance-trained teachers indicated the challenges they encounter most in the classroom which echoes their previous dance training experiences. This demonstrates a connection between the dance-teachers' current experiences in the teaching community and their experiences in the dance community.

In the above two chapters I have presented the data derived from the interview and creative methods with nine dance-trained teachers who teach PA at a LSS. The data showed that the teachers' concepts of 'who I am' were largely influenced by the community of practice they were in. The data of this study revealed the dynamic of personal reflection while recalling personal experiences. The reflective stories demonstrate how the teachers revisited their own experiences and drew upon different events with what happened within context, moving between a space for their self and

the located context. In these two chapters, the findings have thrown light on the similarities, differences, possible patterns or usual events between the nine teachers. In the next chapter, I shall discuss what the teachers' life stories might mean to us in relation to the existing knowledge.

Chapter 7 Discussion

Grounded in the life stories of nine schoolteachers who initially trained to be dancers, the findings of this study present the complex process of forming a professional identity. The meanings of professional identity from the teachers' accounts have been presented and interpreted within the contexts in which they are lived. These should be understood as social interactional products within communities of practice. Through my engagement with their stories, I have been seeking to understand the multi-layered process of how they have developed and negotiated their concepts of the professional self. In this chapter, the themes that have emerged from the teacher narratives are applied to the theories that have been reviewed.

This chapter presents the discussion of the findings from this research. As mentioned in the background chapter (Chapter 2) and Literature Review chapter (Chapter 3), and in the presentations of the teachers' experiences in Chapters 5 and 6, the distinct culture and characteristics of the Taiwanese dance community impacted strongly not only on the conceptions teachers have of the curriculum, but also on their actions in classrooms. The first section examines the concepts of professional identity that teachers have, including the influences that shaped the conceptualization of their sense of artist self in the dance community. After that, the focus is on the process of developing the teacher-self in teaching environments; in particular, the interactions with other people within this community of practice are reviewed. Finally, the accounts of teachers forming a notion of a professional self in accordance to the challenges they encountered in the teaching profession are discussed to review their perspectives of career.

7.1 Dance specialist schoolteachers' identity

The initial purpose of this research was to investigate the conceptualization of the professional identity of dance specialist teachers in relation to their previous experiences. The narratives showed that teachers had an artist identity. This finding is in agreement with the suggestion by Hatfield *et al* (2006) that an artist identity would be internalized while undertaking art training. I found that the teachers in this study conceptualized the notion of self as a dancer before undertaking ITT. These teachers' stories sketched a dynamic picture of dance-trained teachers developing their professional identities from a professional dance training background. Significantly, they offer an understanding of how these individuals revisit their earlier dance

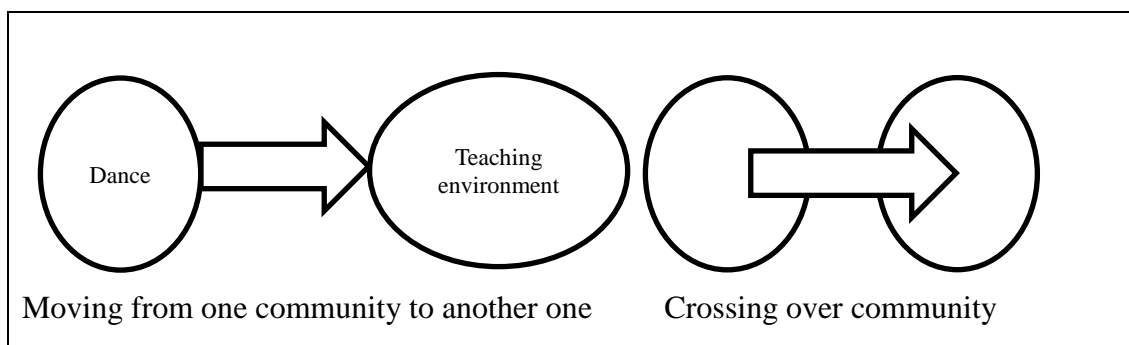
experiences to negotiate later experiences at schools.

7.1.1 Shifting identity

Both the literature and teachers' stories show a strong relationship between previous learning experiences and formations of professional identity. Within the overall picture, an obvious self-image as a dancer is clear throughout the teachers' stories. All of the nine teachers gave in-depth descriptions of their dance learning experiences, which supports the theory of the notion of self-image connected to previous experiences (Beijaard, 1995; Beijaard *et al*, 2000).

Although the nine teachers in this study interpreted previous experiences in accordance with their teaching practice to different degrees, they reacted to their new community of practice in terms of membership of their home community, the dance community, as can be seen from their narratives. In line with the literature review, the teachers' stories demonstrated that different degrees of previous experiences in teaching practice could result in two kinds of concepts of professional identity: dual professional identities (see section 3.2.2), and a dual professional identity (see section 3.2.1 & 3.2.2). These two kinds of identity also answer the questions posed by Beauchamp and Thomas (2009): 'How does an identity shift and change?' and 'What happens in the shifting from one identity to another?'(p.178). At the initial stage of moving between different communities, which occurred among all teachers in this study, the process of immersion echoes the concept put forward by Wenger (1998: 113; also see section 3.1.4) of encountering community, particularly moving from one community to another one, and crossing over community (see Figure 7.1).

Figure 7.1: Personal concept of encountering community



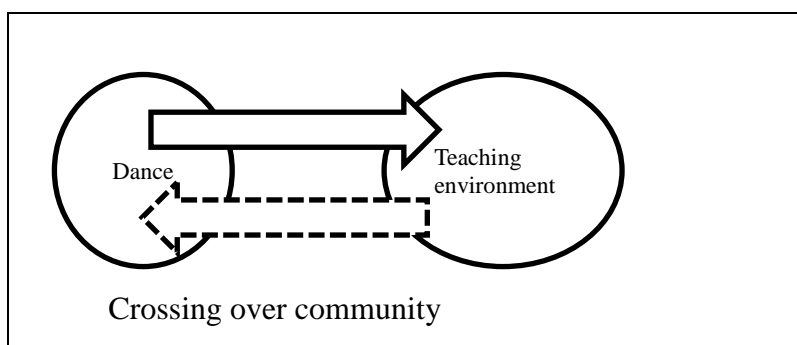
What is of importance here is the different degrees to which previous experiences are interpreted in developing the sense of the professional identity. In this study, there was

evidence of a notion of adhering to the 'home' community membership in encountering a new community (Wenger, 1998). This means that this kind of encounter, according to the proposed identity shift (see section 3.1.4), people might bring the concept of a home-community encounters to another person from a different community. For example, in this study dance-trained teachers might bring the teaching attitude of the dance community to school.

In this initial period, as with the professionals studied by Goodson and Cole (1994) and Shreeve (2009), the findings showed that the teachers in this study sensed the differences between the professional communities and the concept of moving from one community to another was developed. After that, the teachers in this study reflected on the new community with the experiences of home-community, which is regarded as the stage of crossing over communities as membership of home-community remains. These findings suggest that who we are will be defined by 'the familiar and the unfamiliar' (Wenger, 1998), and the 'sense of self-definition rooted in a community of others' influences our concept of understanding the self (Cote & Levine, 2002).

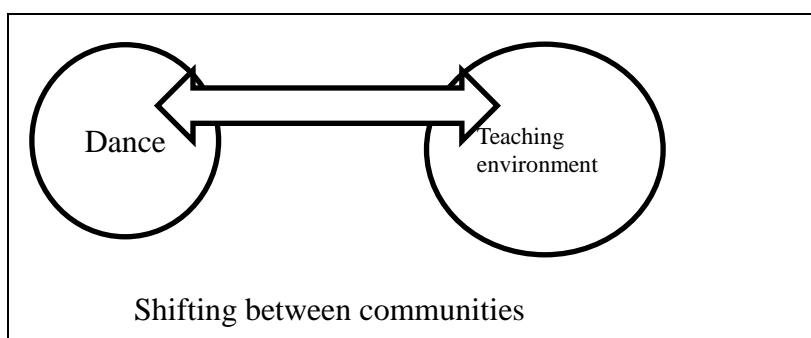
In this study, while examining the experiences of encountering community boundaries, there was a two way interaction in one person, as a person brings their experiences of 'home-community' when integrating into the new community. To take Sue's teaching experiences as a novice as an example in section 6.3.1, her sense of professional identity is one of a school teacher, and like the top arrow in Figure 7.2 (see below) her notion of self has a clear move of crossing over the community. However, her stories showed that at that period, she relied on her previous dance learning experiences to plan the teaching, which I interpret to mean, as the dashed arrow of Figure 7.2, that there is a practical connection with the dance community and the previous experience of that are revisited and used. This result not only confirms the suggestion in section 3.1.4 that, while crossing the communities, more than one membership could be carried, and also parallels with Clandinin and Connelly (2000), who described looking backwards in the lives and work for developing a sense of who I am. It is also important to note that in telling their life stories, all nine teachers are already involved in an ongoing procedure of re-conceptualizing of their notion of self, which confirms the suggestion by Beijaard *et al* (2004) that the notion of self is a result of interpreting and re-interpreting the experiences.

Figure 7.2: Crossing over community



As already discussed, all of the teachers in this study presented a clear concept of an artist identity with the professional dance community. Some teachers, such as Molly, Lilly, and Iris, who are still teaching professional dance in formal or informal schooling settings (see section 6.3.3), showed characteristics of owning dual professional identities. They moved between the dance community and school to continue to participate in the professional dance activities (see Figure 7.3). According to Anderson (1981:45), dual practice, for teachers of arts, is regarded as involving both arts making and teaching (also see M. D. Day, 1986). However, in this study, most of the teachers stopped participating in dance activities soon after starting ITT. For example, Xenia considered teaching content at school to be different from what she had learnt in the dance community. Or for Sue, there was a feeling of having had ‘enough’ of participating in professional training activities. Therefore, one of the challenges, as I see it, for dance-trained schoolteachers in this study who wished to have a dual professional identity was to develop a notion of dancer teacher.

Figure 7.3: Shifting between communities



These findings probably parallel the observation by C.S. Chang (2008) that dance training in Taiwan over-trains professional performers. There are a number of possible practical reasons for this. One seems to be that time pressure from teaching at schools. But the more likely explanation for teachers not to continue participating in dance activity was because they had lost the motivation to remain within the dance community

which, in fact, is caused by the challenge of having a ‘dancer’ identity where the main concept of that identity is being in the dance community. A practical explanation for this is that most of the teachers in this study, following the dance tradition in Taiwan, were trained as dance professionals (see sections 2.2.2 for the aim of the training system; section 2.2.3 for the career aspiration of dance student in Taiwan). This suggests that the notion of a dancer or a dance person only exists within the professional dance community. Giving up dancing practice means that they lose membership of the dance community and the link with the dance identity.

Besides this, in this study all the teachers had trained in the dance community since they were children (see section 5.2), but only Molly and Lilly maintained their connection with the dance studio, the out-of-school community, along with their in-school dance training. It seems that the experiences of Lilly and Molly had not only influenced who they were/are, as with other teachers in this study, but also enhanced their connection with the dance community. These results, however, go against the theory of the ‘dancer teacher’ in Andrzejewski (2009) (see section 3.2.2) due to the different usage of the term ‘dancer’ in a Taiwanese context, as examined in sections of 2.2.3 and 3.2.2.

In this study, all of the teachers experienced going through the first layer of identity transformation, moving from the professional dance community, as shown in Figure 7.1. However, for the teachers who are still teaching professional dancers, a dual professional identity was possible. Participating in two professional activities can be referred to as a double-profession, as Lowe (1958) terms it, and their roles and responsibilities are different, as also suggested by Smith (1980: 10, cited in M. D. Day, 1986: 39). Moreover, teachers of this kind are similar to the teachers studied by Hatfield *et al* (2006: 44). Lilly’s story could be regarded as a typical example. First of all, her story showed the difficulties of maintaining the dual professional activities, school teaching and dance performing (see section 6.3.3). Therefore, she changed the involvement with the professional dance community to teaching professional dance learners at a dance studio. It seems that participating in dual professional activities is not impossible, but in this study, only a few teachers remained involved with dance activity as a result of being influenced by their understanding of membership of the dance community.

As discussed above, in describing their dance-learning experiences, all nine teachers in

this study seemed to label themselves as school teachers rather than teachers. This is in accordance with M. D. Day (1986), who suggested that the concept of school teachers would be prioritized among identities to avoid identity conflict (also see Adams, 2007). Although Bernard (2004: 282) suggested that there was no need for teachers of arts to choose between the roles of work, it was natural that teachers would reform the sense of the community membership. The findings did not support the claims by Hatfield *et al* (2006: 47) that too much or too little artistic activities, and a lack of support from school, would extend the duration of identity conflict. A possible explanation is that the teachers in this study classified their professional identity as the identity of the located community (Coldron & Smith, 1999) or that of the occupational group (Beijaard *et al*, 2004).

These findings also resonated with Sachs (2001), that a professional identity could be used 'to differentiate one group from another' (p.153). One explanation of this could be that teachers in this study used the term "school teacher" to differentiate themselves from "dance teacher", which was generally used to refer to the teachers who teach in the professional dance community in the Taiwanese context. I interpret this to mean that teachers in this study intended to distinguish their occupational role and social status separately from the dance community (see section 2.2.3), where, in the arts world, arts teachers do not have a higher status (Hatfield *et al*, 2006: 43).

In addition, most of the teachers had mentioned that they presented their dance artist self in the classroom by demonstrating a dance movement or expanding the dance section in the textbook as a result of their own professional dance knowledge. These findings clearly resonate with Hatfield *et al* (2006: 44), who found that teachers would show their artist identity, or artist-self (Szekely, 1978), in classrooms. In this study, the teachers stated their educational aims by introducing more artistic activities into their curriculum design (see section 6.3.2). I found this concept not only moved beyond a teacher's perception of the role and responsibilities as a school teacher, but also showed their consideration for their home (or previous) community, the dance community. The teachers' notions of their roles and responsibilities as schoolteachers were expanded by their own experiences. This supports Adams (2007), who suggested that teachers would need to 'transit their former role as an artist,' to a new one as an arts teacher, which provides a different perspective in examining teachers of arts who are already artists, a question which arose in Jeffery (2005a) but was left unanswered.

The complexity of having a dual professional identity, from both practical and conceptual perspectives, can be understood from these teachers' narratives, as they had another professional background. The issue is to move beyond the notion of 'who they are,' as dance-trained teachers in Taiwan, based on their understanding of the operation or tradition of the dance community. The interview data showed that while relating school teaching experiences from different schools, there was a clear change in personal notions of the professional-self in accordance with their practical experiences. This supports the view that a professional identity consists of personal and professional experiences (Beijaard *et al*, 2004; Beauchamp & Thomas, 2009). These findings also show that, while moving to the different professional phases, teachers' affirmation of and commitment towards teaching practice and the teaching community were enhanced (Huberman, 1989).

7.1.2 The concepts and issues of career decisions

The teachers in this study had already developed identities as dancers, and, unlike in Anderson (1981:45), they did not develop a sense of being a teacher of arts during ITT. The more likely explanation rests in the teachers' motives for choosing to become teachers, including undertaking training and entering the teaching profession, as most of the teachers in this study showed a more certain attitude while deciding to take the TI. So why did dance-trained people become school teachers? In their life stories, teachers gave their own views as to why and how they became school teachers. The stories of the nine teachers brought out the influences of family, cultural tradition and social demands on their decision making. The motives of participant teachers in deciding to undertake teacher training reflected several key influences in choosing the teaching profession as a career.

The interview data showed parental influence on their choice of career. To take an illustration, Molly had been encouraged by her parents to train to become a teacher, even though she was an excellent performer in dance training. This can be traced back to tradition in Taiwan. When Taiwan was governed by the Japanese, teaching was one of the three main occupations by which Taiwanese students, through vocational training, could access secondary education. Under the control of the ROC government, a policy of sinicization by the Nationalists aimed to remove traces of Japanese culture. The development of the social status of the teacher in Taiwan clearly resonates with teachers'

beliefs that choosing a teaching career is generally perceived to be a stable job in the Taiwanese context (Fwu & Wang, 2000a; also see section 2.1.2). The literature on teaching as a gendered profession (for example, Goodson & Hargreaves, 1996) has highlighted the motives of women who become teachers. In this research, I had come across the gender issue in the decision to become a school teacher in this study, as most dance learners are female in Taiwan, and some married teachers mentioned they had applied for the transferring school scheme for family considerations.

In the wider sphere, the motivation to become a teacher, for some teachers, was regarded as having one more career option as a backup plan rather than a personal intention to work as a school teacher (see section 2.2.3 for the career choice of dance students). Indeed, Lilly stated that she took the TI while she was working as a substitute teacher at a DCTS only because she could not teach at a DCTS. For her, with a personal determination to work in the professional community, it was more important to teach at a DCTS, but holding the Teacher Certificate allowed her to apply for teaching positions in mainstream schools. In making the decision of taking a full-time position offer as a school teacher, her narrative showed her intention to search for a possibility of teaching at a DCTS remained. In viewing her narrative, I would argue that some dance-trained teachers may not fully commit to the teaching profession.

These findings clearly echo Sikes *et al* (1985), who argued that important critical incidents, including changes in the social context, the natural progress of a life phase, or personal concern, will influence the decision making for lives and work. I also found there to be a ‘critical moment’ (Goodson & Sikes, 2001) in the lives of teachers in this study: the period of undergraduate study – during the last stage of professional training, their motivation to become a performer decreased or disappeared due to career or future decisions that had to be made. For example, Table 5.1 offers a clear point that most of teachers undertook ITT during undergraduate study.

The career aspiration of most teachers in the dance community was influenced by their dance teachers or other senior students in dance studios and DCTSs. Those people are regarded, as Knowles (1992) defines them, significant people. They serve as the teacher role model and had a great impact on the future decision to become a professional dancer. For some participant teachers, their personal consideration to undertake ITT and their intention to become a school teacher could be traced back to their previous

experiences. For example, Sue recalled a conversation with her classmate in the DCTS and was determined to become a teacher unlike their teacher. Or Tina, who was Zima's school practice student, and who found that becoming a schoolteacher was another choice for dance students. They all were inspired by significant people, or a critical person, as Kelchtermans (1993a) terms it, in their student lives and decided to become school teachers.

The decision to leave the dance community shows disappointment of the training. As C.S. Chang (2008) indicates, Taiwanese dance students need to be able to reflect the culture they inhabit, and to that extent, help develop the profession and its limitations. The contrast is with Yvonne, whose sense of self as a dancer disappeared after she had initially wanted to follow a teacher and a senior student in becoming a dancer, but she realized that there was no opportunity to become a professional dancer. As well as disappointment, she lost a sense of future direction in the dance community. This finding shows a clear relationship between the teaching role model (Knowles, 1992) and the future aspiration (Kelchtermans, 1993b). The concept of self-image and career perspective clearly resonates with the argument made by Kelchtermans (1993b) that forming a professional-self as a dancer in which teachers' motivation to stay within the dance community evaporated after losing a future perspective.

My research confirms that social and cultural aspects have a great impact on the decision-making process to become a schoolteacher. Historically, teaching is regarded as a secure occupation. After the educational reforms and changes to the regulations of TE, most graduates taking the ITT do so as a career back-up choice. The concept of an occupation hierarchy within the dance community can be found in the experiences of teachers. When there was an opportunity to work as a school teacher, it seems that most dance-trained teachers in the study chose to do so.

7.2 Concepts of professional identity throughout the professional phases

To many teachers in this study, the first year of schoolteaching was an unpleasant experience, as it was full of unexpected situations and contradictions caused by the shock of school cultures, the 'reality-shock' of Huberman (1989:33). Teachers' notions of a professional-self and practical experiences in classrooms lend support to

Huberman's theory of teacher professional phases. Two thirds of the teachers in this study have over eight years schoolteaching experience, including teaching in art schools; they may be regarded as expert teachers (Dreyfus & Dreyfus, 1986, cited Villegas-Reigmers, 2003: 129-31). The narrative of nine teachers resulted in a similar conclusion to Villegas-Reigmers (2003), that novice teachers are centred on self which then change to student-centred as they become experts. Although their narrative parallels the model of Huberman (1989), who outlines the consequent changes of teacher professional developments, in this study I detected several unusual changes while examining that pattern.

7.2.1 'Survival' and 'Discovery'

Most of the teachers seemed gradually to develop an understanding of the community and practice in the first professional phase, which Huberman (1989) terms 'Survival' and 'Discovery'. However, the teachers' stories of this phase not only presented their approaches in discovering the teaching profession and their reactions towards the contradictions they encountered, but also provided a very different view of ITT while reflecting on the relationship between training and practice. The data also indicated that the teachers raised different concerns for support for the profession.

It has already been mentioned that all nine teachers had an artist identity before schoolteaching. The dance learning experiences of teachers as examined have a great impact on their practice in schools, which resonated with Knowles (1992), who stressed the importance of childhood experiences in forming the notion of professional-self. Moreover, in the narrative data, as well as visual and the relevant textual data, the teachers provided detailed information about the ways in which they encountered teaching at schools, including how they prepared their teaching, their interaction with different reference groups, the seeking of different professional devotement activities, and their future considerations.

The more likely explanation may be in the nature of the professional dance community itself. Throughout the dance training system, the confidence of the participant teachers fluctuated: it increased when they passed grading tests and declined when they did not receive positive feedback from dance teachers. The teachers' previous experiences of interaction with dance teachers enhanced dance students self-criticism of their own

personal performance during training. Consequently, this reduced dance student motivation in learning, causing high levels of competition between dance students, and raising the standards of dancing ability and physical appearance. It is sobering to hear Lilly, for example, recount her relationship with a significant teacher (see 6.1.1), which influenced not only her reworking of her own body, but also in her requirement for disciplined learning in school teaching. These findings seem to support Kelchtermans (1993b), who suggested that the notion of professional self is in relation to the concepts of self-image and self-esteem.

While hearing these teachers explaining their dance experiences with respect to their school teaching, I feel that the dance tradition, the technical-centred training, the characteristics of dance teachers and the training environment outside of school, form a unique systematic pattern. Although I have not attempted an historical analysis of the development of the professional dance education system in Taiwan, Chapter 5 revealed several significant examples of the traditions in the dance community which provide an understanding of the operation of the dance community and the interactions between dance people in Taiwan. I am aware of a close strong network within the professional community among different institutions in the training system. For example, in finding a teaching position at a DCTS, teachers in this study mentioned the necessity of having a certain school/university training system.

Whilst describing the dance learning experiences, the data also indicated that the DCTS community or that of a dance school at university has a specific hierarchy: the ranking among dance schools or the social status in a dance school between students who are majoring in dance performing and who are majoring in non-performing subjects. The sub-culture within the community culture seems to agree with Ball and Goodson (1985: 19), who suggested that there was subject culture in schools. The hierarchy of the dance community is formed by the competition between dance students; the attitude of students and teachers towards performing major students; and the tradition of the community. This leads me to question whether the teachers in this study also encountered a similar situation in the school context; in fact the findings of this study have taken a step in the direction of suggesting that there was not any difference between different professional communities in terms of individual hierarchy.

In seeking to understand the significance of the teachers' notions of self at the located

community, it is therefore necessary to turn to the teachers' stories of working at schools. The narrative constructed is one of a very strong personal expression of culture shock caused by the move between communities. In particular, all of the teachers identified their roles as a school teacher and highlighted their subject specialism. First, different school cultures and subject cultures in schools appear to mean that each school is an entirely individual community, as Ball and Goodson (1985), and Sikes *et al* (1985) indicate.

As well as this, most of the teachers' stories focus on the school and its policy towards PA in the curriculum and which show school management in Taiwan: its tradition, the equal responsibility of teachers undertaking additional duties, and its principle of curriculum, which influences support. These findings not only explain the teachers' perspectives on the roles and responsibilities that were given by the community, but also indicated that the teachers in this study had a subject specialism identity in schools (Sikes *et al*, 1985). The latter seems to indicate that arts teachers in the school context are likely to be seen as lower in status, which is similar to arts teachers in the art world (Hatfield *et al*, 2006). The findings, however, suggest that teachers in this study developed the notion of teacher-self after being in the teaching environment – teaching full-time in schools.

The teachers' stories have captured the fundamental operations of school management, and, certainly, showed some contradictions between the personal educational beliefs of teachers and school principles. These results may be explained by the sense of self that teachers have compared to those that were formed in the previous community, whether in the dance community or as former school teachers. This also confirms Clandinin and Connelly (2000), who found that we react to lived experience (what is happening) by revisiting previous experiences (what has happened). For example, Yvonne worked at two different schools before her current school; she realized how different 'this school' was while she was undertaking administrative affairs in the first two years at her current school. She gave a clear comparison of the tradition and characteristics of the members between different communities: the current school, the former schools and the dance community. In her narrative, Yvonne gave her current situation and attitude towards this community to justify her changes, just as MacLure (1993) suggested that teachers will justify the notion of self by viewing self-relation within the context they are within.

The first stage of professional teaching is the most important and difficult time for novice teachers (Huberman, 1989; Knowles, 1992). Novice teachers are new not only to the profession, but also to the work environment and teaching, based on their previous experiences (Dreyfus and Dreyfus, 1986, cited in Villegas-Reigmers, 2003). Despite this, they are given full responsibility for the teaching and the students' learning, as well as additional duties, and they may feel overwhelmed with the responsibility in the teaching environment during the first phase of school teaching. This is particularly the case for teachers, such as Zima, Sue and Yvonne, who did not do their school practice in mainstream schools. Overwhelmingly, their attitudes towards teaching changed gradually throughout their teaching experience and several dilemmas were mentioned, such as the contradictions between the values that school managers place on PA as a subject.

However, teachers' personal considerations of teaching as a career were influenced by the compulsory undertaking other additional duties. Teacher's expectations of their role as a schoolteacher tend to differ from what they actually did in accordance with school policy. While teachers voice a range of criticisms about the management style and the culture of schools, most teachers are generally trying to balance their notions of self with the principles of the school. As presented in Chapter 6, the teachers' narratives show that schools have different cultures in arranging PA subjects in their curriculum, and in most schools there is a sub-culture between core subjects and arts subjects. These results suggest that the teachers' perspective on the role and responsibility of teachers are informed by the community.

These findings also suggest that most of the teachers in this study experienced professional isolation that is caused by subject specialism and a vague understanding of their subject by other teachers and school administrators. When working with other arts subject teachers, participant teachers sensed a hierarchy between arts teachers. The most likely explanation of this is that both music and fine art were included as subjects in the curriculum long before the educational reforms, and even though PA as a subject was introduced with the educational reforms, school traditions towards these two subjects are unchanging. A few teachers mentioned that their passion for teaching was challenged by both the personal beliefs of others and school management. As articulated in the literature in the literature review of this study (see section 3.3.2), the findings appear to support the model Huberman (1989) offers, where in this phase teachers

began to discover a clear distinction between the working place to their previous experiences, which happened not only to novice teachers in schools, but even when experienced teachers taught at a new school.

The dance-trained teachers in this study encountered a challenge in socially interacting with other teachers, as most of them had trained within the professional dance community since they were young. The data showed that the teachers' perspectives on pedagogical approaches, and expectations towards student learning, were grounded in their dance learning experiences, as discussed in sections 2.2.3, 3.2.2 and 3.3.2. As well as this, the ways of gaining membership of the dance community suggests that dance trained teachers may struggle with social interaction. In this respect, the stories of Zima and Nina, who joined the DCTS system at HSSs, suggest a typical social interaction procedure of a negotiated membership to the dance community in which a strong sense of *différance* occurred.

As illustrated in section 5.2.3, initially, both Zima and Nina were aware that they were different from other dance students, and significant events changed their relationships. The critical moment for Zima occurred at a whole class event that led to her classmates considering her to be one of them. In contrast, Nina's story suggests that even though she considered herself to be a dance person, there was a continual contrast between Nina and other dance students at her dance studio, between her and her DCTS classmates and between her and other dance students at university. Her perceptions towards other dance students suggest that the meaning of membership, the sense of an insider, is not only conceptualized by the person, but also needs to be recognized in the social interactions of others (also see section 3.1.1).

7.2.2 The sense of professional-self

As reviewed in section 3.3.2, the actions of a teacher in teaching practice are related to their concepts of their own professional identity and these may impact on a teacher's concern for their professional development. The above discussion has shown the knowledge of the situated community, including its culture and how it operates, which received in the earlier phases would assist novice teachers to encounter the challenges in practice.

The interview data in this study affirmed that there is no difference between the process of forming the membership of a community, either at school or in the dance community, that dance students or teachers all needed to be in the environment and then develop a sense of membership by teaching. However, there were notable differences between dance-trained teachers and other teachers as to how the participant teachers were influenced by the interactions of others.

First of all, a lack of professional interaction with other teachers at schools was compounded by gaps in age, beliefs about teaching and learning, subject specialism and different professional concepts as a consequence of being in different professional phases. It would be easy to interpret this as a consequence of different characteristics from different training backgrounds. Unique previous experiences are something I would associate with this group of teachers, so it would be appropriate to say that these teachers are guided entirely by their previous experiences. Their stories show that their initial sense of familiar and unfamiliar, of comparison with their experiences as children (Knowles, 1992) or as a dance student (Flores, 2001), influenced their social interaction with other teachers in schools. This affirms that the previous experiences of teachers have a great impact on their social interaction with other teachers.

The findings of this study also support Knowles (1992), who asserted that ITT experiences did not play an important role in the process of identity formation. Although Flores and Day (2006) and Thomas and Beauchamp (2007) claimed that the experiences of ITT influence the conceptualization of identity, the narratives in this study did not fully support the suggestion that this training period would serve as an identity transition (Anderson, 1981), or that in this period, student teachers would encounter an identity shift (Ball & Goodson, 1985; Adams, 2007; Beauchamp & Thomas, 2009). As well as this, the data goes against Andrzejewski (2009), who suggests that TE could assess a student teacher's integration of learning experiences and develop a sense of 'dancer teacher'. The findings also go against the proposal by Szekely (1978) that a sense of 'teacher-self' would develop during training. The teachers in this study underwent an identity shift, which was similar to the teachers in the studies of Goodson and Cole (1994), and Shreeve (2009), and it occurred during school teaching, rather than during the ITT period. The more likely explanation rests in the nature of a teacher's career perspective, as already discussed in section 7.1.2.

Interestingly, teachers' personal experiences were also reflected in their interactions with students and their role as a schoolteacher. For example, a teacher's personal experiences of being a mother was reflected in their interaction with their students, which clearly resonates with the findings of Sikes (1999, also see Sikes *et al*, 1985), that teachers' perceptions and attitudes towards pupils will change after becoming parents as a result of a personal critical phase that causes a significant change in lives and work. As already discussed earlier, most dance learners in Taiwan are female, and there would be a gender-related factor in shaping their professional identity in relation to their family role. Similarly, but surprisingly, in this study novice teachers who had just finished ITT within the undergraduate study consider themselves to be a "sister" to their students. This may further suggest that another area of personal experiences or family role influences teaching practice.

Moreover, from the teachers' accounts of the changes to their conceptualization of their role and responsibilities as a teacher, it is evident that their attitudes and concepts of a 'professional' are influenced by their accumulated teaching experiences. The complex continuing process of reinterpreting experiences echoes with the concept of trajectories outlined by Wenger (1998), which identifies the process of identity conceptualization in an ongoing process (also see Goodson & Cole, 1994). In comparing the connections between the different periods of professional development in long-serving teachers, different relationships with the conceptualization of professional identity result. Particularly among teachers who already have experience working at another school, their stories show that there was a close connection between the school policy and teachers' motivation for professional development. For example, in describing their limited professional interaction in schools, the teachers expressed a desire to seek the opportunity for professional growth. Some participant teachers had actively sought support by undertaking workshops or seminars run by the local educational authority or their school, or observing a class by other PA teachers in the same school. However, these events were not sufficient to fulfil their need for support for professional or personal growth. It can be assumed that to teach independently for dance specialist PA teachers also means professional isolation for the professional.

My research strongly suggests that interaction with different in-school reference groups, as suggested by Nias (1989), is an essential means for teachers to conceptualize their notion of professional self in the work place. These findings also confirm Kelchtermans

(1993b), who found that there is an exclusive relationship between self-image and self-esteem, including the viewpoint of the self and that from others, in forming a notion of professional self. The perspectives of self and others are often interwoven in the process of identifying the notion of self as a member of the community in differentiating the self from others, or vice versa. This two way procedure of forming a professional-self clearly resonates with MacLure (1993), who suggested that the action of self-justifying the notion of self acts as a resource to reason actions, and is displayed as a relationship between self and others in the community.

These findings also represented the negotiating of membership of the community grounded in Derrida's (1982:3-27) theory of *différance*. It further confirms that our notion of self is 'derived from a social interactional stance' (Mead, 1934), in which 'we learn to assume the roles of others and monitor out actions according' (Beijaard *et al*, 2004: 107-8).

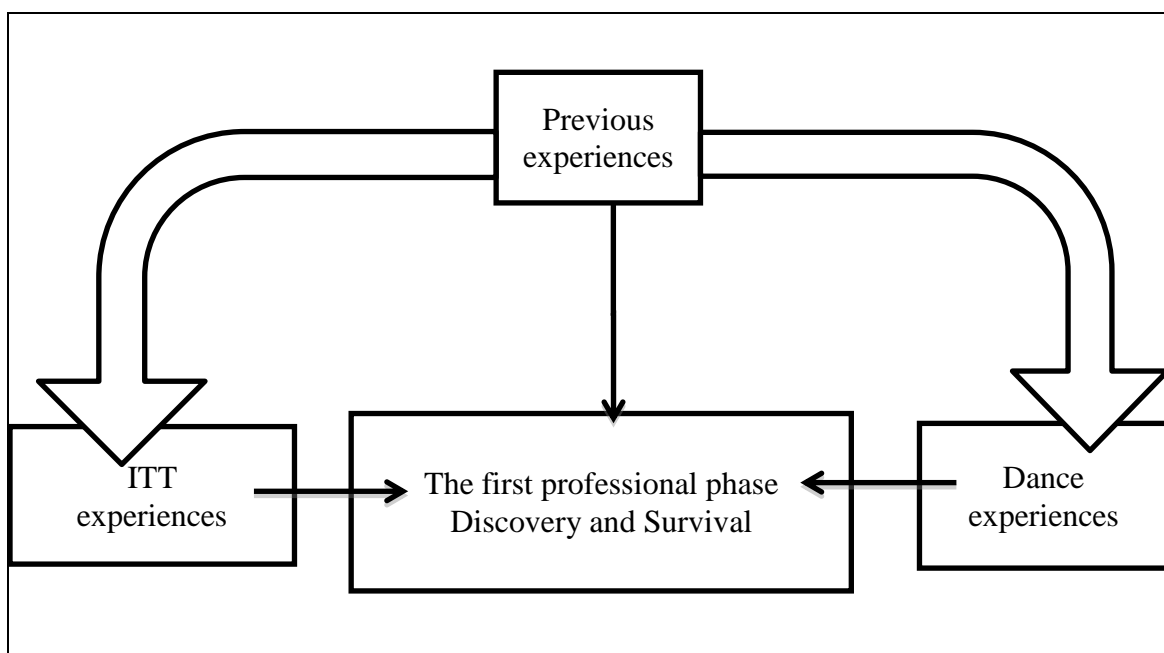
7.2.3 The challenges of practice

Nearly all of the teachers in this study suggested that the ITT experience did not prepare them for the realities of school teaching. As novice teachers, they seized whatever educational support was around them, including textbooks, to learn to teach. A lot of unexpected classroom situations and struggles in designing the curriculum reflected the limited implications of that, although teachers already considered themselves to be, or were described by other people as, a "teacher". It was not until a later stage of the first professional phase, when teachers were familiar with the practice, that they felt the need to look back at their previous dance experiences and search to connect it with teaching practice. The above findings indicate that the experiences of the first professional phases, such as the teacher's interaction with pupils, and the experiences in the classroom and that of the school culture, appears to mean that newly qualified teachers have a difficulty beginning to their teaching career, just as Huberman (1989) indicates the difference between an easy beginning or painful one (also see C. Day, 1999).

The teachers in this study concluded that they wished that they had discovered essential differences in school teaching: students and teaching experiences, before teaching in schools. For the former, the more likely explanation rests on the teachers' lack of experience in teaching dance learners in mainstream schools (see section 6.2.2).

Teachers who had experience of teaching mainstream students before school practice, such as Nina and Tina, were more confident than the other teachers. So, another possible explanation for the painful beginning to a teaching career seems to be unpleasant classroom experiences (Huberman, 1989). For example, Xenia, who had six years of PS teaching experience before teaching at a LSS. Her story showed that differences in behaviour, bodily abilities and the learning attitude of the pupils caused challenging teaching experiences. This appeared to lead her to reconsider the willingness of continuing in the teaching profession. Grounded on the teachers' narratives, the development and influences of the first professional phases can be outlined as Figure 7.4.

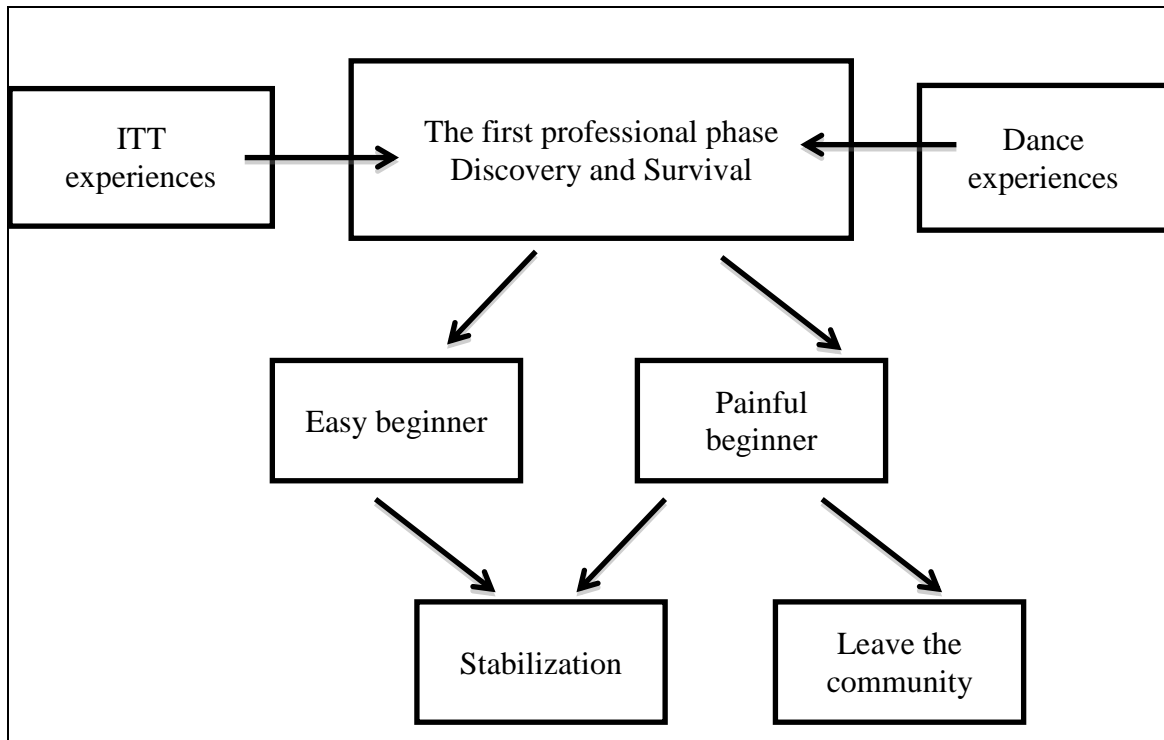
Figure 7.4: The influences of the first professional phase



In addition, Zima encountered a similar condition when teaching a PA subject at a mainstream school after practicing at a DCTS. Her actively leaving and coming back to teaching mainstream students reflects the struggle caused by school experiences that were extremely different from her previous dance experience. Her experiences are a good example of a novice teacher surviving early teaching (Huberman, 1989), see Figure 7.5. However, she was a unique case in this study because there were limited positions in DCTSs and it is unlikely that teachers will have the chance to receive another full-time position offer to 'leave the school', so most of the teachers in this study, like Xenia (section 6.2.2), decided to stay but the motivation decreased. These findings seem to suggest these experiences were regarded as a critical phase (Measor,

1985; Sikes *et al.*, 1985) of teachers' lives and work, as their motivation for remaining in the teaching profession may change.

Figure 7.5: The first professional phase



The early teaching experiences of teachers before school teaching served to challenge their understanding of the school curriculum and school teaching, and acted as a catalyst to encourage them to experiment with various approaches in their teaching practice. Other people in the teachers' stories played a significant part in conceptualizing their understanding of the teaching profession and of practice in the first professional phase. Teacher mentors and other arts teachers at the same school were mentioned in particular.

However, there is a clear difference in the confidence in teaching between teachers who were mentored by PA subject teachers to those mentored by non-PA subject teachers. For the earlier trained teachers, who were mentored by music teachers, they showed a more difficult start in preparing curricula design. It appears that the passive mentoring experiences during ITT appeared to lead to 'easy beginning' teachers encountering fewer challenges in the classroom, which clearly supports the notion of Korthagen (2004), that an influential role model during ITT is important (also see Adams, 2007; Beauchamp & Thomas, 2009). The mentors could be regarded as critical person (Kelchtermans, 1993a) for these teachers who had positive school practice experiences. These findings also resonate with the findings of Hennessey, Rolfe and Chedzoy (2001),

who found that classroom observation and teaching practise will increase a student teacher's confidence in teaching (also see Rolfe, 2001).

Teachers in this study also described their interaction with other teachers in discussing classroom management and responses to student behaviour. However, some teachers mentioned that they benefitted from co-working experiences with other teachers in their first two years of teaching. This may suggest that there was a subject specialist concern in secondary schools in which teachers respect the specialism of others. But while comparing the relationships with other colleagues, the later trained teachers in this study were more active in their social interaction with other non-arts subject teachers. Or even, as Yvonne – with a fine art teacher – and Sue – with a music teacher (see section 6.3.1) – had experience of working with other arts subject teachers while they were novice teachers. These findings seem to suggest that once teachers accepted the concept of the subject specialist in secondary schools, their attitude towards partnering with other arts subjects begin to change.

Whether participant teachers formed their own notions by teaching on their own or receiving guidance from other teachers, these findings show a distinct difference in interaction with other teachers as novice teachers and after teaching for several years. The results suggest some benefit of early classroom observation and some kind of teaching co-operation appear to help novice teachers have an easier start to their careers.

7.3 Future/career perspectives

In this study, teachers began to move into a stable period after three years of teaching at the same school, which parallels the model of Huberman (1989). The conceptions of PA teaching, and what should be taught, reflected teachers' concerns of their own previous experiences, professional dance knowledge, and mainstream student learning in schools, as well as subject knowledge. This research did not intend to investigate the orientation of the PA teaching content in the Taiwanese context. However, from the teachers' narratives, as a result of the school policy towards dance in curriculum, teachers used textbooks in various ways. The data show that during the ITT, teachers used a textbook to design lesson plans to prepare for the TI, in which they intended to balance the content between dance and drama.

While teaching in schools, they were not that devoted to redesigning the curriculum, as getting to know the new community occupied most of their time. In addition, their previous dance training overwhelmingly focussed on dance techniques (see sections 2.2.3 & 6.2.3). The narratives of the teachers support the views of Smagorinsky *et al* (2004) that, during the novice period, their ideas on teaching content and those in the role of teachers were challenged. Interestingly, after teaching for two or three years, most of the teachers gradually developed their own curriculum structure and content. These results seem to support Huberman (1989), who suggested, that after a period of ‘Survival’ and ‘Discovery,’ the teacher will reach a state of ‘pedagogical stabilizing’ in the classroom. The narratives showed that the teachers reflected their understanding of the profession and the community of practice, and when compared with the characteristics of the stabilization period suggested by Huberman (1989), the teachers in this study carried a stronger sense of being a school teacher, and the relationship between their conception of teacher-self and practice in schools.

7.3.1 When reaching stabilisation...

In recounting their interaction with other teachers at the same school after moving to a period of ‘Stabilization’, Yvonne and Sue showed that they believed they were not different from other subject teachers as school teachers. This result seems to affirm to MacLure’s (1993) argument that identity conceptualization is regarded as creating the notion of self within context – ‘to others and to the world at large’ (p.311), and I would concur; the teachers are arguing for themselves in order to state their membership not only to others but also to their self. This also parallels the point Nias (1989) makes that a teacher’s conception of their self and their action in the classroom is shaped by their experiences of interacting with different in-school reference groups, such as school administrators, teachers and students.

The teachers’ narratives suggest that there is a need to reconsider the methods of teacher training and the teachers’ abilities to transfer their knowledge into teaching in the Taiwanese context. As discussed earlier in section 7.2.3, in the early teaching practice the teachers in this study mainly designed their curricula based on a textbook. The narratives showed that once they were familiar with teaching practice in the classroom and developed an understanding of their pupils, they began to pay closer attention to curricula planning. It seems to suggest that a period of developing an understanding of

teaching in mainstream schools is needed for these dance-trained teachers. In addition, in this study, most of the participants learnt to teach by practising teaching, and once they found something that worked, they would not easily make any changes. What explains this attitude in teaching practice? It may be that since entering the profession, the teachers in this study worked to develop their own understanding. When there was not much support for changing in the teaching environments, their consideration of mainly applying what worked in practice is understood.

Moreover, unlike having clear distinct periods between ‘Stabilization’ and ‘New challenges, new concerns’ as in the Huberman (1989) model, the findings in this study show that soon after they had confidence in classrooms, they began to search for new ideas for teaching. One explanation for why this should be the case may be that, as illustrated above, their passion for learning meant that they used their own experiences to experiment, a characteristic of those aged between 28 and 33 in the second phase of the model put forward by Sikes *et al* (1985). These results may be explained by considering teachers’ concern for insufficient subject knowledge, as gaps in between what has been learnt and what they teach were identified in classrooms. This finding might also explain the great extent of their perspectives on teacher professionalism and enhancing their passion for professional learning.

The more notable factors that influenced the stabilization of this period could have been the change of school administration or changing the teaching school. For example, Zima expressed her confidence as a school teacher before teaching at her alma mater, her second school. At that working place, she was challenged by a negative interaction with her colleague, her previous teacher, as the former student-teacher relationship remained. Or in Yvonne’s case, her ways of working and interacting, which were established from a previous teaching post, did not work at her third school. It seems that the changing role in the community is likely to cause personal and professional conflicts.

In addition, although teaching at the same school, the change of the school’s head teacher meant that Molly underwent an unstable period as a result of changes to school policy. It seems that the changes reshaped the teachers’ concept of self, something that resonates with the Goodson and Cole (1994), who suggested that the process of identity conceptualization is an ongoing process, as discussed above (see also Connelly & Clandinin, 1999). That means that although the teachers in this study have already

developed a notion of the profession-self, it would be continually reshaped by the future events, like the change in Molly's story after the school had a new head. This also suggests that, although these teachers in the stabilization period encountered challenges in their social interaction with other teachers, and which probably have some influence on their self-esteem, their views on their role and responsibilities in the community remained the same. This seems to suggest that perspectives of teachers might also change with the accumulation of personal experiences.

7.3.2 The connection with the 'home membership'

As Huberman (1989: 42) indicates, as teachers move into the stabilization period, their commitments to the profession are developed and this will enhance their concept of professional self of practice and that of the community. In this research, Wenger's theory of communities of practice provided a framework to examine the development of the notion of self within the occupational community. However, a teacher's perspective towards their future career, as illustrated (see section 6.3.3), is clearly divided into two kinds. Most teachers expressed the desire to remain in the teaching career. On the other hand, two teachers, Yvonne and Lilly, showed their interest in teaching at a HSS and were looking for the potential opportunity to work in the professional community. These findings seem to echo with Day *et al* (2007), who found that early commitment towards the career was in accordance with the motives for entering the teaching profession, as discussed in section 7.1.2. More importantly, the influences gradually increased throughout the teaching practice. Therefore, the findings showed that teachers in this study not only intended to secure their teaching position at school, but also that some sought new challenges and opportunities.

In addition, the narrative in this research showed a very high percentage of teachers participated in relevant professional learning activities in-school and out-school, and that the central government does not have direct responsibility for these concerns. Although the teachers' narratives illustrated that they undertook various kinds of workshops run by the local education sector and schools, the fact is that the teachers in this study sought support to meet their own individual needs for professional development. These findings also reflect the willingness of teachers to undertake various learning activities, such as in-school workshops or seminars and out-of-school seminars or postgraduate study.

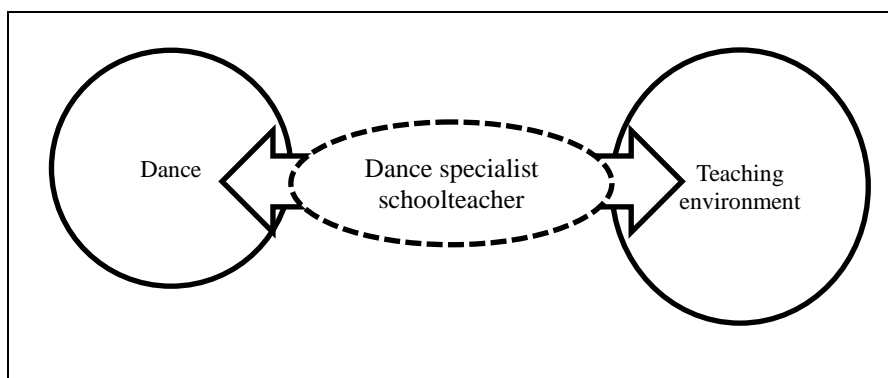
For decades, teaching in Taiwan has been regarded as a professional occupation, such as a doctor (see section 2.1.2) which is regarded as having a high social status and stable occupation; therefore, the issue of teacher professionalism in the Taiwanese context has not received much attention as discussed in section 3.3.3. Although the present study was designed to investigate the conceptualization of professional identity, the teachers' narratives indicated a different perspective on teacher professionalism in the Taiwanese context with the review of the Western literature – in England (e.g. Ozga & Lawn, 1981; Goodson & Hargreaves, 1996; Jeffery & Woods, 1996; A. Hargreaves, 2000) and in Australia (Sachs, 2003; Mockler, 2005). These findings appear to suggest that after becoming expert teachers in practice, their passion for a teaching career is challenged by a lack of opportunity for professional development. The teachers' accounts show a sense of limited opportunities to implement change and for support. Issues such as teachers' expectations and actions for professional development, motives for change, and the lack of support from the community or the educational sector, drew my attention. I found that some teachers lacked the means to “create” new resources or means to support their changes, compared with Zima who actively arranged these in her school. Therefore, although there was a growing awareness of the concept of teacher professionalism, there was a lack of understanding of professional development by policy makers and teachers that had affected the possibility of change.

In this study, every teacher constructed her notion of a professional identity and ‘the profession’ by different personal journeys in accordance with previous and current experiences. For example, one pattern of conceptualizing professional identity seems to be, as described by Sue, a process of self-internalization throughout the life and work of the teacher. Accumulated experiences from teaching practice increase confidence in teaching and change the conceptualisations of the profession, which are reflected in the teacher's individual experiences and their considerations of professional development throughout their teaching practice. Zima mentioned that she transferred her interest from creating dance to lesson planning design, or Molly and Lilly balanced their personal and professional selves by teaching in the dance community. The latter finding is in complete agreement with the findings of Kelchtermans (1993b), that a teacher having a parallel career is able to find self-value which they could not receive in school (also see Nias, 1989). The above findings also show that the teachers in this study had tried to enhance their motives in teaching by integrating their personal interest in it.

However, in this study there were wider concerns of the motives and intentions of participant teachers in volunteering to supervise student teachers. Some teachers said that the additional responsibility helped them to learn of the current teacher training foci at the CTE. This seems to suggest sharing experiences and offering suggestions in exchange for some kind of professional interaction. As most of the teachers mentored were mainly dance specialist student teachers from their alma mater, this reminds me of what happened during the initial period, when there was a lack of dance or drama specialist schoolteachers (see section 2.3.2). The most important thing is that a network is required for the mentoring of same subject teachers. A similar networking was discussed in section 7.1.1 for working in a DCTS. In this study, teachers expressed their intention to remain connected with the dance community, apparently moving beyond Wenger's idea of bringing 'home membership' to encounters with the new community.

A possible explanation for the intention of participant teachers to study for an MA course was to search for professional interaction with other schoolteachers who were also from the same background, because of the lack of support inside and outside of school, including limited professional interaction with other teachers in the same schools. This suggests a new community may occur as a result of social interaction within this particular group (see Figure 7.6), in which the members of that group share a new community identity in line with the suggestion of a shared group identity in Chappell (2011). Moreover, for some other teachers, voluntarily supervising student teachers was a chance, not only to help dance trained student teachers, but also an opportunity for professional interaction. The struggle to *want to change but not knowing how to change* is the main problem in the teachers' narratives, in terms of professional development.

Figure 7.6: A new community for dance specialist schoolteachers



Moreover, teachers in this study showed a clear shift in identity when encountering other dance teachers. For example, the attitude in training mainstream students for dance competition (see section 5.1.2) or supervising dance-trained student teachers (see section 7.1.2). The changed self-image, how teachers described their selves, showed in the narratives a close connection to their perspectives on their task and echoes Kelchtermans (1993b). Yvonne's narrative about her interaction with other dance specialist PA teachers at the same school also showed that the hierarchy of schools in the dance culture was applied to the school context as a result of two teachers having a dance community background. These findings suggest that two people, who share the same home-community concept, and encountering each other in the new community, appear to bring their home-community concepts to relate to one other. Up to this point, these results suggest that the same community experiences which are shared by teachers influence their actions in the new community. This also confirms that teachers interpret or re-interpret their experiences, both previous and ongoing ones, to shape their own notion of selves, 'theorizing' as Beijaard *et al* (2004:122) put it.

My research also confirms that teachers' concepts of their profession and their professional identity show a close connection to their actions in the classroom and their ability to cope with the working environment. The changes that occur to a dance specialist teacher going from a novice teacher to an expert demonstrate the development of a professional-self, and that concept is related to their teaching practice and will change the direction of their professional development. However, the data also illustrate the challenges which the teachers of this study encountered.

7.3.3 Alternative views on professional development

Although this research initially investigated the lives and work of teachers to explore the development of professional identity by teachers and its implications for practice, I found that soon after stabilizing in classroom practice, the teachers in this study began to seek different ways of professional development. The interest started from practical improvement and then shifted to the opportunity for personal and professional growth. Importantly, the perspectives of most of the teachers was to search out-of-school support, the possible explanation being in the nature of their learning attitudes, for example, working individually, which reflected their previous dance experiences (see section 5.2.2). However, the more likely reason is that in-school training, as already

discussed in section 7.3.1, provided general educational workshops.

The length of the period of ‘Stabilization’ and ‘New challenges, new concerns’ was not as equal to that suggested by Huberman (1989); and this result is in line with Huberman (1995). Other literature suggests there are some disagreements in the model of professional phases, with professional careers and professional development. To many teachers, being a schoolteacher was a continuously reiterative process of interpreting and integrating experiences into the perspectives and the decisions taken in practice. The narratives of teachers expressed their desire to seek educational support in expanding their subject knowledge. We need to exercise these findings carefully by interpreting this with the concepts that teachers had of teacher professionalism, and which are grounded on their earlier learning experiences and ITT experiences. For the latter, could it be that it is extremely difficult to provide professional preparation for student teachers, since there are several challenges from the narratives that were identified? This study confirms that the ITT experiences had a major impact on classroom practice for teachers who had positive school mentoring experiences (see section 7.2.3). From the interpretation of the identity shifts (see section 7.1) and the challenges in teaching practice (see section 7.2), the findings show that ITT experiences neither serve as a keystone to expanding teachers’ orientation of education nor provide different perspectives on school teaching.

The unstable PATE programmes at the CTEs at art universities strongly suggest that the design of PTE for PA subjects in Taiwan was unable to follow the changes to educational policy. The teachers’ narratives show that the development was in accordance with the feedback of trained teachers and the needs of the job market. The political importance of this for teacher educators is to reconsider the gaps between the ‘reality’ of teaching practice and the practice of using what is learnt in ITT. A partial explanation for this may rest on the Taiwanese context of the arts universities currently involved in operating the ITT (see section 2.1.2). Even though several changes were made to the ITT, Zima, who was an earlier trained dance specialist PA teacher and currently acts as teacher mentor, raised the question whether teacher educators in higher education knew the ‘reality’ of teaching in schools. The results of comparing the training focus at three CTEs, from the teachers’ accounts, were that some of them are more focussed in preparing student teachers for the TI. As a result, while teachers’ reflections of ITT experiences related to classroom practice, the nature of ITT, the CTE,

mentors at schools and teacher educators were questioned.

Moreover, before the introduction of PATE, the dance school at TNUA – from which I am a graduate – offered a dance teaching module which mainly focussed on teaching creative dance in PSs. However, I have not come across any participant teachers who have talked about this module at dance school. In addition, this situation was similar to other universities in that, after the introduction of PATE, the policy of dance teaching at the dance school changed. The development of PATE has not ended and dance teacher educators will need to consider modifying the programme and the continuous education of teachers to update their teaching content, rethink their teaching methods, and also to assist them in developing and reshaping their concepts of school teaching.

Turning to the initial training in TE literature, the issue of theory and practice has been raised in the research on TE (for example, Bennett & Carre, 1993; Russell, 1998). As already mentioned, the nature of PATE was questioned, while teachers recalled the use of what was learnt during ITT, in particular the lack of application of educational theories. However, one third of the participant teachers stated that they were aware of educational theory after several years of practice. The emphasis was on the relationship between ITT, the Teacher Certificate examinations and the TI, which contributed to an understanding of the teachers' accounts of PTE. Particular examples are therefore mentioned in relation to what they had learnt during ITT where they were not able to manage the classroom situation while alone with students. The training did not provide a sufficient knowledge of the profession and working environment, in which the participant teachers considered themselves to be working on their own to pass examinations. Furthermore, the 'use' of what was learnt during ITT further cast doubt on the role of the higher education sector. Again, this showed that the teachers' needs for different kinds of educational support were in accordance with their individual professional development phases.

It is worth noting that all of the teachers in this study were uncertain about educational learning theories in the sense that they could not apply them in practice. By telling and describing what they had learnt about subject teaching, the design of ITT and its link with teaching a dance curriculum, it was clearly in accordance with the policy of the CTE. There is no easy practice for teaching what dance teachers know, and it will therefore depend on a specialist teacher educator at university. For example, in TNUA,

subject teaching is taught by a dance teacher educator who is a specialist in creative dance teaching. Therefore, an apparent change highlighted by earlier trained teachers initially was that ITT did not include the practice of using textbooks in curricula design, which in fact was required by schools. Compared with the principles of the midway model in Smith-Autrad (2002), the ITT programme in Taiwan seems to encounter the dilemma of providing training which is grounded in the theories of dance education or that which, for practical reasons, assess whether student teachers satisfy the school requirements. From the above discussion, I found that there is a fundamental concern which needs to be made clear before moving forwards to consider the possible roles that higher education should play in ITT and teachers' professional development.

The problem is – as the narratives of teachers about the school practice or their experiences of mentoring student teachers revealed – is that schools do not actively assist in teacher development or provide educational support. This significance of these findings could be that it suggests inadequate support in the existing model, from both local educational sectors and schools. This is not quite the same as saying that higher education should provide relevant support, as Sachs (2003) shows, and could involve local educational authority, schools and teachers. However, the narratives show that each school has its own policy requiring their teachers to participate in professional development programmes. Some schools give teachers good support for involvement in the programme. So the dilemma the teachers in this study encounter may likely be that the critical issue for teachers of this study is that their willingness for professional development is limited by the school policy.

7.4 Summary

This chapter has discussed how nine dance-trained teachers developed their sense of identity in different communities of practice in which their notions of who they were 'Who am I?' drew on their past and current experiences. In exploring the dance-trained teachers' concepts of who they were/are in the dance community and the teaching environments, the nine teachers' narratives highlighted three significant issues which had a great impact on how teachers make sense of themselves in communities of practice.

The first issue is the shift of identities between communities of practices, a result of the dance-trained teachers integrating their previous experiences with their current community experiences. These unique personal experiences in relation to the community, such as the situated context, its tradition and its people, influence their sense of self, which also impacts their social interactions/reactions with others. Therefore, for dance-trained teachers in Taiwan, there is a possibility of having a dual profession or/and dual professional identities.

The second issue highlighted is that models of encountering the boundary of the community can be applied to a wide range of communities practice. For example, in this research it can be seen between professional communities (e.g. between the dance community and the teaching environment), or between schools within the teaching environments (e.g. between school A and school B). Moreover, the teachers' narrative showed that when encountering the boundary of a community of practice, they would encounter identity conflict and practice challenges.

The third issue indicates that teachers' concepts of identity are interrelated with teaching practice. In this study, the teachers' concepts of self were implicated with their commitment towards the community of practice; in particular, their sense of their roles and responsibilities are influenced. Also, even though the teachers' narrative paralleled with different models of teacher professional development in different stages/periods, it must be noted that limited evidence existed in their stories to help explored the concepts of teacher professionalism in practice and its relation to teaching professional development in the Taiwanese context.

These three issues confirm that the dance-trained teachers' sense of 'Who am I?' had been influenced by their past and current experiences in which their own sense of self, the perceptions of others, and the contexts within which they are, all play a significant part.

Chapter 8 Conclusion

This thesis has explored the life stories of dance specialist schoolteachers that tell us about their personal journey of becoming ‘who they are’, especially the influences of their previous experiences in relation to their actions in the classroom, so attention has been drawn to exploring a teacher’s lives and work. There are two sections in this chapter; first of all, I will focus on some of the contributions of this study to knowledge and the discipline of the study. It connects the threads of the thesis from the Discussion chapter, the Findings Chapters with the research questions in Chapter 1, the Taiwanese context chapter and the existing literature (Chapters 2 and 3). This thesis concludes by reflections on the limitations encountered in conducting this research and recommendations for the practical practice and future research.

8.1 Contribution to knowledge of the study

Many previous studies on teachers’ professional identity have tended to show the complexity of factors that influence the conceptualization of identity. This study makes a contribution to understanding the complexity of dance-trained teachers’ professional identity particularly within the Taiwanese context. The process of developing a notion of professional-self is dynamic in nature. My analysis of Taiwanese dance specialist teachers’ lives and work suggests that the understanding of teachers’ concepts towards a professional identity requires the teachers themselves to reflect on their own previous experiences, and also connects with their career perspectives. Some of the contributions of the findings of this study and its implications are summarized as a result of an overview of teachers’ lives and work in the Taiwanese context.

8.1.1 Contributions on research in dance and dance education

The findings of this study make three significant contributions to dance and dance education: 1) taking a narrative approach to conduct a small scale study in dance education; 2) carrying out empirical work, exploring dance specialist teachers’ professional identity, that has not been done before; 3) applying the existing knowledge from the educational research to research in dance in education.

First of all, this research has allowed the voices of dance-trained school teachers to be heard. In exploring their identity formation and its relation in practice, the use of the

biographical method and creative methods in this study demonstrated the in-depth personal learning and working experiences in a professional dance community and teaching environment. As discussed in Chapter 4, this method has been used in educational research for several decades, but it has rarely been used in dance education (see Chapter 1). The present study enhances its use in the previous studies by providing a more detailed research in dance and dance education. In addition, it resonates with the suggestion of C. S. Chung (2008) that Taiwanese dance-trained students need to be aware of the influence of dance culture on them. The use of narrative methods in this study played a significant role in helping teachers to recall and reflect on their previous experiences and its connection with their practice in schools.

Secondly, this study investigated the professional identity of dance-trained teachers, which has not been done before in dance and dance education research. As reviewed in Chapter 1, in recent years identity in dance has been studied in both students and teachers (for example, Keyworth, 2001; Dyer, 2010). Andrzejewski (2009), in examining teachers' identity, proposed the term of 'dancer teacher', which resulted from a theoretical study. In looking at the lives and working experiences of teachers, which most dance scholars have not focussed on, this small-scale empirical study tests the existing relevant theories in dance education.

Thirdly, by applying the literature from the arts education and educational education, the findings of this research test the theory of teacher identity in relation to the teaching environment. This study used the literature to examine the partnerships of school teacher and artist in dance and drama education (for example, Jeffery, 2005a), and that of the identity crisis in fine art teachers (for example, M. D. Day, 1986), to review the various factors which influence the conceptualization of the artist-self and teacher-self. The present study suggests that it is possible that dance specialist teachers can have a dual professional identity or/and dual professional identities.

8.1.2 Contribution to research in identity conceptualization

By using already known theory – such as theories of identity in practice, and boundary encounter in Wenger (1998) – with a new interpretation in investigating the principles of identity conceptualization in relation to the context, the present study offers further understanding on identity in communities of practice in three respects.

First, the study viewed the interpretation of personal experiences and social interaction experiences with other people. Ways of forming a notion of self emerges from previous experiences of social interaction that in turn contribute to further conceptualizations of the self. The findings of this study support the view of MacLure (1993) that teachers will justify their relationships with other people and their actions in practice by reflecting the context in which they are within. As well as this, this study explored the theory of *différance* Derrida (1982) put forward to demonstrate how theories can be used illustrate the process that teachers go through to develop a sense of self. This is significant as it raises the awareness of teachers actively paying attention to the shift from their own personal perspectives of how they see themselves to the collective perspectives of how other members of the community see them, and vice versa. This also shows agreement with Nias (1989), who highlighted the importance of social interaction with different reference groups in-school and out-school among PS teachers.

Second, the process of dance-trained teachers forming a notion of artist-self and teacher-self was exhibited in their life stories. This study demonstrates how dance-trained teachers developed a sense of belonging as a schoolteacher through being part of that community: being a member (entering the teaching profession), developing a sense of membership (developing a sense of teacher-self by social interaction with others), being a member (having a sense of owning that membership). The study also bears out the concept of a community boundary encounter of Wenger (1998) and suggests different kinds of community boundary encounters demonstrated confrontation, which occurred while entering a new community. The moving between communities in this study articulated different degrees of revisiting the home community and demonstrate the complexity of integrating experiences from different professional communities.

Resonating with the theories of Wenger (1998, the home community) and Chappell (2011, a shared creative group identity), the present study supports the theory that a new identity will develop between members from the same home community; the difference is that in my study teachers demonstrated a much broader meaning in carrying the home community to encounter the teaching environment and the interaction of this sharing group resulted from the other new community. The findings do support the notion that there is a temporal space for teachers to shape their notions of self, which could be tempting for teachers to negotiate their experiences to reshape their personal conception of teacher-self in a teaching environment, or their recall their home community

experiences to interact others connected to their home community.

Third, the factors that influence the development of this notion of self of dance-trained teachers in this study were identified. By examining the influence of the teachers' previous experiences on identity formation using the insights of Knowles (1992), with critical people (Kelchtermans, 1993a), critical phases (Sikes *et al*, 1985) and critical moments (Goodson & Sikes, 2001) in teachers' lives and work, this study provided new confirmation of influential factors on identity conceptualization. The findings also strengthen the conclusion of other studies that have researched arts teachers and demonstrated similar results in that, for dance-trained teachers, there exists an artist identity that affects their conceptualization of professional identity, and that they prioritize their teaching roles and responsibilities to avoid the identity conflict, as M. D. Day (1986, also see Adams, 2007) suggests. In this vein, the other identity, the role in the family community of teachers in the study also confirms the possibility of integrating of multi identities.

8.1.3 Contributions to research on teachers

This study also examined teachers' lives and work, which has previously been done mostly in a Western context. In exploring the lives and work of dance-trained teachers in Taiwan, three conceptual perspectives were found: teachers' concepts of their professional self; the relationship between the development of the teacher-self and teaching practice; and personal awareness of professional changes in accordance with their career perspective.

In this study, also, the teachers' life stories provided their perspective on professional identity in relation to an occupational identity for the professional group, which significantly extends the work by Beijaard *et al* (2004) on teachers' professional identity. The findings also imply a greater complexity of teacher conceptualization of professional self to the one indicated by Kelchtermans (1993b), which demonstrates how teachers' concepts of professional self and self-esteem are influenced by the community and shape their perspectives on future plans and classroom practice.

Moreover, the investigation went back to reconsider the impact of ITT experiences on the conceptualization of teachers' professional identity. This is the most significant idea

in the existing literature on teachers and that on the education of arts. Resonating with Korthagen (2004), the findings suggest that ITT experiences can play an influential role in preparing student teachers for classroom practice (also see Adams, 2007; Beauchamp & Thomas, 2009).

Conceptualizations of the notions of self in communities of practice are the core issue that show teachers' perspectives of their professional self in relation to the teaching profession. The findings push the theory of teachers' motives in teaching practice beyond schools, to trace their original intention to undertake ITT and their personal experiences of familiarizing themselves with the working environment; other people in it and practice in classrooms. Concurring with Huberman (1989, also see Knowles, 1992), the first phase is the most challenging period in teacher development, and previous experiences play a significant role in this period (see Figure 7.4 and 7.5 in section 7.2.3). Although, the development is an individual personal journey, all nine teachers appeared to show their commitment to the teaching profession after passing through the phases of 'Discovery' and 'Survival' (Huberman, 1989; Nias, 1989; Kelchtermans, 1993b; Day *et al*, 2007).

Within the literature examining teacher development, the differences of personal awareness for professional change were shown in different professional phases in this study. The study most associated with the model of teacher professional development is Huberman (1989), where all teachers move along in the consequent phases but within different lengths. The teachers' perspectives in practice and the future concerns for professional development could then be applied across dance/education research.

Moreover, the findings demonstrate that teachers' attitudes towards the CPD can be divided into passive learning in taking what was offered, or an active learning that creates what is required. In agreement with the idea of transformative professionalism (Sachs, 2003; also see Mockler, 2005), the findings also imply a tension between the political and schooling aspects in the Taiwanese context, where the relevant theories indicate a potential area for further investigation, with the possibility of making a strong contribution to understanding the teaching profession in Taiwan. Using the work on professionalism by Mockler (2005, after Sachs, 2003), the findings suggest that there is a much broader perspective and that current theoretical concepts can be used to examine the Taiwanese context. The teachers' stories do indicate that there is room for further

theoretical and empirical investigations into support for professional development. Many of the results of this study cohere with the existing literature in the Western context, but it offers something new in terms of the perspective of individual experiences of developing unique characteristics in the Taiwanese context while researching across the disciplines of dance, dance education, arts education and generic education.

8.2 Limitations of the study and implications

The section discusses the limitations of the present study, implications for practice and areas of further research.

8.2.1 Limitations

Even though this body of research has the undeniable merit of offering valuable insights into dance specialist teachers' professional identity, it has some limitations. The first of which is that most of teachers are teaching in the North of Taiwan. The study cannot provide comprehensive information about the Taiwanese context. However, its strength is the richness in depth of the voices of the participating teachers in this study and it may reflect some issues which exist in many secondary schools across Taiwan.

Secondly, even though the study provides information about dance-trained teachers for four of the six universities which have a dance school or department in Taiwan, I remain perfectly aware that the findings of this study cannot be generalized. However, this case study should help to understand the influence of particular characteristics of a particular community on the conceptualization of teachers' professional identities in relation to their practice in the classroom, as over half of the teachers in this study graduated from the same university.

The third limit is the length between the interviews suffering from the difficulty of arranging interview appointments. Although there was some time between each interview, in some cases the length between interviews was too short. Some interviews were conducted the next day, rather than carrying on one week after as planned, therefore some teachers did not have enough time to reflect on what they had said. However, due to the preferred times picked by teachers, to some extent I was unable to

prevent this.

8.2.2 Practice recommendations

As indicated in the study, the teachers' professional identity is a complex topic, involving personal concerns and their social-cultural context. The study provides several implications for teacher professional development and CTEs. For professional development, it is suggested that there is a need to provide more diverse practical support for teachers in professional development, which is particularly indicated here by the desire of the teachers in this study to seek support. Although, most of the literature is from Western countries, the suggestion of collaboration between local educational authorities, schools, higher education institutions and teachers will provide a different emphasis to evaluate educational support in the Taiwanese context. It also echoes one of the core foci of NAER in Taiwan, to develop education leadership and professionalism, as reviewed in Chapter 1.

In addition, the teachers in this study also found a lack of support in getting to know and understand the teaching profession, so they encountered challenges to establish confidence in the classroom during the first three years school teaching. Thus, they struggled to fit into the school culture. It is suggested that the school practice and school inductions need to be reevaluated.

Dance-trained teachers did feel fully integrated in the workplace, as a teacher of the school, where they were teaching, and they still to some extent searched for a connection to their home community. This highlights their need for relevant support from other dance-trained school teachers, namely a network between them might be needed. This will not only act as a platform for exchanging different school cultures, but also could serve as a means by which teachers could share their teaching experiences and ask for relevant support.

Secondly, from the findings of this research, it is also suggested institutions which work with teachers closely, the CTEs at universities, should evaluate and modify their programmes and support activities in accordance with the feedback of trained student teachers. In practice, teacher educators could provide relevant information of a range of approaches to introduce teachers/student teachers with knowledge of the different

professional communities to develop the sense of difference between the artist-self and the teacher-self. For example, a workshop led by expert teachers to discuss how their teacher development could begin to establish a network to share experience. Through reflective engagement in the workshop, student teachers and teachers may be more aware of the differences across the professional communities.

However, most of teachers in this study demonstrated that there was not any connection between their commitment towards the profession and that of the community. The influences of the cultural tradition towards the teaching profession and to a greater extent their passion towards teaching and their pupils was increased by accumulative teaching experience. Therefore, teacher educators could encourage student teachers to reflect on their initial intention to undertake training towards viewing more broadly the teaching profession as a career consideration.

8.2.3 Recommendations for further research

Future research is obviously required, but this is an exciting first step. Although there is evidence of increasing research in dance activity in Taiwan as examined in section 2.1.3, research in dance in education still remains limited compared to other research subjects. Further research that involves the literature from educational research is therefore necessary to help promote dance education in Taiwanese schooling. The outcome of this research, first of all, suggests that further research in dance education in particular in Taiwan should focus on the following:

- investigating the practical situation of dance in the curriculum;
- examining the motivation to learn in pupils from different Year groups, especially Year 9, that did not have relevant learning experiences;
- exploring the links between the special dance classes in relation to the practice of dance in the Taiwanese curriculum.

In other words, by studying the issue of dance in the curriculum, the role of dance in Taiwanese schooling can be clarified. Besides this, the investigation of the strained relationship between dance in the curriculum and special dance education in schools would begin to link together dance education in Taiwan as a whole. This would help focus research in dance and dance education on the dance forms and teaching models

that the Taiwanese curriculum should employ.

There have been few studies in these fields, dance and dance education, such as mine, which have used a biographical approach that tracked teachers' life stories from their earlier life phases. One thing this study presents is an alternative perspective to the teachers' conceptions of professional development, along with different professional phases. Perhaps future research could examine the interaction between teachers' notions of professional self in relation to their practice in each phase. Although in this study I have used creative methods in exploring teachers' lives and work, I believe much more detailed systematic use is still needed to search for a better understanding of teachers. The analysis could be further extended by applying the theories of art creation.

Moreover, by situating teachers' life stories within the historical and social contexts, we have been able to see many of the themes in the literature emerge in this study in new ways, mediated in the individual life journeys. The potential of its use in teachers' reflections on their previous experiences and practice clearly needs further exploration. As well as this, more research of this kind may help expand our understanding of the experiences of schoolteachers. It appears that the implementation of PA teaching in schools goes against the teachers' preferences and choices: further study is needed to reveal teachers' conceptions of the professional in relation to school management, the lack of balance between other arts subjects and the other interesting findings of the hierarchy between dance specialist teachers who are from different arts universities.

Furthermore, attention needs to be paid to the issue of dance TE. The most important point is to evaluate the training programme and examine the training procedure of educating dance-trained teachers for teaching inexperienced dance learners. It cannot therefore be ignored that the issue of pre-service and in-service teacher support activities for dance-trained teachers might also need further investigation. Such research could provide a potential contribution which would drive forward both Taiwanese dance educational research and dance education in theory and practice. This is worth researching further to find the needs of student teachers in ITT and what its impact might be on preparing student teachers with a PA background for teaching practice. Additional research focusing on these aspects would also be of great interest and value in understanding the role of the CTEs and dance schools on dance education within the Taiwanese curriculum.

Appendices

Appendix 1: A sample of a research invitation

Research Invitation

Dear (performing arts teacher),

First of all, thank you for reading this letter. This is an invitation to participate in a doctoral research study which sets out to investigate dance specialist performing arts teachers' professional identity and focuses on the relationship between different training experiences and identity formation.

I am a doctoral student currently studying at the University of Exeter, UK. I am looking for a performing arts teacher who has had professional dance training. Therefore, I would be grateful if you could share your experiences with me and others.

The research will collect in-depth data, entailing three face to face interviews between October and November. During the interviews, you will be asked to share the following information:

- Your dance training background and experiences;
- Your teacher training background and experiences;
- And your teaching practices and experiences.

As already mentioned, you have been considered to participate in this research because of your specialist expertise in dance. In the broad view, your experiences will provide the information needed to examine professional identity in dance education and in performing arts teacher education. Added to this, by sharing your experiences with others in the research, you will have the chance to engage with the factors which affect the process of determining professional identity.

If you have any questions or require any further information, please do not hesitate to contact me wchuyun@hotmail.com. Thank you again for reading this letter and I am looking forward to hearing from you.

Your sincerely,

Chu-Yun Wang
University of Exeter, UK
Graduate School of Education
wchuyun@hotmail.com & cw334@exeter.ac.uk

研究參與邀請

親愛的老師，您好!

首先感謝您在百忙之中，願意抽空閱讀參與本研究的邀請信。我是一位正在英國就讀教育的博士生，我的研究對象是針對受過專業舞蹈訓練的國中表演藝術老師，探討他們的訓練背景和自我專業認同的關係。在此，希望能借重你們的專業，幫忙找尋有意願參與研究的表演藝術老師。

目前本研究計畫，將於今年十月至十一月間進行三次面對面的訪談，訪談內容需要您分享您的舞蹈專業訓練背景，以及任職國中表演藝術教師前的訓練過程與工作經驗。

再次感謝您撥冗您寶貴的時間閱讀本說明，您的參與不只為舞蹈教育與表演藝術教師的研究領域帶來新資訊，藉由參與研究您也有機會深入瞭解專業訓練與經歷對教師專業認同過程的影響。

如果您有意參與本研究，或是需要更進一步的資訊，煩請您來信至 wchuyun@hotmail.com。

敬祝

教安!

王筑筠 敬啟

University of Exeter, UK

Graduate School of Education

wchuyun@hotmail.com & cw334@exeter.ac.uk

Questionnaire on performing arts teacher's training

Dear (PA teacher),

Thank you for agreeing to participate in this doctoral study investigating dance specialist performing arts teacher's professional identity, and which focuses on the relationship between different training experiences and identity formation.

As already mentioned in the research invitation, three interviews will be conducted in which you will share your experiences with me of learning dance and training to be a teacher. In addition, in the last interview, a short dance improvisation activity will be held.

Before the interviews, I would like to ask you to fill out this questionnaire. It is designed to recall your training background and it will help construct the content of your interview. In order to help with the interview, I would appreciate it if you could answer the questions in as detailed a way as possible.

All the information you provide will remain completely confidential and anonymous during all stages of the research. It is suggested that you complete this questionnaire directly in the electronic document, and please indicate your responses by ticking the relevant box or typing the information.

Many thanks

Chu-Yun Wang

wchuyun@hotmail.com & cw334@exeter.ac.uk

This questionnaire consists of four parts: personal information, educational information, professional working experience, and teaching practices in school.

Part one: Personal information (Please tick the answer.)

1. Gender

Male	
Female	V

For Office Use

2. Age group

25 years or under	
26-30 years	
31-35 years	V
36-40 years	
41 years or over	

3. What is your current position in school?

Administration	
Head of class	
Subject teacher	PA teacher
Others (please specify)	

4. How long have you been teaching performing arts, including teaching as a substitute teacher?

Less than one year	
1-2 years	
3-4 years	
Over 5 years	V

Part two: Educational information

5. Education qualification

5.1 Higher education	1997-2002 University A, major in ballet performing
5.2 Secondary education	1995-1997 HSS DCTS 1993-1998 LSS DCTS
5.3 Teacher training	2001-2003 ITT course in the University A
5.4 Other certificate and professional training	G1-9 Curriculum, dance teacher G1-9 Curriculum, PA teacher

6. Dance learning experiences: course, dance form and relevant activities

6.1 Private dance studio	Undergraduate Year 3, taught dance at a private dance studio, learnt ballet and Chinese Folk dance, and did outdoor performances
6.2 Secondary education	LSS DCTS: ballet, modern dance, Chinese Opera dance, dance improvisation, out-of-school performance HSS DCTS: ballet, modern dance, Chinese Opera dance, dance improvisation, out-school performance
6.3 Higher education	University dance school: ballet, modern dance, choreography, Taiwanese aboriginal dance, music & dance, dance teaching, school annual performance

Part three: Professional working experiences

7. Dance

a. Performing	2002-2003 working in a dance theatre
b. Teaching experience, teaching as a non-performing arts teacher	Teaching at a dance studio during the undergraduate study
c. Others	N/A

8. Others

N/A

Part four: Teaching practices in school, teaching as a performing arts teacher

9. Which school are you teaching at now and how long have you been at this school?

2005- Lower Secondary School Z, Taipei

10. Which schools did you teach at before and how long did you teach at those schools?

2003-2004 Lower Secondary School G, Taipei County

2004-2005 Lower Secondary School S, Taoyuan County

11. What teaching materials do you use in this school? (e. g. textbook, self-design, or others?)

Kang-Hsuan vision, Hanlin vision, my own designed materials, internet data

Please return the completed questionnaire to Chu-Yun via email wchuyun@hotmail.com before 1 September.

THANK YOU FOR YOUR TIME

表演藝術教師專業背景調查問卷

親愛的 XXX，您好：

首先感謝您同意參與這個探索表演藝術教師的訓練背景和自我專業認同的關係的博士研究。

接下來的這段文字，是針對本研究的問卷設計，向您做個簡短說明。本研究將經由深入訪談的方式，其中包含五分鐘的舞蹈即興，在三次訪談中將由參與者敘述接受過的舞蹈專業和師資訓練的過程與經驗，經由分享不同的學習經驗探索這對教師自我認同（專業認同）的影響。

我希望透過本份問卷，簡單瞭解您的相關專業背景，做為深度訪談問題的設計基礎。因此在填寫的過程中，希望您能依照自己空餘的時間，慢慢地回想您的經歷。本問卷採不具名方式作答，所有您所填寫的資料僅做學術之用，絕對保密，請放心填寫。

敬祝

教安！

王筑筠敬啟

wchuyun@hotmail.com & cw334@exeter.ac.uk

問卷說明：本問卷分為四大部份，（一）個人基本資料、（二）學習經歷（三）工作經歷、（四）教學經歷。

（一）基本資料（填答說明：請在合適的答案打勾，例如（✓）。）

1. 性別

男性	
女性	V

受訪者編號：

2. 年齡群

25 歲以下	
26-30 歲	
31-35 歲	V
36-40 歲	
41 歲以上	

3. 目前任職學校職務

兼任行政	
兼任導師	
專科教師	表演藝術老師
其他（請說明）	

4. 表演藝術教學年資（含代課年資）

未滿一年	
1-2年	
3-4年	
5年以上	V

（二）學習經歷

5. 學歷

a. 高等教育	1997-2002 A 大學舞蹈系、芭蕾舞表演
b. 中等教育	1995-1997 高中舞蹈班 1993-1995 國中舞蹈班
c. 師資訓練課程	2001-2003 A 大學學程
d. 其他證照與專業課程	九年一貫課程 舞蹈科教師證 九年一貫課程 表演藝術科教師證

6. 舞蹈學習經驗（課程、舞蹈類型、相關活動）

a. 舞蹈社	國小三年級開始學（芭蕾、民族舞）、戶外演出
b. 中等教育	國中舞蹈班：芭蕾、現代、武功、身段、即興創作、校外演出 高中舞蹈班：芭蕾、現代、武功、身段、即興創作、校外演出
c. 高等教育	大學舞蹈系：芭蕾、現代、編舞、中國舞、原住民舞蹈、音樂與舞蹈、舞蹈教學、系上公演

(三) 工作經歷

7. 舞蹈

a. 表演	2002-2003 劇團
b. 教學 (任何非表師身份的教學經驗)	大學時曾在舞蹈社教過
c. 其他	無

8. 其他

無

(四) 具表師身份的教學經驗

9. 目前任教學校及時間

2005- Z 國中

10. 之前任教學校及時間

2003-2004 臺北縣 G 國中;

2004-2005 桃園縣 S 國中

11. 上課教材

康軒、翰林課本、自編教材、網路資料

請將填寫完的問卷在九月一號前寄回給筑筠 wchuyun@hotmail.com

非常感謝您的寶貴時間

Appendix 3: A sample of life periods table and a sample of the extract table

Life period table

Life periods	-6	7-11	12-14	15-17	18-21	22-
Learning experience -Critical events - Significant people						
Working experiences -Critical events - Significant people						
Missing information which need to gather in the coming interview						

Extract table from X's life periods

Information from the first interview; *information form the second interview*;
information from the third interview

Life period	7-11 (Year 1-6)	12-14 (Year 7-9)	15-17 (Year 10-12)
Learning experience	Year 5 danced in a dance studio	Mainstream LSS	Arts school
Critical events Cause/challenge	Read comic so wanted to learn dance & father did not allow in the first place	Stopped dance & the teacher called back	Danced in-school & out-school
		The teacher gave x a lift to the entering exam of a arts school	Learnt different dance forms
		<i>Huge pressure from academic study & father hoped X would undertake an nurse school exam</i>	Year 12 considered the career: still dancing or doing something else
			Academic results were not as good as expected
Significant people		Dance studio teacher <i>A Year 4 undergraduate dance student; very encouraged & helpful</i>	<i>Contemporary dance teacher</i>
			<u>Class tutor like a mother; nurtured and listened carefully</u>
Personal thoughts (of X)	Physicality was good, did not feel any challenge as in Year 5		Very happy danced day (at school) & evening (at dance studios)
	<i>Learning dance because liked it; Wanted to become a dancer but did not have strong motivate</i>		<i>Liked dancing: wanted to become a dancer</i>
C's Notes			Entered into the professional dance training system

Appendix 4: A sample of the interview schedule

The information sought in interviews:

1. Family background.
2. Childhood: early dance learning experiences in dance studios.
 - Motivation to learn dance.
 - Community and context: characteristics and operation of dance studios.
 - Any unforgettable experiences.
 - Classes taken, peer relations and teachers/significant people.
 - Future ambition and aspirations in dance studios.
3. Education: primary education, secondary education and higher education.
 - Motivation to study at DCTS/dance school.
 - Community and context: characteristics and operation of DCTS/dance school.
 - Any unforgettable experiences.
 - Classes taken, peer relations and teachers/significant people in different periods.
 - Future ambition and aspirations in different periods.
4. Initial teacher training.
 - Motivation to undertake initial teacher training.
 - Community and context: characteristics and operation of the training Centre.
 - Any unforgettable experiences.
 - Classes taken, peer relations and teachers/significant people in this period.
 - Interactions with mentors and pupils and experiences of practising teaching.
5. Non-teaching work experiences.
6. Work experience in relation to professional dance teaching.
7. School teaching experiences.
 - Experiences of preparing and undertaking Teacher Interviews.
 - The first three years in teaching: challenges (teaching, pupils and environment), significant events/people.
 - After the first three years in teaching: challenges (teaching, pupil, and environment), significant events/people.
 - How differently do you teach now since you began?
 - Have you taught in several schools? If yes, what challenged you the most?
 - Which of the following do you think the most appropriate title to describe your current job: Performing Arts Teacher, dance teacher, or something else (please specify).
8. Future ambition and aspirations in relation to teaching profession.

Appendix 5: A sample of a consent form



GRADUATE SCHOOL OF EDUCATION

INFORMATION SHEET AND CONSENT FORM

The aim of the research

This study aims to research dance specialist performing arts teachers' professional identity. In order to address this issue, the researcher is investigating the relationship between training and teaching experiences and identity formation. As this research is very interested in studying the different training and teaching experiences of performing arts teachers, you are involved with this research in which you are likely to be sharing your experiences with us.

Research plan

The research uses a qualitative methodology to gather data. Research methods include three qualitative interviews. In the interview, it would be appreciated if you could tell us, in your own way and at your pace, about your dance learning experiences, teacher training experiences and teaching practice experience. With your permission, the interview will be audio-recorded and then transcribed for analysis. All information you give will be confidential.

Consent

I have been fully informed about the aims and purposes of the project.
I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation
I may be audio and video recorded and my photograph may be used in any publication for which it may be suitable

I have the right to refuse permission for the publication of any information about me any information which I give will be used solely for the purposes of this research project, which may include publications.

If applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity

.....
(Signature of participant)

(Date)

.....
(Printed name of participant)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

If you have any concerns about the project that you would like to discuss, please contact Chu-Yun Wang:

Taiwan contact information

UK contact information

wchuyun@hotmail.com & cw334@exeter.ac.uk

.....
.....

OR Chu-Yun Wang's supervisors

Professor Wendy Robinson

School contact information

Linda Rolfe

School contact information

.....
.....

Data Protection Act: The University of Exeter is a data collector and is registered with the Office of the Data Protection Commissioner as required to do under the Data Protection Act 1998. The information you provide will be used for research purposes and will be processed in accordance with the University's registration and current data protection legislation. Data will be confidential to the researcher(s) and will not be disclosed to any unauthorised third parties without further agreement by the participant. Reports based on the data will be in anonymised form.



GRADUATE SCHOOL OF EDUCATION
研究說明與同意書

研究目的

這個研究針對受過專業舞蹈訓練的國中表演藝術老師，探討他們的訓練背景和自我專業認同的關係。由於本研究著重於探索不同背景和經歷對專業認同的影響，您的參與和分享您的個人訓練過程與教學經驗，將使我們進一步深入瞭解不同訓練背景與經歷對教師的專業認同的影響。

研究計畫

此研究使用質性研究法，資料蒐集方式包含三次深入訪談。訪談將在您感到放鬆的地方讓您以您的方式進行。在您的授權下，訪談將進行錄音，之後錄音檔轉為文字檔進行分析，所有您提供的資料將會小心匿名處理。

同意

我已經被完全告知這個研究的目的跟動機。
我瞭解：

- 我並非被強迫參與研究，如果我選擇參與我可以在任何研究階段退出
- 我將會被錄音或錄影；如果合適，我的照片有可能會刊登在公開出版刊物
- 我有權拒絕授權任何有關於我的資訊出現在公開出版刊物
- 任何我所給予的資訊只限用於這個研究，其中包含出現在公開出版刊物
- 如果需要，我所給予的資訊將以匿名方式與其他參與此研究的研究者分享
- 所有我給予的資料將會被小心機密處理
- 研究者將盡其所能保護我的隱私及匿名

..... (研究參與者簽名) (日期)

..... (研究參與者名字)

研究參與者與研究者將會各持有一份同意書。
如果您有任何關於研究的疑慮，請聯絡研究者王筑筠：
台灣 06 2620675,2636526; 702 台南市南區新愛路 26-1 號
英國 +44 (0)7804788026; 7 Alice Templer Close, Exeter, EX2 6AE, UK
wchuyun@hotmail.com & cw334@exeter.ac.uk

.....
.....
或是 研究者指導教授

Professor Wendy Robinson

Graduate School of Education, University of Exeter

St Luke's Campus, Heavitree Road, Exeter, EX1 2LU, w.robinson@exeter.ac.uk

Linda Rolfe

Graduate School of Education, University of Exeter

St Luke's Campus, Heavitree Road, Exeter, EX1 2LU, l.m.rolfe@exeter.ac.uk

.....
.....
資料保護法：The University of Exeter 是資料收集單位，同時根據 1998 資料保護法登記在資料保護委員會下。您所提供的資訊將僅限用於研究，並且使用方式將會依據學校登記與現行資料保護法規。研究者會將您所提供的資料視同機密處理，並且不會在未經您的同意下交與第三者。您所提供的資料將會以匿名方式在文件中出現。

Appendix 6: A sample of the three interviews transcriptions

Interviewee: Xenia (X); Interviewer: Chu-Yun (C)

First interview: 15.10.2010 (01:01:46); Place: University P

()-interruption; ...-omission; -- unfinished sentence.

X read and added

Before the interview the interviewee was given aims of this research, contents of consent form, and approaches and contents of three interviews.

C X would you please describe your dance learning experiences?

X When I was in the PS, I liked to read comics and I saw a comic called 'Ballet Beat'. Have you seen it? (I know that book.) I thought the dancing drawings were beautiful, so I asked my dad to let me learn dancing. But he would not because he felt that was for wealthy families. He thought that you needed to have money and time to learn dancing, so he did not let me do that. After I cried the whole night, I was learning dance [laughs]. My physicality was flexible, so I did not have any pressure from dance training. I was all right that I did dance in Year 5. But I was bit stressed in the improvisation lessons, I was afraid of that.

C So you did ballet and improvisation at a dance studio?

X Also Chinese folk dance. I did ballet, Chinese folk dance and improvisation. When I was in Year 7, I stopped for a term, because I found the classes were boring. And then, the teacher of the dance studio called me back, so I went back to dance again. When I was in Year 9 I faced the secondary school exam. My dad wanted me to take nursing school tests, because he felt that it was good that I have a job when I graduate. At that time, my family did not have much money and my dad needed to take care of three children. But my dance teacher advised me to take the H Arts School (HAS) test; she even came to pick me up for that.

C Didn't the HAS have independent admissions?

X No, it did not. We did the national written exam and then did the dance technique test, were I right? Anyway, I got the offer from the HAS and I went to study there.

C How was your dad's reaction?

X He did not reject that, but he worried about the tuition fees because it was expensive. (As it's a private school.) Yes, he was very worried. When I was at the HAS I was dancing happily. I did not feel tired and I could dance from morning to night, and I also took extra dance classes at night.

C Do you mean you was still dancing at dance studios after school?

X Yes, I really enjoyed dancing. When I was in Year 12, I thought that I should keep dancing, or do something else. It was because at that time I felt there were not many career choices in dance. That year, I did not get any offers from national universities. Helen and I [laughs] joined a private intensive study group to prepare for the academic subjects, because I wanted to study at a national university. However, after studying hard in that, I still could not pass the national examination [laughs]. But I got an offer from the University T. At least it was a national university, so I took the offer.

C So you did not get any offer in the first year, but after the tutorial course you got an offer.

X Yes. Why didn't I take the University W test? I do not know and I do not remember what happened at that time.

C Was the intensive study group only for the academic subjects?

X Yes. (Did you keep dancing at the dance studios at that time?) Did I? *No, I did not dance in the dance studios at that time.*

C So you stopped dancing?

X I do not remember whether I kept dancing or not. It's strange. So how did I pass the dance technique examination? (Tell me when you remember.) Yep, why could this happen?

C When you were at the HAS, you were studying dance, right? (Yes, dance.) What kind of technique classes did you have?

X Contemporary dance, Chinese folk dance, Chinese Opera, improvisation, Flamenco and also the one where you dance with sticks. (Do you mean gymnastics?) Yes, gymnastics, rhythmic gymnastics.

C What did you remember most?

X What I remember most, Flamenco. (Why?) Because I could not make the sound of--, [gala gala, X makes the sounds]. (Castanets?) Yes, castanets.

C Who was your Contemporary dance teacher?

X Teacher Z, do you know her? She is still teaching at University W.

C So HAS follows the system of the University W? (Right.) So why did you take its test?

X I do not know, I forgot that. So why I did not take the test of the University W, I need to ask Helen.

C So Helen and you were HAS classmates.

X Wendy was also my HAS classmate.

C Was Betty, too? (No, but Sherry was.) So Sherry was also your HAS classmate? (Yes, we four came from the HAS.) Were you all in the intensive study group?

X No, only Helen and me. So what were Wendy and Sherry doing at that time?

C When you were at HAS, you just mentioned that in Year 12 you were whether to continue dancing or doing something else: how about your classmates?

X At that time, one of them already had an offer from University T and the other had an offer from University W. At that time, what was the situation for entering the examination for universities? Did we need to take the national examination first?

C Recommended examination came first, and then the national examination. So did you take the recommended examination?

X Yes, I took the recommended examination.

C ...In Year 12 you questioned your future career direction, what was in your mind?

X At that time I wanted to study at general universities, but my grades were too low to -

-.

C Do you mean academic subjects? Your academic grades at the HAS.

X At the HAS my academic performance was good.

C But it was still too low for the national examination?

X Yes, my academic preference at the HAS made me think I could apply general universities. In fact, I could not compete with others.

C How was the intensive study group--.

X That was very hard, Helen and I even lived at the tutoring school.

C Can you describe the life there?

X We studied the whole day. When we went back to the accommodation at night, we showered, studied and slept. (Liked a boarding school?) Yes, we had classes from morning to afternoon, and at night back to tutoring school we still studied.

C So when you got the offer from the University T, you felt--.

X I thought I will just do it. It's a national university [rises voice].

C Sure, do you remember your Year 1 and 2 at the University T? How were the technique classes?

X When I was at university, I felt that our classmates were so good, which was a different situation with HAS'. (What do you mean they were good?) Their technique was excellent, and their academic performances were good, too.

C You means our classmates, or--

X Our classmates [laughs]. I thought they were very good. When I was at the HAS I felt

my dance technique was good, but at the University T I felt that I was nothing. I just felt they were so good. I felt unhappy at university as teachers did not give me positive encouragement. When I was at the HAS, we received a lot of that. (Positive feedback?) Yes, at university what teachers [pauses], gave were all negative. I felt that life at university was painful, very painful. And then teacher R--, he asked me to transfer to another department.

C I think everyone might have a similar feeling.

X Yes, I felt so frustrated and my whole five years there was unhappy. (The whole five years of the course?) Yes, the whole five years I was unhappy because of him.

C But his class was only in Years 1 and 2.

X But I do not know why I was unhappy at university, and I did not want to dance. **Yes.**

C Do you mean that the dance environment made you unhappy or because what he said to you made you unhappy?

X Both.

C So how about the academic study, what did you think about that....

X Yep, I felt happy when taking the Arts Introduction module, in which I learnt a lot, and also in fine arts module. (And?) There is another one, what was that? (Music or drama?) Music, music, right, right, right, did you also take the steel drum course? That was fun. In Year 4 we started to do the major study- Teaching. At that time I found creative dance was very interesting, and studied under Teacher C for two years; I learnt a lot of things. In that period I was in love, so I did not study hard. I did not put in the effort.

C Do you mean in learning dance teaching?

X Ah, but with Teacher C I learnt lots which I use in my teaching in the current LSS and when I was a substitute primary teacher I also used creative concepts....

C So what do you remember most during this major study, what you learnt from Teacher C--.

X For example, how to design the course. (And?) While teaching, I could use the elements of creative dance, for example, space and time; the methods I could use to guide students and attract their interest; the learning requirements of students in this age group. We should not teach something which is beyond their ability, or how we could change the design in accordance to their abilities. We read lots of relevant books. (Do you mean in this study?) Yep, because we met weekly and shared the articles we found, mainly about early childhood education and teaching methods.

C At that time the modules of dance teaching and teaching child dance were taught by Teacher C?

X There was another teacher, Teacher P.

C So you undertook both of their lessons?

X No, we mainly followed one teacher. In Year 5, I did my school practice which did not count as a part of ITT. We did that *in the PS W kindergarten*. We practised our lesson design for 15 weeks. After teaching a lesson, we had a discussion with the teacher about the lesson. I think I benefited a lot from the discussion.

C So *the kindergarten teachers* and Teacher C would give you some suggestions for your lesson plans and teaching practices? Both, *the kindergarten teachers and Teacher C*.

X Yes, the suggestions would depend on the situations we met in the practice.

C Did Teacher C observe your lesson, or just the kindergarten teachers?

X The kindergarten teachers; Teacher C only came to see us about twice a term.

C So what kind of class were you taught? PE class?

X What kind of class, I do not remember. But that was in the PS kindergarten.

C So were you teaching children? (Yes.) How about teaching at a dance studio?

X I taught not only at dance studios but also kindergarten. (When you were at

- university?) Yes, when I was at university. (Which Year?) When I was in Year 3 or 4.
- C So when in Year 5 school practice at the kindergarten, did you face any challenges?
No, LSS students were more challenged.
- X Yes, I already had some teaching experiences when I was at university, from teaching at the kindergarten. (You mean when you were in Year 3?) Yes.
- C So did the teaching experiences in Years 3 and 4 help your school practice in Year 5--.
- X Yes, but I was not sure I taught any dance before the school practice or not? It was likely that I had already taught in dance studios, but at that time I had not encountered creative dance. Then I must have taught professional dance, I cannot remember now.
- C That is ok, you take some time to think about that. ...when you were in Year 4 or 5 had you thought about what you were going to do afterwards? **I did not think about what I could do; I thought I only could teach dance in dance studios.**
- X In Year 5 at university, I had already taught at a dance studio in my hometown. But I was in love, so I did not show up regularly. The director was planning to fire me, and then she suggested me to try something different. She suggested for me to apply as a substitute teacher for the DCTS in PSs. I thought ‘Ha, I did not know that.’ So I said I will ask other people about that. I asked my PS teacher if there is any school which has a DCTS that needed one. He replied that ‘there is no space for substitute teacher in the DCTS. My school is a mainstream school and we need a substitute teacher’. It was because at that time when I applied the job with School F which has a DCTS, they still gave the position to the teacher who had taught there before. They used to employ someone who already worked there and nothing happened during the teaching. So they gave the offer to that teacher and I did not get the job. So I went to my PSteacher, as he was the head of administration. So I became a substitute primary teacher.
- C What lessons did you teach?
- X Because I was a mainstream substitute teacher, so I taught natural and social culture, for example. (Had you had any experience before?) No.
- C How did you prepare for it then?
- X I used textbooks and supplementary materials to prepare the teaching. (Did you think that is enough?) Sure, that’s enough for teaching in PS. I also taught at a dance studio on Saturday. At that time I taught them folk dance. Yes, I taught folk dance and did performances in school events.
- C Did you select students or they were free to join in?
- X I did a little test. (Really? ...did the dance club join the dance competition?) Only for some performance, for example, when the school had some events they would ask you if your dance club could do a performance.
- C How many years were you in PSs?
- X How many years...? Six.
- C Six years in how many schools? (Five.) And most of them were mainstream schools? (Only one year I was at a PS DCTS.) So one year you were in the DCTS, was it different then?
- X Of course, there’s more pressure to work in the DCTS...because it has so many activities. You had to accompany the students for performing...or there’re competitions, for example, national folk dance competitions where you have to choreograph a dance piece.
- C Generally, the DCTS starts from Year 3 to--. (Year 6.) Did you feel that you have to prepare the students towards professional training? The class--. (Was professional level.) Do you think students were all right? They were just Year 3.
- X They were all right, and they also needed to rehearse for the performances. We taught professional level of ballet, that’s what we did.
- C So except for performances, was there any pressure in preparing students for the school entrance for the LSS DCTS?

X No, we did not worry about that.

C What made you want to undertake ITT at University A?

X I still taught at dance studios in evenings while I was a substitute teacher. Three days per week I taught ballet and folk dance. (Was that professional level?) Yes, for professional dance learners. Although I did not teach professional level dance during the day, but I did that in evenings. In my third year, I did the ITT course.

C So at this period, were you still taught professional dance? (Yes.) The substitute teacher was 20 hours per week?

X Yes, same as official teachers.

C What else did you teach at the dance studio?

X I taught children a rhythm class, and ballet.

C So how did you know about the ITT course at the University A?

X When I was in my third year, I passed the interview for a PS DCTS substitute teacher. When I was there, I met a teacher, now she is at a DCTS at another LSS. She told me that University A was going to run an ITT course; I could try for it as I have a performing arts background.

C Was that a CPD course?

X No, we had classes at night which made it liked a CPD course.

C How about the requirements, the ITT at University T was only open for their students.

X There was not any restriction for undertaking it at University A, and that was the reason I studied there.

C So was there any requirement that you needed to have some teaching experience?

X No, just liked other students, I took the entrance examination and I passed.

C What subject did you prepare for the test?

X Arts and Literature, these two subjects.

C Did you remember what subjects were included in the course?

X What subjects I did? Wow, that's long time ago. Really a long time ago, it's about 10 years; seven; no. It's long time ago.

C Wasn't it 5 years ago?

X It should consist of the teaching materials and methods [laughs].

C So do you not remember anything?

X I only remembered Teacher M's lessons, which was dance teaching materials and pedagogy. In her lessons she allowed us to free--, you can tell the teacher 'what you want'. We told the teacher that 'we want to design lesson plans and we will to demonstrate those to you'. The TD has a strong connection with the TI examination. In doing that, the teacher gave us advice and other classmates also gave us suggestions. So I remembered this module the most, because it helped in the preparation of the Teaching Interview.

C So lesson design and the TD helped to prepare for the TI?

X Right. (That's all?) Yep, rest of modules were very boring.

C Where did you do school practice?

X I went to School C, my alma mater, for my school practice.

C How was your mentor?

X An English teacher. Because they haven't got any PA teacher, an English teacher supervised me; I needed to observe her class.

C Was that for pastoral support practice?

X Yes, then I should have two mentors. Another one was a music teacher, but I hardly saw her.

C Do you mean she did not come to your class?

X Yes. (So what happened in your classroom observation?) Well, I just practised the teaching myself. But when I was teaching, the English teacher came to observe my lessons and she gave me some suggestions. Also there were other two music teachers

who came to observe one of my classes. That was all. So really there was no one who supervised me.

C Have you observed your music teacher mentor's class?

X I only observed her class once. I did the teaching practice completely on my own.

C During your school practice, how did you prepare for teaching.

X That was done mainly at University A. I felt the course there trained student teachers well.

C What do you mean?

X When I was at University A, there were 5 PA student teachers and we were very close. Every week, we gave each other a task that everyone prepares different lessons from the textbooks. We demonstrated the teaching to each other. (Using textbooks?) Yes, we all assigned one lesson. We would discuss, 'if today you were giving this lesson, how would you teach it?' I think that was the key to passing the TI and the TD. As well as this, in Teacher M's lessons, she gave me a lot of suggestions in teaching. Also, when I was doing my school practice, at that school all student teachers worked together and we arranged a book club, each week--.

C You mean with other student teachers from different specialisms? So you were the only PA student teacher there?

X Yes, with student teachers from different subjects, we met for weekly study together and then we examined each other.

C What subjects did you have to study for the TI?

X Chinese Literature and dance knowledge.

C Those were also for Teacher Certification?

X I got the Teacher Certificate soon after I finished the school practice.

C So you were in the old system.

X I was the last year of that, was I?

C So when you were taking the TI, had you met anyone from the Normal University system?

X There should be some. We had a change to watch one lesson of student teachers, and the rest of time we were preparing for the TI. In our county, you have to pass the paper exam first to have a chance to --. (Do the TD?) Yes, also the academic subject accounts for 60% of the overall result.

C So at your practise school, student teachers prepared together--.

X Study, and when the time was near--. After I passed the paper text, I practised for the TD with one of my classmates. I also asked the music teacher to observe my practice, because our county requires the use of a certain textbook which consists of four units, and as long as we were practiced those four units well--. (You will be fine?) Yes.

C When did you start to take the TI, were you taking it at your home county?

X No, I did the Taipei one.

C Because it was the first one in the country?

X Taipei was the first place to hold the TI, so all PA teachers would go to Taipei for that. It was the first stop. I thought I could get a position, because I was well prepared. It was only a two question gap, about three markers, but I did not get it. I think I was lucky, however, because I got a position in my hometown. The school is about 15 minutes away from my house. As I got the first grade, I could choose first to go to that school. I was very lucky [laughs].

C ...so you have been at the same school since then? (Yes.) So when you came to the school, you were--.

X The only PA teacher. We had a substitute PA teacher recruited yearly, but not this year.

C So you were really the only one now? (Yes.) How about the curricula planning....

X There were, [rises her voice] requirements that the PA subject should join the school test in the second term. (Written examination?) Yes, the written examination, from

which the teachers need to choose two units from the textbook. Generally, I follow the textbook and there are some times, after two units, I will continuously teach the content if it is interesting. If not, I will use my old materials. (You mean?) Some of the lessons I have designed before.

C Are they the materials you have accumulated since you teaching?

X They were something from my preparation for the TD. I designed materials for every unit of the textbooks; I just select the one I consider would suit students. But that was rarely; after two units, the term was nearly finished.

C So what are these two units about?

X For Year 7, the first unit is theatre and the second unit is physicality, voices and performing expressions of performers.

C Are you doing any pastoral support this year?

X Not this year.

C So last year you did it. As you are a specialist teacher, do you have a PA studio?

X I do, we have a PA studio which used to be a music room. We just have a new building which includes a music room. So this space, the old music room, has been given to the PA subject. It's in the basement and airless, but we have got air condition. So it's all right.

C That sounds good. Has it got wooden floors?

X Yes, it also has mirrors, which I asked for. (That sounds good, too.) Also, we have a PC and projector. The only problem is the smell, but I feel that is okay. Compared with other schools, our facilities are quite good.

C Did you run any dance club?

X I had tried to run a folk dance once, but only one or two students joined in. So I stopped doing that. And then, I run a dance appreciation club, which was only watching dance performances and not moving. Lot of students wanted to join in [laughs], because in that dance club they do not need to move.

C ...so students do not like to move?

X I do not think so. They like to play games or activities. If they are fun, they like them.

C ... which Year group do you teach?

X All of them, Years 7, 8 and 9. (Twenty lessons per week?) Twenty-Two hours. That is a lot. Each county is different. I do not know what the country considers.

C How many classes in each Year group are in your school?

X 13. (...who teaches the rest of PA classes?) They are --, other subject teachers, like Literature teachers or Mathematics teachers.

C Will they come to ask you about the subject.

X He/she do come and ask me. (...what would you suggest?) I tell them my lesson designs: what I teach, and the activities I use. But there is no way they would teach like me, so I give them the film I use. For example, when teaching comic dialog I would give them the film about it and they just play that for the class. What else can they do? There is no way they can teach PA, even though they follow the textbooks, which they cannot even understand the contents.

C ... they do not know how to transfer the textbook content into teaching....

X Yes, they cannot and these teachers only ask me at the beginning of the term, that's it. So I think in the PA class they taught their own subjects. There is nothing we can do. Now the number of school teachers is exceeded.

C Hasn't your school employed a substitute teacher? (Not this year.) So there was used to have the other dance specialist PA substitute teacher?

X Dance or drama. (Not specific?) No.

C You also have a body fitness certificate, what is that?

X That was when I was a substitute teacher, in my fourth year or fifth year, I thought I could earn more money teaching fitness aerobics.

- C Do you mean teaching aerobics in dance studios.
- X Yes, that kind of aerobics. (Is that a license?) It is a certificate that I attended open workshops organized by a university. They had that in Taipei; I had training every Monday. There were some theoretical courses and some teaching practice. After passing the test, you received the certificate.
- C Do you use that in your current teaching--.
- X I did use it. I organized some summer workshops for students and parents. Mainly that is good for me; I do the exercise in my free time.
- C So are you still dancing?
- X Only aerobics. (Teaching or taking classes?) Neither. I just did it myself with video. Our school teachers asked me to teach it, but I do not want to. That's very tiring, dancing while talking.
- C So when school teaching, were you still also teaching in dance studios?
- X Oh, I stopped that during my substitute teaching. (Why?) ... I stopped that in my third or fourth year. (Why?) Because I was tired going home daily after teaching in dance studios until 8 or 9 pm. That was really tiring.
- C But you initially mentioned that when teaching in dance studios, your eyes were bright...
- X That was because I had just graduated, I was full of enthusiasm. Also, I was going to teach PA, not dance, at an LSS, so why should I do that? I do not need to. So since I began the teacher training course, I stopped teaching dancing. I did not dance, except for aerobics. You see how long is that, about 10 years?
- C What made you choose to study an MA course at University P?
- X It was because last year, we had a meeting, I forget what about, and one of the other teachers mentioned that there is a high rate that--, anyway, a very high percentage of our school teachers holding an MA degree. Then I think I should prepare for that. ... in fact, before that, I tried to apply to another university, but I did not prepare it well, my interview was awful. So after two years, I came to my current university. I found most of my colleagues had a postgraduate certificate, so I have to move forwards. Also, of course, the salary is a very important factor. We can upgrade. (What is the gap?) The salary would increase by about five or six thousand per month over 100 pounds. (That's a lot.) Yes, that is a lot, so that is an attraction.
- C If most of your colleges are postgraduates, are they very young--.
- X They are very young. (...competitiveness ...) There is a feeling that you feel you are lower than the other teachers. I feel not only my educational certificate is lower than the others, but also the salary. So I have to work hard.
- C ... how about the MA course at University T.
- X It also has a postgraduate course in Art education, but they require an English test [laughs]. I wouldn't have applied for the course at University P if they had required English. My English is not very good and there is nothing I can do about it. Molly is the same. (Yes, Molly told me that, too.) Also, I do not like to see our university teachers again. (Because you graduated from there--.) Yes, I do not like that environment. I tell you that the University P is really good. The teachers are very concerned about students, which I think is very important.
- C So to go back to the period at University T...do you think the teachers there just teach? ...
- X Yes, they are just simply teaching, but at University P teachers are different. They care about you.
- C What do you mean, they care?
- X Ah, for example, in my first year, I was pregnant and most of the teachers would ask how you were feeling. They would ask: 'how do you feel now?' or told me that: 'you do not need to come to the class, you just need to write a report'. They would greet

students, and I think that is how I feel that they care about the students. (Teachers at University T also greeted students.) Which was not the same, how to phrase the differences?

C University T teachers also did that.

X Not the same, I think University P teachers were different, not just in their greetings. I think the feelings are not the same and most of the teachers are like that, not only one or two teachers.

C How did you feel when you were at University T...what were the teachers like?

X Very cool, and [pauses], they were just teaching, they less cared about the students.

C ... University T was based on the training of professional performers, have you got this feeling?

X Yes, the feeling was over-serious at the University T. But that difference was because we were there for the graduate study. I was thinking teachers' attitudes were more straight forward was because we were at University T for undergraduate study. I think there is a relationship between teachers' attitudes towards students and the level of their study. No, I don't know.

C ... last year, your first year of the MA study, what modules did you have?

X Literature Review [pauses], last year, Chinese and Western dance history. (So that was your first year of the MA study?) Yes, now is the first term of my second year. Last year I had Taiwanese dance history, and what else? What is the class of Teacher L? What's his class? I forget. Seminars were about how to conduct the project.

C What are those?

X Seminars about how to finish your thesis; the format you use to write it. That was very helpful. There was another class, Research Design.

C What have you got in this semester?

X Now I have dance education, Teacher T's Taiwanese dance, which is a technique class, and adventure education, which is not run by our department. We are required to take one module from different departments. That's it.

C So the modules of the first year had all academic subjects. At University T, we also studied dance history, right? Was that useful?

X At different ages, the learning attitude was different [laughs]. Before I just wanted to pass the subject, but now I really want to learn, which is different.

C ... so what is your research about--.

X I want to do the issue of school-centred curriculum. G1-9 curriculum promotes a school-centred curriculum, as does our school. My topic is, 'Dance under tea fragrance,' in which the design of my PA class is under that concept. I want to design PA classes to be integrated into a school-centred curriculum, or a school-centred curriculum that is integrated into PA classes; I am not sure which one. Anyway, something like that.

C Do you mean that you are still not sure which one you are going to do?

X No, I am not sure which one should integrate into which one. Anyway, I just want to--, our school-centred character is tea, so I want to let our students learn the art and culture of our hometown.

C Was that because of the geographical location of your school--.

X Yes, it's situated in a tea growing area, so I am thinking of using that characteristic to link with my PA class. I have designed ten PA lessons using tea relevant activities, and that is my research.

C So you are doing action research, you are in--.

X, Next week, I will be in my third lesson.

C So you started with--.

X The first section I taught tea--, the geographical environment of the school and its relationship with tea. Before that class, I asked them to show whatever they saw or

- knew about tea in physical movements. Wow! That was really impressive. They did that in five minutes, in that class only two students had never been to a tea farm.
- C So you used the environment they were familiar with (Yes.) to do the activity.
- X Yes, someone even did the movement of tea insects, I was really surprised. (Because of their imagination?) No, that was not imagination, they really had seen them before and they also had experience helping to pick up tea. (So their own--) Experience, Yes. Some students' families are running a tea factory and most of them see a tea farm daily. So the second lesson is about the process of making tea, including picking tea. I started with the activity that divided them into two big groups, one group students who had seen tea picking before and another group is the students who had not seen that before. Then I divided them again into three or four more groups, and asked them to do tea picking movements. I was so surprised that they were really doing the movement of tea picking. (Gesture--) is very likely and they also did the movement of throwing tea leaves into the basket. That really surprised me [laughs].
- C That reminds me of a dance piece, the tea-picking dance, at the University T.
- X I regret so much that I did not dance that at that time, because in my fourth class I need to teach the tea-picking dance movements.
- C I thought you took part, too. Because what you said brought back my memories.
- X I did not, at the time, I was in love [laughs].
- C... so what learning outcome are you expecting?
- X To evaluate my classes whether they will love their hometown or have a better understanding of its characteristics. In addition, through the PA class, they should develop that impression. Just like that, and examine the design of my course is suitable or not? Also how is the quality of the design?
- C Which Year group students are they?
- X Year 8, they already have had a year experience of PA subject.
- C So that is what you just talked about, the knowledge of theatre--.
- X Yes. The most important concept is Taiwanese opera. When I taught them the acting gestures 'you, me and him' [does the gestures], I also showed them the step movements. Also they experienced practical activities, such as making movements by using comic ideas.
- C So when you began teaching, from PS to LSS, when you were in five different PSs, did you teach differently?
- X Sure, even in School L, I feel that I have changed in the past few years. For example, initially, I was afraid the students would not listen to me so I used punishment [laughs].
- C Can you still do that?
- X At the beginning of my substitute teaching at PS, the students chatted all time and were noisy; that worked. At that time, I was very tough, because I was afraid of the students would get out of control. That was my worry at that time. The students did not listen to me or whatever, so I used punishment. And when I--, I was like that when I was in PSs. In my second year in LSS, the punishment was disallowed. But I still did that to my class, so did other teachers at my school.
- C So most of teachers at your school did that?
- X Yes, especially the director of the Discipline. Now we do not do that.
- C Do you think punishment work?
- X Yes, the difference is that students would be well-behaved as they are afraid of you. But since I am a full-time teacher, I can deal with the students just as friends, without using it. I think with LSS students there is no need to use that to manage them. Of course, it's not allowed anymore [laughs].
- C So when you taught in PSs, you did not undertake any teacher training, right? (Yes.) So what did you do when you encountered unpredictable situations, how did you--.
- X At that time, I just asked the colleagues to sit next to me.

C At the time...what do you think was the most challenging situation...?

X Most challenging... I think everything was okay. But one year I had to teach Year 5 maths [laughs]. Because my maths was not very good, I began to feel a little difficult in teaching Year 5 maths. I was a little nervous, and that's what I remember the most.

C Is that about subject knowledge?

X Oh, also calligraphy, taught calligraphy was a challenge, too.

C Is the PS teacher class-centred?

X Yes, full-time primary teachers need to teach different subjects, for example, calligraphy or PE lessons, they are not subject specialists.

C Did you teach different subjects every year?

X The subjects I taught were not the same every year.

C How did you prepare--.

X Textbooks and the teacher's handbook helped me greatly.

C How about taking seminars?

X Yes, we must participate in some seminars, every Wednesday afternoon. That's only for PS teachers; there is not similar training for LSS teachers.

C How helpful was the seminars?

X A little! (What do you mean?) For example, 'How to communicate with students,' that could have been some help. I think most of them were all right, but could not be applied to teaching. Lack of use, how could this happen? [laughs] Or I did not use enough in my teaching?

C So when you were being interviewed as a primary substitute teacher, had you thought about your plan for life?

X I only thought that 'I needed to prepare for the TD'. That was what I was thinking about. Because every year I had to take the TI to be a substitute teacher, I had to teach lively without students. That was what I practised and prepared for during that period.

C ...did you need to prepare different subject teaching....

X No, there was no such requirement at that time.

C So for the substitute TI, you taught whatever you wanted to teach?

X Demonstrate the subject, whatever you liked to teach. I always taught creative dance [laughs], or dance activities in PE. There's no way I could do Literature. I cannot do hard/academic subjects; I learned a lot at that time.

C ...so you taught in County T, your home county?

X Two years in Taipei County, because that's where I met my husband and I moved with him. I found some substitute teaching jobs there.

C So when you were teaching, had you thought about your future plans?

X I only thought that 'I have to become an official school teacher.' That was my only goal.

C You means become a PS teacher?

X I mean 'to teach at school'. In my third year of substitute teaching I passed the test for the ITT course, at that time I was in Taipei. Those two years I did the course, it was a coincidence but very convenient.

C That really was coincidence.

X Really, I felt it was amazing [laughs]....

Csince you have been teaching PA, have you changed your lessons designs?

X You mean, when I changed the designs?

C Did you change the design when you become a PA teacher in the LSS?

X You mean, is there any difference? (Yes, in the course design.) Since my first year at this school, except my relationship with the students having changed and the ways of communication are not same, the teaching is almost the same.

C So it is not any different?

X No, I start with introducing the textbook. After that, I plan some activities or games.

So the activities come after the textbook explanation, and then I will introduce further relevant videos. That is it, the structure of a unit I teach.

C How was your interaction with other teachers while you were a substitute teacher? ... For example, would you ask the subject teachers about their subject knowledge?

X Yes, I will do that.

C Very frequently?

X I think because I was a substitute teacher, sometimes there will be a little distance between official teachers and you, as after one year you will leave. It's impossible you could get along with them-- (Difficult to get close?) No real need to become friendly...do not need to put too much effort to get along. You will leave the school after one year.

C What about the interaction with other teachers at the current school?

X This is good now. (Your office...) We have a staff room for teachers who are undertaking pastoral support, from Y7 to Y9, who sit together. That is also with the staff room in the Student Affairs office. Then there are staff rooms for other full-time teachers, you choose which one you want to sit. I think we are all in a similar age group so we have more common topics to talk about.

C Do you share with other academic teachers ... or those of arts subjects?

X Not like that. All subject teachers are sitting together, because there is a need that you want to talk with the tutor of the class about the problems of his/her class. Or sometimes we will do aerobics classes together, we will get together chatting or discuss something.

C Will you share the ideas of teaching approaches or experiences with each other?

X In terms of experience sharing, every month there is a learning field meeting at which the music teacher, fine arts teacher and PA teacher will gather together.

C How many PA teachers--.

X Only me. (How many music and fine arts teachers--.) There are two for each subject. In that we will discuss the school requirements. (Such as--) For example, we discuss the range of units for examination. We hardly discuss anything about the teaching methods, unless there is a certain class--. We discuss possible solutions to class management for particular classes. That is what we discuss.

C Was that about class management?

X Yes, that's right, we do not discuss: 'how to teach'. We rarely talked about this because we all have our own professions.

C So what is the problem you will discuss, classroom noise?

X Yes, for example, 'How do you manage the class', our discussion is more about that.

C So nowadays, the children, your students, what are your tips for classroom management?

Earlier on X had a text message, and now her phone rang. I stopped the recording. I restarted the interview after she answered the phone.

C Did you try out different methods of class management yourself? Applying your previous experiences?

X Every class is different. Some classes will manage themselves; I just need to remind them some times. They will behave well and more often girls are in charge. For some classes, you have to be more straightforward.

C Will you raise your voice?

X Shouting - I will shout or use punishment.

C Will you change your facial expression.

X That does not work for my students, because for them I am like a friend.

C So you are getting along with the students--.

X Just being friendly with them. So when I need to manage the class I have to--, I need to shout and then they will think I'm angry. That works, and that is all that I need to do. I've met several students who were really bad and they will continually argue. There is nothing I can do with them, so I ask them to go to the Student Affairs Office or I will need to ask their tutor to come to the class.

C Have you got any long-term plans?

X I want to finish my MA thesis.

C How about taking any seminars in your county...?

X There are some, but they are always run in our working hours.

C Can you make it?

X If we want to take that, we need to move classes around and you still need to do the missed class in your other free time.

C So you did not go?

X Because I have too many lessons per week, I have to complete twenty-two lessons within four days.

C So on Friday you are--.

X On Friday I only have one lesson time that is free; Tuesday, too. I am exhausted.

C So at your school teachers who do a CPD MA course do not teach fewer lessons?

X No. (The school only helps you to move the lessons around?) Yes, you choose which day you want for the day leave.

C So the school does not encourage teachers to do in-service education or CPD--.

X It does not.

C Will you need to undertake pastoral support?

X Yes.

C But how?

X For example, on Friday, my day leave, the school will ask another teacher to cover my work.

C There is no exception even if you are doing an MA course?

X No, there is no such benefit.

C Are your school colleagues interested in doing CPD?

X Yes, they are, but unlike me to take a whole day off. (Why?) I do not know, maybe because other universities did not provide courses like this.

C You mean like University P arranges modules in one day?

X Yes, they are on leave for a half-day or studying at night. Yes, they have classes in the evening.

After the interview, the creative activities were discussed. Xenia will do them in her free time at school and will record the dance activity.

Interviewee: Xenia (X); Interviewer: Chu-Yun (C)

Second interview: 03.12.2010 (39:35); Place: University P

()-interruption;-omission; -- unfinished sentence.

X read and added

Before the interview the structure of this interview was given and I also checked Xenia had brought the drawing and the dance recording.

C X Which teacher had greatest impact on you during your dance studio learning experience?

X In dance studios, the greatest impact, on my teaching or--.

C Whatever; was there any anyone in teaching?

X I only remember a teacher, I mentioned her last time, when I did the HAS test.

C Because of her you were in--.

X In a dance class at an art school.

C Was there anyone at the dance studio who influenced your teaching?

X In the dance studio, who influenced my teaching? Not really.

C So when you were there, do you remember if you had any goal?

X When I was in the dance studio, had I any goal?

C Yes... because you said before that you liked ballet....

X I liked ballet, so I began to dance, but had I got any goal? Not really.

C ... did you want to be like the ballet dancer in the comic?

X Sure, I think that's the goal for everyone for learning dance. But just thinking about it, I did not have a strong motivation to do that.

C You mean--.

X I didn't have a strong motivation. I just wanted to be a dancer who looks very beautiful.

C You mentioned before that you stopped dancing in Year 7. You explained it was boring. What did you mean by that?

X Pressure--, as there was the pressure from academic study.

C In--.

X When I was in LSS, the pressure of academic study was huge and lots of homework. Also, I felt that what I was learning at the dance studio was the same.

C Had you talked about that with the teacher? (No.) So you did not talk to the teacher. (Did not do that.) Just stopped dancing. (Yes.) How about study at HAS?

X Contemporary dance, Teacher Z. She took us to an open field to dance. We had contemporary dance class in a field. That was very impressive, very special.

C Was it a different bodily experience?

X Yes, I remember there was--, because it's long time ago. She asked us to feel the surrounding environment, such as the smell and the feeling of the grass. Maybe we also did an improvisation class there? I forget, it's long time ago.

C What did you feel about dance at that time, professional dance training?

X At that time I just liked to dance, and I was thinking 'I want to be a dancer'. The idea of becoming a dancer was getting stronger at the time.

C When you were at University T, you mentioned that 'you felt that you were nobody.' Did you mean because others had better physicality or--.

X Everything, also other people's response in the classroom. The classmates were elite.

C Your body figure looks good and you are flat shape--.

X I am flat shape but I got the feeling that teachers did not care about me.

C You means in the class you were not be seen?

X Yes, I felt teachers did not love me [laughs].

C All teachers? Or just only a few.

X Overall I felt that--, so when I was dancing I had no confidence, that's it.

C Was it because the teachers did not encourage you--.

X That's one of the reasons.

C Was that because the teachers did not give you confidence in affirmation, or--.

X You can say that.

C Did you also consider your physicality? (Sure.) Were you big at that time?

X No, I was very slim.

C Then why would you feel that?

X Just felt that I did not have a nice physicality.

C What about your dance skills?

X I think my learning response in the class was not very good.

C Your reaction to the dance learning?

X Yes, I remembered the movement sequences slowly, you look at Flora how fast she was [laughs].

C As a freshman at the University T, what did you think about dance?

X Oh, my dream to be dancer was completely shattered. At that time I wanted to transfer to another school.

C When you were at the HAS, you wanted to be a dancer, so when you were at University T--.

X Still wanted to be a dancer.

C After the first and second year.

X The dream was broken [laughs]; it vanished.

C At that time, what did you think?

X At that time, I thought that, 'Oh, I cannot be a dancer, so I will try teaching then'.

C So you majored in--.

X Yes, teaching, at the end I majored in teaching.

C In your teaching, except for Teacher C, were there any other teachers who influenced your teaching?

X Ah, [pauses]. I think only Teacher C has had an impact on on my teaching.

C Except creative dance, was anything else? (No.) How about curriculum design? (Yes.) How about teaching attitude or--.

X Yep, including curriculum design and how you interact with students. As well as the issue of the physical and mental development, you should know how to teach and design the curricula plan in accordance with the physical and mental development of students.

C How did Teacher C teach that?

X We will collect a lot of relevant articles. (You read them yourselves?) And discuss them at the meeting. This was very helpful.

C Before you were a substitute teacher at a PS, what did you know about the work of teacher?

X Oh, at that time I think teachers--, at that time I was aiming to teach at a DCTS, but my PS teacher told me 'there was not any position for that school, because they will employ the current substitute teacher'. So he suggested that I teach at his school, which was how I started to teach at school. At that time I did not think about--, did not have any preparation for the teaching profession.

C How was your first year as a substitute teacher?

X In my first year, I found that teaching was a good occupation.

C What do you mean?

X The working hours are very short and you can do your own things, also there is not much pressure from the work, as long as you prepare the teaching. I felt that it was good being a teacher, so I wanted to become a teacher and undertake teacher training.

C During your six years of teaching at different schools, did this idea change?

X No, I just knew I wanted to be a teacher.

C How about your teaching methods: have they changed in accordance with the characteristics of different schools?

X Definitely.

C How did you do that?

X The most important is that, first of all, you have to understand characteristics of the students.

C How did you do that?

X In fact, in the first and second lessons, you should know characters of the students. After that, you will know the kind of attitude you should have towards the class, which I think is very important. That is because that will also affect your design, as some activities are not suitable for noisy classes.

C Is there any difference in your teaching methods before and after undertaking the ITT course?

X I think the difference was the teaching object; before the training, I was in PSs and after that, I am teaching in LSS. Everything is different.

C While you were undertaking the ITT course, at the same time you were also teaching in PSs, did you practise what you had learnt in the course in your school teaching?

X The teacher training was mainly for teaching PA, and what I taught in PSs were maths and Chinese lessons. So the teaching subjects were not the same.

C Yes, that's the teaching content, but how about the teaching methods or your attitude--

X Teaching methods [pauses]--.

C Because you learnt educational theories, for example, educational psychology or-- .

X Yes, I did.

C Did that influence your attitude or concept--.

X Little bit, while we were learning the counselling skills, I did notice my interaction with my students or when I communicated with them, had changed. I focused more on the use of counselling skills, how to talk to them. Yes, I used a little what I learnt in ITT in teaching, what else? Mm, [pauses] I cannot think of anymore [laughs].

C While you were teaching at different schools, what challenged you the most?

X The biggest challenge was Year 5 maths [laughs].

C Academic subjects?

X What else? Let me think about.

C That's it?

X Was there any other challenges? The most challenging thing was how I could pass the TD to get a teaching position.

C You mean--.

X When you are interviewed for a substitute teaching position, you need to demonstrate teaching, which was a challenge for me. After getting the teaching position, I felt okay.

C Do you think teaching in PS is easy?

X No, I prefer to teach to at an LSS, which I think is easy because I am teaching my specialism. Teaching in PS was not teaching my specialism, so the teaching was very painful.

C You mentioned earlier the ITT course... in preparing for the TD ... you already had primary teaching experiences ... but why if you still--.

X That is because you need to present your design in fifteen or twenty minutes, a very short period of time and we did not learnt that when teaching in PS. But in the ITT we did learn this.

C So you are in your fourth year? (Fifth year.) And what year group did you teach in your first year?

X All. Did I not teach one year group? It seems that I did not teach all year groups and only teach Year 7 and 9?

C ... So when you were a substitute teacher, you used textbooks?

X Yes, just followed other people.

C When entering the LSS, what were the biggest challenges for you?

X Facing the LSS students, they were really different and very naughty. The fact was that I did not have any experience teaching LSS students, so I did not know how bad they were. No, they were not bad, but how I interacted with them was challenged. They were at a rebellious age. The interaction with this group of children was difficult.

C So the challenge is about the teaching object.

X Students are always a problem.

C So in your first year, you were all right with the teaching subject?

X I was not experienced, inexperienced, and also little bit nervous, because it was my first time teaching LSS students.

C So the main problem was still the teaching object?

X Yes, the students.

C Was it still the same in your second year?

X No. (You felt--) I felt that finally I know how to communicate with them.

C ... was that in the latter half of your first year...

X It took about a year.

C So in your second year, you were still teaching Year 7 and 9, or you taught the same Year group?

X I taught the same group, but I remember that, in my second year or third year, I had already covered all three Year groups.

C So you taught all three Year groups?

X Almost. (How many classes are there in each Year group?) 13, 14, some classes will be assigned to other subject teachers. Yes, very few.

C When did your school stop employing the other PA substitute teacher?

X This year. (What's the current situation--, only Year 7 and 9?) No, I still teach from Year 7 to 9.

C Has your school reduced the classes in the Year? (Only reduced by one class, in Year 7). So were there any classes that you do not teach?

X The classes I do not teach will be assigned to other teachers.

C That is because the substitute teacher--?

X No, it's because our school, the job is open for a fine arts teacher or PA, but only a fine arts teacher applied.

C So the previous PA teacher did not come?

X That teacher did not come, but that's not about her. That's because the number of positions have been reduced, too. So the school cannot hire two substitute arts teachers, it can only choose one teacher. So when the fine arts teacher came, we chose the fine arts one.

C Were there lots students who do not have a PA class?

X A lot. (What is the situation in the PA class taught by another subject teacher?) Some teachers teach PA and some teachers use that time for exams.

C So you did not teach all the classes for the same Year group?

X Only for Year 7, I will teach the same group of students. (...but not everyone can take your class?) No, we usually we teach the same group students, except that there are some problems in timetabling.

C If the students initially did not have your PA class when they are Year 7, they--

X They have no chance to take it, unless there's a problem with arranging the timetable--.

C So not everyone has the opportunity to--.

X No. (So that's your school policy.) Nothing you can do.

C This is better for the teacher--. (Yes.) But for the students who did not have PA class--.

X Well, that's their loss that they cannot not have my PA class.

C ... When you teach at the dance studios, have you met any LSS students.

X Yes, they're fine. (Because they are--.) Yes, they were all DCTS LSS students. So that's no problem.

C ... like us who trained in the professional dance training, what challenges have you encountered while school teaching?

X The biggest challenge, for me, you say for a dance graduate to teach at LSSs--. (Yes, to teach PA at school.) There are two challenges. The first is that you need to teach some drama content. (Because the textbook covers it?) Right, only a few lessons in the textbooks are dance. I have always thought 'Should I teach those topics which I do not know or I should design the lessons which I know?' So that is the first challenge. The

second is students, how to deal with students. It is a great challenge that the students are not the same every year.

IT2-2-21: 24 Explanation of the drawing

C X you used lots of figures, would you please explain them.

X This is my first one, when I saw the 'Ballet Beat', when I was in Year 5. I wanted to learn dance. Do I need to explain in detail?

C Sure, if you want to.

X Then my father did not let me do that, because dancing is an activity for a wealthy family. I cried for the whole night and then my dad let me learn dance. I was happy in the dance studio, without practice I could split legs and low my back like an arch.

C Wow, this figure was lowering the back? (Right.) So your physicality is naturally flexible?

X Yes, I am very flexible; I do not know why I am like that. At that time I was in Year 5 and I could do difficult physical movements.

C ...did you learn that before?

X Never trained before. But I am nervous when doing improvisation, I was shaking.

C This figure was sweating?

X That shows my nervous in doing improvisation. So every time when I am in an improvisation lesson, I was very afraid and I would think 'Shall I do this movement, or what movement is better?'

C So, the next figure: four books, that was when you were in the LSS?

X Yes, it's pressure from academic study. Then I stopped dancing for a year. At that time I felt the dance training was a little bit boring.

C Because the repeated movement training?

X Yes. (Was it the skill training or--?) I do not know. I just felt that 'that is dancing', nothing is interesting.

C Is that because there was a physical challenge?....

X There was some physical training, at that time we were keen on practising rolling. (Do you mean the kind of skills in Chinese Opera.) Yes, I just felt that we always trained these movement skills, so I stopped dancing for a year. Then, the teacher called me back to dance, so I went back to the dance studio. When I was Year 9, I was considering doing the nursing school exam or one for an Arts School. Then, the teacher gave me a lift to the HAS for its exam.

C Your figure is a question mark with an arrow to the left and to the right, what do they mean?

X Hesitation, I do not know where to go.

C Then you were at the HAS.

X I worked very hard at the HAS and my grades were pretty good. (Dance technical subjects.) All, I am very--, I worked very hard and at night I did extra dance lessons. I also worked hard at academic subjects, and then I felt--, I do not know, I just worked very hard, studied academic subjects and practised dance very hard. And then, I failed in the first round of the university entrance exam, and decided 'next I shall change direction to prepare for the exam normal university exam'. In the end, I was in an intensive study group; I do not think I was ready for academic study at that time. It wasn't until at university or after graduating from university that I learnt the skills to study academic subjects.

C You mean ready for studying--.

X How to study the academic subjects.

C What is this figure about, is it a blackboard?

X Exam paper. When I was in the intensive study group every day I had tests. I spent a

year there and studied hard. After that, I still did not receive the offer from the general university. My academic performance was not that good.

C Was the performance in your academic subjects very good?

X My maths, physics and chemistry were bad. (After a year tutoring--.) There was no way I could improve my academic performance. Helen and I were together for that, she is smarter than me. (Even at that school?) If you cannot do it, you just cannot do it. There is no need to force [laughs]. Then I got the offer from University T, and I was thinking 'just go for it'. It is a state university, but I was not happy there.

C When you're a senior student at the University T, were you still doing dance technique classes?

X I tried not to, so I got one dance subject failed. (Really?) Yes, because there's one subject I did not want to take.

C I did not notice that, although we were classmates. Then?

X In my fourth year at university I began to take the dance teaching module, that changed my life afterwards. (You drew a sun.) A sun, I want this--, I realised in the dance field that there is dance teaching.

C So you just wanted to become dance teacher at that time?

X Yes, a dance teacher, dance teacher.

C School one or dance studio one?

X Teaching at a dance studio, I do not know that we--, at that time I do not know that I could teach in mainstream schools. I did not know that. It wasn't until I taught at the dance studio that another teacher told me that I could teach DCTSs in schools.

C So at that time you just taught at a dance studio?

X Yes, just wanted to teach at dance studios.

C Soon after you graduated--.

X After that, I was a substitute teacher at PSs.

C The figure of money means--.

X My salary, I earned lots money by substitute teaching at PSs and teaching at dance studios. ... I did lots of part-time jobs, very tired but I was young, very young. So, at the time, I felt that it's good to be a teacher, got lots of free time--. (Do you mean as a school teacher?) As a schoolteacher, so I decided to become a PS teacher, because at that time PA as a subject had not yet been introduced. So I wanted to be a qualified school teacher, and during these six years I accumulated a lot of teaching experience.

C so that figure is a brick.

X That's money, why I love money [laughs]. (So you needed to give some money to your parents or--.) Yes, I needed to give some to my parents.... And then, in the fourth year of substitute teaching--, fifth year, I was offered a place on the ITT course for a post-BA at University A.

C The figure is a hillside?

X Yes, that is a hillside, uphill, I began to go upwards. I started to enter to the teaching profession--, that's just for the certificate; you have not got the job offer yet. (So you felt--.) I'm slowly approaching that, and then when I did the school practice, I was pregnant. (You first child?) Yes, I had my first one during school practice [laughs]. When I was doing the TI, I was about eight months pregnant. I did the TD with a big belly. Finally, wow. My academic results used to be quite bad, only at that time I got the first grade. (How many teachers were there in total?) Ten. (That's very good. You must have had the highest grades in both academic subjects and practical subjects?) Yes, I got a very high score, because I knew how to prepare for the exam, I knew how--. (When did you learn that?) When I was at University A.

C When you were doing the substitute TI, did you need to do an academic subject?

(No.) ... so you learnt that at University A.

X Right. I knew 'how to' at that time, so when I was in the practise school, I studied

very hard.

C You mentioned that you worked with the other student teachers to share--.

X Right, I never liked that, only at that time, for the Teachers Interview.

C ... how about your health.... (No problem, I was fine.) ...at that time, were you still a substitute teacher?

X No, when I did my school practice for a year. (...) My school was very gentle; because I was pregnant, people will not be hard on you.

C Where did you practise?

X LSS C, my alma mater. So I had a lot of time to read academic subjects. Then--. (You did your MA study--.) In my fourth year at the current school. At that time I was thinking about how to increase my salary, so I decided to do it. But before University P, I had already tried to apply for another one.

C Yes, you mentioned that.

X But I did not get the offer.

C So that figure is like steps?

X Kind of, yes, I moved up to the next level. (You really enjoy this metaphorical way of expressing yourself.) [laughs].

IT2-3-30: 22 Explanations of dance movements

C Your dance--, your PA studio looks big and you also have a whiteboard. The first movement was a reading action. (Right, the reading action.) You're reading with your legs apart, what does this mean?

X I was very happy. (Open?) Felt that entering the teaching profession was very happy.

C Opened your eyes which gave you a different--.

X Right, there's another career choice in the dance domain.

C Then you were turning a round--.

X Really involved in dance teaching. (You're smiling.) Yes.

C Then, the jump?

X I was still very happy. (That feeling leads you to jump from the floor?) Right, and then I was checking if there is a way to enter the teaching profession, this is the first one.

C ... this is the second one you danced in the dance studio, doing lots of physical challenging movements, so you did a waist arch movement?

X Yes, because this movement was very impressive....

C Was that a movement transition?

X Yes, it does not have any meaning. That's the second movement [laughs], there is no one who makes dance movements as simple as mine.

C Then what's this?

X I was very nervous!

C You lowered your head for what? You're holding your head.

X Because I do not want to do the dance improvisation, the teacher was very sad. (Why?) Because we told her that we do not want to do the dance improvisation.

C You did --.

X Another student who also taking the HAS exam and me. (Did she get the offer?) She did not. (Did she start dancing later than you?) She was earlier than me. (...) She went to School G.

C Why did not you want to do the dance improvisation? You said you would--.

X I was nervous when improvising. (How about her?) I do not know.

C What next?

X Too much pressure from academic study, so I stopped dancing for a year. I showed too much pressure with very heavy step movements. Right, the pressure is too much.

C Why did not you combine all movements into a set?

X Why should I? I will need to think the connection between each movement to do that [laughs].

C So you just made movements separately in accordance with the figures? (Right.) And you did one action for one figure?

X Right. Then our teacher called me and I did eight actions to show that she called me back to dance.

C So your teacher pulled you back into the dance domain.

X Teacher pulled me back. I'm glad she did that, otherwise I would not be a teacher now.

C Or might get married earlier?

X No. (...). I was very hesitant, hesitating about what I want-- (So you were holding your head to show what you wanted to do?) What did I want to do?

C Was there someone to pull you two ways?

X Just want to show the feeling of what should I do. My dad wanted me to go to a nursing school. (You could get an offer?) It should be all right. (...) There are some nursing schools that did not need a high requirement.

C This is you--, you did a stepping action, what's that? When you were in the tutorial school?

X When I was at the HAS, I studied very hard. I forgot the reason I did this action, which is--.

C Let's move forwards a bit, so you could see the next one: what's this stepping about?

X Let me think, [pauses], dancing.

C ...then why to you look/reading action again? (I was reading.) At the HAS?

X In the HAS I studied very hard.

C So you did lots of jumping. (Dancing.) And the reading actions.

X And then I spent a year at the tutorial school.

C So you did the sitting down movement.

X I was slow-witted in learning, really slow-witted. Ah, I was really slow-witted.

C But the movement was so cute that you swayed from left to right.

X Writing action, that's the life at the tutorial school, so boring.

C Then you did the holding head movement?

X I do not want this kind of life style, very boring. Then my time at university was unhappy. I forgot the next movement I need to do, so I was looking at my notes.

C You're crossing your arms across your chest to pray?

X Mm, it was unhappy and I do not want to face it.

C ... so you just do nothing for that.

X What was I doing? Yes, I could do teaching.

C So you open your arms. (Wide open.) Discover the new--.

X Right, just like discovering a new world. After graduated, I was teaching in PSs, money, I had some money.

C What does this action mean?

X Why I did that, I forgot. Oh, I was teaching at the dance studio.

C So what did you think when you were doing that movement? Because your movement is one where you are walking forwards with open arms.

X I forgot why I did that, too.

C Let's look at the next movement.

X I forgot, is there any more movements?

C What is it?

X That's when I was teaching. Yes, this is teaching. (So that's referring to you pointing to the blackboard?) It should be a dancing movement.

C How about the previous moving forward one?

X That's teaching dance movements.

- C So that's at the dance studios, what did you teach?
- X Ballet, Chinese folk dance. I taught lots of ballet classes and some children rhythm classes.
- C Then what you do next is --.
- X Is this or this?
- C Do you use that show substitute teaching or the ITT study?
- X I learnt from experience. (So it is--.) They made me stronger.
- C ... then that is the movement of squatting?
- X Going up. (You were going up, you were more like squatting?) That action was going up? At university, [pauses]. Right, I am going up there.
- C Why you faced to the side?
- X The side, [pauses], because I was climbing. Doing that you could see the side of my movements.
- C Your hand.
- X That means to push yourself up. (That's pregnant--.) I did TI when I was pregnant, reading with that big belly because at that time--, that's right. Then finally I became a teacher. (Wow.) The stone in my heart finally put down. (...) Then I moved up to the next level. Why did you design these activities?
- C That activity was a means, while doing it you may able to--. For example when you are explaining the drawing, you begin to explore why you were doing it in this way. You were doing it in the form of individual figures is all right. Some people had a sequence of movements by using linking actions for a movement transition. Some people mentioned that when they were dancing, they were thinking what happened. When you want to remember the movements, some people choose to link parts of movements with different ideas. Then, she might use other things, like other events, to link the movements.
- X Is there any connection between that and the activities?
- C Sure.
- X So there is a connection.

Interviewee: Xenia (X); Interviewer: Chu-Yun (C)
 Third interview: 10.12.2010 (41:03); Place: University P
 ()-interruption;-omission; -- unfinished sentence.

X read and added

Before the interview, I explained the foci of this interview.

- C X would you please describe your current occupation.
- X Professional PA LSS teacher.
- C What do you teach?
- X I only teach PA, that's it.
- C So when people ask you about your occupation, that's how you describe it?
- X Right, PA teacher.
- C What pedagogy do you use?
- X How I teach, I first of all teach the textbook content. For example, there are four units in the textbook and I will start with the content. After that, I will carry out the practical activities. But the unit does not have--, if that unit needs more activities, I will move on and come back later. So usually I start with teaching the textbook content and then move on to do one or two activities.
- C How do you design each lesson?
- X Basically, I will follow the textbook.

- C So your design and planning are in accordance with the textbooks?
- X Yes, its design is actually pretty good.
- C How do you describe your working environment?
- X Working environment, ah, [pauses], I think our school cares about the development of students from every aspect. Not only academic study. The school organises lots of activities. [gives examples] The school also provides a good environment. For example, we have a dance studio, space for PA. I think the school is pretty supportive of this kind artistic activity and the teachers are--, friendly, I think the working relationship is harmonious.
- C How's the school operation?
- X Normally, if we need any facility, generally we go to the Office of Academic Affairs or General Services, they provide support. Unless it's something very expensive, for example, if you want to have a new piano, that will be impossible. Otherwise I asked for a wooden floor, they have done it, also mirrors. I needed two dehumidifiers, they also provided that. I needed a computer, they gave me one.
- C So this has also happened with other subjects--?
- X Other subjects do not need these facilities. They do not have their own classroom, but subjects like fine art, music and performance arts do. The school fully supports these subjects.
- C So from a primary teacher to a LSS teacher, do you feel, your role, that both are teachers, but teaching in different environments? Except for the teaching content being different, are there any other differences you remember most?
- X The biggest difference is 'how to deal with students', the approach you use to interact with students. Do you need to be like a friend or have a more authoritative attitude? The options are enormous differences. In PS, a little stick is enough [laughs], but it does not work at LSS. Here, you have to--, a bit like a friend, but not too close to them. You cannot give them too much freedom, the interaction is more difficult to balance.
- C How about the interaction with your colleagues?
- X With my colleagues, I think because I'm the only PA teacher in this school, so there is a lack of chances to discuss subject teaching, which I feel is a bit of a pity. When there was a substitute PA teacher, we used to discuss with each other 'how we could teach in this unit'. With other subject teachers, we just chat. (How about professional interaction?) We rarely discuss subject teaching and at school, I do not like chatting or gossiping. Also, I am doing an MA study, so most of my free time at school I am doing my own things. *Yes*.
- C What's your attitude towards teaching?
- X My teaching attitude, I think--, ah, I am very serious about it; because there are lots of things I want to give to the students. Many schools do not have an official PA teacher which I feel is a pity. Our students have the opportunity to encounter PA, and I think 'I cannot be lazy'. So they learn as much as they can and I try to do whatever I can do. *Yes*. Teaching in this way makes me very tired, but I look at the situation of each class. Some classes are very noisy or very passive; I might to change another approach so that they may absorb less but it works on them. Yes, my teaching attitude has changed in accordance with the pupils.
- C So you mentioned when you teach in LSS, the teaching object, you feel that you spend most of your time in--, how to interact with them: how do you describe your 'lovely students'?
- X 'Lovely students', there are too many kinds. Ah, some are very lively, very active and want to learn; some are very passive--, passive, lazy, do not want to learn. Basically they are the two kinds.
- C ...for newly qualified dance trained teachers ... who want to teach at an LSS, what would you suggest to them about the teaching object?

X I will remind them, ah, in teaching--[pauses]. Remind them to watch out for the LSS students [laughs] because they are emotional, [laughs], and you should not use too an authoritative manner towards them, yes. There is nothing special in teaching methods-- (The attitude?) Yes, the attitude, how you treat them [laughs]. It is because if you have a good attitude and they accept you, everything will be very easy in classrooms. If you two sides have difficulties in communicating, wow. (What happens? Will the teaching become very difficult?) *Right*.

C ... How is your use of textbooks in teaching?

X Following its design. (And--) I'll choose the contents, if something is very hard or more related to drama, I will move on, because I am unsure of the context. What I use in my design are dance and some simple drama content.

C The reason you picked them is because--.

X Because that's my expertise. When I am teaching them, I have confidence and will not be wrong.

C How do you evaluate their learning?

X Most of time I used group performance, sometime I will--, for example, using a learning sheet. I use these two methods.

C ... for the writing--.

X Yes, the learning sheet.

C ... no exams or...

X Our school requires a paper exam in the middle of the term. (So there is one.) For Arts and Humanities.

C Are they multiple-choice questions?

X Right, fifty multiple-choice questions, including fine arts, music and PA.

C What are your requirements for students' learning attitude?

X My requirements? (Any classroom rules?) Of course, the students need to bring the textbook, join in the discussion. They need to join in the activity. When it is activity time they need to stand up and join in, otherwise I will be very angry. That's all. Because in my class I require group interaction, I am afraid of the students just sitting there, not wanting to move. Therefore, they must 'move' to be involved in activities. And if there is any assignment, they need to finish it, for example, like writing the learning sheet.

C What are your learning aims for each lesson, do you expect them to achieve any results?

X Reach any achievement, (...[rephrases the question]), they need to know the basic knowledge of the topic. For example, this term we are learning about the history of ballet, basically, they will need to know Louis XIV, they need to remember him. Or the biggest dance company in Taiwan, you should remember that, too. They need to know the basic information about dance in general, and the most important is that, I think, 'they need to be happy in the PA classes'.

C So in the lesson you hope they--.

X Learn happily and really understand something.

C You mean something like the knowledge of PA.

X That is a part of it. They also need to explore their own body as I use a lot of creative dance approaches. Moreover, they learn how to cooperate with each other by team work, sharing, and communication. We did a lot of group discussions and group presentations.

C How about the presentations?

X Will do that.

C So students' reaction towards that--.

X They are all right because they are trained from Year 7 to Year 9. They will do it.

C What are your concerns about the things you're doing?

X Me, what am I concerned about in teaching practice [laughs], the thing I'm doing. I feel that I am very fortunate that I can do the job in an area related to the subject in which I am an expert. I was very lucky. Then I do not feel teaching PA is like a job, not boring like a job.

I used to work part-time, repeatedly doing the same thing again and again. That's really boring. I feel teaching.... dealing with students is very interesting and I do not feel tired. There is a responsibility because PA is a new subject, and as the only PA teacher at the school, 'You have to work harder'. I want to give students a different learning experience, so there is a responsibility and a small degree of pride as a PA teacher. I am proud that I am the only PA teacher, so I can enable the students to learn something different.

C The pride, you mean--.

X I'm proud that I am the only PA teacher at the school.

C Because of that, you feel you have to--.

X Let students see the different learning content.

C How do you choose the lesson contents? ...Are you concerned from the perspective of knowledge or that of physical development?

X ... just as I mentioned before, I'll use what I'm good at, professional dance, and then the simple drama content.

C But will you divide them into different foci? For example, dance....

X There are a few units in the textbooks relating to dance.

C For example, how do you expand those units?

X How to expand, for example, the history of ballet, the textbook only introduces a little bit of classical ballet and romantic ballet, but I will make dance history into a more complete presentation. I will start from its origins to post-modern dance. No, I will finish it until Isadora Duncan. I will give a brief history of dance development and also add the parts which textbooks do not include. I will do some selections. I just remember, if it is drama-centred, I will choose the unit which has a lot of teaching materials in the textbook, for example, film, or it could be done with lots of activities.

C Do you mean the extra teaching materials in the teacher's guide?

X Yes, I will select drama themes which could make me plan a lot of activities.

C One that could inspire you?

X Yes, I'll choose the one which could help me to design the lessons first.

C What's the learning aims of your curriculum design?

X My own design?

C Yes... what would you consider that students should learn?

X I have not thought about this; most of time I just follow the textbook and think about what kind of activity suits the unit.

C What's your teaching attitude as a substitute teacher?

X During that period. (Yes, during those six years.) At that period I was thinking about how to become an official teacher [laughs]!

C You means to study what you are going to be teaching? (No [laughs].) Or something else relating to work?

X Yes, during those periods I always followed the textbooks and did not think about extra design.

C Let's change the topic. During that time you were thinking--.

X 'How to become a schoolteacher'. (Your next step--.) Yes, I was thinking how I could become an official teacher, so during that period I always followed the textbooks.

C So as a substitute teacher did you have the same feeling as you have as an official teacher?

X In fact I think they are the same, but I was a bit more careful about other people's viewpoint towards me, as I was a substitute teacher and my contract was yearly. I felt a

little inferior as I had to pass the substitute teacher examination in order to continue to work at the school.

C So you think your status at school was lower than others.

X That is my feeling towards my colleagues, but there is no difference for the students, I think.

C The job you were doing was the same. (Right) It was until you got the official position at your current county that you felt secure about the profession.

X Except that, with a sense of security, I put more energy into it.

C So it's your fifth year now, (Mm, the fifth year.) Has there been any change in your teaching attitude?

X My teaching attitude, ah.

C For example, have there been any changes since you began to teach in this school?

X Ah, I think what I teach almost the same.

C That is the teaching content.

X Teaching content. So were there any changes in the attitude? [pauses].

C For example, more passionate?

X In my first year, I was really thinking that I want to retire [laughs]. I was thinking 'how many years left until I can retire.'

C Did your experiences in PSs count?

X They did. That was because I did not know how to deal with LSS students. (In your first year?) In my first year, so I found teaching LSS students a little--, a little difficult.

C Because you were used to PS students--.

X Yes. My experiences were with PS students, so for me the object was very important.

C When did you have more confidence?

X I was fine in my second year.

C So your lack of confidence decreased because of your own working or talking to the other teachers?

X Both, we had an Arts and Humanities meeting every month. For example, we would discuss the approaches you could use to manage a particular class. This had some help, as well as my own experience was very important.

C So just like you said, your lesson design was the same, right?

X Almost the same.

C Are there any teachers, in your learning experience, you remember the most? Teaching attitude or teaching methods? At the dance studio? ... [rephrases the question].

X Oh, there was a ballet teacher who took me to do the HAS test.

C Do you remember her name?

X Joan--, how I think is Jane, a famous Taiwanese female movie star [laughs].
Something Joan.

C So she always encouraged you?

X Yes, she was very encouraging. (Anything else?) She helped you when she thought you were suitable in the dance field.

C From which school did she graduate?

X University C; at that time she was in her fourth year.

C ... when you're in the HAS?

X The HAS teacher has had more impact on my teaching, I think.

C The teaching methods for you might be various--.

X In HAS, does that have to be a dance teacher? (Not really.) Oh, then my class tutor. I forgot the name again. (What subject did she teach?) English.

C Why do you remember her the most?

X Because of the way she took care of you like a mother and she was very willing to listen to what you had to say. I think that is very important for students, and not every

teacher can do it. It is very important to listen to pupils' voices.

C When you were at University T?

X Who had the most impact? (Or someone you remember most?) Remember most will be Teacher R, that kind of teacher who is not suitable as a teacher. *Yes, the attitude with which teachers treat students should not just be a negative attitude, like blaming...did not respect you, made you feel you're useless.*

C Who else did make a negative impression? (Negative impression--.) Or positive one?

X Had an impact on my teaching is that one [pauses]. (Who?) I think I am old, which one?

C The one who is still teaching there?

X Sure, what's her name, my supervisor. (Teacher C?) Yes, she had a great impact on my teaching [laughs].

C Why do you think she had the greatest impact on you?

X I think her professional attitude--. (You mean--.) Her profession was in creative dance, I had not seen anything like that from other teachers, something about her attitude towards dance teaching.

C So you compared her with other teachers?

X Well, Teacher P did not have that quality, and Teacher L who taught us Art Introduction--. Because I think Teacher C [pauses].

C What did you feel about her?

X Her way of teaching made students absorb the context. For example, she asked to collect information and summarised it. (Using memo cards?) Yes, she used the memo cards, right? I thought this was good, and until now I still keep them. I used to take them out and read when preparing for an examination. (Which one?) For the TI, there is a paper exam for dance knowledge.

C ... in your previous two interviews, you were talking about the differences between the teachers of University P, where you were doing an MA course, and University T, where you did your undergraduate study ...they were very different, you felt that the teachers at the University T 'do not love you', that's how you described it... what was your experience of University T?

X University T, I think, [pauses], I am not sure that is because of my age or some other reason? I felt that I did not know how to communicate with the teachers at the University T. But at University P I am older and I know how to get along with the teachers. Maybe there is a connection with age. Also, I felt that the teachers at the University T [pauses], did not like--, did not like to get too close with their students, right? Or I did not like to close to them? I felt there was a gap there, but at University P, I felt, I could discuss anything with them. I also felt that they were more student-centred.

C ... at the University T or P, would you seek positive feedback from teachers?

X More or less, but I both felt that getting the degree was more important [laughs].

C So at University P you were still seeking some positive feedback?

X Not really, that was not important. It's not important anymore.

C Is it because you are older or you feel that is unimportant?

X Both, When you are older you are more open to that, you will think that's not very important. Right.

C So at University T--.

X I cared about that, maybe because the aims of studying were different. There's a relationship between the aims of study and seeking a teacher's feedback.

C So when, in PS, was there any problems in classroom management?

X Yes. (At the beginning of that teaching?) At the beginning, it was fine. I was a subject specialist. For example, after the lesson, I just--, I have a stick with me, and they were afraid of that. But it does not work with Year 5 and 6. It is better to use a different

method with more senior students.

C So classroom management issues were nothing to do with your teaching experiences, it's more related with the teaching object?

X Teaching objects, as well as your own experiences. Experience is very important.

C The first year in LSS, did you feel your classroom management was ok?

X Do you mean when I facing the students in a class, or--, as a class mentor or a subject teacher? (As a subject teacher.) That was gradually getting better.

C So at the beginning you did not have confidence?

X Initially, I did not. At the beginning it was difficult. In the first year I was still searching for approaches, and in the second year I was better.

C When you were a PA teacher, did you have confidence in your curriculum design, or did you need to try the design in practice?

X Needed to try it, I read the textbooks and then I will--. Because there was few dance content, so dance teachers needed to rely on textbooks to prepare for lessons. This means we rely on the teacher handbook.

C So will you search for additional dance information to supply...

X Yes, I used the internet for historical information, the history of ballet. I also used the internet when introduced to different dance companies. This information was also included in the textbooks. (How about Teacher C's book ...) There is no need. I do not need to read her work as I learned that before.

C What was the biggest challenge in classroom management?

X The biggest challenge was how to encourage the students to move.

C You always use--.

X I always used--. (Ah.) I kept telling [laughs], just keep--., encouraging them and stimulating them, as well as, threatening them. For example, 'the activity will count as a subject result, hurry to stand up to do the activity' [laughs], or telling them 'if you do not move, the next lesson will not be in the PA studio'. That works. As they like to come here.

C So they are afraid of that?

X Yes, a little bit. (...). They really like to have the PA lesson. Especially, to have it in the PA studio, because it's an empty space, very free. (They can run?) Yes, running without worry [laughs].

C So you knew there's a PA subject in the LSS before you doing the ITT course...

X I knew on the examination year for the course. (You mean the year for applying the course?) Yeah, I knew about two or three months before the exam, that's the time I got for preparing the exam.

C So did you know what was it about?

X Ah [pauses], ah, not really. I only knew that the subject consisted of drama and dance. I do not know. I got information from other people. I did not really know anything about it.

C Then you came to do the exam? (Ah.) How about when you're on the course, did you know more about it?

X Ah, [pauses], yes. (Did you?) When I was in the ITT course, because we had--, classmates who were from drama and dance background. When we tried to design the content of textbooks, I finally knew what the PA subject was about. Yes, it was then I knew.

C So you knew the teaching content, how about the teaching environment--.

X I didn't know. (...) In the ITT I began to find the relevant information.

C How about when you were carrying out the school practice?

X At that time, I did not do anything because my mentor was an English teacher. So I read the textbooks, and thought about what units I could use and how to teach. That's my school practice experience.

C So you still knew nothing about the teaching. How about when you were an official PA teacher?

X At that time, I knew. I knew every unit of the textbooks and its teaching approaches, because I needed to practise them for my TD.

C So you prepared them while you practised in the school?

X Yes, when I was at University A I knew the teaching content, (...) before that I knew nothing about it. (But--) It was because in the exam for the ITT course we were tested on the knowledge of arts; most of them were fine arts, and Chinese, the educational studies, nothing to do with PA.

C So you began to understand the subject during the two year programme--.

X Began to know.

C So did you try out your lesson plans while in school practice?

X I did.

C So you began teaching...you knew what content of PA should be included...?

X I realised what it was about, and that most of its content was drama.

C What do you think is the advantage of your previous experience in relation to your teaching now?

X Advantages, ah, [pauses]. When I designed the curriculum, my lesson units were richer. Yes, richer.

C Is that because you have more dance knowledge?

X Not. Because in my two years on the ITT program and in school practice, I did a detailed lesson plan for every unit, so I know how to teach them.

C So you've been in the professional dance training... which is more about dance technical training, when you're at school teaching PA to mainstream students, how do you transfer what you learnt? What do you think is the biggest challenge you encountered?

X Yes, I was thinking about this issue currently, because recently I am teaching ballet. I was thinking 'how could I simplify ballet movements for them'. I am still exploring this issue.

C So you did not try it? ...

X Sure, I will try it. I got an idea for the activity, but it is nothing to do with ballet. But I really want to teach them ballet, but I do not know how to--, I did not teach ballet in a classroom before. I do not know how they will respond to it and what they could learn.

3147-3217, C shared the experiences of other participant PA teachers who teach ballet in their class.

X what happens to the boys? Are they willing to learn it?

C Do you consider that it's difficult to introduce ballet movement to the students? (Yes.) Have you ever tried it yet?

X I have tried gestures and miming movements. I taught them the movements and then asked them to make a short piece. For example, they created a piece using the idea of 'Typhoon', but I felt that they did not learn the ballet movements. So I'm still thinking how to teach them the ballet movements.

C Do you think physical ability has some level of advantage in teaching?

X Advantage, of course, I was better than other teachers. For example, I know how to do the movements of ballet, the Chinese opera, modern dance, and I could immediately demonstrate whenever I want. I really doubt that other teachers could do this.

C How about the reaction of students?

X They will be very surprised, 'wow!' like that [laughs]. Because when I tried to teach the tea-picking dance, the students said: 'wow, teacher, your movements were so

- beautiful, why are ours not like that'.
- C So do you think you benefitted from the ITT course and use what you have learnt in teaching?
- X At the time, Teacher M and I discussed curriculum design and how to make an interesting lesson in 10 or 15 minutes. I learnt a lot from that discussion. Also, other PA student teachers would provide their suggestions about curriculum design, for example, to make the activities in the lesson more interesting. This part is for the TD, but the experiences also had some impact on designing lesson plans.
- C Was that the part of the ITT course?
- X Yes, that was part of the course.
- C How about the academic subjects, for example, educational psychology--.
- X Yes, or the consultation or--. We had that, but it was not very useful. Most of us were subject teachers, after the lesson we left the classroom. If you are a class tutor, you will need that. But I think I am still working on transferring professional dance knowledge into classroom teaching, which you could not learn from the ITT course. That is something you encounter when you are in the field, and you would need to practise and know how to deal with.
- C So how would you describe your previous professional dance training? ... the training and the environment.
- X Mm, [pauses], it felt like 'work' [laughs].
- C Do you mean professional dance training was like doing a job?
- X Right, like work, bit--, a bit boring, you learnt the same thing again and again. Why did they not teach ballroom dancing or Hip-hop? Or other interesting things like Taiwanese dance, tea-picking dance. Professional dance training was about learning those dance forms. It's really boring.
- C How about that environment?
- X The environment at University T was very good. (You mean--.) Studios, the facilities were very good. Ah, [pauses], does that environment also include the relationship among students? (Mm.) Ah, we all lived in our own worlds [laughs].
- C You mean at University T?
- X Ah, That's what I felt [laughs].
- C How would you describe what you are doing now?
- X Teaching PA. (Mm.) I think I'm very happy and I feel differently. I feel very stable and very safe that I do whatever I want and change whatever I want to change. I can add any lesson/idea in teaching, full of freedom, I am very happy.
- C What do you think of your working environment?
- X The working environment is also very good. Ah, [pauses], because we rarely have arguments. (With?) With my colleagues, that's right. In the last three years, the students are easier to manage [laughs]. Recently the work is full of fun.
- C What are your future career plans?
- X Future career plans, except for finishing the MA study; I want to bring up my children. The job? I Want to--, there's one thing I suddenly have in mind is that I want to know how to encourage students to go to theatres. How I could motivate them to see the performances, I have been thinking this question for a while.
- C Do you mean that students do not go to theatres or--.
- X They do not have any interest in that.
- C Do they have any information?
- X It's certainly that they do not know that. Even though they know, only few students will go to see it.
- C So they do not have the motivation?
- X Yes, yes, because we cannot cultivate a professional dancer in the PA classes, but we can cultivate a group of audiences. So I am still working on how I could stimulate

them to buy the tickets and see the performances.

C So is that one of your teaching aims? Hope they can become--.

X Yes, audiences, and I have been worked on it currently.

C Currently, have you gotten any ideas to do that?

X I think--, ah, still trying to find out.

C What do you feel about participating this study?

X My feeling--, it's led to me to recall a lot of things, and made me review how my course designs. Yeah, I will review my--, my attitudes towards the students and reflect on it.

C During the interviews, you recalled memories of the past, except recalled and reviewed the events, would you project the feeling into the future?

X I did, there were several points I did. Like I just mentioned in teaching, yes, I will reflect on my problems and remind myself that I hope to train students to become an audience, that's right.

C What do you think about the use of drawing and movement improvisation?

X I think--, initially there were some movements I did without any intention, but when I explained them to you, I was able to give the reasons, that's very strange.

C You felt that when you were dancing, you did not think?

X Yes, but I do not know. When watching the film, when I explained them to you, I could make the links between the drawing and the movements.

C But when you were dancing--.

X No, I did not think about these when I was dancing, it's so strange. I think this is very strange; when I was doing these activities, I thought of this question.

C So at first, you disliked the thought of doing these?

X Not really, I am very flexible. I do what the boss told [laughs], I am really like that, although sometimes I want to disagree [laughs].

C You are coordinated....

X Yes.

受訪者：X、訪談者：C；第一次訪談：15.10.10；訪談時間：(01:01:46)；訪談地點：X 學校；[]是訪談者補充說明；()是另一方插話；...是省略一些資訊；--是一方未完成句子，另一方就接話；X 讀稿後修正

開始訪談前再次說明研究目的、同意書內容、訪談方式與訪談內容

C X 請你敘述你的學舞經驗。

X 在國小的時候，因為那時候很喜歡看漫畫，然後我就看了一本做「芭蕾群英」漫畫，你有看過嗎？（我知道那一本書。）我就覺得[裡面主角]跳得好美，我就要求我爸讓我學跳舞，但是他不願意，因為他覺得這是有錢人家學的，有錢又有閒才可以學[舞]，所以不讓我學。然後我就哭了一個晚上，就學跳舞了[笑]。

X 然後勒，就我自己筋骨都蠻軟的，所以學跳舞都還沒有什麼壓力，所以小五學[舞蹈]我覺得還好。但是碰到那個即興的話，就很--，很頭大，會覺得壓力很大，很怕即興課。

C 所以在舞蹈社的時候就已經上芭蕾跟即興？

X 還有民族，芭蕾、民族，對還有即興。然後到了國一時候有停半學期，半個學期。因為就覺得好像有點無趣，就是覺得很無趣就停了，然後是老師又叫我去學，又回去了這樣。回去之後到了國三的時候，那時候就面臨考試，升學。然後我爸就叫我考護校，因為他覺得一出來就有工作很好，因為我們家那時候家境也不好，我爸要帶三個小孩。所以呢，但是我的老師她就建議我去考 HAS，而且她還開車送我去。

C HAS 是獨招嗎？

X 不是，好像是ㄝ，好像是先聯招考筆試，（對），才能去考那個[術科]，對不對？然後就考上 HAS 了，然後就去上了。

C 那你爸沒有反對？

X 沒有，他沒有反對。但是他很--，他為了學費，他很煩惱因為很貴。（因為是私立？）對，很煩惱。

X 然後高中的時候就跳得很開心，從早跳晚都不會覺得累，而且晚上都還可以跑去上課。

C 你是說上舞蹈社？

X 舞蹈社，就很愛跳舞。但是到了高三的時候，就開始覺得「我還要再繼續跳舞嗎？還是我要轉行呢？」因為那時候覺得，ㄉ，「學跳舞好像沒有什麼出路ㄝ」，那時候是這樣想。然後我就--，那一年我沒有考上國立的大學，我就跟 H 同學[笑]去報名補習班，因為我想要考普通大學，但是努力了一年還是考不上[笑]。但是考上 T 大學，（反而考上--）對，國立的那就去讀吧。

C 所以第一年沒考上，第二年補習就考上了？

X 對，所以為什麼那時候沒有考文大？不知道，我也搞不清楚。

C 所以你那時候補習其實就是補學科而已？

X 對，（然後自己在外面跳舞？）有嗎？好像沒有[在外面跳舞？]ㄝ。沒有在外面練舞。

C 就不跳舞？

X 怎麼沒印象去跳舞？好奇怪歐，那怎麼考的？[自己還在回想]。（你想到了再跟我講），對對對，這怎麼會這樣？

C 那你在 HAS 的舞蹈學習是應該是在舞蹈科？（對，舞蹈科。）那你那時候上的術科呢？

X 現代、民族、國劇武功、即興，還有西班牙舞，還有韻律舞，學那個什麼棒子

阿，(體操嗎?) 體操、韻律體操。

C 所以那時候你記得像芭蕾或現代這些，有什麼你覺得印象最深刻的?

X 印象最深刻應該是西班牙。(為什麼?) 因為一直打不出那個聲音，ㄍㄍㄍ。
(響板?) 對，響板。

C 就是覺得身體跟手[的不協調]-- (對)，那時候現代舞是誰教的?

X 現代舞是 Z 老師，你知道嗎? Z 老師，她應該還有在 W 大學教歐。

C 因為那時候 HAS 的體系應該是跟 W 大學的體系，(對)。那你怎麼會沒有去考 W 大學呢?

X 我不知道，我忘記了ㄗ，對那時候為什麼沒有去考 W 大學? 這我要問 H 同學。

C 所以你那時候同學那一批出來，就只有你跟 H 同學進--

X W 同學，W 同學也是我們班的。

C B 同學是嗎? (不是，還有 S 同學。) S 同學也是你們班的? (對，我們有四個人。) 所以你們有在一起進補習班嗎?

X 沒有，就只有我跟瑞霞[進補習班]。那時候 W 同學跟 S 同學在幹麼?

C 所以你在 HAS 的時候，你剛講說你高三質疑為什麼要繼續跳舞? 或是要找別條出路? 那時候你同學--

X 有人--，有一個考上 T 大學，還有 W 大學的。

X 那時候我們[大學]考試是怎麼樣? 先聯招?

C 先保送甄試，再大學聯考吧! 所以你那時候還是覺得就還是先試試看舞蹈，還是說你那時候--，因為你應該還是有去考保送甄試?

X 有，我有去考[甄試]。

C... 那像你在高三質疑說「未來的出路」，那你那時候有去試說不同的路嗎? 還是想說大學畢業再說?

X 那時候我想要讀一般的大學，但是分數太低，不能[填一般大學聯招的志願]--。

C 因為學科[的關係]，那在 HAS 學科--

X [我的]學科很好，我在 HAS 學科很好，(但是考聯考還是太低了?) 對，就是因為在學校成績還滿好的，想說要去考普通大學，結果竟然都不能跟別人競爭。

C 那在補習班的日子應該--

X 就很苦阿! 真的是很苦，而且我跟瑞霞同學還住在補習班這樣讀。

C 你可以形容一下你們的生活。

X 我們整天都在讀，晚上就回補習班洗澡、看書、睡覺。(是住宿的那種?) 對對。
(就是國、英文一直上的那種?) 對對，從早到下午，然後晚上回去補習班宿舍看書。

C 那考上 T 大學的心情應該--

X 就想說「考上國立的，好吧! 那就去讀。」國立的[語調拉高]。

C 是阿! 那你還記得大一、大二的時候嗎? 先講術科好了。

X 我覺得上了大學，覺得她們[同班同學]都好厲害歐，跟我在 HAS [的情形]都不一樣。(你的厲害指的是?) [同學]術科都很厲害，[同學]學科也都很厲害，我覺得。

C 你講的是我們的同學，還是--

X 我們的同學阿[笑]! 我覺得他們都很厲害，因為以前在 HAS 覺得自己跳得來不錯，到了大學覺得自己算什麼東西阿[拉長音調]，就覺得--，就覺得同學都很厲害。

X 然後--，所以呢，[這這聲音]，我覺得在那邊[在 T 大學]非常不開心。因為老師鼓勵的話都好少歐，以前我們 HAS 都還滿多的。(都比較正面的?) 對，但是[T 大學]老師就[停頓]都是負面的。我覺得在學校上課很痛苦，很痛苦。然後又受到 P 老師--，他叫我轉學。

C 這個我想大家都是有一個感受的。

X 對，就心裡好有挫折感，我整個五年都不開心。(整個五年?) 整個五年，都是因為他，ㄈㄌ。

C 可是他的課也只到大一、大二而已阿!

X 但是我不知道為什麼「我在學校就是不開心」。而且我[不想跳舞]。**是的**

C 你是說跳舞的環境不開心，還是你覺得他跟你講的那些話讓你開心?

X 都有。

C 那時候上那些 T 大學的學科，你有想說其實 T 大學還不錯嗎?

X 對，我覺得說像藝術鑑賞我還上的滿開心的，學到滿多的。

C 你選什麼?

X 美術(還有?) 還有一個嗎? 還有什麼?(音樂或戲劇)，音樂、音樂，對對對，你打鋼鼓嗎? 你是不是打鋼鼓? 打鋼鼓還滿好玩的。

X 然後還有大四的時候就主修教學，才發現原來有創造性舞蹈，所以呢--又是跟大師學習，跟 C 老師老師學習。覺得那兩年還學到滿多東西。不過那兩年因為碰到感情事件，我覺得我沒有很用心的去學，不夠用心。

C 你是說在教學這一塊?

X 嗯，但是跟 C 老師是學到很多東西，也影響到以後我在國中教學、國小代課都有用到創造性的東西。....

C 所以你那時候[大四主修]比較深刻印象，大學你修 C 老師的課的時候，C 老師的什麼概念你覺得說--

X 譬如說「課程怎麼樣設計」，(例如說?)。例如說，你在教學的時候你可以用創造性舞蹈的那些元素，比如說空間、時間，你可以用什麼方法來引導他們[學生]? 你要如何讓這個課上起來讓學生很融入在裡頭，怎麼樣吸引學生? 還有學生這個年齡層他應該的程度在那邊? 我們應該不可以教太深，或者怎麼樣[改變依據?] 他的程度。我們還有讀很多這方面的文章，我還有蒐集了一本。(你是說在 T 大學的時候?) 幾乎每一個禮拜見面的時候，我們都會分享我們蒐集的文章[有]幼教的，還有教學方法。

C 那時候舞蹈教學跟幼兒教學都是 C 老師上的嗎?

X 還有一個老師，P 老師。

C 那你兩個老師的課都有上嗎?

X 沒有，我們只跟一個老師。然後大五又去實習，算實習但是沒有那個[師資培訓的]學分。我們去 **W 國小附設幼稚園實習**，就把我們設計的教案，十五周用在國小幼稚園的身上，然後每次上完之後就會跟老師討論「今天上的怎麼樣?」我覺得這個收穫很多。

C 就是說有問題，或是遇到一些狀況，[幼稚園和 C 老師]老師會給一些建議。**幼稚園和 C 老師**

X 對對，什麼狀況[什麼建議]。

C 那時候 C 老師就在旁邊看了嗎? 還是國小老師?

X 國小老師，C 老師好像是半學期會去一次。

C 那你們在國小實習的是什麼課? 體育課嗎?

X 什麼課阿? 這個我忘記了。因為幼稚園，他們附設幼稚園，國小附設幼稚園。

C 所以是小小小孩了?(對。)那你有在舞蹈社教過課嗎?

X 教課歐，舞蹈社，還有幼稚園。(大學的時候?) 對，大學的時候。(大幾?) 大三，還是大四(就是已經開始[教課])。

C 你大五開始實習接觸的小朋友，跟我們平常接觸的年紀不太一樣的時候，你覺得[小朋友]很難應付嗎? **不會也，國中生比較難應付。**

X 對對對。就我大學時就在外面[上課]，在一個幼稚園教舞蹈了。(就你說在大三的時候就在外面教。)對。

C 所以你說這方面[經驗]在你實習的時候有[幫助嗎?]-

X 有，但是我記得是不是在[實習]之前我就教過了？好像在舞蹈社有教過，但是那個時候我們還沒有接觸到創造性舞蹈，我們那時候都是教那種[專業舞蹈]-，我自己快有點忘記了。

C 沒關係，我們就慢慢的回想吧！...你大四、大五...那個時候你還有在想過你之後要做什麼嗎？**有想以後的出路應該受在舞蹈社教舞吧，不知道自己可以從是哪些不一樣的行業。**

X 那個時候，大五的時候，我在家鄉的一個舞蹈社教課。然後那時候談戀愛，有時去、有時不去。老師都覺得說很想把我 fire[開除]掉。然後呢--，但是[家鄉舞蹈社老師]她也指引我一個出路，她說「你可以去考國小舞蹈班的代課老師。」我說「ㄟ，還有這個歐。」我說「好，我去問問看。」然後我就問我的國小老師，我就問她說：「那個學校有沒有缺？」他就說「[舞蹈班]沒有缺，但是我們學校有缺普通班的老師，普通班的代課老師。」然後我就考他們學校。(你怎麼考?)就是考代課老師，代理代課，因為那時候 F 國小我有去考，但是他們都是用以前的老師。(就是已經在他們那邊--)對，他們習慣用以前的老師，又沒有什麼問題，所以他們就用那個老師。所以我就沒有上。所以我就去我國小老師的那個學校，因為他在那邊當主任，我就進去代課了。

C 你那時候代什麼課？

X 代普通班的專任，譬如說教自然、社會。(那你之前有這些經驗嗎?)沒有。

C 那你那時候是怎麼準備的？

X[代普通班的專任] 備課看課本、補充教材。(你覺得這樣 OK?)可以，國小嘛！

X 但是我有接一個舞蹈社團，然後禮拜六的時候我都有幫他們上課。~那個時候我應該是上民族舞，對，我是上民族舞，然後運動會的時候還有一個表演這樣子。

C 你是篩選學生，還是喜歡來上的就上？還是你有做--

X 有做一個小小的測驗，(真的嗎?...還有參加比賽嗎?)譬如說學校會有一些活動，然後會想說你這個社團可不可以演出？

C 所以你在國小的普通班代課代理幾年?....

X 我代了幾年?總共加起來，W 兩年、F 國小一年、Z 一年，有六年。

C 六年在幾間國小?(五間。)然後都是普通班?(有一間是舞蹈班。)所以有一年是在舞蹈班，那你覺得在舞蹈班跟在普通班有什麼不一樣？

X 當然舞蹈班的壓力比較大，因為它要--，因為它會有些活動，你必須要帶學生去表演，那個活動我忘記了，或者它會有一些比賽，要參加民族舞蹈比賽你必須要編舞。

C 一般舞蹈班是小三到--，(六)。你會覺得你要協助這些學生開始走專業的培訓嗎?因為小三上的課--(就是很專業了。)你覺得小朋友都 ok 嗎?因為小三都還很小阿!

X 對阿!但是他們都還是要表演，所以我們還是教很正式的芭蕾舞，我們都這樣教ㄝ。

C 那除演出壓力，會不會也有升學壓力?譬如說協助他們考上國中的舞蹈班?

X 沒有，這倒是沒有。

C 那是什麼機緣你會去 A 大學修中等教育[學程]?

X 我在代課第幾年，第三年的時候。我在代課期間晚上還有接舞蹈社的課，那個時候一個禮拜三天教舞蹈社的課。就是教一些芭蕾舞、民族，(就是專業--)對，專業的。就是白天雖然沒有教專業的，但是晚上是教專業的。

C 所以你這邊[這個時期]還是舞蹈這一塊？（對。）代課老師也是二十小時一週？
X 對，[跟正式老師]也是一樣的。
C 所以你在舞蹈社還有教什麼？
X 教兒童韻律、兒童律動、幼兒律動，還有大一點小孩的芭蕾舞，對。
C 所以你後來是怎麼樣到 A 大學？
X 我是第三年的時候，我去考 F 國小舞蹈班的老師考上了，我就進去代課。我去代課的時候碰到一個老師，她現在在 D 國中舞蹈班，她跟我說「A 大學有中等學程的學分班，有關表演藝術的我可以去考。」
C 是在職班嗎？
X 好像沒有分，但是我們都是晚上上課，應該是在職吧。
C 我的在職是說它的條件，因為像 T 大學的它是要在學生才可以上。
X 對，那 A 大學沒有，所以我才去考 A 大學，因為 T 大學非在校生不能考。
C 就也沒有限制身份是要老師？
X 沒有，就跟一般生一起考。然後我就去考，考上了。
C 你那時候準備學科是考什麼科目？
X 藝術概論、國文，就這兩科。
C 那在 A 大學的師資課程你還記得上了些什麼嗎？
X 上了什麼？哇，好久了ㄝ。真的很久，應該快十年了，七年，沒有，很久了，我怎麼一直都想不起。
C 應該就是五年前吧？
X 應該就是那些教材教法那些吧[笑]。（所以你完全不記得任何師資課程？）
X 我只記得有一門課是 M 老師幫我們上的，應該是舞蹈教材什麼教法之類的。然後她那們課她讓我們自由的--，就是說你可以跟老師說「你想要上什麼」。然後我們跟老師說「我們要設計教案、我們要試教給你看。」因為[這試教]跟我們以後[教師甄試]考試有關係，然後老師再給我們意見、同學再給我們意見，我覺得這堂課印象最深，因為這個對我們[教甄試教]幫助很大。
C 就是對之後準備教師甄試幫助很大？
X 對。（就記得這樣而已？）對，其他的課都是很枯燥的。
C 那你那時候是去那裡實習？
X 我去我的國中母校，家鄉國中實習。
C 有老師帶你嗎？
X 有一個老師，但是她是英文老師，因為他們沒有表演老師。所以--（....）就是一個英文老師帶我，我要看他們班。
C 你講的是導師實習吧？
X 對，那應該是有兩個老師，一個是音樂老師，那個音樂老師根本就不管我。
C 就是連看課都不管你嗎？
X 對對，（那你實習時要教課怎麼辦？）我就上我的，[我上課]是有我的英文老師，他有去看[我上課]，他有給我一些意見，還有兩個音樂老師有我看一堂課就這樣而已。（....）所以沒有人帶我。
C 那你有去過[你的教學實習音樂]老師上的課去看課嗎？
X 我只去看過一次。（....）我都是完全靠自己。
C 那你[實習]那時候都是怎麼準備[上課課程]--
X 最主要就是 A 大學，我覺得 A 大學很會訓練學生。（怎麼說？），還有我們 A 大學有五個表演老師，就我們班五個我們都很團結。然後我們每一周都會自己想說「每一個人準備一冊的某一課，每一個人不一樣，然後上台試教給同學給。」（...用教科書？）對，我們就分好。（....）我們就想說「如果今天你抽到這個題

目，你要怎麼教？」我們就上去，其他同學在下面看。我覺得那個是很大的關鍵，讓我考上很大的關鍵，試教；還有那個 M 老師的課，她給我很多意見。

X 還有一個就是我們在實習的時候，我們那時[同學校]實習老師非常團結，我們會一起辦讀書會，每個禮拜--，(你是指說同樣是在家鄉國中的[實習]老師？所以應該只有你一個表演藝術--。)對，有其他的[科的實習老師]。我們每個禮拜都會聚起來讀書，然後出考題大家來考試。

C 那時候什麼科目？

X 考國文跟專業舞蹈的題目。(…是教師證還是教師甄試？) 教師證是實習完就有了。

C 所以你還是舊制，(我應該是最後吧？) …所以你講的考試是指教師甄試？…所以你那時候實習老師中有師範體系出來的？

C 應該是有，(…不同背景教學方式不一樣？)。

X 我們有看過一個[實習]老師試教而已，然後其它時間都在準備我們的學科。因為我們桃園縣考試要學科先考上，你才有機會跟別人去爭--，(複試)，對。所以學科佔了百分之六十，分數很重。

C 所以你們那一個學校的[實習]老師就一起準備--

X 讀書，然後是後面快要--，我的筆試已經通過的時候，我就跟另外一個同學再練習試教，然後我還請一個音樂老師幫我看我的試教。因為我們桃園縣它有規定康軒第幾冊，那個有四個單元，我們只要把那四個單元給它繞熟了，(就沒問題了？) 對。

C 你那時候開始你的教師甄試生涯？所以你那時候只考桃園？

X 沒有，我有考台北。

C 那裡先考？

X 台北最先考，所以所有的表演老師都會集中到台北考試，所有的，因為是第一站。然後我就想說：「我應該會考上。」因為我真的準備得很充分，結果竟然只差兩題的分數，應該是只有三分吧！我沒考上。可是我覺得上天真的對我很好，因為祂讓我考上 X 縣，而且離我們家只有十五分鐘的學校竟然開缺了。然後我又是考第一名，所以選那個學校。老天真的對我太好了[笑]。

C 所以沒讓你考上台北市？(對。) 所以你考上之後都一直在同一個地方[學校]？(對，) 所以你進去時候，你是你們學校--

X 唯一的表演老師，(你那時候上課--) 我們有一個代課的，我們每年都會聘一個代課的，但是今年沒有。

C 所以你們學校只剩你一個表演藝術老師？(對。)

C …你上課的課程規劃…

X 我們有[拉長聲音]要求每--，第二次段考都要考我們藝術與人文裡面的課本的內容，(筆試？) 對，筆試。然後就看老師你想要教那兩個，那幾個[考試]單元我都是上課本的。(…) 跟著課本走，有多餘時間--，這兩個單元上完，我覺得課本內容還滿有趣的我就會繼續上下去。如果沒有趣我就可能會拿一些我以前的東西來上，(你指的是？) 我以前的東西。

C 是你以前累積下來的東西嗎？

X 拿我之前試教的東西，因為我每個單元都已經有準備好了，我覺得可以用的就拿去用。但是這個機會還滿少的，因為課本的兩個單元上完已經差不多了。

C 所以你目前兩個單元內容是什麼？

X 譬如說一年級在上劇場，第一課。第二課是上肢體的--，演員的工具，聲音跟情緒上這兩個。

C 所以你有帶導師嗎？

X 今年沒有。

C 去年有。那你是專任教師，你有自己的專任教室嗎？

X 我有，我們有一個表演教室。(....)，之前是音樂教室，然後我們蓋一棟新大樓，然後音樂教室就過去，然後我們剩下的就給表演老師。[表演教室]在地下室，很臭、很悶，但是有冷氣還好。

C 那不錯，有木頭地板嗎？

X 有[木頭地板]、有鏡子，是我要求的。(那不錯阿!)有電腦。還有投影機。(....)唯一缺點就是臭，我覺得還好，已經很不錯了，比起其他學校我們學校算好的。

C...舞蹈社團....

X 我之前曾經想要開一個民族舞蹈社團，結果只有一、兩個同學選吧，然後我就不開了，我就開那個舞蹈欣賞之類的，以看為主不動，這就很多人選[笑]，因為不用動。

C...所以是現在學生不喜歡動？

X 我覺得不會阿!他們還滿喜歡玩一些遊戲、一些活動的，好玩的[遊戲學生]還滿喜歡的。

C...所以你現在教的是幾年級的課？

X 都有，一、二、三。(二十堂課?) [一週]二十二[節課]，很多。每個縣不同，不知我們縣在幹嘛。

C 你們一個年級幾個班？

X 十三個。(...那其它課配給誰?) 配給--都有，自然、國文、數學[老師]都有。

C 那其他老師他會來問你說--

X 他會來問我。(...建議?) 我就說我的上課方式是怎麼樣、我會教什麼，然後請同學做什麼。但是他們不可能像我這樣教，所以我就會把我上課的影片給他們。譬如說我們在教那個相聲，我就會把那個相聲的影片給他們就這樣，那他們就只能放，還能怎麼樣。他們不可能上課本的，因為他們不懂[課本內容]。

C...他們不會轉化[課本內容]....

X 沒有，[他們]不會ㄝ，而且這幾個老師就是開學初問我而已，然後就沒有了，可見他們的課都在上他們自己的課。這個[情形]也沒辦法，現在[學校教師名額]已經超額了。

C 所以你們今年沒有代課老師，(今年沒有。)之前代課老師進來都是舞蹈背景嗎？

X 舞蹈或戲劇。(所以沒有特定[選擇]?) 沒有。

C 你有一個體適能證照，那是什麼？

X 對，那是在我代課期間，第四年還是第五年，然後我就覺得學體適能有氧還滿可以賺錢的。

C 你是指一般在外面那種有氧--

X 對，那種有氧，教有氧。(那是一個證照?) 是證照，然後我就去--那好像是 C 大開的的課，然後我就去上。他們好像在那裡開的，台北市中心開。然後每個禮拜去上一堂課，有學科，也有怎麼教，你要教那些動作這樣子，最後一個[禮拜]考試，你就拿到證照了。

C 那這個在你目前教學上--

X 我之後有用在--，有ㄝ，我有在學校開一些暑期育樂營的，給學生跟家長上。主要是對我自己幫助比較大吧!因為我沒事就會自己跳跳跳。

C 那你現在還有在跳舞嗎？

X 跳有氧而宜。(教還是上課?) 沒有，我自己看錄影帶跳。(....)我們學校老師有叫我教，但我說不要，因為很累那還要喊。

C 所以你自從在現在這學校當老師後，還有在外面教嗎？
X 歐，我在代課期間的第幾年我就沒有教了。(為什麼?) ...在代課的第三年或第四年我就沒有在外面教了。(為什麼?)
X 因為太累了，我這樣每天教到八、九點我才回家，真的是太累了。
C 可是你剛剛一開始講[在外面教課]眼睛是亮的...
X 因為那時候剛[大學]畢業，還滿有熱忱的。而且我以後教表演藝術又不用教舞蹈，我幹麼還去對這方面[還積極教學]--，對不對？不需要啦！所以我就時候[開始修表演藝術教師學程的時候]就沒有動了，我自己也沒有跳了，除了有氧。你看多久了，有沒有十年了？
C 那你後來怎麼會想要來讀 P 大學？
X 因為在去年、前年的時候，我們有開一個會議，我忘記[實際情形]了。我們學校就有一個老師他在報告，他就說我們學校竟然有幾分之幾，反正比例很高，[老師]都是研究所畢業的，然後我就想說「嗯，我要去考研究所了。」...其實在這之前我就有去考研究所，但是我沒有準備的很好，然後我[面試]回答得很爛。然後再過兩年，我才又來考我們學校。(....) 我發現[學校]很多老師都是研究所畢業的，我要往前，再加上錢也很重要，我們可以升級。(差幾千塊?) 差五、六千。(差很多) 差很多阿！所以吸引力太大了。
C 你們學校老師都是研究所畢業，所以都還滿年輕的--
X 都滿年輕的，(...競爭力...) 會覺得你好像就是比人家低一階的感覺！我覺得學歷[比人家低一階]，錢也是歐。(....) 所以要努力。
C...T 大學有藝術--
XT 大學有藝術與人文[教育研究所]，但是 T 大學都要要求英文[笑]，我只要看到英文的我就不去考了。就是英文差怎麼辦？Molly 也是這樣，(Molly 好像也有講過)。我只要看到我們學校老師[T 大學]我就不喜歡，(因為你以前就是那環境出來的)，對，我就是很不喜歡那環境。我跟你講這邊[P 大學]真的很棒，老師很會關心學生，這很重要，我覺得。
C 所以回到 T 大學的時候，...你覺得他們就是在上課而已嗎？...
X 對，他們[T 大學]就是單純教學。但是這邊[P 大學]老師不一樣，她會關心你ㄝ。
C 你是指她會怎樣關心？
X 嗯，譬如說我一年級的時候懷孕，老師都會問你、關心你「現在狀況怎麼樣？」或是你可以不用來期末交個什麼就可以了。而且就是會問候，我覺得就是怎麼樣--，(T 大學也有問候阿--) 不一樣，我覺得不一樣，不是打招呼而已，我覺得是不一樣的感覺。而且是大多數老師都這樣，不是只有一個老師或是兩個老師。
C 所以你那時候在 T 大學...那時候其他老師給你的感覺是比較怎樣？
X 冷漠，然後[停頓]--，就只是教學。她比較不會關心學生。
C...T 大學朝向專業表演者訓練，你有這種感覺嗎？
X 有阿，很嚴重 T 大學。但是會不會研究所的關係[老師態度不同]，我在想那邊是大學的關係，對，這就不知道。
C...你去年碩[士]一[年級]上了什麼課？
X 文獻分析[停頓]、去年，中西舞蹈史，(去年碩一?) 對，我現在是二上，臺灣舞蹈史，還有什麼？L 老師是什麼？L 老師的，忘記了，專題研討。
C 那是什麼？
X 專題研討就是你要如何完成你的論文，小論文，那種格式你要怎麼寫。那個還幫助滿大的。還有一門課，那個老師--，研究法。
C 那像你現在這學期上什麼？二上。
X 現在上舞蹈教育研究，剛 T 老師教的是臺灣舞蹈，術科臺灣舞蹈，還有一門是

冒險教育。外系的，我們要修一個外系的。沒有了。

C 所以一年級上的都是學科的，可是中西舞蹈史這些不是 T 大學都有上過嗎？有用嗎？

X 當然那個年齡層不同，學習的[深度、態度]不一樣[笑]。以前只想混，但是現在會比較想要學習，不一樣的[學習心態]。

C...所以你的論文做的是--

X 我做的是學校本位的東西。我們九年一貫不是都在推學校本位課程，然後我們學校也有，然後我的題目是「舞想茶飄香」，學校本位概念下的表演藝術課程設計，我想要設計表演藝術課，融入學校本位課程，還是學校本位課程融入表演藝術課程，這個我有點搞不懂。反正就是類似這樣子。

C 你是目前還不確定要做那一個？

X 不是，到底什麼融入什麼我還是搞不懂，反正我就是--，我們學校本位特色就是茶香，跟茶有關係的，讓我們學生學到我們家鄉的藝術文化。

C 是因為你們學校的地理位置--

X 是跟茶[有關]。所以我就是拿學校的本位課程的這個特色，把它放在我的表演藝術裡頭，我就設計十堂課，十堂有關茶的表演藝術的活動，這是我的論文的內容。

C 因為你是做行動研究，你的進度--

X 我已經在實行第三節課，下禮拜。

C 那你前面上的--

X 第一節就是就是教茶的--，學校的地理環境跟茶的關係，然後在上課之前，我有請他們把他們所看到茶的實際的情境，用肢體動作表現出來。哇！他們真的是超厲害的，五分鐘就可以解決的，因為他們全班只有兩個沒有看過茶園。

C 所以你用他們熟悉的環境，(對)，來做動作--

X 對。有人竟然把茶蟲給做出來了，我真的很驚訝！（是想像力？）不是想像力，是他們真的看過，也採過[茶]。（是小朋友的親身--）經歷，對阿！有很多[學生家]都是製茶廠，有些都有幫忙採茶，那幾乎天天他們都會看到茶園。然後第二節課就是介紹真實採茶的情形，還有製茶的過程。然後之前有上一個小活動就是讓他們分兩組，一組就是有看過採茶的同學，另一組就是沒有看過採茶的同學。然後再分別再分為三、四組，然後請他們將採茶的動作做出來，那我很驚訝他們就是真的這樣採[做動作]。（就手勢--），是很像，而且他們還會想要把它[茶]丟到竹蓐裡，我都嚇一跳[笑]。

C 這讓我想在 T 大學跳得[採茶舞]--

X 那時候我沒跳我好後悔，因為我第四節課要教[採茶舞蹈動作]。

C 我以為你有跳，因為這勾起了我的回憶。

X 我沒有，我那時候失戀[笑]。

C...[想起之前在 T 大學跳採茶舞的回憶]。

C 所以這樣教下來你預期什麼樣的結果？

X 就是他們會不會經由我的課更愛他們的家鄉，更瞭解他們家鄉的特色，然後是不是可以經由表演課讓他們更加深這個印象。就這樣。然後我的課程適不適合？設計的好不好？

C 你這是用幾年級的學生？

X 二年級，他們之前有上了一年的表演藝術課。

C 所以有你剛講的劇場的介紹--

X 有，還有最重要得是歌仔戲，我有教他們你、我、他[手勢]、小碎步那些的，還有一些小活動，四格漫畫的肢體動作。

C 所以你從你開始教學，從國小到國中，例如說你在國小換了五間學校，那在不同的學校的模式跟方式有不一樣嗎？

X 會ㄝ，連我在凌雲國中這幾年我都覺得我有改變。譬如說一開始就很怕學生爬自己頭上，所以都用打的[笑]。

C 不是不能了嗎？

X 一開始代課，國小代課，講話很吵，扁阿！那真的有效。那時候就很兇，因為很怕學生會怎麼樣[爬到自己頭上]，那時很怕這樣子，自己帶不動還是怎樣，所以就用打得嘛。然後到了--，[在]國小[代課]好像都是這樣。

X 到了國中的第二年吧，就很重視不能打，否則會被告。我在進 L 的第二年我還有打我們班的小朋友，是拿棍子。我們學校老師常常--，(所以是其他老師也打?) 對，我們訓育組長打得才恐怖勒。現在不打了。

C...你覺得有打有差嗎？

X 有差，真的有差，就是只是比較乖這樣子，[學生]會比較怕你。但是我之後當專任[專任表演老師]，我就沒有在打學生了，跟學生相處的還滿愉快得，就像朋友這樣子。國中生我覺得不用打也可以跟學生相處很好，而且也不能打了[笑]。

C 你開始國小接代課的時候，因為你之前沒有修過教育的課程，對不對？(對。)

那你遇到狀況或是課堂上有問題，你都是怎麼--

X 那時候狀況我應該是問我旁邊的同事吧。

C 那時候...最沒有辦法應付...？

X 沒有辦法應付，我覺得還好ㄝ。但是有一年就是教國小五年級的數學[笑]，因為我數學很爛，我都開始覺得有點困難了ㄝ，然後會有一點怕怕的。就那個印象特別深刻。(那是專業專科的問題--)，對。還有書法，教書法。

C 國小老師是全包[導師包班制]？

X 對，專任老師他可能很多教很多科，教書法、教體育那些，他不是專門一科。

C 那你每一年上什麼都不一定？(不一定)，那你怎麼準備--

X 教科書、教師手冊幫忙很大。

C 你會研習嗎？

X 研習幾乎都要，每個禮拜三下午，國小老師才有，國中老師沒有。

C 那研習有幫忙嗎？

X 一點啦！(是指說...) 譬如說「如何跟學生溝通得方式」，這個可能會有點幫助。那我覺得大部分還好，都沒有用到教學上，[研習學得]很少[用在實際教學上]，怎麼會這樣子？[笑]

還是我自己用的不夠多？

C 你在考國小代課老師的過程中，你有想過你接下來你人生規劃的問題嗎？

X 我有想過「我在代課的時候是在磨練我要如何試教」，這個有。因為每年都要考代課老師，所以你要如何在沒有學生情況下也教的很活潑生動，[在代課]那時候磨練的、訓練的。

C...所以你要準備不同專業...？

X 沒有，它[國小代課老師考試]沒有限定那一科，那時候。

C 所以代課[試教]隨便你教？

X 隨便你教那一科，我都教創造性舞蹈[笑]，或者體育裡面的舞蹈。這麼可能教國文？硬梆梆的東西不行，所以那時候還學到滿多的。

C...所以你代課就在桃園縣遊走？

X 有兩年在台北縣，因為那時候認識我老公，然後我就跟他搬到台北縣那邊，所以我就在那邊找[代課職缺]。

C 所以你在流浪[四處代課]的階段，你有想過你未來的計畫嗎？

X 我就想說「我一定要考上老師！」我就只有這個目標。

C 你是指考上國小老師？

X 我是指「有什麼機會可以進到學校。」那代課第三年之後，我就考上了[師資培訓班]，所以我到台北的時候是已經考上了。那兩年剛好就去讀書，就剛好很方便。（也是很湊巧）真的很湊巧，我也覺得很神奇[笑]。（緣份、緣份）可能吧！緣份。

C...所以你從開始教表演藝術到現在，你覺得你在課程設計上有什麼不一樣？

X 你說什麼時候開始？（從開始當表演藝術老師），你說有什麼不一樣？（...）從第一年進到學校，我覺得這幾年除了跟學生的關係，那種溝通方式[有不一樣]，教學差不多ㄝ。

C 都差不多？

X 對，就先介紹課本，課本講完之後看有沒有可以加入的一些活動或遊戲。課本上完之後我就會上那個活動，然後上完之後，有什麼相關的影片，我就會[介紹]，就這樣子，就這種方式。

C 所以你覺得說[代課時]學校方面[跟其他老師的交流]呢？...國小...全科[包班]...或是像是專業問題時你會去問本科教師嗎？

X 會，我會[問本科教師]。

C 交流頻繁嗎？

X 我覺得因為我們是代理老師，那個時候，所以會有一點[隔閡]，而且你一年就走了，你不可能跟他們相處的太--，（靠近？）也不是融洽，（下很多功夫，台語），對阿！也不需要，你一年就走了。

C 在現在這學校[跟其他老師的交流]呢？

X 在現在這學校還滿好得。（你們辦公室...）我們有導師室，一到三年級導師都在[一起]，導師室跟學務處是在一起的。然後專任辦公室就有三間，就看你要挑那一間這樣。我覺得可能[老師們]年齡也差不多，（...）就比較有話聊。

C 你是跟其他老師...還是藝能科？

X 沒有，[跟所有老師]都有，因為你會跟他們班的老師[導師]談他們的問題，或者我們會一起上有氧舞蹈阿，我們會聚在一起聊天，聊什麼的。

C [跟其他老師交流之間]那有教學方法、經驗分享嗎？

X 經驗[的話]，我們每個月都會有領域會議，然後我們[藝文]領域的音樂、美術跟表演都會聚在一起。（表演--）就我一個[表演老師]，（那音樂、美術）都各兩個。然後我們就會討論，討論上面要我們討論的東西，（那是--）譬如說段考範圍。[討論]教學方法比較少，除非某一班特別的[情形]--，很特別[班級情形]我們就會提出來，這邊怎麼樣怎麼樣，我們要怎麼樣怎麼樣來解決，這個會[討論]。

C 這是班級管理的[問題]吧？

X 對對，但是「怎麼教」很少[討論]，我們很少會講到這個，因為自己有自己專業。

C 所以一般問題，這班同學比較吵--？

X 對，「你要怎麼想辦法管」，這[樣關於班級管理的內容]比較多。

C 那現在小孩，你的學生，你的管理秘訣是什麼？

[稍早有簡訊，現在因為電話響，錄音暫停]

C [班級管理方式]你是自己試嗎？還是拿出以前經驗？

X 每一班不一樣，有些班就會自己管好，我只要稍微講一下他們就會自己管好，就自己管好自己，女生管男生比較多；有些班就是你要比較兇。

C 你的兇是到吼？

X 吼，會吼，會打人。(你板著臉--) 不行，因為我常跟他們嘻嘻哈哈。
C 所以你跟學生相處--
X 就是跟他們嘻嘻哈哈。所以[管理時]要很--，就是要大聲他們才會覺得我在生氣了，[大聲]有用的，這樣就可以了。我以前是有碰過幾個學生他真的是很壞的，他就是一直跟你頂[嘴]來頂去的，沒有辦法我就是請他去學務處。比如說我就直接去學務處請身教組長來。
C...[生涯]中長期規劃？(等論文、[碩士]畢業。) 那研習...桃園縣...？
X[X 縣研習]有阿，但是都在我們上班時間，(能去嗎？) 我們就是要把課調開，你還要[把調的課]補給[學生]。
C 這樣你就不去了？
X 因為我課太多了，而且我必須在四天把它上完二十二堂。(所以你禮拜五是要--) 像我禮拜五才一節空堂、禮拜二也一節空堂，累死了。
C 所以你們在學校老師出來念在職班的話，你們不會說課變少嗎？
X 沒有，(學校只是把課調開？) 對，禮拜幾你自己選，反正一天的公假。
C 所以學校不會鼓勵老師[在職進修或是繼續進修]--，(不會。) 你這樣應該不會帶導師吧？(要阿！) 怎麼帶？
X 它禮拜五不找我，但是它請其他天[的老師的班]會找我[處理]，代導師代一天，或者代兩天。(沒有因為你在職進修--) 不會啦，都沒有什麼優惠。
C 那你們學校在職進修風氣很盛嗎？
X 很盛阿，但是像我這樣會利用一天的不多。(為什麼？) 不知道，可能其他學校沒有這樣子排吧？(沒有像 P 大學排一整天) 對，(都半天、半天) 對，或者晚上的，也有修晚上的。
[訪談結束後討論第二次訪談的活動，X 會閒暇時做好第二次訪談時帶來。]

受訪者：X、訪談者：C；第二次訪談：03.12.10；訪談時間：18:10 開始(39:35)；
訪談地點：X 學校；[]是訪談者補充說明；()是另一方插話；...是省略一些資訊；
--是一方未完成句子，另一方就接話；X 讀稿後修正

訪談前說明訪談架構跟確認 X 帶圖畫跟錄影檔

C X 請你回想一下，你在舞蹈社的經驗裡面有那一個老師對你的影響很大？
X 舞蹈社、影響很大，是對我以後教學還是--(都可以，那影響教學) 影響，就一個老師我記得要考，上次有講過，要考 HAS 時候。(所以你是讓你進到--) 舞蹈科。
C 那影響教學的呢？
X 影響教學的，舞蹈社嗎？還好ㄝ。
C 那你在學舞的時候，你記得你有設什麼目標嗎？
X 舞蹈社的時候有沒有設目標？(對...，因為你之前說看芭蕾舞...) [因為]喜歡跳[舞感覺]然後才去學[舞蹈]的，有沒有目標？還好，沒有ㄝ。
C...沒有想說跟漫畫書[中人物成為專業舞者]...
X 有阿！這應該是每一個[學舞]人的[目標]，想要當舞者，想而已，那也沒有很強的意願。
C 你是說你--
X 沒有很強意願，就是想當舞者，[舞者看起]滿漂亮的樣子。
C...你國一時停掉[學舞]，你說是因為很無趣，你指到是說？

X 壓力--，好像是功課壓力比較大吧！（是在--）國中的時候功課壓力比較大，作業也比較多。也有一點覺得怎麼[舞蹈課]都是學那些[重複的動作]。

C 那你有跟老師談嗎？（沒有），所以沒有跟老師談，（沒有跟老師談），自己停掉（對）。那你進了 HAS 之後，有什麼課科的課你覺得印象比較深刻？

X 現代舞吧！Z 老師。（...）她有帶我們去擎天崗上現代舞，草原上上現代舞，這個印象很深刻，很特別。

C 是不同的的身體感受嗎？

X 有阿！我記得好像有--，因為很久了，她有叫我們去感受身邊周遭的環境，譬如說那個味道，還有草地上那個感覺。是不是還有上即興？好久我都忘記了。

C 那你那時候[HAS]對舞蹈的想法呢？對那樣子的專業舞蹈訓練。

X 那時候就是很愛跳舞，然後就想說「要當一個舞者。」那個時候[這個想法]就比較強烈，要當一個舞者。

C 那你在來到了 T 大學的時候，你提到說你進來，「你覺得自己算什麼？」你是覺得自己身材不如人還是--

X 都有，應該還有[上課的]反應。*因為班上都是精英。*

C [你的]身材應該還好，因為你[身材]算是滿扁--

X 是扁，但是感覺就是很不受重視，（你是說上課沒被看到？）對，感覺老師都不愛我[笑]。

C 是所有老師嗎？還是只有其中幾個—

X 整體都覺得[老師不愛我]--，跳起來就是覺得沒信心，就這樣。

C 是因為老師沒給你[鼓勵]--

X 也有。

C 是因為老師沒給你有信心的肯定，還是--

X 也是，對。

C 你那時候對你自己身材也是--（也有），可是你那時候有那麼胖嗎？

X 沒有很胖，瘦勒。（那怎麼會？）比例不好吧！

C...技巧呢？你也覺得自己技巧不好嗎？

X 我覺得我自己反應不好，（上課反應？）對，記動作記太慢，你看 F 記[動作]多快[笑]。

C 在 T 大學，大一、大二對舞蹈的想法是怎樣？

X 歐，[當舞者夢想]完全破滅，那時候就想轉學。是

C...[HAS]想當舞者，那進 T 大學的心情是--

X 要當舞者，對不對。（一、二年級經過--）蹂躪嗎？[笑]摧殘。

C...你那時候怎麼想？

X 那時候想說「唉！不能當舞者，那去教學好了。」（所以你就主修--）對，教學，後來就主修教學。

C 那你在教學中，除 C 老師外，還有其他老師你覺得她的教學態度...，影響到你現在的教學？

X 嗯，[停頓在回想]。影響的我覺得就只有她，C 老師。

C...創造性課程外，還有什麼嗎？（沒有），是課程設計方式？（對），那教學態度或是說--

X 有，老師就是說--，就課程設計，還有你要怎麼跟學生互動，還有他們的身心發展，讓你應該要知道你應該要教[的內容]，依照他們的身心發展來設計課程。

C 這個部份 C 老師是怎麼上？

X 我們都會收集很多資料，（所以是靠自己讀？）我們都會收集很多的資料，然後在某一天聚會然後討論，這個還滿有幫助的。

C 那你後來進到學校[國小]去代理代課，那你還沒有進去之前...你對老師這工作的認知是什麼...？

X 歐，那時候覺得老師--，那時候本來想要進舞蹈班當老師，結果就我的國小老師他就說「那個學校沒有缺，還是會用之前的。」所以他就叫我去他學校代課，我就這樣就進去了。那個時候沒有想說--，[心裡上]沒有準備什麼[就進到學校去教書了]。

C 那你在代課第一年呢？

X 第一年，就覺得當老師怎麼那麼好！（你是指？）時間就是很短，八點，然後做自己[的事]，又沒有什麼工作壓力，你只要備課你去教，這樣就好了。我覺得當老師好好，所以我要當老師，我要考正式的老師。

C 在不同學校的時候，...因為你代課六年，那你這個態度有變嗎？

X 沒有，我就是當老師。

C 那你教學方式有依學校風氣改變嗎？...

X 這是一定要的。（那要先適應什麼？）要先瞭解學生的特質最重要。

C 怎麼去[瞭解學生的特質]？

X 其實你上第一堂課、第二堂課，你應該就知道了，然後你就會知道「你該用什麼態度來對待這個班」，我覺得這個比較重要，因為這個也會影響你之後的設計吧！因為有些活動就是不適合很皮、很吵的班級。

C 你的教學方式在師培前跟師培後有什麼差異嗎？

X 我覺得我師培前是在國小，師培後在國中，本來[教學對象、教學課程]就不一樣。

C 在指你在師培期間，因為你都還在國小，你有沒有將師培課程用在教學上？

X 我在師培的時候主要是以後面對要教的是表演藝術，但是我在國小代課是一般國小老師的課教數學、國文那些。所以教的是不一樣。

C 對，這是教學內容，教學方式或心態上--

X 教學方式[停頓]--

C 因為可能你在師培裡面有學一些像教育心理學或--，（有有有），...會不會你的態度上或觀念--

X 好像有一點，我們在學那個諮商技巧的時候，我就好像會比較注意到我跟學生的互動或溝通會用到一點。會比較注意到[諮商技巧]這一點，我應該要怎麼樣來跟他們溝通。有，[師培學得東西]有一點[用到教學上]。

那在其他--，其他還有什麼[課程]？嗯，[停頓]想不到[笑]。

C...在換學校，[教學中]最挑戰的是什麼？

X 挑戰的，五年級的數學[笑]。

C 那是學科上的問題，...

X 還有什麼挑戰的我想想，（就沒有了嗎？）還有什麼挑戰的？

X 那個挑戰應該是我怎麼樣試教才能考到那個學校，這個挑戰比較大。

C 你是指--

X 你在那個學校要考代理帶課的時候，你要試教給他們看，那個挑戰比較大。那考進去後有什麼挑戰，我覺得還好ㄝ。

C 你覺得國小比較好教嗎？

X 沒有，我寧願教國中，[國中]比較好教因為那是我的專業，國小那不是我的專業，教起來有夠痛苦的。

C 你之前提過師培...在準備國中試教部分...你在小學教學就有教學經驗了，...但是為什麼你覺得說--

X 那是因為在試教的時候，你必須在二十，或是十五分鐘之內，很短的時間你就

要把你準備的東西呈現的很完整，這個我們在國小[代課教學]就沒有學到，但是[師培課程]那時候有學到這東西[準備教甄試教]。

C 所以你現在在你的第四年，(第五年)，那你在你第一年的時候你是教幾年級？
X 都有ㄟ，我是不是有一個年級沒教，我好像有一個年級沒教，教三年級跟一年級嗎？

C...所以之前你們學校代課老師教時就是用教課書？(對，跟著用)。那你考進去的時候...，最大的挑戰是什麼？

X 面對國中生，那真的很不一樣，很皮蛋。然後我以前沒有教過國中生，不知道國中生那麼壞，不是啦，應該不是壞，就是說你應該要如何面對這些--，這些應該算是叛逆期，這群小孩，你要怎麼去處理跟他們的關係，這個好難歐。

C 就是教學對象--

X 學生的問題比較大。

C 那你第一年進去，你覺得你教表演沒問題嗎？

X 沒有那麼熟練，沒有那麼熟練，但是還是會有一點點的緊張，因為第一次面對國中生。

C 所以[教學自信]主要問題還是對象？

X 對，對象。

C 第二年還是一樣嗎？

X 不會了，(你覺得--)就覺得我終於知道怎麼跟他們溝通相處。

C...還是你在第一年後半就...

X 應該有一年。

C 所以你到第二年也是教七年級跟九年級嗎？還是帶上來--

X [從一年級]帶上來，但是我記得第二年，還是第三年的時候就已經三個年級全包辦，就是我要跨三個年級。

C 所以全校都有上到[表演課]嗎？

X 幾乎。(一個年級幾個班？)十三、十四，很少[年級]的課會被配掉。對，很少。

C 你們是什麼時候沒有另外一個代課老師？

X 今年，(那現在情形是--，就七跟九？)沒有，我是全部，一、二、三[年級]都有。

C 你們有縮班嗎？(一班)。所以這樣等於很多人沒上到[你的課]？

X 所以全部[沒上到我的課班級]配給其他老師。

C 那是因為那個[代課]老師--

X 不是，是因為我們學校，那個甄選是甄[選]一個有美術或著是有表演專長的老師，結果只有美術老師來應徵。

C 之前老師沒有來應徵？

X 那老師沒有來，不是[因為她沒來應徵]那關係，是我們學校缺額變少。老師缺額變少，所以不能徵兩個老師藝文老師，只能選一個，是美術老師有來考，所以只能選美術老師。

C 所以等於很多人沒上到了？

X 很多。(那配給老師的情形是？)有些老師有上，有些老師就沒上就考試。

C 所以你應該不會帶到重複的學生吧？

X 一年級升上來都會，(...不是其他人也可以上[你的課]？)沒有，我們一般都是帶上去，除非他課的問題。

C 如果一開始沒有上表演課，就--

X 沒有了[機會上表演課]，除非課的問題，不能[讓原來老師上]--。

C 所以不是每個人都有機會上到--

X 不是[每個人都有機會上到]。(所以你們學校政策--), 沒有辦法。
C 對老師比較好, 因為一直帶上來-- (對), 可是沒上到你的課的[學生]--
X 對, 就是他的損失了, 沒有辦法上的我的表演課。
C...之前在舞蹈社教學時, 有遇到國中生--
X 對, 他們沒問題。(因為他們是--) 對, 都是學跳舞蹈, 所以沒有什麼問題。
C...像我們都在專業舞蹈的訓練過程出來, 到學校教表演藝術, 你覺得最大的挑戰或是你遇到比較棘手的狀況?
X 最大的挑戰, 對我來講, 你說一個舞蹈系畢業的老師, 到國中-- (對, 到國中教表演藝術課--) 最大的挑戰應該兩個, 第一個就是你要教有關戲劇的部分, (因為範圍--) 對, 舞蹈很少。所以我一直在想說那「我要教這些我不懂的, 還是我要在設計我比較懂的課程?」**是**, 這是第一個。第二個就是學生, 面對學生, 每一年學生都不一樣, 那是很大的挑戰。

IT2-2-21:24 生命史圖解說

C X 你的比較多是圖[表格?], 來你解釋一下吧!
X 這個就是我第一個, 小學五年級因為看了「芭蕾舞英」, 所以去學跳舞。要講很仔細嗎?
C 可以阿!
X 然後爸爸就不贊成, 因為學跳舞是有錢人家的[學習活動]。我哭了一個晚上, 我爸就讓我學了, 然後就很快樂進到舞蹈社。一開始我就會劈腿、下腰。
C 哇, 這下腰吧[圖]? (對), 你天生就是骨頭軟?
X 對, 我骨頭軟, 我也不知道我為什麼這樣, 我那時候五年級我還可以這樣[做這些要求柔軟度的動作]。
C...所以你完全沒練過?
X 完全沒練過。但是我上即興的時候我會很緊張, 而且會到發抖。
C 那是流汗[圖]?
X 那是緊張的感覺。會很害怕, 所以我每次上即興課的時候, 我就會想「這個動作, 或是什麼動作好?」
C 接下來四本書[圖], 就是國中?
X 對, 功課壓力太大。然後就一年沒有跳舞, 那時候覺得學跳舞有點無聊。
C 因為你講說一模一樣的動作在練?
X 對, (是基本功還是?) 我不知道, 就是覺得跳舞就是這樣子, 就是沒有新鮮感了。
C 是因為沒折嗎? 那你應該去學體操。
X 有折, 我們那時候很注重那個翻滾, (你是上那種武功、國劇--) 有。就是覺得為什麼都是跳這些動作, 所以就停了一年。
然後停了一年, 我的啟蒙老師又叫我去學, 然後我也不知道就這樣又回去學了。然後到了三年級的時候, 就猶豫我要去考護校還是要去考 HAS? 然後老師就載我去 HAS 考試。
C 你的圖是一個問號, 箭頭往左往右, 那是代表什麼意思?
X 猶豫, 不知去那。
C 那你接下來是在陽明山上。
X 我在學校很用功, 然後我的成績還不錯。(術科--) 都有, 我都很--, 都很努力。然後晚上我還去學跳舞。學科也很努力, 然後就覺得--, 不知道就是很認真, 認真讀書跟練舞。然後呢, 到高三沒有考上保送還有大學聯考, 就說「那我來換跑

道去考普通科[大學]」，結果我就在補習班，我覺得我那時候我還沒有開竅，我是差不多到了大學之後，或者大學畢業之後才開竅。

C 你開竅是指說讀書--

X 讀書要怎麼讀。

C 這是什麼這圖，是黑板嗎？

X 考卷，我[在補習班]每天都在考[試]。我在補習班待了一年，然後呢，但是逼了之後，我還是沒有考上普通科大學，好爛歐實在是。

C 你學科這麼差？

X 我數學、理化很爛，(補習一年還是--)沒有辦法。我跟 H 同學一起，她腦袋比我好，(即使在補習班)讀不來就是讀不來，不用勉強[笑]。

然後上 T 大學，就想說「去讀吧！」而且是國立的，但是我都不快樂。

C 所以你在大四、大五上術科，還是覺得--

X 我都盡量不去上，所以我有一科就當掉了。(是歐)是，因為有一科我就不想去上。

C 你很低調，然後呢？

X 大四接觸教學，從此改變我的一生。(你[圖]畫一個小太陽)，小太陽，我要這個--，原來舞蹈還有教學這個部分。

C 所以你那時候就是想要當舞蹈老師嗎？

X 對，是舞蹈老師，是舞蹈老師。

C 是學校還是舞蹈社？

X 是舞蹈社兼課，我不知道我們--，我那時候應該不知道[一般]學校裡面還有這一塊，我那時候不知道，是我去中壢一個舞蹈社教課的時候，那個老師跟我講，我才知道舞蹈班裡面也有這個教舞蹈[的機會]。

C 所以你那時候想就是到舞蹈社去？

X 是，到舞蹈社去。

C 然後你一畢業--

X 一畢業後就進到國小去代課。

C 你[圖]錢是指--

X 馬上就有收入了，在國小代課還有舞蹈社教學，那時候賺滿多錢，五萬多(抽氣)。兼課兼很多，很累。但是那時候年輕，年輕，對，那時候就覺得當老師好好，時間又多--(你是說學校老師?)，是學校老師，那時候就覺得說我要考國小老師。因為那時候還沒有表演藝術這個，我要考國小老師。

然後呢，在六年代課期間，累積補不少教學經驗。

C 所以[圖]那是磚塊--

X 那是錢的累積[笑]，怎麼那麼愛錢阿!(所以你都在給家裡還是--)有阿，我有給家裡....

然後那時候代課第四--，第五年，就考上 A 大學學士師資班。

C 所以[圖]那是一個坡嗎？

X 對，那是一個坡，往上，開始往上。開始步入正式老師的--，因為那只是學分班，你還沒有考上正式老師，(你覺得就是--)就是慢慢接近。

然後去實習，就是大肚子，(第一胎?)對，我實習第一胎[笑]，我[教師甄試]考試的時候都快生了，八個月大肚子去試教。然後呢，終於，哇!我從以前成績都是很爛的，只有這個是第一名考上老師，(全部幾個人考?)十個。(那真的很厲害，你應該不管學科或術科都很高分)對，我都很高分，因為我就開竅了，我才知道怎麼[讀書]--，(開竅是什麼時候?)我應該是在[A 大學]這一段時間開竅。

C 你考代課代理要考學科嗎?(沒有)...，所以你應該是在 A 大學時讀--

X 對，那時候開竅，才知道怎麼讀書。所以我在實習的時候我好認真。
C 你不是也說有跟其它實習老師一起分享--
X 對，從來沒那認真，就是這個時候[為了準備教師甄試]。
C...[懷孕身體]...（都沒問題，不會吐。）...還有在代課嗎？
X 沒有，我那時就是在學校實習。我們那時候規定實習要一年，（...）然後我們學校又很輕鬆，又懷孕，人家不會叫你做事。
C 你在那裡實習？
XC 國中，我的母校。所以我就也很多時間在看書。
然後--（到了研究所），就我在學校的第四年，就想說我的薪水可以在高一點嗎？所以就考研究所，但是在之前我有考過台中的。
C 對，你有講過。
X 沒考上。
C 所以那[圖]算是階梯嗎？
X 那算是，對，更上一層樓。（你好愛用這種隱喻的方式），[笑]。

IT2-3-30:22 即興解說

C 你的即興，你們家表演教室看起來滿大的，你有白板。
所以這是一個看書的動作，（對，看書）你在地上看書，整個身體打開，這是什麼意思？
X 就很開心，（打開？）就覺得融入在這個裡面[舞蹈教學？]很開心。
C 打開[動作]是開了眼界，給你不同的--
X 對，原來還有這個領域[舞蹈教學這條路]。
C 然後轉圈圈--
X 很融入在裡頭[舞蹈教學]，（你的臉是笑臉），對。
C 大跳呢？
X 還是很開心，（[開心到]讓你從地上跳上來？），對。然後我再去看有沒有路進去[舞蹈教學這一塊]，這是第一個沒錯。
C...這是第二個，你這就是到舞蹈社劈腿、下腰，所以你就做了一個下腰的動作？
X 對，因為這個印象很深刻...。
C 過門嗎？
X 對，過門，沒有什麼意義。... 第二個[動作][笑]，應該沒有人比我更混了吧？
C 然後這是什麼？
X 很緊張阿！
C 頭低下來那是怎麼樣？你的頭這樣抱著。
X 因為不想做，所以很緊張。那個老師還滿傷心的，（為什麼？）因為我們有跟她講說，跟老師講說我們不想上即興。
C 你還有--
X 我跟另外一個要考 HAS 的，（她有考上嗎？）她沒有，（她比你晚學？）她比我早學，（...）她考上 G 吧？
C 為什麼不想上即興？你說你是會--
X 緊張，（那她呢？）我不知道。
C 然後接下來--
X 功課壓力太大，有一年沒學跳舞。功課壓力太大，很沉重的步伐。對，功課壓力太大。
C 你為什麼沒有把動作串在一起？

X 為什麼要串？那樣我還要動腦筋[笑]。

C 那你就這樣子一節一節的做[依據圖一個一個跳]？（對），而且你一個東西[圖案]都是一個動作，（對）。

X 然後我們老師叫我回去，我好像做八個動作，拉我回去。

C 老師把你拉回去。

X 老師把我拉回去，叫我回去。好險有把我叫會去，要不然我不會現在當老師了。

C 搞不好更早嫁了？

X 沒有，（...）。都很猶豫，猶豫我要怎麼樣--，（所以抱頭[動作]，該怎麼辦？）該怎麼辦？

C 這兩邊有人在拉？

X 就是我該怎麼辦？我爸要我去護校，（考的上嗎？）應該可以吧！（如果考上再來選--）也有成績很低的，也有成績很低的護校。

C 這是在--，你有做一個腳踏的東西[動作]，這個是什麼東西？補習班嗎？

X 在 HAS 非常努力的學習。我忘記那個動作了，這是--

C 我們往前看一下，你看一下接下來這一個[動作]--，這個踏腳到底是什麼？

X 我想一下，[停頓回想]，在跳舞。

C...那為什麼又看了一下[看的動作]？（在看書），在 HAS？

X[在 HAS]我很努力。

C 所以你在很多跳躍，（跳舞），跟看書的動作。

X 然後在補習班待了一年。

C 然後補習班的生活，又坐下來了。

X 就呆呆的，就真的是呆呆的。嗯，這真的是呆呆的。

C 好可愛，就這樣左晃又晃。

X 寫字[動作]，補習班生活就是這樣而已，好無聊。

C 然後這抱頭是怎麼樣？

X 就不想過[這樣的生活?]，很無聊。

然後大學五年跳舞都不快樂，那我就做什麼[動作]我忘記了。

我在看我的小抄。

C 你雙手抱在胸前是在祈禱嗎？

X ㄟ，不快樂的、不想面對。

C...就這樣混過去。

X 這我在做什麼？阿！原來還有教學這個門路。

C 所以你就這樣左右，手這樣張開（張開很大）。發現新的--

X 對，發現新大陸一樣。然後一畢業進入到國小代課，錢，就有錢。

C 這動作是什麼意思？

X 我那時候為什麼會這樣？我忘記了。歐，我那時候在舞蹈社教舞。

C 然後你覺得怎樣？因為你這動作是你往前走打開的動作是代表--

X 我也忘記了。

C 看一下接下來的動作是什麼？

X 我也忘記了，沒有了吧？

C 這是什麼？

X 阿，這是教課。對這是教課，（所以是在指黑板？）那應該是舞蹈動作。

C 剛剛那個往前？

X 那是[上課教學的]舞蹈動作。

C 是舞蹈社，教什麼？

X 芭蕾、民族那些都有。芭蕾比較多，還有幼兒律動。

C 然後你接下來做的是--
X 是這個還是這個？
C 代課還是 A 大學？
X 累積不少經驗，(所以是--) 讓自己茁壯。
C...然後就是蹲馬步？
X 往上，(你那裡往上，你是往下蹲？) 這[動作]不是往上？
是這個嗎？A 大學，[停頓]。對，那邊往上走了。
C 那為什麼要選擇側面呢？
X 側面，[停頓]，是因為爬山是看到它側面。
C 手的感覺--
X 就是自己把自己往上推，(那這是大肚子--)，大肚子去考試、大肚子在看書，
因為那時候--，沒錯。
然後最後就當老師。(哇)，心中一塊大石頭就把它放下。(...)，然後更上一層樓。
為什麼要有這個[做這些活動]。
C 因為這是一個方式就是你可能藉由不同的活動，你可能會--，像你在講解的過程
中你會深入去探討你自己為什麼會這樣子。像你把它全部都拆開是 OK。可是
因為串起來的過程中，因為有些人做動作是因為為了過門而過門，其實有些人做
動作的過程中是會想--，因為你要記[動作]起來，她會用一些其他的 idea 去把它
連結，所以她可能會多了一些其他東西--
X 那東西可能跟這東西沒有關係阿？
C 有阿！
X 有歐。

受訪者：X、訪談者：C；第三次訪談：10.12.10；訪談時間：(41:03)；訪談地點：
X 學校；[]是訪談者補充說明；()是另一方插話；...是省略一些資訊；--是一方未
完成句子，另一方就接話；X 讀稿後修正

訪談前解釋訪談重點

CX 請你形容一下你目前的職業。
X 職業國中的表演老師。
C 那你的教學內容？
X 我就只有教表演藝術的課，其他都沒有教。
C 所以像一般別人在問你的時候，你都是這樣形容你的工作？
X 對，表演藝術老師。
C 那你自己的上課方式呢？
X 上課方式，我會先上課本的東西，譬如說我們課本都有四個單元，我就會先上
課本的內容。上完之後我就會想說有那些活動可以加入，或者課本裡頭就有的活
動，所以上完課本我就會上活動。那如果有些課程沒有什麼--，這個需要活動的
話，我就會進行下一個單元。通常就是上內容，就活動一個或兩個這樣。
C 那你單堂課的設計方式是？
X 單堂課我都是跟著書本走。
C 所以你設計規劃上都是依課本？
X 對，課本設計其實還不錯。
C 那你怎麼形容你的工作環境呢？

X 工作環境，嗯，[停頓]，我覺得我們學校還滿注重學生各方面的發展，不會說只重視智能方面。學校有辦很多才藝活動，「陽光美少年」、「陽光美少女」，什麼舞蹈比賽這樣子。那學校還會提供你[老師]不錯的環境，我們有一間舞蹈教室、表演藝術教室這樣子，我覺得學校還滿支持這方面的活動的。然後老師[之間]也還滿--，也還滿和諧，我覺得還滿和諧的。

C 那你們在行政運作上的方式是？

X 通常我們要什麼設備，通常大部分教務處、總務處都會配合通常。除非是很昂貴的，譬如說鋼琴換一台，要不然像是教室的木頭地板我請他們做，他們也都做了，鏡子也是都做了，我要兩台除濕機也給我，我要電腦它也給我。

C 所以對任何科目都是算滿--

X 其他科目比較不需要[這些硬體設備]，因為他們也沒有什麼專任的教室，像美術、音樂、表演[的要求]，他們[學校行政部門]都還滿配合的。

C 那你從小學老師到現在國中老師，你覺得你在角色，雖然是一樣是老師，但是是不同學習階段的老師，你覺得這樣子的變化，除了教學內容不一樣之外，還有什麼變化你覺得你印象很深刻？

X 變化最大就是「如何對待學生」，你要用什麼方式[相處]，是朋友方式還是比較權威的呢？這個是落差很大。像國小你就可以一根竹子就夠了[笑]，但是國中不行。國中你可能要像--，有一點像朋友，然後又不能太[親近]--，讓他們太自由[又不行]，就這個[剛他們相處]拿捏比較難拿捏。

C 那你覺得跟同事之間[的互動]呢？...

X 同事，我覺得在我們學校因為只有我一個表演老師，所以你很少有討論的機會，這個我覺得很可惜。那之前還有一個代理的老師表演老師，那我們還會互相討論「這個單元可以教什麼」。那其他老師你可能就跟他打屁[聊天]，(專業--)專業領域就很少在討論。然後我在學校也不是很愛講話的人，我不喜歡講那些八卦，然後又是在讀研究所，所以我大部分[在學校的空閒時間]都是自己在做自己的事比較多。**是**。

C 那你覺得你在教學態度上的想法是怎麼樣？

X 我的教學態度上，我覺得--嗯，我還滿認真的**ㄝ**，因為就是想要把很多東西交給學生。因為很多學校是沒有表演藝術老師的，那我覺得很可惜。那我們學校[學生]他們有這個機會可以接觸到表演藝術，我覺得「我不可以偷懶」，就能夠讓他們吸收多少就多少，然後就是[盡力做我能做的事。**是**]--。這樣[做]就會自己滿累的，但是我也會看每一班的情況，因為有些班級是很吵鬧或是很被動，我可能會換另外一種方式教學，那他們有可能吸收到的東西會比較少。對，[我的教學態度]是看對象[調整]。

C 那你剛有提你換到國中之後，教學對象，你覺得說你花滿多時間在怎麼跟--，思考怎麼跟他們相處，你怎麼形容你「可愛的學生」？

X 「可愛的學生」，這個類型太多種了。嗯，有些是很活潑、很主動想要學習的，有些很被動，被動、懶散、不想要學習，大致上要分類就分為這兩類。

C...學妹...想進國中教表演藝術，那關於對象、教學對象這一部分，你會怎樣提醒他們、注意什麼事情？

X 提醒他們，嗯，教學的[停頓]，提醒他們「要小心國中生！」[笑]，因為他們情緒很難拿捏[笑]，然後也不能用太權威的方式對國中生，對。教學方式我覺得還好，就是-- (態度)，態度，對，你要怎麼樣對他們[笑]，因為你態度好他們肯接受你，上起課起來就很輕鬆。如果你們兩個溝通都很困難，哇，(那真得--)[會很棘手?]，對。

C...上課用教課書，...怎麼用？

X 就是上課本的內容，(然後--) 然後我會挑[選]，如果是比較深奧的、有關戲劇的內容，我會跳過，因為我自己都不懂。然後大部分我都會挑舞蹈的，還有比較簡易的戲劇內容，我會[使用在教課中]。

C 你挑他們的原因是因為--

X 是因為我的專長，我教起來、說起來會比較自在，也不會說錯。

C 那你評鑑方式是用？

X 評鑑是用小組表演的方式最多，然後偶爾會搭配一個--，譬如說看一個默劇的學習單或者歌劇的學習單。就這樣這兩個。

C...不會有書寫方式的--

X 有，學習單。

C...不會有像考試或是...

X 我們學校有規定，第二次段考會考[筆試]。(所以還是有--) 考藝術與人文。

C 所以是出選擇題？

X 對，選擇題五十題，包含美術、音樂跟表演。

C 那你對學生的上課學習態度要求是怎麼樣？

X 要求，(上課規矩)，當然課本是一定要帶，然後該討論的時候你要討論，就是你該練習--，開放時間讓你練習的時候你一定要站起來練習，否則我就會很生氣這樣。因為我表演課就是要動，最怕同學坐在那邊都不動，這是比較要求的「一定要動」。還有作業一定要交[笑]，譬如像說是學習單一定要交。

C 那像說你在預設他們上完這堂課之後，你希望他們可以達到一個什麼樣的成果？

X 達到一個什麼樣的成果，(...)，基本的知識要知道。譬如說我們這學期教芭蕾的歷史，基本的，譬如說路易十四，這個你要把它記起來，或者是臺灣最大的舞蹈團體，你要把它記起來。最基本的知識你要把它記起來。然後最重要的我覺得「他們上課很快樂」就好。

C 所以這樣子，學生來上這堂[表演]課就是希望他們--

X 快樂中學習但是又能學到東西。

C 你的學到東西是指說像知識類--

X 知識類也有，還有開發自己身體對不對，因為我用很多創造性舞蹈的東西，還有就是他們學得如何合作、團結、分享、溝通，因為我們很多分組討論、分組表演的方式。

C 那會做呈現嗎？

X 都會有。

C 那一般學生對於這種呈現的要求不會覺得很--

X 不會，因為他們從一年級訓練到三年級，所以他們都會出來呈現。

C 那你怎麼看待你自己在做的這一件事情？

X 我，我怎麼看待[笑]，我怎麼看待自己在做的這一件事情，覺得很幸運能夠從事有關跟自己專業領域上面的工作，很幸運。然後我也不會覺得[教表演]很--像工作一樣，不會覺得像工作一樣[像一般工作無聊？以前打工過...一直重複一樣的行為..我覺得蠻無聊。]，就覺得**教學...面對學生**還滿有趣的，不會覺得很累。

然後還有一點責任感，因為他們--，因為表演藝術是新的科目，所以你身為學校的唯一的表演藝術老師，你就不能混，你就會想說「讓他們學到什麼不一樣的東西」。所以有點責任感，有一點、一點點的驕傲吧！

C 你的驕傲指的是說--

X 指的是學校只有我一個[表演藝術老師為傲]。

C 正因為這樣，所以你覺得你更要--

X 讓學生學到不一樣的內容。

C 那你怎麼去看你交給學生的這些東西？...設計上，你會針對知識、身體開發...，你的考量？

X...就剛剛講的，我拿手的、我專業舞蹈領域的，舞蹈的優先，然後簡易的戲劇。

C 可是這裡面你還是有分嗎？例如舞蹈中...

X 可是課本裡面舞蹈類就只有一點點。

C 譬如說你今天怎麼加[其他相關內容進去]？

X 怎麼加，例如說芭蕾的歷史，課本只介紹一點點古典芭蕾跟浪漫芭蕾，但是我會把它作成一個簡報，最開始[起源]到後現代舞蹈我都會把它講完，不對，到鄧肯。那段歷史我會做個簡報，把它[舞蹈起源]介紹完這樣，會做[教科書上沒有的]補充。

X 然後還有篩選，我剛想到一個篩選。我會如果是戲劇方面的話，我會選擇教材東西很多的，譬如說影片，還有適合的活動很多的[戲劇主題]。

C 你是說在教師手冊裡面？

X 對，那個[主題]內容讓我想到很多活動。

C 可以引發你的聯想？

X 對，這[樣能引發我設計的]戲劇的內容我就會先選它。

C 那你課程設計上的動機呢？

X 我自己設計嗎？

C 對...會在設計時想說要學生學到什麼嗎？

X 我比較不會想這個，比較是跟著課本走，課本這個單元適合什麼小活動。

C 那你在一開始的代課期間，你的教學態度是比較像什麼？

X 代課期間，(對，那六年)，那個期間就想說努力在讀書吧[笑]！

C 是努力讀要教得書[教科書]嗎？(不是[笑]。)是你忙著準備工作上的東西？

X 對，我在[代課]教學期間不會想要設計什麼小活動，我都是跟著課本走。

C 所以換個角度講，你在代課期間其實你的腦子應該都在想--

X 「怎麼考上老師」，(你的[工作的]下一步)，對。就是想我要用什麼方式考上正式老師，然後在學校的教學我幾乎都是跟著課本走。

C 所以你在小學，即使你是代課老師，你有覺得自己是老師嗎？跟現在當正式老師的感覺是一樣的嗎？

X[跟現在當正式老師的感覺]其實我覺得是一樣的，只是會有一點點會在乎說其他人對我的看法，因為我[在代課時]是一年一年的，會覺得有一點點的自卑感吧，一點點，因為你每年都要考[代課才能在學校繼續工作]--

C 所以你覺得你比別人[別的老師矮一截]--

X 那是對於同事來講，那對於學生來講是沒有差別的，我覺得。

C 該做的事情還都[是一樣]--，(對)。

C 所以你一直到 X 縣考上正式[老師]之後，你才覺得說對這個工作的安全感比較--

X 除了安全感，我還有更投入。

C 所以你在 X 縣已經第五年了，(嗯，第五年)，那這其中你的教學態度有改變過嗎？

X 教學態度，嗯--

C 例如說你開始進來到現在有變化嗎？

X 嗯，我覺得我教的東西都差不多。(那是教學內容)，內容，態度有改變嗎？[停頓]--

C 越來越有熱情之類的？

X 第一年是真正很想要退休[笑]，我就是想說「我還有幾年還能退休」。

C 你的小學年資可以累積嗎？

X 可以，[會那樣想是]因為不知道如何處理國中生的[狀況]，(第一年的時候?)
第一年，所以覺得教學有點--，有點困難。

C 因為你習慣小學--

X 對，[我的經驗是教]小學的對象，所以這個對象對我來講還滿重要的。

C 那你是到什麼時候才覺得有比較安心點?

X 差不多第二年就差不多了。

C 所以你第一年的不安感，是靠自己摸索的嗎?還是有跟別的老師談之類的?

X 都有，因為我們每個月都會開領域會議，像我們都會討論那一班很皮的學生，
那你可以用什麼方式來對他，這應該也有[幫助]，還有自己摸[索]也很重要。

C 那你的教學設計，剛講都一樣對不對?

X 幾乎都一樣?

C 那你在你過去的求學經驗中，從在舞蹈社、舞蹈班一路上來，你覺得有那些老師
你覺得你對他們印象很深刻?教學態度或教學方式?舞蹈社有嗎?...[換個角度
提問]，

X 歐，就是有一個教芭蕾的老師，就是帶我去考 HAS 的老師。(你記得名字嗎?)，
瓊--，我怎麼聯想到張瓊姿[笑]，是什麼瓊的。

C 所以她是一直鼓勵你?

X 對，鼓勵鼓勵，(還有嗎?)她就覺得你適合你就應該要走這一條路，她就很幫
助你。

C 她是那間學校畢業的?

X 文大，她那時候應該還是大四的學生。

C...那到了在 HAS 呢?

X HAS 的老師對我影響比較大的，教學的嗎?

C 不過他對你教學方式，有好有壞[的影響]--

X HAS，一定要舞蹈老師嗎?(不用)，那就我們導師，歐，怎麼又忘記名字，
(她是教什麼?)英文。

C 為什麼你覺得她印象很深刻?

X 因為她就像媽媽一樣照顧你，很願意去傾聽你想要說的話，我覺得這[對學生]
很重要，不是說所有老師都可以做得到，去傾聽很重要。

C 那到了 T 大學時期呢?

X 影響較大的?(或是印象比較深刻的?)印像深刻當然就是 R，這種老師不適
合當老師。**沒錯，就是教師對待學生的態度...不能只是負面的責罵...看扁你，感
覺自己一無是處。**

C 負面印象還有誰?(負面印象的)，還是有正面印象的?

X 我教學比較有幫助的就是那個[停頓]，(誰?)奇怪我是老了嗎?那個誰阿?

C 現在還在那裡嗎?

X 在阿，那個誰?我修教學的老師。(C 老師歐?)對，影響我教學比較大的[笑]。

C 那你為什麼覺得她對你影響比較大?

X 我覺得她給我的感覺就是好專業，(你是指?)是創造性舞蹈方面很專業，因為
這塊東西我在其他老師身上是沒有看的，有關教學方面的東西。

C 是因為[台灣]沒有其他教學[專業老師]吧?還是有你遇到其他教學--

X 有嗎?P 老師也沒有教，但是 L 老師也有教我們藝術概論、導論--。因為我覺得
她[停頓]。

C 你覺得 C 老師老師怎麼樣?

X 她的教學方式讓學生好像可以吸收到東西。譬如說她都會叫我們查資料、寫成
那一張紙，(小卡?)\，小卡對不對?我覺得這方面也不錯，我到現在還留著，

我還曾經拿出來看過，考試的時候。（考什麼試？）教師甄試我們要考舞蹈專業。

C...你前兩次訪談，談到 T 大學跟 P 大學老師...差異很大，你覺得你在 T 大學「老師比較不愛你」，這是你用的字，...你在 T 大學是怎麼樣的情形？

XT 大學我覺得，[停頓]，是不是年齡的關係還是怎麼樣？我覺得比較不會跟老師怎麼溝通。但是在這邊[P 大學]，年紀有比較大了，也知道要如何跟老師相處，這應該也有關係吧！還有覺得 T 大學老師，[停頓]，不太喜歡--，不太喜歡接近學生吧？還是我比較不喜歡接近老師？我覺得有隔閡。但是 P 大學的就覺得好像什麼事情都可以講ㄝ，好像感覺他們比較關心學生。

C...在 T 大學或 P 大學，你會覺得某種程度上你會想要得到老師正面肯定嗎？

X 這個多多少少都會吧！都是覺得拿到學位比較重要[笑]。

C 所以你在 P 大學，其實你還是會希望得到老師正面肯定？

X 還好，沒那麼重要、沒有那麼重要。

C 是因為年紀大，所以覺得沒有那麼重要？

X 有，年紀大會想得比較開，會覺得那個沒有很重要，對。

C 所以在 T 大學是會--

X[在 T 大學]是會在乎，可能有跟目的不同，應該是有關係。

C 所以在小學教得時候會覺有班級經營的問題嗎？

X 會。（一開始嗎？）一開始沒有，因為我是教專任，我是專任...所以我教完就走了。我一根棍子就行，他們就怕的要死。但是我到了教五、六年級的時候，開始覺得不能用這種方式，因為他們五、六年級已經開始轉變，然後那個時候就覺得面對年紀比計較成長的學生，好像要用不同方式。

C 所以那[班級經營問題]是跟你的教學年資沒有關係，是跟你的教學對象有關係？

X[教學]對象，還有自己的經驗對不對？經驗很重要。

C 那你到了在中學的時候...你覺得你班級經營 ok 嗎？一開始的時候。

X 你是說面對我們班的學生，或者是說--，導師身份或者是專任老師？（專任），專任的身份越來越熟練。

C 那一開始有覺得沒信心嗎？

X 一開始會[沒信心]，一開始不行，第一年還在摸索，第二年就比較順手了。

C 那你當國中表演藝術老師，你對你教的教學內容，表演藝術課程，你覺得內容設計規劃，一開始就有信心嗎？還是要試？

X 要試，我會看課本的東西，然後我會--，因為舞蹈的內容實在是太少了，所以我們舞蹈老師應該還滿依賴課本裡頭的備課的[教學說明、補充活動設計]，就是[對於]教師手冊還滿依賴的。

C 所以你不會額外找舞蹈類的資訊來補充？...

X 有阿、有阿，像歷史方面我就有上網找，芭蕾舞的歷史有[上網找]，我還介紹舞團的時候我會上網找。書本方面就比較沒有，（C 老師老師的書...）沒有，以前都學過了，不用看。

C 那你在班級經營中，你覺得你遇到最大的挑戰是什麼？

X 最大的挑戰如何讓不動的學生動起來。

C 那你常用的方式是--

X 常用的方式，（嗯），一直喊[笑]。就是一直--，一直鼓勵他們，鼓勵還有刺激，還有威脅。譬如說「第三次段考成績歐，還不趕快站起來動。」[笑]，還有就是說「如果你們不動，就以後就不用下來表演教室了。」他們還滿想下來[表演教室]的。

C 所以他們會怕？

X 對，他們會有一點，（...所以他們[會想要下來]--），他們還滿想上表演藝術[課

的]。對，而且是要在表演藝術教室，因為那邊就是一個空的教室，所以很自由的感覺，(可以奔跑?)對，跑來跑去不受約束[笑]。

C 所以像你在開始考學程之前，你應該就知道國中表演藝術這個東西...

X 是考試那年我才知道，(考學程那年?)對，我才知道，所以我才準備兩、三個月。

C 所以你那時知道表演藝術老師是幹麼的嗎?

X 嗯，[停頓]，嗯，很模糊。我只知道戲劇跟舞蹈課，不知道，是人家跟我講的。[得知資訊都是]人家說，[自己]是不太知道。

C 就來考了?(嗯)，那上學程的時候呢?你有對它更清楚一點嗎?

X 嗯，[停頓]，對，(有嗎?)我在學程的時候，因為我們有--，我們那一組舞蹈跟戲劇的同學有組起來上課。然後我們有試教課本的內容，我才知道原來表演藝術教這一些[課程內容]，對，那個時候才知道。

C 所以你才知道教學內容實質，但是你對於在做的那個事情的那個環境--

X 不知道。(...)是到那時候[在學程時]才知道。

C 那實習的時候呢?

X 實習的時候，我實習的時候根本就沒有什麼實習，因為帶我的老師是英文老師，所以我就是自己看課本，然後自己想說這課可以試教，試教什麼，那麼[我的實習情形]就那麼簡單而已。

C 所以你那時還是不知道。那你開始教的時候呢?

X 到我開始教的時候就知道了，就知道說我每一個單元可以怎麼教，因為我試教的時候要用到。

C 所以你在是教得時候都已經準備好了[各單元的教學方式跟活動設計]?

X 對，所以我在 A 大學的時候我已經知道了[表演課的教學內容]。(...)，考學程的時候我還不知道表演藝術是在上什麼，(但是在--)，因為那是不一樣的東西，因為考學程它考的是藝術概論，很多都是美術的，還有國文嗎?還有教育概論，跟表演藝術沒有什麼關係。

C 所以是你在修學程的兩年過程中--

X 才瞭解。

C 所以你在實習的過程中你可以試你教案的東西?

X 我有試。

C 所以你在開始教得時候...對於表演藝術老師該教什麼有很清楚嗎?...

X 才知道原來有這些東西，原來戲劇的內容占好大部分。

C 那你覺得你之前的專業訓練帶給你在現在教學有什麼樣的優勢?

X 優勢，嗯[停頓]，應該是讓我課程設計，我的那個課、單元比較豐富一點，比較豐富對。

C 是因為說你懂比較多舞蹈的東西?

X 不是，因為我在那兩年[教育學程]，還有實習的時候，我有針對每一個單元設計活動，還有要如何進行我大概知道。

C 所以說你一直在舞蹈訓練過程中...，所以都是比較像是舞蹈訓練，那你到學校去教表演藝術的時候，對象是一般學生，那你覺得怎樣把你的所學轉化成上課的東西?你覺得你遇到最大的挑戰是什麼?

X 會，會在想[這個問題]，因為最近在教芭蕾，我在想「我要什麼動作讓他們學習芭蕾舞」，這個我還在摸索。

C 所以你會試嗎?...

X 有，會試，我有想到一個活動，但是跟芭蕾有沒有一點關係。因為我還真的滿認真的想要教他們跳芭蕾舞的，但是我不知--，我還沒有實行過教芭蕾舞，到底

他們會怎麼樣的去看待它[我也不知道]，怎麼樣來學習的[我也不知道]。

[3147-3217, C 分享從其他老師那的到的訊息關於在表演課教芭蕾]。

X 那男生會怎麼樣？願意學嗎？

C 所個你覺得比較難是在帶給學生？（對），所以你沒有試過嗎？

X 我有試過手勢的動作、啞劇的動作，我教他們怎麼做啞劇動作，然後請他們編[創]有關於這方面的內容，譬如說編「颱風」他們做動作這樣子，但是又覺得沒有學到芭蕾舞的姿勢，所以我還在想怎麼樣教他們這些芭蕾舞的姿勢。

C 那你覺得你在你的身體能力上呢？...教學時有帶來優勢嗎？

X 優勢，當然都比其他老師都好太多了吧。譬如說我知道芭蕾舞動作怎麼做，身段動作、現代舞動作，然後我要示範的時候我可以立刻示範，那其他配課的老師他要怎麼示範？我真的很懷疑。

C 那學生的反應？

X 會很驚訝的感覺，「哇！」這樣[笑]。因為我在試那個採茶舞的時候，學生說：「哇，老師做的[動作]好優美，為什麼我們都做的里里拉拉[台語，七零八落]。」

C 那你在學程學到的東西...在國中教學有提供什麼樣的優勢嗎？...

X 嗯，那時候跟 M 老師在討論那個課程設計如何設計、在十分鐘內或著是在十五分鐘之內設計的很有趣，那個[討論]還學到滿多的。然後我們其他藝術老師就會提供意見，這個單元要如何讓這個活動設計的很有趣，這個算是試教方面。但是對之後在課程上都會有一點幫助，（你是說這個課的部份？）嗯，課的部份。

C 那其他譬如說像是教育心理學--

X 有，譬如說是諮商還是什麼，那個有，但是有用到的不多，因為大多我們[專任]都教完之後我們就走了，如果是導師的話用到比較多。但是我覺得這個[專業理論知識轉化到實際教學？]還要在訓練，不是上完課你就學到了，[那是要]碰到事情你才會--，才可以[練習應對、知道]你要怎麼樣解決。

C 所以你怎麼形容你以前舞蹈專業那一塊？...做的那個訓練跟環境。

X 嗯，[停頓]，好像在工作[笑]。

C 專業舞蹈好像在工作？

X 對，好像在工作，好--，有點無趣，怎麼都是學那些東西，為什麼都沒有教一點國際標準舞？街舞？這些比較有趣的東西，或者是臺灣舞蹈、採茶舞那些。[舞蹈專業訓練]都是在學那些[現代、芭蕾]再打轉，還滿無趣的。

C 那個環境？

X 環境是很好，T 大學。（環境指的是？）教室、設備是很好。

嗯，[停頓] 那個環境還有包括同學之間？（嗯），嗯，大家都各走各的[笑]。

C 你是說大學的時候？

X 嗯，我覺得[笑]。

C 怎麼形容你現在在做的事？

X 教表演藝術，（嗯），我覺得我還滿快樂，[感覺]不一樣，感覺很穩定、很安全，你想要做什麼改變，就做什麼改變這樣，想要加什麼課程就可以加什麼課程，還滿自由的，我還滿快樂的。

C 那你覺得你工作的環境呢？

X 工作環境，工作環境也不錯。嗯，[停頓]，因為我們爭執很少，（跟--）跟同事，對。最近這三年大條的學生又很少[笑]，最近工作還滿愉快的。

C 那你未來的生涯規劃呢？

X 未來生涯規劃，除了畢業之外，好好帶小孩。工作上面呢？想要--，有一點想

要「讓學生如何去看表演」，我突然想到這個。這點我要如何去做「如何激發他們去看表演」，這個我一直在想的問題。

C 是說你們班學生是不會想去看，還是說--

X 不會想去看。(他們不知道這些資訊?) 不知道是一定的，知道的會去看得也不多。

C 所以是動機?

X 對對對，因為我們不可能[在表演課中]培養一個專業舞蹈人才，我們只能培養廣大的觀賞群，所以你要用什麼方法激發他們去看表演、買票去看表演，這個還要去想一下。

C 所以這個也是你的教學設定嗎? 希望他們可以成為--

X 對，觀賞者，這個我都一直在想要怎麼樣解決。

C 目前有想到嗎?

X 我覺得，嗯，還在努力中。

C 那你覺得這次參加這個研究有什麼感想?

X 感想，讓我回憶到很多東西，還有讓我檢討我以後的課程設計怎麼樣怎麼樣。

對，那我對--我對學生的態度怎麼樣怎麼樣，我會去檢討、會去想一下。

C 因為在訪談...你一直再回憶過去，你在過去中除了你說你會去回想、檢討之外，你還有一些不同的延伸，不只是往回看，你會不會在往前看?

X 有，有想到幾點，就是剛講得那個。原來我教學上，對對對，我的問題什麼，我又再次提醒自己，再次提醒自己，譬如說剛剛那個[希望培養學生成為觀賞者]，對阿。

C 因為我們用了畫圖跟動作即興，你覺得呢?

X 我覺得，ㄗ，本來我有一些動作是帶過的，但是在解釋的時候好像又解釋的出來，很奇怪。

C 你覺得你在做的過程中只是帶過?

X 對，但是不知道就是看著影片你要我解釋那個動作時候，好像又跟那個有關係，跟圖有關係。

C 但是在當下[即興]--

X 沒有，我沒有想[到這些東西]，好奇怪歐，我覺得這個很奇特，有想到這個。

C 那你一開始有排斥做這個嗎?

X 不會，我都是很配合的人。上司叫我做什麼我就做什麼[笑]，我真的是這樣，我很想去反抗[笑]。

C 所以你是比較認命的... (對)。

Appendix 7: A sample of the extract of the memos system

Event	Y (Yvonne) case /Self-reflection (A)
Knowing what she was doing YA1	[4, 27] [page number in the interview transcription] [my reflection] Y made her own decisions on important things, such as taking surgery, choosing school, and going abroad. In the interviews, she explained clearly that she knew what she was doing; but consequently, she gave a reflective conclusion after telling each event. Did she do that to confirm her own decision?
	1.1 [21] At the time of the interviews, Y had already stopped undertaking administration duties for two years. She recalled her experiences in relation to the school requirements, her own dance professionalism, and team work with other teachers. Y brought an attitude of a professional dancer into the teaching environment, but ended up she tired and other teachers complained of an increased workload or simply did not know what Y wanted.
	1.2 [22] Initially, Y did administrative duties with passion, but she did not know the operation of school. As well as this, her relationships with other teachers were not very good and then she became a full-time teacher. After that, she understood the school operation and the school tradition, and her relationships with other people (administrators, teachers, and students) changed. She began to see things from the perspective of others.
Event	Y case / crossing communities (C)
School practice in DCTS YC1	[13] DCTS is under special education. PA student teachers normally do not conduct the school practise in these. But Z and T did – was that because their mentors had got a dance teacher certificate? Most of teachers were supervized by music teachers. However, it seems there are some gray areas in the operation of school practice.
Event	Y case / interaction (I)
Not sure we have common friend YI1	[3] Before interview with Y, I read the questionnaire Y had filled out, but I could not find out whether we had any common friends or not. By checking that, I could have a better understand of Y’s background. She was very careful about the information she gave, for example, when mentioning someone. Also, Y was very good at telling other people’ stories, but seems to hold back when talking about herself. Is that my bias?

分析備忘錄摘要

事件	Y case /自我省思(A)
清楚知道 自己的情形 YA1	[4/27] 在重要事情上，Y 都是自己作主，開刀、學校選擇，甚至之後的出國。在訪談中她很清楚闡述她知道自己在做什麼；但是相對地，她也在說完每件事情後做一段類似省思式地說明、回顧自己「正確」決定。說服、確認自己行為、決定正確？
	1.1 [21]Y 訪談時是已經下學校行政第二年，她回想自己經驗在學校要求、自己專業取向、團體合作上，Y 將過去專業要求、態度帶入行政要求，除了自己做得很累，其他老師應該也有所怨言，因為增加工作負擔或是根本不知道 Y 要求的是什麼。
	1.2 [22] Y 一開始滿腔熱血做行政，但是因為不瞭解學校運作跟學校要求，跟其他老師之前關係不理想。轉任專任表師後慢慢從中瞭解學校運作、傳統跟其他人員（行政人員、老師、學生）有深入互動，可以從他人觀點看教學。
事件	Y case / 跨(C)
在舞蹈班 實習 YC1	[13] 因為舞蹈班算是特殊教育，所以舞蹈科教師證學生是不能在舞蹈班實習。不過 Z 跟 T 可以在舞蹈班是因為實習老師有舞蹈科證，所以是可以跟老師或是選學校？其他人都是到一般學校跟音樂科老師。Y 同學家長會緊張是因為她本身是校長，知道法規實際規定，但是一般操作上還有灰色地帶。
事件	Y case /訪談互動 (I)
確認兩人 是否有共 同認識的 人 YII	[3] 訪談前我已經看過 Y 的問卷，但是到第一次訪談我還沒搞清楚我們是否有共同的朋友或交集。想確認交集是因為我認為經由交集點深入更瞭解 Y，不過她戒心很重，會給予跟我相關的資訊，如人名。應該是說 Y 很善於說故事，說關於他人，但是說到自己她似乎有所保留，有點覺得她資訊給的太過含糊，是防衛心很重的人。我個人偏見？

Appendix 8: A sample of the extract of the transcriptions with coding and notes

Respondents: S; Interviewer: C; First interview: 16.10.10 Interview Time: 10:27am (01:40:47); Interview Locations: Café ()-interruption;-omission; -- unfinished sentence.		
Code	Text	Remark and notes
	Extracted from S-1-15, 16, 17 (case, which interview transcription page number)	<i>Feedback from Sue</i>
SAF2 SAT1 SPC3 SCO1.1 SCO3.2 SPS4 SSC1 STV3.2 SGE2	<p>S ... students' work is very simple. I tell you it does not count as a dance work. If their class tutors see it, they would feel what you are making. That's the problem I now encounter in my class. We made something in the class, but when we showed that to other teachers, they might think, what are you doing? Do you know what I mean?</p> <p>C Mm, I think this is a very interesting issue. Do you think the presentation needs to show 'a proper dance work'?</p> <p>S Yes, I think if I tell other people the ideas are from Taiwanese Opera, they might think 'but you did not sing its tune, or act in its form. You just used gestures and some simple tunes which were created by the students'. I do not know. I think this stuff is interesting, but cannot show to the others see.</p> <p>4930-5050 Discuss creative dance: teaching methods, students learn to create, to express</p>	<p>Other teachers only see the presentation, so they will use the performance standards? <i>Yes, so I'll tell them and explain a little more about our work</i></p> <p>See memo-SP-3</p> <p>This reminds me of Molly who allowed students to experience different forms in her dance studio at school. See memo-SI-6</p> <p>See memo-SS-3.1</p> <p>How to give the viewers information of students' creative process before watching students' work? <i>I did not think about this before. But I think next time I will give the audience a brief lesson plan to understand the students' progress.</i></p>
SAF2 SAT1 SPC1 SPC3 STA9 SCO3.2 SPS6 SSI1 SSI3 STV1.2 STV3.2 SGE2	<p>C ... other teachers' ideas n students' presentations --</p> <p>S They are concerned with PA from a different perspective, they define it--, that's my definition, I do not know. I feel that they want to see a dramatic performance, a Taiwanese opera performance.... They are still limited in this idea. In the teaching, it is only an instruction. <i>Right.</i> When I am talking about the puppet play, because I do not know how to play, so I asked pupils to become puppets, doing the movements with other students saying the lines. That's what we presented, the physicality of pupils is not very good, and so I always felt that I cannot show that to other teachers.</p> <p>C ... I found that when everyone, dance-trained teachers, at mainstream school... we are not</p>	<p>Contents of PA are very limited in practising for performance</p> <p>See memo-SS-3.1</p> <p>Multiple teaching approaches</p> <p>Not only learn art forms <i>Learning an art form stays in the stage of learning knowledge, by creating they will process it to be creative and to appreciate it.</i></p> <p>See memo-ST-4.1</p>

	<p>going to require students' physical abilities, but we expect that it could be better.</p> <p>S I think that's because we are accustomed to it [the dance environment] and take it for granted. I think in my teaching, now it's my eighth year. It's horrible that I have taught that long. In the beginning, I would describe their work as nondescript, which I would still now, but I think in the work the pupils share memories of creating it. So I see it from a different perspective.</p>	<p>Liked other PA teachers, began to accept the physicality of pupils and encourage them to create.</p>
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	<p>受訪者：S；訪談者：C；第一次訪談：16.10.10 訪談時間：10:27(01:40:47)；訪談地點：1-星巴克 []是訪談者補充說明；()是另一方插話；...是省略一些資訊；--是一方未完成句子，另一方就接話</p>	
Code	Text (Extract)	Remark and notes
	<p>Extract from S-1-15, 16, 17 (case, which interview transcription page number)</p>	<p><i>From Sue</i></p>
<p>SAF2 SAT1 SPC3 SCO1.1 SCO3.2 SPS4 SSC1 STV3.2 SGE2</p>	<p>S...學生創作很粗糙，我跟你講那東西真的拿不上檯面，他們如果老師來看會覺得「你這學生在幹麼？」，就是我覺得我現在遇到這個問題了，我們做出一個很粗糙的東西...但是如果這個東西給他們導師看，或者著是別人看，人家會說「你在幹麼？」，你懂我的意思嗎？ C 嗯，我覺得這是一個蠻有意思的想法，就是說在呈現上必須要一個很正式的呈現，你會覺得要這樣子？ S 對，我覺得如果我打著「這是歌仔戲的實作」，如果是這樣人家[看的人]會覺得「沒有阿，你又沒有在唱歌仔戲，你也沒有在演，你只是比個手、唱個歌，而且歌還是小朋友自己編得。」...不知道ㄗ，我覺得這東西是有趣的，但是不能給人家看。.... [4930-5050 討論創造性教學法，學生瞭解、創造、抒發]。</p>	<p>其他老師只看到成果呈現，所以會用演出標準要求？<i>是的,所以我會再跟他們稍微解釋一番。</i> See memo-SP-3 這讓我想起 M，社團是讓學生體驗，會太要求 See memo-SI-6 See memo-SS-3.1 如何讓觀者瞭解學生的學習、創作過程，進而觀賞他們的成果？<i>這部分我就沒有做到,但我想下一次我會給觀者一份教學簡案,讓他們先了解課程脈絡,再加以解釋各班狀況。</i></p>
<p>SAF2 SAT1 SPC1 SPC3 STA9 SCO3.2 SPS6 SSI1 SSI3 STV1.2 STV3.2 SGE2</p>	<p>C...[其他老師]從不同角度學生的成果--- S 而且從不同角度看表演藝術課，因為他們把表演藝術課定義到有點是--，還是我自己的定義，我不知道。我覺得他們想要看到一個相聲表演、一個歌仔戲的表演...他們都還是在這一些點上面。我們現在的教學，這[藝術形式]只是一個[引導元素]Right。....我覺得像我在講布袋戲的時候...因為我也不會，所以我要他自己變成偶...讓他自己變成偶有人在配音這樣子。我覺得我們呈現的東西是這樣，那小孩的肢體跟他的程度就很差，所以我就一直覺得這個東西沒有辦法給人家看。 C...發現大家到了學校裡面...大家都不會去要求學生身體能力要像舞蹈班那樣子，可是都會覺得還可以更好。 S 我覺得是因為我們習慣它應該要這樣，我覺得我在教學過程，如果就我今年，我的教學年資應該已經邁入第八年了，好恐怖歐。</p>	<p>表演定義不清，拘泥於形式表演 See memo-SS-3.1 教學法多元 不拘泥於藝術形式學習 <i>形式只停留在認知階段，創作是有經過消化認知而轉化成一種創作賞析</i> See memo-ST-4.1 跟其他表師一樣，開始接受一般學生的能力、事實，並且會鼓勵。</p>

<p>然後我從剛開始會覺得四不像，到現在雖然我剛剛還是用四不像去陳述他們的作品，但是我覺得這個東西多了他們一些共同的記憶、共同的創作，所以我看的角度不一樣。....</p>	
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Final codebook

Case	主題 Topic	Code	分類 Themes
	Dance learning		Early learning experiences & non-PA teaching experiences
1.1- L,X,Z,M,Y,S, T,N,I 1.2-L,X, Z,M,S,T,N 1.3-L,X, Z,M,S,T,I	專業舞蹈訓練 Professional dance training: Issues relate to the dance training	PD	1. 不同單位的舞蹈訓練 Dance training in the different places 1.1 舞蹈社 Private dance studio 1.2 舞蹈班 DCTS 1.3 舞蹈系 Dance school
X,Z,M,Y,T,N			2. 不同舞蹈形式訓練 Different dance forms training
L,M,Y,T,N,I			3. 舞蹈社跟學校、舞蹈班的關係 Relationships among dance studio, school, and DCTS
L,X,Z,M,Y,S, T,N,I	專業舞蹈訓練:舞蹈教師 Professional dance training teachers	TD	1. 舞蹈教師的態度 Teachers' attitude (in general)
L,Z,M,Y,T,N, I			2. 教師背景派別 (專業度) Teachers' training background
L,X,M,S,T,N, I			3. 教師對於舞蹈訓練的想法、方式 Teachers' attitudes towards dance training
Z,M,S,T,N			4. 教師對於身材的看法 Teachers' attitudes towards body figure (physicality)
L,X,Z,M,Y,S, T,N			5. 舞蹈教師聘用的情形 Employments of dance teacher in the DCTSs
1- Z,M,Y,S,T,N 1.1-L,S,T,I 1.2- L,X,M,S,T,N	專業舞蹈訓練 Professional dance training student	SD	1. 學生學習舞蹈態度 Students' learning attitudes 1.1 術科 Towards technique class 1.2 學科 Towards academic subject
L,X,Z,Y,S,T, N,I			2. 舞蹈中的競爭 Competitions: classmates, upgrade etc.
L,Z,M,Y,S,T, N			3. 學生對舞蹈的未來期望 Aspiration: Career in dance
L,Z,M,Y,T,N, I			4. 專業表演者 Professional performer
L,X,Z,Y,S,T, N			5. 身體能力 Physical ability, dance technique
X,Z,M,Y,S,T, N			6. 身材、外型 Body figure, physicality
L,X,M,Y,S,T, N,I			7. 專業舞蹈的訓練時間、課後 Extra training after the school
L,X,M,Y,T			8. 舞蹈學習環境 Dance environment

L,Z,Y,T,T,N		SD	9. 受傷 Injuries
Z,M,Y,S,T,N, I			10. 跟同學、同儕間關係 Relationship with peers
	Initial teacher training		
1-X,Z,S,T 1.1-L 1.2-L,Z,T 1.3-L,Z,Y	師培課程 Initial teacher training: Issues relating to the Centre for Teacher Education, school practice	TT	1. 師培法規 Regulations 1.1 學程必修 Compulsorily modules 1.2 實習 School practice 1.3 法條改變 Changes of the regulations
L,X,Z,M,Y,S, T,N			2. 教育課程 Educational subjects
3.1- L,X,M,S,T,N 3.2- L,M,Y,T,N			3. 專科教學 Teaching dance subject 3.1 表演 Knowledge of the PA subject 3.2 藝文領域 Knowledge of the learning area of Art and Humanities
4- X,Z,M,Y,S,T, N 4.1- L,X,M,S,N 4.2-L,X,N 4.3-L,S,N			4. 實習 School practice 4.1 教學實習 Teaching practice 4.2 導師實習 Tutor practice 4.3 行政實習 Administration practice
L,X,Z,M,Y,T			5. 師培中心角色 The role of Centre for Teacher Education
X,Z,Y,S,T			6. 教師甄試資訊 Job interview, Teacher Interview
L,X,Z,M,Y,S, T.N			7. 教師培育者 Teacher educators
L,X,Z,Y,S			8. 表師師培:早期 Early model of ITT
L,Z,M,Y,S,T, N			9. 表師師培:現在 Current model of ITT
			Non-PA Teaching experiences
L,X,Z,M,Y,S	教學經驗 Teaching experiences: Non-PA subject	TX	1. 舞蹈社教學經驗 Dance studios
L,X,Z,M,Y,T, I			2. 舞蹈班教學經驗 DCTSs
T, N,I			3. 大學社團 Summer camp
Z,Y			4. 體育 PE
	School		Experiences: outside of classrooms
L,X,Z,M,Y,S, T,N,I	教師甄試 Teacher Interview	TI	1. 教甄準備 Preparation for TI

L,X,Z,M,Y,S, T,N,I		TI	2. 教甄經驗 Experiences of TI
L,X,Z,Y,S,T, N,I			3. 教師缺額 The number of teaching position
L,X,Z,M,Y,S, T,N,I	學校中情形 School: issues relating to school management	SC	1. 人 People, colleagues
L,X,Z,M,Y,T, N,I			2. 學校對表演課的要求 School requirement for PA subject and PA teacher
L,X,Z,M,Y,S, T,N,I			3. 學校的行政運作 School administration and school policies
4.1- L,X,M,Y,S,N 4.2-L,X,Z 4.3- L,X,Z,M,S,T 4.4-L,Y,T 4.5- L,X,Z,Y,T			4. 教師工作 Additional duties 4.1 導師 Class tutor 4.2 實習指導 Student teacher mentor 4.3 社團 Dance club 4.4 行政 Part-time administration 4.5 專任 Full-time PA teacher [22 lessons per week]
L,X			5. 學校對課堂要求 School requirements for classroom management
L,Z,Y,S,N,I			6. 校區對學生的影響 Location/neighbourhood of school in relation to pupils' behaviour
L,X,Z,M,Y,S, T,N,I			7. 學校設備 School facilities
L,X,Z,M,Y,S, T,N			8. 學校活動 School activities
L,X,Z,Y,S,T, N			9. 學校&教科書 School requirements of using textbooks
			Students
L,X,Z,M,Y,S, T,N,I	表演課學生 Students in the PA class	SS	1. 學生年級 Different year groups
L,X,Z,M,Y,S, T,N,I			2. 學生的學習態度 Students' leaning attitude
L,X,Z,M,Y,S, T,			3. 課堂回饋 Feedback or achievement from students
Z,M,Y,S,N			4. 學生學習結果 Individuality: Learning results
L,X,Z,M,Y,S, T,N,I	課堂管理 Classroom management	CM (TE5)	課堂管理 Class management
	Teaching		
L,X.Z,M,Y,S, T,N,I	表演課在學校 (教育目的)	PS	1. 學生嘗試 Experiments: Students try different artistic activities
L,X,Z,M,Y,T	PA in curriculum: Educational aims		2. 學生賞析 Appreciation: Students appreciate artistic activities

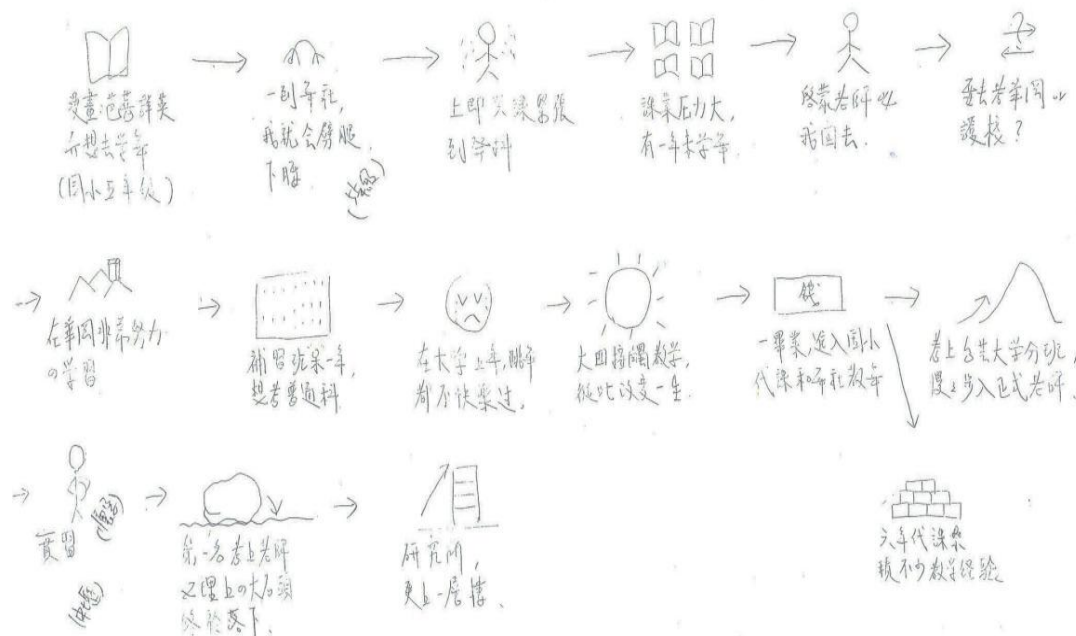
L,X,Z,M,S,T		PS	3. 學生表達 Self-expression: Express opinion or emotion		
M,Y,S,T			4. 學生創作 Creation: Students make works		
L,X,M,Y,S,T,N			5. 觀眾養成 Audience education		
L,X,M,Y,S,T,I			6. 生活運用、態度 Daily life, attitude		
L,X,Z,M,Y,N,I			7. 相關知識學習 Relevant knowledge		
X,Z,S,T,N			8. 快樂學習 Have fun		
L,Z,M,Y,T,I			9. 推廣 General knowledge		
Z,M			10. 寬度，非深度 Broad knowledge		
1-X,Z,M,S 1.1- L,Z,M,Y,S,T, N,I 1.2- L,X,M.Y,S,T 1.3- L,X,Z,M.Y,S, T,N,I 1.4-L,Z , X	學校教學課程實際相關議題 Teaching: Practical issues	TE	1. 課程設計內容來源 Resources which use to design the curriculum 1.1 自己設計 Self-designed 1.2 自己感興趣的議題 Personal interests 1.3 教科書 Textbooks 1.4 創造性舞蹈 Creative dance		
2.1- L,X,Z,M.Y,S, T,I 2.2- L,X,Z.M,Y,S, T,N,I 2.3-L,N,I			2. 設計改變原因 Reasons for changing the design 2.1 學生因素 Students' issues 2.2 自己 Self issues 2.3 設備 Facility considerations		
3-Z,M,Y,T 3.1-L,M,S 3.2- L,Z,M,S,T 3.3- L,X,Z,M,S,T, N,I 3.4- L,X,S,T,N			3. 教學方法 Teaching methods 3.1 即興 Improvisation, verbal introduction 3.2 示範 Demonstration 3.3 講述 Lecture with media 3.4 學習單 Learning sheet		
4-Z,M,Y,S,N 4.1- L,X,Y,S,T,N,I 4.2- L,X,M,Y,S,T, I 4.3-L,S,I 4.4- L,X,Y,S,T,N			4. 教學評量 Assessment 4.1 筆試 Paper examination 4.2 活動呈現 Presentation 4.3 活動參與 Group discussion 4.4 其他 Others: writing & drawing		
L,X,Z,M,Y,S, F					5. 課堂管理 Class management (move

		TE	to Student, CM)
L,X,Z,M,S,T, N			6. 教學效率 Effective teaching
L,Z,M,Y,S,T			7. 做中學 Learning by doing
L,X,Z,M,Y,S, T,N			8. 對學生的要求 Leaning expectation
L,X,Z,M,Y,S, T,N,I	教學工作議題 Teaching Profession: issues relate to the teaching at school	TA	1. 教學中需要的教學知識 Teaching knowledge: Subject knowledge
L,X,Z,M,Y,S, T,N,I			2. 專業知識 Professional dance knowledge
L,X,Z,M,Y,S, T,N,I			3. 教學中知識轉移 Knowledge transfer
L,X,Z,M,Y,S, T,N,I			4. 教學經驗累積 Experiences accumulated
L,X,Z,M,S			5. 成就感 Achievement from teaching
L,X,Z,M,Y,S, T,N,I			6. 教學挑戰 Teaching challenges
L,X,Z,M,Y,S, I			7. 對(教學)工作的未來期望 Future (career) perspective
L,X,Z,M,Y,S			8. CPD Continuing professional development
L,X,Z,M,Y,S, T,N,I			9. 教學態度 Attitude as a school teacher
Z,M,Y,S,N			10. 教學風範 Authority
L,Z,M,Y,S,T, N			11. 教學(方式): 練習、加強 Practised teaching
	Community		Dance/school –personal account
1.1- L,X,Z,M,Y,S, T,N,I	領域、團體 Community: relevant issues or events within the community	CO	1. 團體文化 Culture of a community 1.1 學校文化 School culture 1.2 舞蹈圈文化 Dance culture 1.3 同一團體中文化改變 Changing cultures within the same community
1.2- L,X,Z,M,Y,S, T,N,I			
1.3-L,X, Z,M,S,I			
L,X,Z,M,S,T, N			2. 團體運作 Operation of the community
3.1- L,X,Z,M,S,T, N,I			3. 團體中單位之間 Between groups 3.1 不同單位 (舞蹈社 & 舞蹈班) Different groups
3.2- L,X,Z,M,Y,S, T,N			3.2 不同個體 (同學、成員) Between individuals

4.1- L,X,Z,M,Y,S, T,N,I 4.2- L,X,Z,M,Y,S, T,N 4.3- L,X,Z,M,Y,S, T,N		CO	4. 進入團體的情形（同時在（跨） 或是一個接一個） Crossing communities 4.1 成為一員 Become a member 4.2 衝突、困難 Conflicts when moving to a new community 4.3 回想過去經驗、跨 Experiences of crossing communities
5-Z,Y 5.1- L,X,Z,M,S,T, N,I 5.2-L,X, Z,Y,T,N			5. 身分 The role (membership) in the community 5.1 新手 Newcomer 5.2 老鳥 Experienced
6.1- L,X,Z,M,Y 6.2- L,Z,Y,S,T,N,I 6.3-L,X, Z,M,Y,S,N			6. 經驗累積方式 Ways of accumulating experiences 6.1 互相學習 Learning from each other 6.2 自己做累積 Doing it by one's self 6.3 老鳥帶領新人學習 Role model or Supervised mentor
L,Z,M,T			7. 在同團體中身份變化（學生變老 師） Changing roles in the same community
	Important people		
L,X,Z,M,Y,S, T,N,I	重要的人 Important people	IP	1. 老師 Teacher
L,X, Z			2. 先生 Husband
L,X,Z,M,Y,S, N,I			3. 父母、家人 Parents, family
L,Z,M,I			4. 偶像 Role model
X,Z,Y,S,N,I			5. 同學或同事 Colleagues/peers
	Transition		ST mentor: L, Z, Y, S, I
L,X,Z,M,Y,S, N	表演教師 PA teacher as a profession	PT	1. 專業專長教學 Subject specialist
L,X,Z,M,Y,S, T,N			2. 跟學校的互動、老師之間 Relationships with school and other teachers
3-Z,Y 3.1-L,Z,Y 3.2-L,Z.Y 3.3-L.Y 3.4-L,Y			3. 實習教師指導 Student teacher mentor 3.1 指導方式 Supervision 3.2 經驗分享 Sharing experiences 3.3 教學設計分享 Sharing the curriculum design

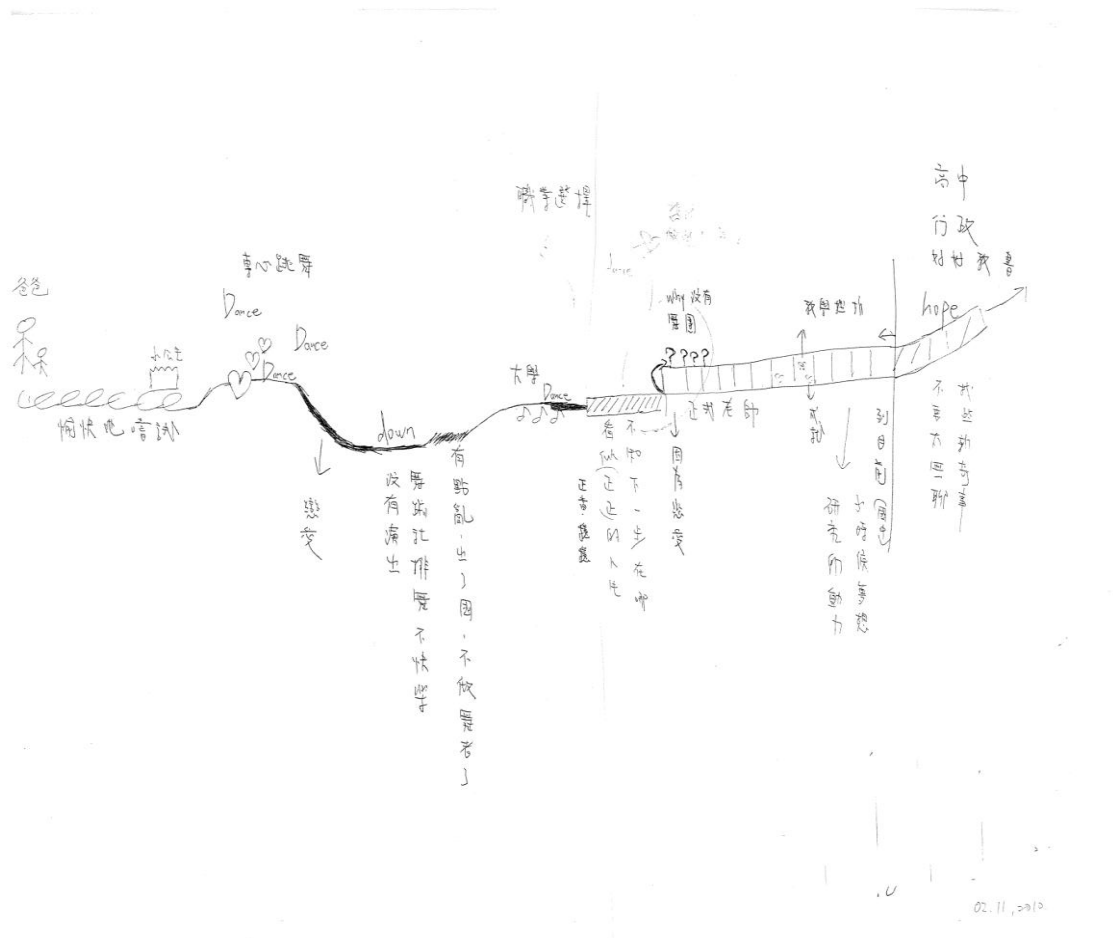
		PT	3.4 課堂管理分享 Sharing the methods of classroom management
L,X,Z,M,Y,S, T,N	工作 Working as a school teacher	SI	1. 職業認知（瞭解教師工作內容） Understanding the teaching profession
L,X,M,Y,S,I			2. 工作進修 CPD
L,X,Z,M,Y,S, T,N,I			3. 職業（工作）挑戰、難易度 Challenges of the profession
L,X,Z,M,Y,S, T,I			4. 工作中尋求協助或合作、不同教學資料分享 Professional sharing
Z,M,Y,T,N,I			5. 把自己想做的轉化到教師工作中 Transferring personal interest
1.1- L,X,Z,M,T,I 1.2- L,X,Z,M,Y,S, T,N	線上教師心聲 Teacher's voice	TV	1. 關於工作內容 About the job 1.1 Teaching dance 1.2 Teaching PA
2-Z 2.1- X,Z,I 2.2- L,X,M,Y,S,T, N			2. 關於工作環境 About the working environment 2.1 Teaching dance 2.2 Teaching PA
3-Z,M 3.1- L,X,Z,I 3.2- L,X,Z,M,Y,S, T,N,I			3. 關於工作對象 About the people interacted with 3.1 Teaching dance 3.2 Teaching PA
1-X,Z,T 1.2- L,X,Z,M,S,T, N,I	人之間關係 Relationships with different subject teachers	PR	1. 教學中跟學生的關係 With Students 1.1 Teaching dance 1.2 Teaching PA
2-X,Z 2.1- Z,I 2.2- L,X,Z,M,Y,S, T,N			2. 工作中跟同事的關係 With colleague 2.1 Teaching dance 2.2 Teaching PA
	Other factors		
L,X,Z,M,S,T, N	事件之間關係 Relationships between different experiences	ER	1. 過去舞蹈所學跟表師工作的關係 Previous dance learning experiences VS teaching PA
L,Z,I			2. 過去舞蹈工作經驗跟表師工作的關係 Previous dance working experiences VS teaching PA
L,X,M,Y,S,T, N			3. 師培經驗跟表師工作關係 ITT VS teaching PA
L,X,Z,M,Y,S, T,N,I			4. 自己評量過去所學，可用性或是其他影響 Self evaluation previous experiences

L,X,T,N,I		ER	5. 過去教學工作經驗跟表師工作的關係 Previous non-PA teaching experiences VS teaching PA
L,X,Z,M,Y,S,N,I	一般觀念 General conception about education	GE	1. 一般對舞蹈的認知 General attitude towards dance
L,X,Z,M,Y,S,T,N			2. 一般對表演的認知 General concepts of PA
L,X,Z,M,Y,S,N			3. 一般對教育的認知 Parents' opinion about education
	Future perspective		
L,X,Z,M,Y,S,T,I	個人未來發展考量 Personal consideration of career development	CD	1. 家庭因素對未來發展 Family considerations
L,Z,Y,S,I			2. 工作環境 Teaching environment
L,X,Z,M,Y,S,T,N,I			3. 個人上進心、因素、對自己有信心 Personal motivation
L,X,Z,M,Y,S,T,N	做事動機 Motivation of	PM	1. 研讀學程 Undertaking ITT
L,X,Z,M,Y,S,T,N,I			2. 成為學校老師、表師 Becoming a school teacher
X,Z,M,Y,T,N,I			3. Studying on a MA course
L,Z,Y			4. 學術 Thinking of doing a PhD
L,X,Z,M,T,N	表師&舞蹈圈 PA teacher in dance	DT	As a school teacher and still has connection with the dance community 身為學校表師，但仍與舞蹈圈有關連，例如：舞蹈社教學、接演出



99.12.3

Yvonne's drawing



Molly's drawing





Appendix 11: Dance improvisation data

To assess the dance data of this study, please email your request to Chu-Yun Wang,
wchuyun@hotmail.com

STUDENT HIGHER-LEVEL RESEARCH



Graduate School of Education

Certificate of ethical research approval

STUDENT RESEARCH/FIELDWORK/CASEWORK AND DISSERTATION/THESIS

You will need to complete this certificate when you undertake a piece of higher-level research (e.g. Masters, PhD, EdD level).

To activate this certificate you need to first sign it yourself, and then have it signed by your supervisor and finally by the Chair of the School's Ethics Committee.

For further information on ethical educational research access the guidelines on the BERA web site: <http://www.bera.ac.uk/publications/guidelines/> and view the School's statement on the GSE student access on-line documents.

READ THIS FORM CAREFULLY AND THEN COMPLETE IT ON YOUR COMPUTER (the form will expand to contain the text you enter). **DO NOT COMPLETE BY HAND**

Your name: Chu-Yun Wang

Your student no: 560027275

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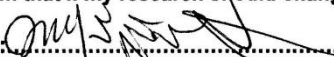
Project Supervisor(s): Wendy Robinson and Linda Rolfe

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I hereby certify that I will abide by the details given overleaf and that I undertake in my dissertation / thesis (delete whichever is inappropriate) to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed:  date: 29 07 10

NB For Masters dissertations, which are marked blind, this first page must **not be included** in your work. It can be kept for your records.

Chair of the School's Ethics Committee
updated: July 2010

Certificate of ethical research approval

Your student no: 560027275

Title of your project: A study of performing arts teachers' professional identity in Taiwan

Brief description of your research project:

In 2001, a new curriculum was introduced in Taiwan in which dance was located within performing arts. As some performing arts teachers are from professional dance training backgrounds, exploring the formation and shift of their professional identities as dance workers and performing arts teachers has become a significant issue in arts teacher education. The question of how dance specialist performing arts teachers integrate their difference experiences, such as dance training, teacher training and teaching practice, to form their professional identity is asked.

This research intends to examine performing arts teachers' training experiences. It aims to investigate how different life experiences affect teachers' identity formation. In this phase, a biographical approach will be used to explore teacher's life stories, through self-completed questionnaire, life history interview with creative methods, such as mapping life spans and dance improvisation.

It also studies performing arts teacher education from the perspective of teacher educators, such as teachers from dance departments and centres for teacher training. This part of the study will use semi-structured interviews and will focus on the issue of preparing performing arts teacher and the cooperation of teacher preparation between two institutes.

Give details of the participants in this research (giving ages of any children and/or young people involved):

Pilot study respondent

A Taiwanese who studied dance in an undergraduate course in a University of Arts in Taiwan and currently lectures in an Arts College in London will be involved in the pilot study.

Performing arts teacher respondents

Performing arts teacher respondents are from the lower secondary schools in Taiwan. They will be provided an outline of the research. Convenience and snowball sampling strategies will be used. Ten teacher respondents will be involved in the research.

Teacher educator respondents

Teacher educators who are from a dance department and a centre for teacher training in a Taiwanese university will be involved in the research. Two teacher educators from one dance department and three from three centres for teacher training at three Taiwanese universities have agreed to be involved in the research.

Give details (with special reference to any children or those with special needs) regarding the ethical issues of:

I will be following the Graduate School of Education *Code of Good Practice and Ethical Research & Teaching* set out by the University of Exeter, *Code of Practice on Ethics and Research* published by

Chair of the School's Ethics Committee
updated: July 2010

ESRC and *Revised Ethical Guidelines for Educational Research* issued by BERA. Issues regarding informed consent, anonymity and confidentiality will be carefully considered as detailed below.

a) **informed consent: Where children in schools are involved this includes both headteachers and parents). An example of the consent form(s) must accompany this document.** a blank consent form can be downloaded from the GSE student access on-line documents:
It will be essential to obtain informed consent from the pilot study respondent, performing arts teachers and teacher educators. Respondents will be made aware of the aims of the research and how the research findings will be used. Essentially, informed consent will be an ongoing process throughout the research. Respondents will be reminded that they have the right to withdraw from the research at any given time and that data related to them will be destroyed.

b) **anonymity and confidentiality**

Information will be coded to ensure anonymity. This will remain anonymous all the way through the research, from the data collection to the write up of the research. It is also the responsibility of all those involved in the research to raise concerns about any of the respondents, therefore location and school will be anonymous. In addition, electronic and paper information will be locked in a secure building. Collected written information will be destroyed by shredding and securely disposing when it is no longer required. Any audio recordings and video recording will also be disposed of digitally.

Moreover, the views of the respondents will be respected in this study. I will ensure that they are listened to, respected and represented. I will also endeavour to respect individual, cultural and role differences, including age, disability, race, ethnicity, gender, religion, marital or family status, socio-economic status and other characteristics.

Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, detriment or unreasonable stress:

Data Collection

Performing arts teacher respondents

* Questionnaire: A questionnaire (3 sides A4) will be used to collect the personal factual information. This questionnaire will involve the information of dance and teacher training backgrounds, and teaching practice in the school.

* Interview: Detailed information of performing arts teacher respondents' experiences and in what way their professional identity is formed will be collected. With the consent of respondents, interviews will be recorded and transcribed.

* Creative methods: Personal life span mapping and dance improvisation will be used. With the consent of respondents, dance improvisation will be video recorded. The video will be used in the last interview to further explore the relationship between dance movements and key events which inspired respondent to create them.

Teacher educator respondents

* Semi-structured interview: Teacher educator respondents' concepts towards performing arts teacher education and their views on the cooperation between two institutes, the dance department and the centre for teacher training, will be collected. With the consent of respondents, interviews will be recorded and transcribed.

Data Analysis

Qualitative information will be transcribed and key events and different experiences will be organised separately in the chronological order. Then, the information will be checked with respondents. After that, the information will be thematically coded and further analysed. Differences among teacher respondents' life stories and views will be explored within the historical and cultural contexts.

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