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Sustaining Learning through the Arts: Capacity Building through A Trainer of Trainers Professional Development Model

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Sustaining Learning through the Arts: Capacity Building through A Trainer of Trainers Professional Development Model

by

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Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Fine Arts

The University of Texas at Austin

May 2014

Dedication

This thesis is dedicated to teachers who relentlessly work to revolutionize the cultures of their classrooms through the integration of drama and creativity.

Acknowledgements

I have many thank you's that have accumulated over three years of graduate school. First, I would like to thank my professors and colleagues at the University of Texas at Austin in the Drama and Theatre for Youth and Communities (DTYC) program for their support and encouragement. Megan Alrutz, Coleman Jennings, Roxanne Schroeder-Acre, Joan Lazarus, Lynn Hoare, and my mentor and thesis advisor Katie Dawson- thank you so much. Katie, your generosity and intelligence have inspired me for three years. Thank you for teaching me and pushing me to do the best work I can possibly do. Meg Greene, Ben Hardin, Lindsay Hearn, and Sidney Williams- you have been amazing to work with and alongside and I am incredibly thankful for our cohort of five. I have grown so much as an artist, scholar, pedagogue, and facilitator from working alongside each member of the DTYC community.

Thank you to my brilliant thesis committee: Katie Dawson, Sarah Coleman, and Brent Hasty for helping my research and document take shape. I appreciate and value the work you do everyday and look forward to contributing to the field of arts education myself.

Thank you to my amazing family who believes in me without fail. When I moved to Texas for graduate school I had no idea how hard it would be or how much I would change as a person. You have supported me through it all and I couldn't be more grateful. Julia, Mom, Dad, Auntie Rae, Meg, Chris, and Andy- thank you, I love you. Lastly, a huge thank you to my partner Noah who keeps me grounded *and* lifts me up. I am so happy you are my colleague, partner, and friend. I love you.

Abstract

Sustaining Learning through the Arts: A Trainer of Trainers Professional Development Model

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The University of Texas at Austin, 2014

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This MFA thesis document investigates the experience of teachers participating in a trainer of trainers (TOT) professional development model in drama-based instruction in K-12 schools. This document explores a two-phase research study in which teachers attended an Advanced Summer Institute and then took on the role of teacher trainer in their school context. The mixed-methods study uses narrative thematic analysis of interview data as well as quantitative scales to describe the experiences of the drama-based instruction teacher trainers. Throughout, this document argues for more effective, sustainable professional development practices that draw on the instructional knowledge of teachers. The findings suggest organizational support largely determines the amount of participation of teacher trainers in their school context. The document concludes with a discussion of how to better support teachers as teacher trainers on their campuses as part of a larger effort to build capacity and sustain ongoing drama-based instructional practice in K-12th grade schools.

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Chapter One

Teaching artist as facilitator: In a public school on the south side of Chicago, I work with a classroom of reluctant 3rd graders to explore the novel *James and the Giant Peach*. Their teacher informs me that they are "mostly used to working at their desks." To which I replied, "Great, we're going to try something different today." I begin to work with the students: getting them out of their chairs; moving, and talking to one another. Many of the characters in the *James and the Giant Peach* are insects; we create them using our bodies. Next, I present them with a small ornate box filled with dime sized glass pieces that I tell them are "the magical crocodile tongues" that helped James' adventures begin. I carefully pass out a precious crocodile tongue to each student. We discuss the ways magic functioned in the text. Finally we imagine crocodile tongues' magic in our own lives. A little girl who had been very quiet holds the glass up to her eye and says, "The world looks different with magic." When the class ends, the teacher approaches. Smiling, she says, "That little girl has never talked in my class before. Could you tell me more about what you do?"

Teaching Artist as trainer: At the last teacher professional development training at Lincoln Middle School, the teachers asked, "What's next?" As the lead trainer at Lincoln I could only answer, "Well, you are all trained in this drama work. So you go do the work in your classrooms and hopefully help teachers who notice your work and want to do the same." The answer didn't seem satisfactory. I found myself grasping for better answers, but the reality was that there was no support formally provided to them after this point.

Lincoln had become a leader in the arts, and integrating drama into their core content areas contributed to that status. How would Lincoln teachers continue to grow in their knowledge and skills of drama practice once we left?

Teaching Artist as outside sustainer: On a sunny afternoon in Austin, Texas, I sat in the Greenway School office hoping a teacher would come in to plan a lesson. The drama program I worked for as a graduate student at the University of Texas at Austin had been holding office hours every Friday at Greenway; the teachers there had not been actively using this resource. Greenway school had been very dedicated to doing drama work when they were receiving training, and the teachers were eager for more support. As the minutes ticked on, I began to think drop-in office hours wasn't structured enough, maybe we should only have pre-scheduled meetings. Would that encourage participation or inhibit it further? What could *I* do to help them take advantage of this resource? In three hours, no one came in.

Each of these experiences informs my work as a research-based scholar who explores using drama in conjunction with core classroom curriculum, and drama-based professional development for teachers. My overarching inquiry is guided by two core questions: How can drama-based instructional practices (drama-based strategies to be used in conjunction with curriculum) be supported by internally embedded professional development? How can a trainer of trainers professional development model help build capacity to sustain DBI after outside training support is complete?

Professor of Educational Policy and Evaluation and author of *Evaluating Professional Development*, Thomas Guskey, defines professional development as

"activities designed to enhance professional knowledge and skills of educators so they might, in turn improve students learning" (*Evaluating* 1). Professional development (PD) for teachers in the United States varies greatly. Some PD is brought to districts and schools by outside "experts," other PD happens within the schools themselves with teachers recognizing their needs and working to acquire resources to educate themselves and their colleagues. Linda Darling-Hammond and Willis D. Hawley, educational researchers, discuss that often, professional development for teachers amounts to one off workshops where generic instructional strategies are taught to teachers through a lecture style format. Typically, teachers are left with handouts to follow for implementation without any follow-up training or guidance on implementation (134). *I wondered: How can PD in drama-based instruction be structured to meet the explicit needs of teachers? How can teachers be taught in a way that involves them actively in learning relevant tools for teaching?*

When I arrived at graduate school at the University of Texas at Austin, I began working with Drama for Schools (DFS), a research-based professional development program that aims to shift the learning culture of classroom through the arts. DFS trains teachers in the pedagogy and practice of drama-based instruction (DBI), which focuses on incorporating elements of drama into classroom curriculum through a series of strategy-based active discussion starters, improvisational games, image work, and role work (*utexas.edu/cofa/dbi/about*).

In my work with DFS I trained Pre kindergarten- 12th grade teachers to use DBI as an instructional tool across the curriculum through half-day and full-day workshops. I

also mentored teachers in their classrooms by co-planning and co-facilitating individual DBI lessons. During my work with DFS, the program has experimented with several ways to sustain DBI training support beyond an initial yearlong training offering, including: trainer of trainer models in Victoria and McAllen Independent School Districts (Cawthon et al., *Participatory* 221-222) and modified "office hours" support from DFS specialists at an Austin-area charter school (Walsh et al. 6). During each effort I continued to question: *How can schools support a new pedagogy and practice without ongoing funding for training services*? *Is long-term sustainability of DBI on a campus even possible*? The research that informs this document coincides with DFS's effort to explore how to build capacity for long-term sustainability of DBI at school partnership sites.

PROJECT SUMMARY AND RESEARCH QUESTIONS

The research for my MFA thesis explores how a trainer of trainers professional development model impacts the ongoing use of DBI at former DFS school sites. In using a trainer of trainers model (TOT), educational researcher Elsa Brizzi states that the goal is to develop a "well-trained (educated and prepared) core group of teachers who take a leadership role in sharing information and resources they gain in professional development sessions through grade level meetings or whole school sessions" (qtd. in Franks 6). In my research study, teachers with experience in DBI trained to become trainer of trainers of DBI, and then facilitated DBI professional development in their schools. To participate in this practice-based research study I sought out teachers who met three requirements, they needed: 1) at least one year of experience facilitating DBI in

their classroom; 2) to demonstrate an interest and investment in training their colleagues in DBI; and, 3) to be located at a former DFS partnership school. All teachers invited to be trainer of trainers had been previously trained in drama-based instruction by the Drama for Schools (DFS) professional development program. The seven teacher participants in this study became trainers for colleagues in their school while teaching in their own K-8 classroom. Each had been using DBI with students for at least one year in their classrooms; the majority had at least 2 years of experience facilitating with DBI techniques.

This research was guided by two interrelated questions:

1. How do teachers view their experience within a drama-based instruction trainer of trainers professional development model in K-8 public schools?

2. How does school context impact teachers participating in a trainer of trainer professional development program?

These research questions emerged from my own personal inquiries about what is needed for trainers to build capacity in instructional practices and sustain that work through professional development. I want to understand the relationship between the trainer of trainers and their schools as complex organizations and systems.

To prepare for their work as a trainer of trainer, each teacher participant attended a four-day Advanced Summer Institute at The University of Texas at Austin in partnership with Drama for Schools in August of 2013, before the school year began. The Advanced Summer Institute (ASI) was designed to deepen and broaden teachers' practical skills and pedagogical knowledge of drama-based instruction. This was

accomplished by focusing on how they might train other teachers in DBI techniques. The Advanced Summer Institute and the data gathered during this time period is referred to as Phase I of this study. Phase II refers to the data gathered from the beginning of the school year through the end of the research period, which was the end of November 2013.

DFS offers an eight-day immersive training each summer called the Summer Institute (SI), on which my ASI was modeled. The Summer Institute offers teachers an opportunity to learn the pedagogy and practice of DBI, through a collaborative, dialogic process, in a community of learners. All participants also have several opportunities to facilitate DBI during the SI. During the ASI the teachers individually examined their journey as someone who uses DBI. They reflected on the DBI training their school campuses had already experienced and identified each of their schools collective knowledge and implementation of DBI. They created action plans based on the needs of each individual context and created professional development trainings for their colleagues. The majority of teachers created several one-hour trainings in addition to a half-day training for their campuses. They did this in order to be responsive to the variable amount of professional development time their principals might choose to provide for their work with colleagues. In this document, I call the teachers in my study, *teacher trainers,* because they had two roles to navigate- teachers of DBI and trainers of DBI in their school context.

During Phase II (mid-August through the end of November) the teacher trainers facilitated partial staff professional development trainings and full staff professional development trainings; they engaged in one-on-one mentorships and served as

knowledgeable resources for their colleagues regarding DBI techniques. The teacher trainers also gathered as a learning community: once for an informal meet-up and once for a more formal ASI tune-up workshop. They also met with me individually several times. Most of the teacher trainers chose to participate in many of the ongoing opportunities in order to work through challenges, report successes and support their fellow trainer's work. During the 5-month scope of this study, each teacher trainer had a range of diverse experiences shaped by their knowledge and skills in DBI and the organizational factors at their schools.

RESEARCH APPROACH AND METHODOLOGY

This research is situated in socio-constructivist and advocacy worldviews, which suggest that the researcher draws from "a basic set of beliefs that guide action" (Guba qtd. in Creswell 8). I strove to be intentional about choices related to my research. A socio-constructivist view that is paramount to my research approach is the acknowledgement of my own historical, social, and cultural perspectives, which affect my interpretation of the data and the story that is told in this document. By historical, social, and cultural perspectives I refer to my identity as a white female of privilege as well as the other experiences that have shaped the way I interpret the world. I also acknowledge that my participants bring *their* perspectives to this research experience. Throughout the research I privileged the teacher trainers' voices whenever possible in an effort to understand their experiences as teachers who use DBI and as teacher trainers. Consequently, in this paper I foreground the narrative through the voices of the teacher trainers.

Table 1: Data Collection in Phase I and Phase II

Data type	**Phase I**	**Phase II**
Qualitative		
Personal interviews	(Teacher trainers)	(Teacher trainers) X
	(Principals) X	Principals) X
Focus group	X	X
Researcher Field notes	X	X
Artifacts (planning sheets, system maps, writing done during the ASI or ASI tune-up)	X	X
One-on-one meetings		X
Quantitative		
Comfort with DBI survey	X (Pre-ASI needs assessment)	X (Post-assessment)
Concerns-based Adoption Model survey		X

In this mixed-methods study, data sources in Phase I included two Likert scales: a Pre-ASI Needs assessment survey and an evaluation of ASI, as well as a focus group, individual interviews, and researcher field notes. In Phase II data sources include several Likert scale surveys including a Post comfort with DBI survey similar to the Pre-ASI Needs assessment survey. Other data gathered in Phase II include a focus group, one-on-one notes, individual interviews, researcher field notes, and arts-based artifacts. I primarily analyzed the focus groups, one-on-one interviews and pre and post assessments as the data sources. I used narrative thematic analysis to identify emergent themes within the data based on my research questions. A mixed methods approach offered the ability to gather rich ethnographic, contextual information as well as understand the trainer's

specific perspectives on their own skills, knowledge, and attitudes regarding drama-based instruction through quantitative and qualitative measures.

THE LOCAL LANDSCAPE

In Austin, Texas there is movement towards improving the arts in schools led by Mindpop, a coordinating body made up of educators, arts organizations, and philanthropic supporters. In 2009, Mindpop organized arts and education leaders to come together to identify strengths and deficiencies in arts accessibility throughout Austin's K-12 public schools. Once these were identified they began working to close the gaps by connecting students and schools with arts organizations, cultivating funding for art programs, and providing arts-based professional development training to teachers in order to promote art-enriched teaching in the public schools (*mindpop.org/about/history*). These efforts resulted in the Kennedy Center for the Performing Arts in Washington D.C. naming Austin as one of the "Any Given Child" cities. This designation recognized the efforts of the newly formed Any Given Child Initiative, a partnership with the City of Austin, the Austin Independent School District, and 40 local arts organizations. In the fall of 2011, a ten-year comprehensive plan was set in motion to transition all of AISD (128 schools) to "arts-rich schools." The Any Given Child Initiative goals are to:

> Create arts-rich schools for all students, create a community network that supports and sustains the arts-rich life of a child, develops leaders and systems that support and sustain on-going, high quality creative learning, and demonstrating measurable impacts on students, families, schools and our community (*mindpop.org/creative-classroom*).

Drama for Schools serves as an operational partner alongside other cultural and arts organizations, under the guidance of Mindpop, the City of Austin, and the Austin Independent School District who partner together to create arts-rich schools, in an effort which has been re-branded as the Creative Learning Initiative. Each year a new vertical team[1] in AISD begins to receive funding and programming that helps the schools move towards becoming arts-rich. In the summer of 2011, Drama for Schools partnered with select schools identified by the Creative Learning Initiative as the first vertical team to receive arts-rich programming and training. Since 2011, DFS and other arts organizations, partner each year with schools that are designated as "Creative Learning Initiative" schools. DFS has also been integral in creating the professional development scope and sequence for district wide Creative Learning Initiative professional development Tier I training in drama-based instruction. The success of the Creative Learning Initiative thus far has confirmed AISD's performance in actively engaging the use of arts education to address the specific needs of young people in the 21st century.

ORGANIZATION OF THESIS

In this thesis, I will interrogate my own intentions and practice from a reflective practitioner standpoint as well as examine the experiences of the teachers acting as trainer of trainers. I will also discuss the organizational factors at each school that impacted the teacher trainers' experience and illuminate my findings through an analysis of the data. In the second chapter of this thesis I review the literature that underpins my research. I

[1] AISD is comprised of 12 "vertical teams" which each include between 5-11 elementary schools that feed into 1-2 middle school, and 1 high school.

[2] The names of every person featured in this document have been replaced by pseudonyms in order to

examine the history of Drama for Schools as an Applied Drama and Theatre program, the theory of drama-based pedagogy, and the practice of drama-based instruction. In the third chapter I discuss the goals, intentions, and experience of the Advanced Summer Institute, which the participants attended in order to prepare to be teacher trainers. Additionally, I will discuss how I used a Cognitive Apprenticeship model to support teacher trainers in their nascent role as trainers of DBI. In the fourth chapter I chart the relationship between the experience and participation of each TOT and the successes and challenges they encountered at their school organizations. The fifth chapter will conclude the thesis by sharing conclusions, limitations, recommendations, and lingering questions based on my initial inquiry and in relationship to the work done by the teacher trainers.

Chapter Two

"To begin our work in drama-based instruction today, I invite you to silently start moving at your own comfortable pace around the space. As you walk, try not to move in any kind of a pattern and try your best to cover the entire space." The teachers give each other a semi-reluctant glance and slowly rise from their chairs. They begin unenthusiastically walking while glancing at their teacher friends. The look on many faces says: *What are we doing?* "Now begin to notice one another in the space, make eye contact as you pass each other." The shift in the room begins as soon as one pair of teachers giggle as they make eye contact. After that moment, bits of laughter start to escape from the teachers periodically. They are smiling and nodding towards one another as they pass, focused on the task of trying to make eye contact. I start to think about how little teachers have the opportunity to learn together, to actually *see* one another. "Now greet one another as you pass." The space erupts into "Hello!" "Hi!" "How's it going?" along with high fives and a playful shaking of hands. After just a few minutes of moving and greeting, the mood has shifted in the room to playful engagement with one another. There is a palpable feeling in the air of curiosity and the beginning hint of positive expectation.

In this chapter I discuss the literature and theories that inform this research project. I begin with an exploration of teacher education and the need for effective professional development. Then I describe the Drama for Schools (DFS) program model as intentional, ongoing, and systemic professional development (PD), a practice which

contributes to effective professional development. Next I discuss the theories that support Drama for Schools and clarify how my research is connected to DFS program ontology and methodology. Finally, I will discuss drama-based instruction and it's origins in educational theatre. It is my hope that through this literature review I am able to illuminate the key ideas that inform the design and implementation of my practice-based research with teachers.

TEACHER EDUCATION AND PROFESSIONAL DEVELOPMENT

For the last two decades teacher education has been a highly debated topic. Notable teacher education scholar, Linda Darling Hammond, describes continuing policy debates about how teacher preparation and certification are related to teacher effectiveness (36). The debates have resulted in attacks on teacher education, which argue that traditional certification programs are "broken," and without internal quality control. In the United States, the preparation most K-12 schools require is teacher certification. There are several ways to gain certification. The majority of practicing teachers have either completed a traditional bachelors or masters degree program to earn their certification or attended an alternative certification program.

Alternative certification usually involves a few weeks of summer training followed by "sink-or-swim" teaching during the following school year. The amount of practical teaching experience required varies greatly between certification programs; this means teachers entering the field have a wide range of experiences- some have taught in classes for 5 months, some for 2 weeks. With such high contention about teacher education and certification, professional development is imperative. Teachers enter into

the profession with a huge range of knowledge and skill, and professional development is needed; teachers need more tools to be effective educators.

Thomas Guskey, a leader in professional development evaluation, asserts that once teachers earn their certification and enter the workplace they need to participate in regular professional development in order to keep up with new teaching methods, technologies, and build specialized content knowledge (*Evaluating* 3). The main goal of professional development for teachers is to improve the learning of students. However, professional development for teachers can also feed a need for lifelong learning, build connections between colleagues, and provide tools to use in the classroom that will make teaching and learning more rewarding and successful.

Professional development in the United States has not had a strong history of effectiveness (Guskey, *Evaluating* 3). Linda Darling-Hammond and Willis D. Hawley in their article "The Essentials of Effective Professional Development: A New Consensus" explain that thus far, conventional approaches to professional development "include in-service workshops that emphasize private, individual activity; are brief, often one-shot sessions, offer unrelated topics; rely on an external "expert" presenter; expect passive teacher- listeners; emphasize skill development; are atheoretical; and expect quick visible results" (134). In other words, professional development workshops are typically short, didactic lectures on teaching tools to be used in the classroom.

It is common, for example, for a large school district to require teachers to attend a PD session facilitated by an educational expert on time management in the classroom. Teachers in large mass are expected to sit and listen to the content and are presented with

few opportunities for interaction with the presenter or one another. The information shared is often skill-based, has little theoretical explanation, and there is limited follow-up when teachers try out new practices in their classrooms (Darling-Hammond and Hawley134). Afterwards, the teachers are tasked with the job of implementing the new skills in their individual classrooms, alone, often with administrators expecting to see immediate changes and results. Guskey emphasizes that these one-shot lectures "re-enforce the perception of professional development as a series of unrelated, short term workshops and presentations with little follow up or guidance for implementation" (*Evaluating* 15).

Darling-Hammond and Hawley discuss that effective professional development includes "a shared, public process; promotes sustained interaction, emphasizes substantive, school related issues; relies on internal expertise; expects teachers to be active participants; emphasizes the why as well as the how of teaching; articulates a theoretical research base, and anticipates that lasting change will be a slow process" (134). Another tenant of effective professional development is striking a balance between site-based PD designs that are more likely to be contextually relevant at individual school level and district wide designs that envision broader reform initiatives (Guskey, *Evaluating* 29-30). A good example of a school reform that honored the individual context of each school and implemented large-scale school reform is the A+ Schools program. The A + Schools Program experimented with full school reform through arts integration with twenty-five participating North Carolina schools starting in 1999 (Noblit et al. 1). Each administrator, educator, and staff member at these schools participated in

extensive professional development prior to the implementation of arts integration practices in the first year of the pilot (Noblit et al. 4). Acknowledging that each school would take their own approach in integrating the arts, A+ Schools did not impose a rigid model of reform, rather they exposed school staff to a "series of philosophical and instructional ideas and then encouraged local interpretations and innovations to suit the schools idiosyncratic contexts" (Noblit et al. 6). A+ provided an educational perspective that "sees not only what is, but also the possibilities of what can be" (Guskey, *Evaluating* 30). It also set the teachers and administrators up for success by giving them the tools to both use what they have learned and the understanding of how to adapt it to fit their school context.

COGNITIVE APPRENTICESHIP

One professional development approach that I chose to explore in my practice-based research was a cognitive apprenticeship model. According to Collins, Brown and Holum, a cognitive apprenticeship is "a physical, tangible activity… a model of instruction that works to make thinking visible" (6). This is different from a traditional apprenticeship, because the standard pedagogical practices used there (mostly observation and experimentation) usually cause key aspects of expertise to be invisible to learners (Collins, Brown, and Holum 7). A cognitive apprenticeship employs pedagogy and instructional methods that make the master's thinking visible to the apprentice. Cognitively and practically understanding the process of the master helps the apprentice know the methods involved in achieving a specific goal. This involves the master being transparent and intentional about their thinking process. A master uses three

comprehensive categories for working in and through a cognitive apprenticeship instructional design –modeling, coaching, and fading—in order to train the apprentice to solve problems within specific contexts (Collins, Brown, and Holum 43-45).

DRAMA FOR SCHOOLS

Drama for Schools (DFS) is an applied theatre professional development program that operates in association with the Department of Theatre and Dance at The University of Texas at Austin (UT). DFS was conceived and piloted by UT professor Dr. Sharon Grady in 1999 in La Joya, Texas with the La Joya Independent School District. After Grady's departure from UT in 2006, DFS continued to expand through the leadership of Professor Katie Dawson. Drama for Schools partners with school districts interested in shifting the culture of learning in classrooms to spaces that are collaborative, dialogic, and critically engaged (Dawson, Cawthon, and Baker 313). DFS works with elementary and secondary schools and trains participants in drama-based instruction (DBI), which is a collection of drama-based strategies designed to be used in conjunction with classroom curriculum (*www.utexas.edu/cofa/dbi/about*). Drama for Schools is informed by intentional, ongoing, and systemic professional development practices, all of which Guskey argues are effective professional development tools (*Effective*16).

Intentional Professional Development

DFS aims to be intentional about how they provide professional development to partner districts and schools. In order to design intentional PD one must "begin with clear goals, ensure that all goals are worthwhile, and determine how the goals can be assessed"

(Guskey, *Evaluating* 17-18). DFS recognizes the unique contexts and systems that inform each district as well as the individual needs and experiences of the learners within those systems (Dawson, Cawthon, and Baker 314). Each school's beliefs, values, and norms shape the cultural and social context of its educational institution. For this reason, when DFS forges a new partnership the first thing that needs to be identified are the needs of the school, how DFS can help address those needs, and what steps the partnership will take to achieve the desired outcome *(utexas.edu/finearts/tad/graduate/drama-schools)*.

Another way in which Drama for Schools works to be intentional is through the program design. Scholarship on effective professional development suggest that sessions should "focus on the implementation of research-based instructional practices, involve active learning experiences for participants, and provide teachers with opportunities to adapt the practices to their unique classroom situation" (Guskey and Yoon, *What Works* 496). For this reason, each DFS partner school or district receives several full staff trainings, monthly cadre trainings for 5-20 teachers at the school, and one-on-one mentorships with all cadre teachers. These training sessions invite the teachers to experience DBI strategies as active participants. The trainings help teachers understand how and why to use a particular DBI strategy, and where to adapt the strategy in their own curriculum so teachers can immediately implement DBI to meet their individual and collective instructional goals.

DFS drama specialists facilitate one-on-one mentorships with teachers that include co-lesson planning, co-teaching, observing, reflecting, and giving/receiving

feedback (Cawthon and Dawson, *Self-efficacy* 8). Linda Darling-Hammond in her article "Teacher Education and the American Future" supports the idea that “learning to practice in practice, with expert guidance, is essential to becoming a great teacher of students with a wide range of needs” (40). DFS also offers an eight-day Summer Institute intensive each year, plus two half-day Summer Institute tune-up trainings, as well as full day intensive trainings on specific DBI topics. The generalized table below illustrates the training structures Drama for Schools offers.

Table 2: Drama for Schools Training Structures

DFS Training Structure	Content Description	Frequency	Length	Types of Participation		
				Full School	Partial School	Individual
Full staff training	Introduces the pedagogy and practice of DBI to teachers or expands DBI skills.	Two to three times in a school year	Half or full day	X		
Cadre Training	Created to suit the needs of the cadre and individuals. Includes lesson planning with a drama specialist, and co-teaching with the specialist in the classroom.	Once a month for a school year	Half day		X	X
Intensives	Created to suit specific needs. The focus is on a topic, age group, content area, or drama skill.	Periodically	Half or full day		X	X
Summer Institute (SI)	Introduces the pedagogy and practice of DBI to teachers.	Once a year	Eight full days		X	X
Summer Institute Tune-up	Provides a space for SI teachers to share challenges, successes, and learn more DBI tools.	Twice a school year	Half day			X

The Full staff training and Cadre (blue rows) indicate the most common training approach employed by DFS. The Intensives (purple row) are a new structure for DFS. These are created on a case-by-case basis for specific purposes and are available to a

wide range of schools. The DFS Summer Institute and tune-up workshops (green rows) are auxiliary offerings for teachers who choose to participate. Schools who receive DFS full staff training and teacher cadre trainings do not necessarily participate in Summer Institute or the tune-ups, although select teachers may attend the Summer Institute the summer before DFS begins a partnership with their school.

Ongoing Professional Development

Drama for Schools is also designed as an ongoing professional development model. Guskey states that effective professional development must be ongoing (*Evaluating* 16). Unlike the one-off workshops described in conventional professional development, research-based professional development is usually delivered through a series of connected workshops that span some amount of time. Effective professional development includes ongoing coaching and provides feedback to support successful implementation of new instructional practices (Guskey, *Evaluating* 23). For these reasons, DFS drama specialists co-plan, co-facilitate, and reflect with DFS cadre teachers between 3-4 times each semester. Each time these partners meet, the drama specialist aims to give more and more responsibility to the teachers in order to build their capacity to plan and facilitate DBI on their own.

DFS was created to partner with schools districts outside of Austin. Since DFS primarily works at a distance, training and mentoring occur once a month at most. For example, in Victoria ISD the program director and DBI specialists facilitated after-school trainings, which included lessoning planning with teachers; they would co-write lessons that evening, then co -teach the next day with their partner teachers. Although it can be

difficult at a distance, DFS is committed to providing ongoing access to trainings and one-on-one work with drama specialists. Another way DFS supports distance partnerships is through their website "The DBI Network," which was redesigned in 2012. The DBI Network offers write-ups of each DBI strategy, lessons plans created by teachers from districts all over Texas, and 14 instructional videos (*https://www.utexas.edu/cofa/dbi/videos*).

DFS has also worked with groups of Master Trainers or Trainer of Trainers to build capacity for DBI in schools that have received DBI training as a method of ongoing sustainability. Victoria ISD and McAllen ISD designated Trainer of Trainers for the purpose of continuing teacher's education in DBI locally. Both of these programs had some success, but it is unclear how much DBI continues to be used and/or expanded in those districts. In my practical research I use knowledge gained from prior DFS trainer of trainers programs to inform the trainer of trainers model I report on in this document.

Systemic Professional Development

Effective professional development needs to be systemic (Guskey, *Evaluating* 16). When thinking about systemic change it's important to think on variable scales. Professional development can be designed for individual schools, even for individual departments. Other professional development programs on a larger scale can be designed more generally for whole districts, regions, or an entire state. Guskey recommends a combination of both large-scale and smaller, context specific approaches in order to achieve the benefits of each, and improve the "efficiency and effectiveness" of

professional development (*Evaluating* 31). In order for professional development to become systemic it must take place over an extended period of time, with the knowledge that implementation will not happen overnight. It also holds people at all different levels of the organization accountable, from the teacher to the principal, to the district administrator (Guskey, *Evaluating* 20). In order to be a systemic PD model commitment is required at all levels (teachers, school administration, and district administration) before DFS will partner with a district or a school.

It is important to DFS that programs meet the larger mandates of the school system where the campus is located. DFS works to be in conversation with the various stakeholders in order to understand how DBI can work within the systems partnering districts already value. Professional development is meant to improve the overall quality and effectiveness of learning, and interact in relationship to what is already in place at a school, DBI cannot live in a vacuum or operate outside of the school's everyday systems (Guskey, *Evaluating* 19).

Theories that guide Drama for Schools

The Drama for Schools professional development model is guided by three theoretical principles: constructivism, critical pedagogy, and andragogy (Dawson, Cawthon, and Baker 314). The theory of socio-constructivism is largely attributed to the Russian psychologist, Lev Vygotsky. In his influential 1978 book, *Mind in Society*, Vygotsky states that all learning is social and interactive, and therefore meaning-making is constructed in relationship to the people around us (88). In addition, he advocates for

individual experience, "humans are active, vigorous participants in their own existence and that at each stage of development children acquire the means by which they can completely affect their world and themselves" (Vygotsky 123). Educational theatre scholar Betty Jane Wagner in her book *Educational Drama and Language Arts* reiterates and clarifies that in socio-constructivism, the individual creates meaning of the world around them based on their own experiences and their attempt to understand those experiences (16). She also cites psychologist Jerome Bruner, who suggests that all individuals construct meaning differently because they each actively engage with the world around them based on where they are born, their objective reality of the world, and the cultures in which they are immersed (qtd. in Wagner 16). Drama for Schools believes in facilitating PD that allows participants to co-create meaning with their colleagues while honoring each individual's experience.

In Katie Dawson, Stephanie Cawthon, and Sally Baker's article "Drama for Schools: teacher change in an applied theatre professional development model" they champion: "If we want teachers to rethink they way they teach students, then we must also rethink the way we teach teachers" (315). Cawthon and her colleagues argue that PD trainings are more effective when trainers and teachers actively co-create meaning in dialogue with each other and with new material (Cawthon and Dawson, *Praxis* 6; Cawthon and Dawson, *Self-efficacy* 146). This means that in training sessions teachers learn how and why to facilitate a strategy by participating in it themselves and then reflect on how to use it in their classrooms from a teacher's perspective. The theory that underpins DFS contributes to the belief that for teachers to understand DBI and

implement it in their classrooms, they must feel what it is like to experience that kind of collaborative, dialogic learning that happens in DBI through the presence of socio-constructivism (Dawson, Cawthon, and Baker 315).

Critical pedagogy is another theory that underpins DFS practices. Critical pedagogy is concerned with systems of power, recognition of individual identity, and praxis. Paulo Freire, a Brazilian educator and philosopher, wrote a seminal book in 1970 that defines critical pedagogy called *Pedagogy of the Oppressed*. Freire helped to shift thinking regarding education, because prior to the 1950's the general understanding was that young people were thought of as "containers" or "empty vessels" to be filled with knowledge (Freire 72). This belief did not take into account the individuals' ability to take in information and make their own meaning from it. The teacher held the knowledge, and through what Freire calls the "banking method" they "deposited" it into the young people (71-72). Critical pedagogy within an applied theatre program, like Drama for Schools, reminds us to account for the specific factors that inform the identities of those we work with (Dawson, Cawthon, and Baker 314). Instead of disempowering individuals, we want to help guide one another towards praxis, which is an individual's action and reflection on their world in order to change it (Freire 128).

In DFS, socio-constructivism and critical pedagogy work together to "radically adjust" the teacher/student relationship in regards to power and knowledge (Dawson, Cawthon, and Baker 315). DFS teachers acknowledge the diverse identities of their students, "consider alternative forms of knowledge and meaning-making" while "understanding and accessing a diverse range of cultural knowledge" (Cawthon and

Dawson, *Praxis* 5). DFS encourages teachers to work to understand each student's identity, meet them where they are in their learning, and accept that there are many ways of making meaning. This requires participation from both the teacher and student, as well as engagement, critical thinking, and a willingness to share power and switch between the role of "teacher" and "learner" fluidly (Dawson, Cawthon, and Baker 315). The partnership created is one where ideally teacher and student learn from one another's experiences and knowledge, and share responsibility for learning (Dawson, Cawthon, and Baker 315; Lee 7). In this way, education can be dialogic and collaborative, not didactic and oppressive.

An awareness of how systems of power function are also formative to critical pedagogy and are present in how DFS functions as well. The Blackwell Encyclopedia of Management describes Systems theory as a framework for studying organizational behavior. "It treats organizations as systems, and seeks to explain their parts and interactions among them, how they structure themselves, and how they function to achieve particular results" ("Systems Theory"). Critical pedagogy implores us to be aware of how power is situated among people in systems, with a presupposition that society links education, social domination, and cultural reproduction which we must combat (Morrow and Torres 15).

Lastly, the concept of andragogy, which is the study of how adults learn, is paramount to DFS (Dawson, Cawthon, and Baker 314). Andragogy focuses on how adults, who have a "larger context of life experience," can approach learning in a different way than young people. Dawson, Cawthon, and Baker describe four tenets that

explain andragogy and are most relevant for DFS: the concept of the learner, the role of experience, their readiness to learn, and their orientation to learning. The concept of the learner refers to how much structure an adult needs when learning new things, depending on their comfort level with the material. Many times adults need more control of the learning process to feel satisfied by it. Interactive, "face to face problem solving" and modeling new approaches is therefore also useful. The role of experience in adult learning refers to integrating what an adult already knows into what they are learning. For example, teachers are most likely to make deeper meaning when they connect what they learn with what they already know makes them an effective teacher. An adult's readiness to learn is defined by the degree to which they are motivated to learn the new material, how 'open' or 'closed' they are to the learning experiences and content. Lastly, an adult's orientation to learning depends on to their goals when entering a new learning experience (Knowles 53).

DFS as a professional development program model is foundationally informed by these theories, which are employed in facilitation practices with teachers, and taught to the teachers so their teaching reflects these practices. These theories also underpin the drama practices that contribute to DBI, which we will discuss later in this chapter.

Drama for Schools Partnerships

The Drama for Schools program has partnered with six school districts in its history. DFS was founded as a long-distance learning model, and has been shown to provide rigorous and continued support while constantly dealing with issues that arise

from being a distance-learning model. Drama for School has partnered with La Joya ISD, Tyler ISD, Galena City School Districts in Galena, Alaska, Victoria ISD, McAllen ISD as well as Austin ISD in the 15 years since it was founded. In 2009 DFS piloted a Summer Institute, where teachers came to the University of Texas at Austin for two days to gain more knowledge and skills in DBI and to revitalize their practice.

DFS has recently begun to expand into a national and international model. A distance-learning model is being facilitated for an arts integration charter school in Hartford, Wisconsin and a partnership with the South Australian government is under negotiation. With all of the capacity building and sustainability efforts experimented with throughout the years, no partnership sites have fully continued DBI at a similar level of rigor as when DFS training was active. The possibility of building DFS into a national and international model raises many questions about the sustainability of DBI in communities once they are trained. What kind of DBI capacity do schools and districts need once the funding has run out and the training is complete? How does DBI continue while schools negotiate changes that naturally occur in educational organizations? What kind of model would help sustain teachers in their DBI practice and feel empowered by their capacity to continue DBI?

DRAMA-BASED INSTRUCTION

DFS trains teachers in a collection of drama-based strategies called drama-based instruction. This is an umbrella term for a collection of teaching tools (including interactive games, improvisation, image work, and role-playing) used in conjunction with United States classroom curriculum. The goal of using drama-based instruction is to

create a dialogic community of learners among teachers and learners to support a "shift from passive… instructional strategies toward constructive and interactive instructional strategies" (Fonseca & Chi 270). DBI uses drama and theatre tools in educational settings to activate learning through embodied ways of meaning-making. DBI instructors employ specific pedagogies, and practices. Applied Theatre scholar Helen Nicholson posits that pedagogy "focuses on the condition and means through which knowledge is produced" (*Applied Drama* 38). The underlying pedagogies of DBI are socio-constructivism and critical pedagogy, which are in line with Drama for Schools. The practice of DBI is informed by these pedagogical beliefs.

DBI includes a series of strategies that can be integrated into most curricular areas and are adaptable based on the context of the classroom (*utexas.edu/cofa/dbi/about*). Drama-based instruction operates on an active to drama spectrum (see Table 3 below).

Table 3: Active to Drama Learning Spectrum

Active<----------Dramatic---------->Drama

Exploding Atom	Image work	Role work
"Move your body to the center if you agree with this statement, to the outside if you disagree, or anywhere on the continuum- It's easy being famous."	"Freeze your body in a frozen image of freedom. What does freedom look like to you?"	"We're going to go into Role as if we are Penelope from *The Odyssey*. What do we know about Penelope as a character in this story?"

Some DBI strategies are meant to activate material by getting students up and physically responding to and interacting with content. Other strategies, including improvisational games and image work, are on the dramatic part of the spectrum. These

strategies rehearse basic skills of drama/theatre and can be used as metaphors for content, and to represent ideas non-linguistically through the body. Finally, DBI's drama strategies involve story and role-playing. The Active to Drama Learning Spectrum is one way to help describe to teachers how strategies are used, and where and why they might implement them. The DFS program director is continuing to refine the optimum language to discuss DBI with a teachers, administrators, and theatre practitioners.

The origins of Drama-based instruction: Applied Drama and Theatre

Drama-based instruction is an applied theatre practice, which specifically focuses on the instrumental uses of drama strategies in conjunction with classroom curriculum within a learning environment context. Drama-based instruction strategies are drama and theatre activities that come from work in the field of Applied Drama and Theatre (ADT). Theater is an art that is typically produced and experienced in established theatre spaces. It often involves actors, audiences, directors, and stage managers and includes aesthetic elements like costumes, lighting, set design, and sound (Nicholson, *Theatre, Education* 6). It is an event that is experienced by an audience who usually acts as observers of the story that is played out on stage. Nicholson defines Applied Drama and Theatre as "dramatic activity that primarily exists outside conventional mainstream theatre institutions that was invented to benefit individuals, communities, and societies" (*Applied Drama* 3). In other words, Applied Drama and Theatre draws on the core ideologies, activities, and processes of traditional theatre and drama and uses them elsewhere. ADT is influenced by critical pedagogy and socio-constructivism. Applied Drama and Theatre

invites practitioners and participants to engage in critical dialogue through active, aesthetic experiences.

Drama-based Pedagogy

Applied Drama and Theatre, and drama-based instruction employ drama and drama-based pedagogy. Noteworthy theatre scholar and practitioner Sharon Grady posits that drama-based pedagogy uses drama as an aesthetic tool to teach with and through in order to guide students through many experiences from self-expression to active learning (4). DBI is taught with and through drama-based pedagogy. In DBI, this entails using drama activities to make meaning-making visible through a collaborative, dialogic, process. Using stories, pretend play, and fictional characters to explore human issues is at the heart of drama-based pedagogy (Grady 155-56). It involves activating curriculum through engaging "kinesthetic, emotional, and intellectual" activities that focus on the process of learning, not a product like traditional theatre (Grady 4).

In this chapter I presented the current landscape for this practice-based research; what DFS is; what DBI is; where it came from; how it has been used; and the challenges I attempt to explore in search of new ideas and insights to contribute to scholarship on professional development and Applied Drama and Theatre. In the following chapters, this grounding information should help the reader understand the complex nature of bringing arts education to the US public school system. In the next chapter I discuss the Advanced Summer Institute, which brought the teacher trainers and I together for four days of intensive training to prepare them to become trainers. This collaboration between the

teacher trainers and I resulted in shared knowledge and forged connections as they started to navigate becoming teacher trainers of DBI.

Chapter 3

The training wasn't going perfectly. It was only my second time training as a DFS facilitator so I only had one other experience to draw on. We had a few productive moments near the top of the session when teachers reflected on what DBI they felt was working in their classrooms. Now we were split up into three groups dependent on the age the teachers taught. We negotiated for three rooms, but two rooms ended up not being available at the last minute. So all three groups were in one large room, and it was hard to keep focus when three model lessons were simultaneously happening. I tried to model an attentive focus on the facilitator of my group who was leading us through an image work sequence about Rosa Park's refusal to leave her bus seat in the Civil Rights Movement. I had seen this lesson successfully facilitated with students; it had been an eye opening, meaningful experience for the students to step into the role of people on the bus and think about what they would have done in that situation.

The teacher's participation was low and their focus jumped to lessons happening all over the room. I thought: *How will they understand the quality and potential of this lesson if they don't participate and connect with it?* The circumstance of the room was not their fault; it was not our fault. In my frustration I thought about all of our preparation for the training, we had: anticipated needs, chose standards to align the content with, set appropriate goals and focus questions, carefully word-smithed strategies, transitions, and reflective questions. In addition to gathering materials, coordinated with the school, and reminded the teachers about the training. Then the part which requires the most skill and

nuance- instructing teachers through methods you hope they will use with their students. Very simplistically, all I could think was: *This is incredibly difficult work*.

This chapter will discuss my research question: "How do teachers view their experience within a drama-based instruction "trainer of trainers" professional development model in K-8 public schools?" through an overview, analysis and discussion of the Advanced Summer Institute. First, I describe my positionality as a researcher within this practice-based study and my relationship to the teachers who volunteered to participate in the process. I review and discuss the needs and conditions for inviting teachers to participate and discuss the recruitment process. I then introduce each teacher trainer participating in the study and briefly describe their experience as a teacher, their history with DFS and DBI and their school context. I briefly talk about trainer of trainers PD models and pedagogical conceptual change as they are related to this research. Next, I describe the Advanced Summer Institute (ASI), a four day intensive training for the teacher trainers. I consider how the ASI contributed to my larger effort to provide a pedagogical Cognitive Apprenticeship for the teacher trainers. Through an analysis of data gathered during the ASI, I discuss the dimensions of comfort the teacher trainers experienced in their preparations. Specifically, I discuss how the ASI impacted participant readiness to take on the role of teacher trainers for their schools.

RESEARCH OVERVIEW

This study included seven teacher participants who attended an intensive four-day professional development program, The Advanced Summer Institute (ASI), in August 2013. The purpose of the Institute was to prepare the teachers to step into the role of a

teacher trainer on their school campuses in the fall of 2013. The Advanced Summer Institute served as the teachers' first point of exchange with me and with one another during this practice-based research study. Commonly, educational research uses the word *intervention* to describe the treatment with the "intention to change an attitude, behavior, or understanding" (Lee). However, in this paper I will use the phrase *point of exchange* instead of *intervention* to emphasize my constructivist and critical pedagogical epistemological stance both as a facilitator and researcher dedicated to reciprocity within my work and interactions with others. As experts in our own domains, each teacher trainer and I learned from one another in a space where we shared knowledge and power. The ASI learning space and the other points of exchange were created as a platform for dialogue and sharing experiences. I shared my knowledge of DBI, and the teacher trainers shared their knowledge of their classroom and school contexts as well as their expert knowledge of teaching.

As discussed in chapter one, the data I collected during Phase I was primarily qualitative, including: one interview with each principal; focus group interviews; field notes, which describe each day of the ASI and artifacts from the ASI. These artifacts include my daily training agendas and participants' reflective writing. I also adapted a needs assessment, or pre-comfort scale survey from the DFS program model; this measure looked at the teacher trainers comfort with DBI, and where they were in understanding the pedagogy and skill involved in facilitating DBI.

In this chapter, my discussion and analysis focuses specifically on how the teacher trainers' knowledge, skill, and attitudes towards DBI affected their comfort level

about being a teacher trainer. Much of the research on teacher cognition in the last two decades has focused on the content and nature of teachers' beliefs and knowledge, on what teacher education scholar James Calderhead calls "the processes involved in the growth of professional knowledge in teaching" (709). Knowledge, as defined by Calderhead, is "the understandings that inform skillful action" (715). Calderhead notes that research has documented the difficulties of teachers transferring theoretical knowledge into practical action (718).

In my research the practical action is the "skill" involved in the facilitation of DBI as well as the skill required of the teacher trainers to train their colleagues. Throughout my data analysis, I looked for evidence that indicated the teachers began to think with the skill of trainers. I also hoped to see the teacher trainers apply their new knowledge in the last few days of the ASI. Lastly, I looked for shifts in teacher attitudes towards their experience transitioning from a DBI teacher to a trainer. The Encyclopedia of Educational Leadership and Administration defines attitude as "the conceptual beginning of opinion...an overt, unexpressed psychological disposition or tendency." Comfort with DBI informed the teacher trainer's attitudes towards DBI, which I measureed with a comfort scale in the Pre-ASI Needs Assessment. I believe the teacher trainers knowledge, skill, and attitude most affected their comfort as trainers in this sustainability model.

Participant Recruitment Process

In April 2013 I began to seek out teachers to participate in my research study. I took three criteria into account. Ideal teacher candidates had: 1) experience, at least one

year of training in and facilitation of DBI in their classroom; (2) interest and investment in training their colleagues, and 3) a location to work, the teacher's schools must need continued support to sustain DBI work and have had a previous relationship with DFS. I acknowledge that some of these criteria were subjective, but I felt that it was important that both the participants and their school site be committed to continued DBI training. I first contacted teachers, principals and schools where I had a personal relationship through DFS. A few teachers I worked with had already mentioned an interest in training their colleagues. I looked for teachers to represent elementary, and middle schools, and a range of content areas. I also wanted each teacher trainer to have a trainer partner from his or her same school context.

Of the eight teachers I approached to participate, seven accepted. One teacher was unable to participate, Rae, because she was hired as a Creative Learning coach for AISD to support teachers in using DBI and other arts-based instruction on multiple AISD campuses. My research was focused on the impact of *teachers* serving as trainers within their own campus settings; for this reason, I could not include Rae in my study. However, it is important to note that during the period of this research study Rae worked at one of the school sites in this study. Her presence most likely impacted the teacher trainer's experience on this campus. In the end, seven teachers from four different school sites participated in this study. Three of the four sites had a teacher trainer partner pair.

Introduction of the Teacher Trainers

When gathering together participants, I was excited by the diversity of experiences and contexts among the teacher trainers. The chart below outlines pertinent information about the seven participants that acted as teacher trainers for this research (see Table 4 below).

Table 4: The Teacher Trainers

Teacher Trainer Name[2]	**Years teaching**	**Background in Theatre**	**Grade/s taught during study**	**School context**	**Number of years attended DFS Summer Institute**	**Number of years member of Drama for Schools Cadre**	**Number of years facilitating DBI in classroom pre-ASI**
Carol	26	None	4th	Public elementary school	1	0	3
Sarah	12	Bachelor's degree in Theatre	K/1	Public constructivist elementary charter	1	1	2.5
Lyn	6	None	K/1	Public constructivist elementary charter	2	1	3
David	5	None	English Lang. Arts 7th-8th	Public fine arts middle school	0	1	1
Lucy	4	Bachelor's and Masters degrees in Theatre	6-8th Theatre	Public fine arts middle school	1	1	3
Gia	3	None	2nd	Public elementary school	1	1	1
Summer	8	None	Special Ed. K-5	Public elementary school	1	1	1

Carol: Students Entrenched in the Arts at Robeson Elementary School

Carol has been a 4th grade teacher for 26 years, which have all been spent at Robeson Elementary school teaching English Language Arts and Social Studies. She

[2] The names of every person featured in this document have been replaced by pseudonyms in order to protect their privacy.

attended the Summer Institute in 2011 along with numerous other DFS workshops over the last three years. Carol believes DBI is "a way of teaching" that affects "engagement and experience with the content…going deeper, getting an emotional response" (Carol). She often acknowledges that she still has a lot to learn about how to plan DBI lessons for her classroom. She says "I have to think about [drama strategies] ahead of time, even now" (Carol). Carol's qualification of her own skill is interesting to consider in contrast to other teacher trainers who spoke of casually using a DBI strategy without much planning. However, my observation of Carol in her classroom on several occasions, and the way she talked about using DBI in her classroom showed she had an ability to understand where to apply DBI in her daily curriculum and how to facilitate DBI in an elementary school context. In a one-on-one discussion she said of her class, "I know I need to use things like poster dialogue first, they are very literal thinkers. I'll have to save sculpting for when they can really interpret the body shapes" (Field notes 9 Sep. 2013). Her ability to scaffold students experience from more literal DBI dialogue-based strategies (like Poster Dialogue) to the more metaphorical embodied meaning-making strategies (like Sculpting) demonstrated that she is actually quite advanced in her understanding of how to use DBI in her curriculum and for what purpose.

Carol teaches at Robeson Elementary School, a highly resourced school located on the west side of Austin. The principal at Robeson, Principal Park, is very supportive of DBI, and takes every opportunity she can to provide her teachers with more training. Principal Park feels the arts provide a way for students to connect to their learning, which is why she works consistently to offer many arts opportunities at Robeson. She says,

"[The arts] show us our history; they show us possibilities. And so I think it helps kids; it [helps] adults; it helps all of us make connections between a lot of things" (Park).

Lyn and Sarah: Learning through Arts-Based Practices at Greenway Elementary School

Lyn and Sarah are co-teachers at Greenway Elementary School; they also served as teacher trainer partners for this study. Greenway classrooms are mixed grade, so Lyn and Sarah collaboratively teach a group of kindergarten and 1st graders. Lyn has been teaching Kindergarten/1st grade at Greenway School for four years and has been an educator for six. Lyn attended the Summer Institute in 2011 and 2012 and was a member of a DFS cadre at Greenway. Lyn, a passionate learner and educator, has participated in more hours of DFS training than any other teacher in the Austin area. When I told her this in an interview she said, "That's the thing, every time I go through a training I still get something else out of it, something different, something I haven't thought of before. Every time" (Lyn). Lyn believes that teaching with DBI is; "Bottom line? A way to reach the kids, and let the kids reach us." Lyn's partner teacher, Sarah, also volunteered to participate in this practice-based research study. They joined the study together in hopes that they could work in partnership to train their colleagues at Greenway. Lyn and Sarah had already facilitated DBI training for their colleagues at Greenway in 2012 after attending the Summer Institute. They were both eager to learn more about how to train their colleagues.

Sarah has been teaching elementary school for twelve years; she's been at Greenway for the last three as a 4/5th grade teacher and now works with K/1. She holds an undergraduate degree in theatre, and used drama in her classrooms for many years before she encountered Drama for Schools. Sarah attended the 2012 Summer Institute, and was an active member of the Greenway DFS cadre in 2010-11. Sarah is a DBI practitioner who happily facilitates individual DBI strategies in her classroom, but she most enjoys creating full, multi-day, integrated drama lessons. She aims to "really take the time to try and develop full lessons that are strategically thought out and detailed" (Sarah). When asked to describe her first exposure to DBI she shared, "DBI was just so fascinating to me. To learn the research behind it…all of the components that go into a really well thought out lesson… using dramatic strategies, that has been transformative" (Sarah).

Greenway School is a constructivist charter school east of Austin and their charter documents are reflective of those principles (Annual Greenway Report). The alignment of Greenway's and DFS's constructivist principles has driven previous research about how both groups practices could be deepened while in partnership (Walsh et al. 5). The teachers at Greenway received four full school workshops in 2010-11 and one full year of teacher cadre support for 20 teachers. DFS also provided an additional support through office hours at Greenway held once a week for a semester following the cadre year. This sustainability effort wasn't particularly successful even though the teachers had 2-3 hours on Friday afternoon to plan due to early release that day. In the fall of 2013, a full year after the office hours ended, Greenway experienced a change in administrators. The next

step for teachers and administration at Greenway was to introduce DBI to the new administrator and gain support from him to continue DBI at Greenway.

Gia and Summer: Uniting Students through the Arts at Bottenfield Elementary School

Gia and Summer agreed to become trainer partners at Bottenfield for this research project. Gia has taught second grade at Bottenfield for three years, which encompasses her teaching career thus far. Gia had been doing readers theatre in her classroom before discovering DBI, so she was excited to have the opportunity to continue learning theatre techniques to use in her classroom. She says she engages in DBI because "I want [students] to be lifelong learners and be excited to come to school" (Gia). Gia also says that she's seen a shift in her classroom when she uses DBI, "It's a way for kids to learn from one another, get them to talk more, to feel more confident." She really enjoyed having the DFS specialist in her classroom when she was in the DFS cadre to help her "execute" the lessons and noted that she "would love to have that kind of support again" (Gia).

Summer is a Special Education Teacher Assistant who has been working at Bottenfield for 8 years. Summer attended the Summer Institute in 2012 and was a DFS cadre member in 2012-13 at Bottenfield. Summer connected with using DBI immediately. In response to a question about how often she uses DBI, she stated, "I don't know if it's a good thing, but I just think, oh yeah, let's do this strategy right now. I use it everyday and I love it" (Summer). Summer is one of the only teacher trainers who uses DBI in the spur of the moment and on a daily basis. She also values the community

that is created through DBI work, and how it can be differentiated easily, since there is so much internal scaffolding that can be broken down and taught in small steps. Summer explains that her Special Education students enjoy being able to do the same activity as the rest of their classes, "I feel like DBI is a unite-er because I can do it with a whole 5th grade class [Special ed included] and then later I can repeat it with just my 5th grade special ed. kids" (Summer).

Bottenfield Elementary resides in central east Austin, near downtown. The principal at Bottenfield, Principal Reyes, wants teachers to engage students while at the same time "making sure any engaging activities are highly structured and [that they] are always meeting our academic objectives" (Reyes). DFS facilitated a partnership with Bottenfield for the 12-13 school year. In order to set Bottenfield up for success, six of the twenty teachers on Bottenfield's campus were invited to the Summer Institute the summer before the cadre training began. Gia and Summer both attended the Summer Institute in 2012 and were exemplar members of the Bottenfield DFS cadre the following year.

Lucy and David: Personal Expression through the Arts at Lincoln Middle School

Lucy and David served as trainer partners for Lincoln Middle School. Lucy from Lincoln has been teaching Theatre and Communication Applications for the last three years, however, there is so much interest in theatre classes recently she might be giving up her communications classes in order to offer more theatre. Lucy is a theatre teacher, so it can be assumed she has more professional training in theatre pedagogy and practice as

well as much more daily practice facilitating DBI than the majority of the teacher trainers. Lucy attended the Summer Institute in 2011, two years before Lincoln partnered with DFS for cadre training. She holds an undergraduate Bachelor's of Fine Arts and Masters degree in Theatre, and often discusses how she considers DBI a continuation of her teacher education. Discovering DBI gave her "great tools to use in class that I hadn't learned yet" (Lucy). As a theatre teacher, she especially uses DBI to reach her kinesthetic learners so they can "internalize the information they need" (Lucy). As the only theatre teacher in this research study, I noticed that Lucy's experience as a teacher trainer was "largely focused on the broader implications of being a DBI teacher trainer," as opposed to the skill of understanding and facilitating DBI like the majority of the teacher trainers (Field notes 9 Aug. 2013).

David teaches English Language Arts at Lincoln Middle School. He has been teaching for five years, and has been at Lincoln for three. David was a member of the Lincoln DFS cadre in 2012-13. David teaches writing, and finds that DBI strategies really help his students break down self-placed barriers they create for themselves about how to write. He uses DBI strategies as brainstorming pre-writing activities. David says that he "see's a different side of kids a lot of time" when doing a DBI strategy. He identifies that he hopes to feel more comfortable experimenting with more advanced strategies after more training in DBI. He also appreciates the experience of learning about DBI because he's interested in "re-evaluating what's happening in my classroom and [he wants to] see what other people are doing in their classrooms" (David). As a teacher trainer at Lincoln, David was a big proponent of teachers sharing their DBI experiences with one another.

One of his foremost goals as a trainer was to create space for the Lincoln DFS cadre members to share successes in DBI with the rest of the staff.

Lincoln Middle School is a public school with a fine arts academy designation in north Austin; students travel from all over the city in order to attend Lincoln. Principal Wallace says DBI is most useful for engaging students during 90-minute block classes, "it's a way to make lessons and learning interesting, DBI adds a lot of flavor to the whole learning experience." In the 2012-13 school year a select group of Lincoln teachers enthusiastically participated in DFS cadre training.

From Teacher to Trainer: The Space in Between

The shifts that are required of a teacher serving in a trainer of trainer's professional development capacity on their campus are significant. Ruth Ann Franks authored a dissertation titled "An Investigation into the Effectiveness of a Trainer of Trainer model" that looked at science teachers learning to train their colleagues in constructivist teaching methods. She implemented a two-phase project similar to the one I employ in this research study. Franks wrote that the success of the model depends on the "core teachers' abilities to successfully model the same teaching methods implemented in the first phase of the program, and also depends on [the core teachers] understanding of all scientific concepts, process skills, and teaching methods in phase one" (9). She argues that teacher trainers must have a "high level efficacy," and "understand how to effect conceptual change" for others (Franks 9). In order for a teacher of DBI to shift into the role of a trainer of DBI they must be able to apply their

knowledge and self-efficacy with DBI in their content area and add the next layer of thinking about DBI; how to train their colleagues in these practices. Trainers need to have gone through the process of reflecting on their experiences as a teacher and be able to look at the larger processes and purpose of DBI. Teacher trainers need to be able to model facilitation, guide reflection, discuss applications, field typical questions regarding where, why, and how to use DBI in a range of subjects with multiple age groups and in different classroom contexts. Additionally, "understanding how to effect conceptual change" requires a deep understanding of the pedagogy of DBI and the ability to articulate that understanding with others so they might grasp it too. When I was a new trainer of DBI, I worked diligently to fully understand how the pedagogy that informs DBI is operationalized in planning, facilitating, and reflecting on DBI lessons and teacher trainings. Only when I began training other teachers in the DBI pedagogies did I fully understand, for example, how deeply rooted DBI is in socio-constructivism: from the way questions are written to the way DBI facilitators conduct discussions. Only when the DBI facilitator/trainer has a firm grasp of these foundation will the learners have the opportunity to understand as well.

In navigating the space in between "teacher of students" and "trainer of adults," there were multiple shifts in the teacher's role as DBI facilitators. Teacher education researcher Ditza Maskit describes these shifts as pedagogical conceptual change or pedagogical change (851). Teacher pedagogical change is when a teacher makes "changes regarding different teaching strategies concerning students, teaching content, and the teacher's own educational orientation" (Maskit 851). DFS collaborators Bridget

Lee, Stephanie Cawthon, and Katie Dawson wrote about pedagogical conceptual change in relationship to DBI in an article published in 2013 titled, "Elementary and secondary teacher self-efficacy for teaching and pedagogical conceptual change in drama-based professional development." In the article, Lee and her colleagues suggest that when a teacher experiences pedagogical conceptual change, "a shift occurs in his or her underlying conceptions about teaching that in turn affects their teaching practice" (Lee, Cawthon, and Dawson 85). Further, they state that in order for this to be a true pedagogical conceptual shift, the teacher must know how to enact the practice, not just have a belief that a particular instructional strategy "best engages students" (86). Teachers in the 2013 study on elementary and secondary teacher self-efficacy for teaching and pedagogical conceptual change facilitated by DFS did experience a conceptual change when first learning about DBI and teaching with it in their classrooms (Lee, Cawthon, and Dawson 92-93). However the research findings suggested that the process of moving from conceptual change to pedagogical conceptual change is complex and often occurs in a non-linear fashion (Lee, Cawthon, and Dawson 86).

Knowing that pedagogical conceptual change can happen in a non-linear fashion I prepared the ASI to meet the wide-ranging needs of the teacher trainers by focusing on activities where the teacher trainers and myself were constantly working together. Teacher trainers with less DBI understanding and those with more understanding taught one another through dialogic and embodied methods during several facilitation opportunities. I also tried to prepare the teacher trainers with the depth of DBI

understanding they needed to train others by emphasizing the importance of the pedagogy and practice.

Teaching with DBI in your classroom requires knowledge of drama and theatre. Understanding how drama is used in DBI can be difficult for non-arts teachers, and DFS often receives push back from teachers who say they are not artists, and/or not creative. As a teacher trainer of DBI, one needs to be able to discuss the strategy as a learning tool and as a drama experience. This involves having the knowledge of an arts practitioner. Fortunately and not surprising, 2 of the 7 teacher trainers had experience and background in theatre and were formally certified as theatre educators. For this reason, throughout the ASI, I intentionally made choices that would help the teacher trainers build their knowledge and facilitation of drama.

The Advanced Summer Institute

Goals of ASI

The Advanced Summer Institute: Sustaining Learning through the Arts is the four day intensive professional development training that the teacher trainers participated in from August 6 through 9th, 2013. The primary goal of this intensive was to prepare teachers to become DBI teacher trainers for their schools through a collaborative learning experience. I hoped to create a space where deeper exploration of drama-based instruction could take place while also reflecting on their previous work in DBI. The Advanced Summer Institute was partially modeled after Drama for School's eight-day Summer Institute: Activating Learning through the Arts.

The Summer Institute (SI) is advertised as "a research-based comprehensive pedagogical exploration and immersion training experience in the use of drama-based instruction across the curriculum" (*www.utexas.edu/finearts/tad/graduate/mfa-drama-theatre-youth-communities/drama-schools/summer-institute*). In the SI a community of co-learners and facilitators gather for eight days of immersive training. This creates a space for teachers to be in conversation about their practice while learning to facilitate DBI in their classrooms through active, dramatic, and drama strategies. The SI effectively uses Russian psychologist, Lev Vygostky's, learning theory of zone of proximal development (ZPD), which tells us that there is a cognitive space in a person's learning process (in relationship to specific content) where they can do something with assistance that they might not be able to do yet on their own (87). Jeffery Wilhelm, the author of *Action Strategies for Deepening Comprehension* offers a practical explanation of ZPD by using active strategies as a socio-constructivist technique to support reading comprehension. He uses the phrase "show me, help me, let me" to describe how to most effectively position the learner within the learning process (Wilhelm 19). First, the teacher models the action for the learner, then the teacher helps the learner in the action, and finally, the learner accomplishes the action on his or her own. In the SI, DFS facilitators first model DBI; then teachers co-create lesson plans with the help of colleagues and SI instructors; and last, teachers micro-teach a fully developed lesson plan with youth or their colleagues. As a co-instructor for the SI in 2012 and 2013 I applied my experience to the structure and format of the Advanced Summer Institute.

The Needs Assessment

My intention when writing the ASI curriculum was to create a framework that would guide our exploration of what the teacher trainers felt they needed to know in order to be prepared to train their colleagues. I asked myself "What does being 'prepared' to train your colleagues mean?" In order to understand each teacher's level of knowledge, skill and comfort facilitating DBI, I conducted a needs assessment with the teacher trainers prior to the ASI (see Appendix A for full Pre-ASI Needs Assessment). Below is the first set of questions from the assessment (see Table 5). The directions were: Please indicate your opinion about each of the questions below by selecting any one of the five responses in the columns on the right side, ranging from (1) "Very uncomfortable" to (5) "Very comfortable" as each represents a degree on the continuum. Please respond to each question by considering the combination of your current ability, resources, and opportunity to do each of the following in your present position.

Table 5: Question #1 of Pre-ASI Needs Assessment

#	Question	Very uncomfortable (1)	Somewhat uncomfortable (2)	A mix (3)	Somewhat comfortable (4)	Very comfortable (5)
1	Describe drama-based instruction examples to another teacher.	28.57%	0.00%	14.29%	42.86%	14.29%
2	Use an introductory "active discussion starter" with a group of teachers.	28.57%	14.29%	0.00%	28.57%	28.57%
3	Use a complex DBI strategy such as "role work" or "image work" with a group of teachers.	14.29%	42.86%	14.29%	28.57%	0.00%
4	Develop a lesson plan that links two or more DBI strategies for your own class.	28.57%	0.00%	14.29%	14.29%	42.86%
5	Help a colleague develop a lesson plan that links two or more DBI strategies for their class.	14.29%	28.57%	0.00%	57.14%	0.00%
6	Give a colleague feedback in their use of DBI strategies.	14.29%	14.29%	42.86%	28.57%	0.00%
7	Use the DBI Network as a resource for DBI strategies.	28.57%	0.00%	14.29%	28.57%	28.57%
8	Model any DBI strategy for a group of teachers.	0.00%	28.57%	28.57%	42.86%	0.00%
9	Plan a training in DBI for a group of teachers.	0.00%	42.86%	14.29%	28.57%	14.29%
10	Identify underlying theories of drama-based instruction.	14.29%	28.57%	42.86%	14.29%	0.00%

Highlighted percentages indicate the most prevalent answer to that question. These results indicate that at the beginning of the study the teacher trainers self-reported a wide range of comfort with training their peers. Even for the most basic of DBI skills (active discussion starters) 44% of trainers felt somewhat or very uncomfortable training a colleague. At the same time, 57% of trainers report being somewhat comfortable helping a colleague develop a DBI lesson plan. This wide range of answers indicates more comfort in discussing or planning DBI with a colleague and less comfort with facilitating or modeling strategies. This could be due to experiences the teacher trainers had in their schools. The majority have discussed DBI with colleagues and other teachers in the district, few had modeled DBI in front of adults, much less their colleagues. This section helped me to identify the range of knowledge that the teachers would arrive with during the ASI.

The qualitative, short answer section of the needs assessment revealed that a lot of their worries around training their colleagues regarded "convincing doubters" and "knowing where to start to get them on board right away" (Needs assessment results). The data from the needs assessment suggested that the teacher trainers were at many different places in their learning of DBI. This shaped how I structured and set instructional goals for the ASI.

The curriculum design of the ASI was based, loosely, on a Cognitive Apprenticeship training structure, which scaffolds participants' individual learning during the ASI, and each phase of the research, through a model, coach, and fade process. Collins, A., Brown, J.S., & Holum define a cognitive apprenticeship as "a physical,

tangible activity… Cognitive apprenticeship is a model of instruction that works to make thinking visible" (6). In order for a process to be a cognitive apprenticeship the "master" must first identify the processes of the tasks and make them visible to students, then situate the tasks in each students context so they understand the relevance. The teacher should then provide many opportunities for them to relate to the new information in multiple ways so they can transfer what they learn (Collins, Brown, and Holum 10). Collins and his colleagues state that a cognitive apprenticeship uses six teaching methods that follow a loose progression. These are: 1) Modeling, 2) Coaching, 3) Scaffolding, 4) Articulation, 5) Reflection, and 6) Exploration (43-44). For this research study, I condensed this process into three steps, modeling, coaching, and fading. The general arc of practice for the participants in the ASI, based on the cognitive apprenticeship literature, was: (Day 1) identify needs and set goals; (Day 2) deepen knowledge in DBI; (Day 3) create trainings for their schools; and, (Day 4) facilitate a mock training for the group.

As a constructivist practitioner and researcher I also acknowledge the power dynamics inherent in a Cognitive Apprenticeship model. Typically the expertise sits fully with the "master" and the learner is positioned as the "apprentice." In this research I guided a process of co-constructing meaning with a group of educators who have varied expertise and experiences. I aimed to privilege all voices equally, including my own. Therefore it is important to note that when I discuss modeling in this research I am not the only model; the teacher trainers also modeled for each other. Our process was a dialogic, collaborative effort between the teacher trainers and myself. My goal was to

build capacity within each partnership school. Throughout this study I attempted to align my work with current educational policy, which suggests that: "Capacity building policies view knowledge as constructed by and with practitioners for use in their own contexts, rather than something conveyed by policy makers as a single solution for top-down implementation" (Darling-Hammond, *Reform* 598).

Modeling in the Advanced Summer Institute

Modeling is one way to share information in a cognitive apprenticeship. Collins, Brown, and Holum describe modeling as an "expert performing a task so students can observe and build a conceptual model of the process required to accomplish it" (43). In addition to performing the task, the teacher must also transparently share their thought process while performing the task. In essence, in a cognitive apprenticeship the teacher models the task, and explains what the purpose of the strategy is; why they are doing it in a specific way, and how the apprentice might do it- effectively showing the practice and pedagogy of the task at hand. In the ASI I focused specifically on modeling two things: 1) how DBI trainings involve the teachers as participants in strategies; and, 2) how to build a DBI training and facilitate it.

The structure of the ASI mirrored the structure of all DFS training- the teachers participated in DBI in order to learn how to facilitate strategies. This means instead of sitting and hearing the facilitator talk about DBI strategies the teachers are up experiencing the strategies for themselves. Dawson, Cawthon, and Baker suggests that in order to fully understand and embrace participatory learning practices, "teachers need to

experience what happens when they are allowed to learn in a collaborative, dialogic, professional development environment" (315). It was important for me to model learning through participation for the teachers, so they would understand the intentions behind the ideal structure of DBI trainings. As a model, I made my thinking visible as a trainer throughout the institute by showing how to: facilitate DBI strategies; talk through an agenda at the beginning of everyday; and manage time and make the room a comfortable place to learn. I harnessed all of my experience in DBI to facilitate strategies and the training, because the Cognitive Apprenticeship model suggests it is my responsibility as the "master" to model better practice. I enacted the same process I was asking them to enact as teacher trainers, training educators in DBI. Throughout the week I meta-cognitively talked the teacher trainers through my decisions regarding the focus of each day, the activities that addressed that focus, and why I made specific decisions for the ASI.

In order to prepare the teacher trainers to create a training for their colleagues and facilitate it, I built in many opportunities for them to practice facilitation. Each teacher trainer had the opportunity to facilitate up to three times in the four-day institute, which modeled the importance of practice. Guskey positions practice as a vital element of effective PD and recommends, "participants learning in a professional development experience is strengthened if the related skill are demonstrated and modeled, if opportunities are provided for them to practice those skills under simulated conditions, and if appropriate feedback is offered" (*Evaluating* 136).

For example, on the second day of the ASI each individual or trainer partner team facilitated one strategy from the four categories that provide the structure for DBI. Afterward, we reflected on the experience- as a facilitator and a participant. Our conversation was guided by questions: "What did we do in this strategy? How else do you think we could use this strategy? What is another strategy that could accomplish similar goals?" (ASI curriculum). Drawing on collective knowledge, the teachers facilitated specific DBI strategies within relevant contexts and engaged in dialogue. They helped one another understand more about what DBI strategy to use and why to use a specific strategy to meet a particular goal.

With an expanded view on facilitating DBI with adults, the teacher trainers modeled their ability to create a DBI training agenda for each of their school contexts. We first reflected on our prior knowledge: What do we remember about the way DFS trainings are structured? What do we appreciate about this structure? What could we improve? After this discussion, I provided templates that outlined basic training structures and example trainings to use as a starting point. My goal through this exercise was for the teacher trainers to draw on their own experience and knowledge in order to consider the importance of being intentional about the instructional goals, focus questions, and content of their trainings (see Appendix B). On the last day of ASI, each pair of trainer partners facilitated a 50-minute section of their new training created to use at their school. The ASI provided a place for the teacher trainers to practice training other adults in DBI before training their colleagues at their schools. In order to facilitate a training for Institute colleagues, they effectively demonstrated they understood how to set

goals for their trainings, choose strategies to address those goals, and how to facilitate the training with their new experience in an adult learning context.

Coaching in the Advanced Summer Institute

Collin, Brown, and Holum position the role of a coach as the person who helps move the learner through a wide range of activities including: choosing tasks, providing scaffolding, evaluating the learners activities and helping to diagnose problems, challenging them and offering encouragement, giving feedback, and working on weaknesses. Perhaps more importantly, the authors position the role of the coach as "deliberately bringing the thinking to the surface, to make it visible" and that "coaching is a thread running through the entire apprenticeship experience" (Collin, Brown, and Holum 8-9). In addition to this definition of coaching, I believe as a coach it is important to offer participants more ideas about teaching and learning that promote education reform. Elena Aguilar, author of *The Art of Coaching*, writes about the role of a transformational coach,

> Coaches encourage us to explore our core values, behaviors, beliefs, and ways of being and compel us to venture into new behaviors, beliefs, and ways of being. It is this essential combination of safety, support, encouragement, and forward movement that makes coaching feel so satisfying, that allows us [teachers] to make changes in what we do, and even transform who we are (15).

I wanted the Advanced Summer Institute to be a space where these ideas of transformational coaching were put into practice. Aguilar's definition resonates with me because committed practice of DBI requires teachers to deeply reflect on their teaching practice. As a DBI coach, I invited the teacher trainers to bring their past experiences, core values, understanding of their context, and prior knowledge into the space. These aspects of their teaching informed the kind of trainer they were to become. I also challenged them to dig deeper into the pedagogy and practice of DBI with Aguilar's transformational practices in mind.

I took two approaches to coaching during the ASI and throughout the research. In *facilitative* coaching, the role of the coach is to "pull the client toward learning" and in *directive* coaching, coaches "push the client toward learning" (Aguilar 177). Aguilar argues that all coaching activities can "be experienced as facilitative or directive" but often they will fall on one side more than the other (177). Within these two categories are subcategories, which helped inform my interactions with the trainer of trainers. One facilitative approach I utilized is called the *supportive* approach and focuses on building client's self-esteem and confidence. The supportive stance "provides confirmation, offers encouragement, and helps a client maintain focus and motivation" (Aguilar 171). The supportive approach was specifically helpful for giving feedback to the teacher trainers after they facilitated strategies or trainings during the ASI. Their fellow teacher trainers and I would give them verbal feedback and then I would follow up with a personal email later that evening. In addition to offering encouragement I was careful to be authentic and

specific in my comments, as well as "highlight micro-movements of growth" the teacher trainer demonstrated that day (Aguilar 308).

A directive approach I used is called the *informative* approach, which positions the coach as a "thinking partner." This approach suggests that the coach can share best practices as long as the teachers are still building their own capacity for learning and understanding (Aguilar 204). I acted as a thinking partner in most one-on-one conversations during the ASI. My goal was to support the teacher trainers to make decisions based on their previous experiences, expertise, and new knowledge. To help in this process I asked open-ended questions, reiterated what I was hearing, and asked probing questions to help the teacher trainers think about a concept from a different perspective. For example, when planning their whole school training, Gia and Summer were indecisive about whether they could repeat strategies that their colleagues had already seen[3]. I asked about their goals for the session, and what strategies they thought would best fit those goals. I asked: "*Is there a new strategy that addresses a similar need and is still widely applicable? Or what if you keep the strategy but show how to adapt it to address other instructional goals they aren't already using it for?"* Through these kinds of questions I "pulled" them into learning, because they had to answer the questions themselves.

Similarly, the teacher trainers coached one another through asking questions and giving constructive feedback throughout the ASI. Creating an environment where

[3] Bottenfield Elementary School (where Gia and Summer teach) has participated in full school DFS training, DFS cadre training, and 6 of their 20 staff members attended a DFS Summer Institute. Therefore, the teachers at Bottenfield had a lot of exposure to DBI strategies and experience using them in their classrooms.

teachers are free to share their opinion and experiences is an important aspect of professional development and adult learning. Darling-Hammond suggests, "To serve teachers' needs, professional development must embrace a range of opportunities that allow teachers to share what they know" (*Reform* 599). In addition to facilitating DBI during the ASI, I wanted to create opportunities for the teacher trainers to learn through the act of giving one another feedback.

One coaching task the group requested was to clarify and delineate between two types of reflection that DFS uses when training teachers. In the pre ASI needs assessment 85% of teacher trainers were "Very Interested" or "Most Interested" in spending time on reflective questioning during the ASI (Pre ASI Needs Assessment). Each DBI strategy uses reflection questions to engage participants in thinking about what skills they used to participate, how it felt to do so, and how the experience and content related to the overall instructional goal. In a training situation it is essential that we model reflection to use with participants learning through DBI. Afterwards, we "step out" from our participant viewpoint and reflect on how we might apply the strategy to our own instructional context as teachers. Delineating between these two different reflection routines can be difficult. The questions often feel like they are similar for the participant and teacher reflection, or they flow right into one another and teachers hop back and forth in between the two. In DFS, we call these two reflection routines: "activity processing" and "strategy processing" (DFS HP training). Activity processing positions the teacher as the student, causing them to reflect on what they just learned and how the learning occurred. Strategy processing positions the teacher as a teacher learner, which enables them to

understand why they would use the strategy in their classroom. Both are essential because facilitators of DBI need to understand how it feels to make meaning through dialogic, embodied methods (activity processing) and understand how to adapt it and apply it in their own context (strategy processing). This is particularly important for DBI trainers because they must be able to help teachers new to DBI delineate between these two types of reflection and understand their importance.

Fading in the Advanced Summer Institute

Collins, Brown, and Holum describe *fading* as "the notion of slowly removing the support and giving the apprentice more and more responsibility" (8). I structured fading into the ASI primarily concerning the participant's role of as teachers of DBI. When I could sense they understood something as a teacher of DBI, I worked to emphasize how to replicate those conditions as a trainer of teachers.

The teacher trainer participants varied in their reported and demonstrated comfort and capacity to train their colleagues. Lucy, Carol and Lyn, who had been facilitating DBI for three years in their classrooms, demonstrated some knowledge of what would be most useful for their colleagues to learn. Others needed more reassurance that they were making choices that would work in their context. As a coach, I also tried to grow their capacity to be successful as a teacher trainer by providing language and resources they could use to advocate for DBI in the schools, with principals, teachers, and even students. They seemed to feel empowered by being responsible for "spreading the DBI word" at their schools (ASI focus group).

Similarly, I wanted them to feel like they knew what theories and practices serve as the groundwork for DBI. I worked to support their emerging teacher trainer identity by asking them to start using the pedagogical language of DBI and by passing over facilitation responsibilities to each of them. I facilitated the entire first day of the ASI. On day two each trainer facilitated for about 25 minutes (in pairs), and on the last day they facilitated about 50 minutes (in pairs or individually). With four dyads/individuals facilitating 50 minutes, the teacher trainers effectively facilitated almost the entire last day of the Institute.

The Impact of the ASI: Data Analysis Phase I

From its inception the central goal of the ASI was to deepen teachers knowledge and skills in DBI to prepare them to be a trainers of DBI for their campuses. The ultimate goal was for the teacher trainers to build capacity on former DFS partnership sites. In order to discuss the impact of the ASI, I coded the data from Phase I using a qualitative narrative thematic analysis approach. A fellow researcher and myself independently coded the ASI focus group transcription as well as researcher field notes and written artifacts from the ASI. I first coded broadly for knowledge, skills, and attitude as markers of experience based on my research question regarding the experience of the teachers in a "trainer of trainer" PD model. However, the results of my practical research showed that the teacher trainers knowledge and skills were most informed by their comfort with being a DBI teacher trainer. For this section of the document, I will discuss the teacher trainer's comfort levels in regards to three subthemes that emerged from Phase I data (see Table

6). These are: Personal History and Practice with DBI, Facilitating Colleagues, and Perspective on School Investment. I will conclude by discussing how the teacher trainers comfort with being DBI trainers might have affected their transition into the school year and Phase II of this practical research study.

Table 6: Dimensions of Comfort as a Teacher Trainer

Theme	**Definition of theme**	**Example of Teacher Response**
Personal History and Practice with DBI	Refers to the trainers comfort based on the amount and kind of DBI training received, and how much time they have spent facilitating DBI in a classroom.	**Low:** "Simply finding new strategies has been really helpful…it makes it a lot more accessible even though it is something that is more difficult that I haven't done much of."
		High: "What has really taken me a long time is being confident enough and brave enough to try it out in different ways. I definitely feel more comfortable in my own skin."
Facilitating Colleagues	Refers to the trainer's comfort of facilitating adults, their colleagues.	**Low:** "You know along with the whole 'Why is this person qualified to teach me anything? What makes them so special? They are just another teacher."
		High: "Half of what I've been trained in I feel comfortable leading in someone else's class or teaching them to do it."
Perspective on School Investment	Refers to the trainers comfort based on how invested they perceive their school to be in DBI.	**Low:** "[The principal] hasn't come in to see my classroom, so maybe if I take picture and show her, the kids were able to do this, show her how [DBI] is working."
		High: "Most [teachers] are pretty receptive at Lincoln."

Personal History and Practice with DBI

Each teacher trainer's personal history and practice with DBI affected their comfort as a teacher trainer. Lyn from Greenway has participated in the most DBI training opportunities and has facilitated DBI in her classroom for 3 years. She describes her comfort with DBI from the beginning as:

> When I first was exposed to DBI, I was uncomfortable 130% of the time. Now there are still some things that make me uncomfortable because they are out of my comfort zone, but with that continuous practice and that continuous application, and re-evaluation of what I'm doing, I am far more confident. I don't know what it was that finally clicked. I feel far better prepared to deal and sustain regardless of what I'm walking into."

Lyn attended the DFS Summer Institute twice, which is the longest and most intensive DBI training that is offered. Her high comfort level is indicative of multiple training experiences and time spent facilitating DBI in her classroom. David from Lincoln who had the least amount of training and less time facilitating in his classroom describes how he uses DBI in his classroom "I'm not afraid to use it just to break up monotony.... also useful for community building in some explicit and some not inherently specific ways. I use it a lot for brainstorming things" (David). His language suggests that he has a strong understanding of the pedagogy but less "skill" with advanced strategies, as he relies on active learning rather than dramatic or drama approached. However, for a DBI practitioner with less training and time teaching DBI, he shows signs of being somewhat comfortable with training his colleagues. In the ASI focus group he said, "I'm really excited about it. I feel like we've

done enough of [DBI] that it's not going to go horribly wrong no matter how bad it could be" (David). Compared to Gia, who describes her comfort in relationship to training teachers as "feeling comfortable with my students. I need some more time to get comfortable with my colleagues." It appears that David might be more comfortable training his colleagues even though Gia has attended the DFS Summer Institute once and he has not. Gia's comfort might also have to do with self-efficacy towards DBI. Lee, Cawthon, and Dawson suggest, "If the experiences they are gaining [in DBI] are not positive or mastery experiences, then this may lower their efficacy" (94). If David's DBI experiences have mostly been positive, he might have had a higher efficacy for DBI in the ASI than Gia. Those teacher trainers with the most DBI experience regarding the amount of training, kind of training (DFS cadre, Summer Institute), and time facilitating DBI in their classrooms did not necessarily emerge as the most comfortable with training their colleagues.

It makes me wonder if these self-reported levels of comfort in training their colleagues could be an indicator of pedagogical conceptual change, which is described by Lee, and her colleagues as, "a shift occurs in his or her underlying conceptions about teaching that in turn affects their teaching practice" (85). Is Lyn's description of something that "finally clicked" in the ASI an indicator of her journey through pedagogical conceptual change? Is it possible that David is more comfortable with DBI because was already aligned with the pedagogy and did not experience the same "ah-ha" moment that other teachers did? Gia, with the lowest self-reported comfort despite her mid-range experience, might be undergoing the complex and non-linear process involved in pedagogical conceptual change. Questions remain: *How much training and experience does a teacher actually need to be comfortable as a teacher trainer? Are there times in a*

teacher's experience when they are specifically grappling with pedagogy that makes them feel less able to train others?

Facilitating Colleagues

Through the ASI, Lucy from Lincoln Middle School surfaced as the teacher trainer most comfortable with training her colleagues. She attributes this to her scaffolded progression through DBI:

> It's interesting that the first year was just dipping your toe in, then its like up to your knees and now we're like completely submerged and we're going to stay down for awhile or something. But by the time we're done it will have been a four year process to get to a place where I am training other teachers in this work (Lucy).

Lucy has been at Lincoln throughout all her years facilitating DBI and she indicates that her colleagues in general are receptive to DBI training "For the most part getting them to do what you want [be present at DBI trainings] is fine." Her comfort seems to be attributed to prior knowledge of her colleagues' willingness to engage during professional development. Lyn and Sarah's comfort with facilitating their colleagues similarly came from prior PD experiences, but the instances they discussed were negative and caused them to be less comfortable with the idea of training their colleagues. Sarah recounted, "Almost always half of the room or a little less would kinda scoff and blow [the PD] off and be on Facebook or texting." Lyn also expressed worry that their colleagues would specifically disengage because their colleagues were training them. She said, "I know there are certain people that have [you are just another teacher] attitude about pretty

much any training from a colleague." It appears that the teacher trainers' comfort in facilitating their colleagues is most informed by how open their colleagues have been to receiving training in the past from a variety of sources. *How might professional development be positioned differently in these two school contexts? How are teachers more or less receptive to learning from a colleague in a PD setting if PD isn't valued or respected in a school context?*

Perspective on School Investment

The last factor that influenced the teacher trainers comfort entering the school year was their perspective on how invested their school was in DBI training. David and Lucy were confident and comfortable in Lincoln's commitment to DBI because they already had a scheduled DBI training planned for the week after the ASI. However, Lucy expressed that the investment was so great she feared the quality wouldn't be what they expect, she said "I'm a little nervous… not so much about the facilitation of it, but about how the administration is going to feel, if it meets the needs of what they have in mind. I don't want to be a big disappointment" (ASI focus group). The pressure of their perceived high expectations from their school administrators affected Lucy's comfort level negatively. David seemed unaffected by possibly high expectations, he said, "Mr. Wallace should be [happy] because he's asking us to take this on. It's way better than anything he could do!" (ASI focus group).

Lyn and Sarah from Greenway were very unsure of their schools commitment to DBI training because it was unclear if the new Head of School would be supporting DBI. Even though in the past, Lyn and Sarah had facilitated a DBI PD for Greenway that received, "really positive feedback" (Sarah). Based on this experience they "tried to request some similar support or sustainability [this year] and so far it has been kind of a

grassroots effort and we haven't necessarily seen a lot of follow through" (Sarah). They were unsure if they would be able to train their colleagues at all. The fear of inactivity at Greenway did not dictate their ASI experience, but it was apparent that "[Lyn and Sarah] are coming up with many contingency plans incase Mr. Juarez isn't very supportive" (Field notes 8 Aug. 2013).

Gia and Summer from Bottenfield were also unsure of level of their school's commitment. Summer was put in charge of making decisions regarding DBI training, she reported "Ms. Reyes said take the lead on this. But I don't want it to be my sole responsibility." So without guidance from school leadership Gia and Summer spent a significant amount of the ASI reflecting on what DBI their colleagues had already experienced, in order to build on prior knowledge and to deepen current understandings with familiar approaches. They were worried about repeating strategies their colleagues had already seen, even though we discussed how valuable it was to participate in a strategy and see it modeled multiple times. For each set of partner trainers it seemed the clearer the trainers understood the school's investment, whatever the level, the more comfortable the trainers were they could meet that expectation. However, if there is a very high level of investment the pressure on the teacher trainers might have caused discomfort around training their colleagues. I wonder: *How can collaborative pre-planning by the school leadership and the teacher trainers help mitigate discomfort and provide clarity around the schools expectations?*

Preparing for the Future: The Final Day of the ASI

The cognitive processes that the teacher trainers were experiencing near the end of the ASI demonstrate the complexity of shifting from a teacher of DBI to a trainer of DBI. It is a great challenge to work through what each of these roles requires, and to

ensure that each one informs the other. A teacher trainer needs to understand the what/why/how of the instructional approach of DBI so that they are prepared to teach others the pedagogy and practice. They also need to be able to reflexively think about themselves as learners and their colleagues as learners in order to be responsive and intentional trainers. That is why a trainer of trainer model can be so valuable. Who better to train teachers than teacher trainers who share a school context, a similar school day schedule and might even share some of the same students?

During the ASI, we planned several other casual meet-ups and a more formal tune-up workshop in order to have more points of exchange with one another throughout the fall semester. Although the teach trainers seemed excited to begin their work as trainers, they each acknowledged the challenges they might encounter. Most of the challenges centered on time. They were worried about time to plan trainings, and whether they would have designated time from their principals to facilitate the trainings with their colleagues. They were also concerned about the reality of their busy teaching schedules, how much time would they be able to devote to DBI training on top of teaching their own classes, and how much would their principals expect of them? Would they have the support they need from their principals?

On the last day of the ASI, we transitioned into our final focus group dialogue, and discussed participant actions plans and intentions for Phase II of the research study (see Table 7).

Table 7: Teacher Trainer Action Plans

Teacher trainer/site	Action plans
Carol/ Robeson Elementary School	Facilitate supplemental full staff trainings as needed.
	Serve as observation classroom for Creative Learning Initiative.
	Provide one-on-one DBI consulting.
Lyn and Sarah/ Greenway Elementary School	Facilitate 1-3 full staff trainings.
	Get Principal buy-in and observation.
	Observe other teachers facilitating DBI.
Gia and Summer/ Bottenfield Elementary School	Facilitate 1 full staff training.
	Motivate all teachers to conduct a DBI strategy at least once a month.
	Model strategies in classroom for other teachers.
Lucy and David/ Lincoln Middle School	Facilitate 1 partial and 1 full staff training.
	Motivate all teachers to conduct a DBI strategy in the first 6 weeks of school.
	Provide DFS cadre with an opportunity to share their DBI successes with their colleagues.

Each of the teacher trainers entered the school year with trainings prepared; they also had a deeper understanding of DBI, and the basic pedagogical and practical ideas important to training their colleagues in DBI through effective professional development. In this chapter I described the ASI, the point of exchange that prepared the teachers as teacher trainers of DBI. In the next chapter I will discuss how each school context impacted the their ability to implement a DBI trainer of trainers action plan.

Chapter 4

Lucy and David stood in a circle with the 15 new teachers at Lincoln Middle School. The teachers were participating in a reflective activity at the end of the half-day DBI training Lucy and David offered in mid August. The school's Principal, Mr. Wallace, wanted Lincoln's new teachers to be trained with DBI strategies before school started. David and Lucy selected what they considered the four most useful, accessible, and widely applicable DBI strategies for the beginning of the year. The new teachers stood engaging in a strategy called "Snowball" where participants offer short answers to an open ended prompt anonymously; Lucy and David seamlessly facilitated reading the answers out loud. "DBI makes the TEKS less scary." "DBI allows students to have more opportunities for self reflection." "A fun, creative way to help kids grasp concepts." "Physical! Made time fly by!" "My goal is to incorporate DBI strategies into daily lessons." "Is this applicable to music teaching?" "How would an administrator view this if they came into my class?" As if on cue, Principal Wallace stepped into the room and responded to the last question, "Anything that is engaging works for us." The teachers looked relieved.

Principal Wallace thanked David and Lucy for their work on the training. Then, he announced, "I just learned the Superintendent will be visiting Lincoln on the first day of school to highlight our work in the district. Please be ready, as the superintendent and I will pop in and out of each of your classrooms." The energy in the room immediately changed. A few new teachers quietly murmured: "I haven't had any time to set up my

classroom at all." "What are they expecting to see?" The new teachers left that day looking worried.

The training was a success. David and Lucy were empowered as trainers; they had positioned themselves as DBI experts at Lincoln, and their new colleagues had some DBI tools to use in their classrooms. The teacher had begun to be excited about the potential of DBI in their classrooms until they realized the high stress conditions. I wondered: *What factors would impact the teacher trainers' ability to successfully train their colleagues on their campus?*

In this chapter I will address the second research question guiding my inquiry: "How does school context impact teachers participating in a trainer of trainers professional development program?" I define school context as the policies, resources, and culture (belief, values, norms) that contribute to how a school functions. In this chapter, I describe how Phase II was intentional ongoing, and systemic. I describe the points of exchange between the teacher trainers as ongoing professional development. Then, I describe how school leadership, organizational policies, the school's openness to experimentation, and collegial support are important factors in this research. I discuss the data collected in Phase II and introduce the case descriptions that detail the training activity that took place at each school site. To conclude, I offer a cross-case analysis that compares and contrasts the teacher trainers' experience on each of their campuses to identify the factors that most impacted the teachers trainers' participation in this trainer of trainers PD model.

INTENTIONAL PROFESSIONAL DEVELOPMENT: CREATING ACTION PLANS

As described at the end of Chapter 3, each of the teacher trainers created an action plan for their individual campus, which they hoped to complete during their fall semester as a trainer of trainers. The trainer partners discussed the need for support from their principals and school contexts especially. Most of the needs they identified related to aspects of organization support, such as school leadership, organizational policies, openness to experimentation and collegial support (Guskey, *Evaluating* 152-165). For example, when answering the question "What do you need to be a knowledgeable advocate for DBI on your campus?" on the Pre-ASI Needs Assessment survey one teacher trainer answered, "Support! Just all around support from both my staff and the administration." Another answered "Help convincing doubters, and dealing successfully with those teachers who say, 'Oh, I already do that,' when you know they don't."

The teacher trainers discussed needing time and space to plan trainings with their trainer partner. They hoped to be given designated staff training time to facilitate their PD trainings, as well as time away from their classrooms to support teachers one-on-one in DBI. In Lyn and Sarah's case, they needed introduce DBI to a new administrator. Rebuilding administrative support for DBI became their central goal. The trainers from Lincoln Middle School and Robeson Elementary already had specific training structures they had discussed with their principals, so their action plans took that information into account.

During Phase II, I again assumed the role of coach as the teacher trainers navigated their contexts in an effort to meet the goals laid out in their action plans. I

attended each training as an observer in order to follow the progress of each teacher trainer. During this time, I positioned myself primarily as a "thinking partner" (Aguilar 204). This enabled me help the teacher trainers solve problems for themselves during reflective conversations in order to further develop the skills and knowledge of a DBI trainer. During the fall I was very aware of the teacher trainers time. Guskey states that when teachers implement new practices, "Care must be taken to ensure that they also do not require inordinate amounts of time or extra work from those engaged in the difficult process of implementation" (*Evaluating* 141). Serving as a teacher trainer in addition to the regular duties a teacher is responsible for could require a lot of extra time. Consequently, I tried to be a resource as well as a support. I also scheduled and facilitated ongoing points of exchange throughout the fall in order for the teacher trainers to share their experiences and collectively brainstorm solutions to challenges, as well as celebrate victories. Points of exchange occurred everytime we gathered one-on-one or as a group. I used these collaborative points of exchange as a way to help them connect and rely on each other's knowledge as a community of learners.

ONGOING PROFESSIONAL DEVELOPMENT: POINTS OF EXCHANGE

Research suggests that it is important to view PD as an ongoing, daily practice that occurs every time teachers interact and everytime a class is taught. Guskey says the challenge is "to take advantage of these opportunities, to make them available, to make them purposeful, and use them appropriately" (*Evaluating* 19). I intentionally planned several points of exchange throughout the research period in order to accomplish several goals. These points of exchange were experiments, none of them were required, and I

tried different tactics to see what was most successful in reaching as many teacher trainers as possible. I hosted one casual meet-up at a coffee shop, sought several one-on-one conversations/ reflection sessions, facilitated a more formalized half day ASI tune-up workshop, and sent out weekly emails in order to keep communication between and among the teacher trainers open and encouraged. My main role in these points of exchange was to act as a thinking partner and an advocate for the teacher trainers.

Fearless Friday Emails

Every Friday throughout the research period I sent a short email to the teacher trainers. These emails invited the teachers to read an article, participate in a short reflective activity, or watch a video that would expand their thinking and help them reflect on their work as teachers and trainers of DBI. These emails helped to keep us connected. I named these emails "Fearless Friday's" (see Appendix C) [4]. The teacher trainers had to be fearless in order to ask for what they needed to support their goals; fearless in their knowledge of DBI to mentor their colleagues and, fearless to deliver high quality DBI training in the face of high expectations and little time. My goal was to let them know I was always available to help and support them in whatever decisions they believed were best for themselves and their school contexts.

[4] "Fearless Friday's" are in reference to Aguilar's *The Art of Coaching* where she states that to engage in school change you must "be fearless" (289).

Meet-ups

In the ASI the teacher trainers and I agreed on several dates that would be good to meet up throughout the semester. Two dates were scheduled for informal meet-ups on Saturday mornings at coffeeshops, and one date was established for the more formal ASI tune-up workshop. In late September we held the first meet-up. The day of the first meet-up I received a flurry of emails with reasons people couldn't make it. In the end, only Carol and Summer attended. I had planned an arts-based reflective activity, but instead the three of us talked about their experiences at trainers thus far. Summer and Carol were still working to spread the word throughout their campuses that they were taking on the role of a DBI trainer. The second meet-up was scheduled for two weeks before the more formal ASI tune-up, again on a Saturday morning, which seemed hard for the teacher trainers with families based on the attendance at the first meet up. I cancelled the second meet-up in order to highlight the importance of the ASI tune-up. The goal of the meet-ups and the ASI tune-up were similar: to have time to problem solve, and reflect with one other.

One-on-ones

Throughout the semester I was in contact with each teacher trainer on an individual basis semi-regularly. When I hadn't heard from someone in two weeks or they had just facilitated a training, I would contact them to request a quick 20-30 minute one-on-one conversation. I went to their schools in order to make it easy and less time intensive for them. In the one-on-ones I was present as a thinking partner, asking them to

critically reflect on their process and decide how to move forward with their actions plans.

ASI Tune-up

The ASI tune-up took place in mid-November. Five out of seven teacher trainers attended. Before attending, each teacher trainer took a Post comfort with DBI survey (see Appendix D), which included most of the same questions from the Pre-ASI Needs Assessment the participants took in Phase I that informed the ASI. The Post survey helped inform the content we focused on in the ASI tune-up. I formatted the ASI tune-up into two parts. Part one of the ASI tune-up was a facilitated reflection on what was happening in each school context. In the Post comfort with DBI survey teacher trainers reported they needed more language to talk about DBI, and more research to present to colleagues about arts-based learning. In response to the question, "What do you see as goals and priorities for yourself as a trainer in the next few months?" one trainer responded, "possession or quick access to research and documentation backing use of DBI in any classroom" (Post Comfort with DBI Survey). Based on that information, we focused on advocacy in part two of the ASI. To begin, I asked the teacher trainers to participate in an art-making activity to prepare them to have a reflective conversation. Each teacher trainer was given a large piece of white paper and access to craft materials. I invited them to make a map of what their experience as a teacher trainer looked like so far. We looked at the maps of trainer partners side by side as we talked through their experiences (see Appendix E for an example illustration of "System Map"). Each was

very different but there was a thread common among most of the teacher trainers. They were feeling excited and motivated by the work they were doing in their classrooms as teachers of DBI.

The second part of the ASI tune-up was devoted to DBI advocacy. According to *Measuring stages of concern about the innovation: A manual for use of the SoC Questionnaire* by authors Hall, George and Rutherford; teachers progress through seven stages of concern as they implement a reform (3). These are awareness, informational, personal, management, consequences, collaboration, and refocusing (Hall, George, and Rutherford 3). The teacher trainers were reaching most of their colleagues in the informational stage where they wanted to understand more about what DBI is, and why it's worthy of adopting as part of their practice. Advocacy became an important part of the teacher trainers job. In the Post comfort with DBI survey participants suggested that the more resources they could be prepared to discuss with their colleagues the better. I created the short "elevator speech" activity so that each teacher trainer could prepare a concise verbal description about why they use DBI in their classrooms. The teacher trainers wrote their speech and "rehearsed" them with one another. Lyn's elevator speech said, "DBI asks my students to internalize and synthesize learning through purposeful movement, imagination, questioning, and making connections" (ASI tune-up artifact). Additionally, I brought in articles that are particularly salient in describing and providing evidence for arts-based learning and arts integration. We discussed these briefly at the end of the tune-up. This point of exchange with the teacher trainers was most successful in attendance and in content. Their knowledge and the amount to which their individual

school context was affecting their experience was apparent during our conversations. For example, one trainer discussed how important it is that Principals understand DBI in order to support DBI training efforts. This teacher trainer had not been observed facilitating DBI by the principal even in her classroom. She remarked, "[The principal] hasn't come in to see my classroom, so maybe if I take a picture and show her, the kids were able to do this, show her how it's working" (ASI tune-up). The ASI tune-up and the other points of exchange provided opportunities for the teacher trainers to be in dialogue with one another about their experiences and provide support to each other's work.

SYSTEMIC PROFESSIONAL DEVELOPMENT: HOW SYSTEMS AFFECTED THE TEACHER TRAINERS WORK

Guskey describes professional development as, " a systemic process that considers change over an extended period of time and takes into account all levels of the organization" (*Evaluating* 20). Through taking a systemic approach to this research I recognize the importance of organizational support for the teacher trainers. I also recognize the limitation of time; 4-5 months is not a long enough period of time to fully establish a DBI trainer of trainer PD model in a school. In order to follow my inquiry about the teacher trainers experience within their school context, I will look at the organizational support of each teacher trainers. In this section, I will briefly describe what DBI training took place at each school in the fall of 2013. I explore how organizational factors supported specific moments of teacher trainer success and how they created challenges to success in various ways.

Organizational support

The aspects of organizational support and change that I was most interested in exploring were school leadership, organization policies, openness to experimentation, and collegial support (Guskey, *Evaluating* 152-165). The term school leadership generally refers to the school's principal who often plays a key role in a school's capacity for support and change. "As the schools chief administrator, the principal is the person most directly responsible for carrying out the mission of the school. How principals act and the practices they encourage strongly influence the schools culture" (Guskey, *Evaluating* 158). Indeed, the principal at each school site in this study made the largest impact on the amount of DBI training offered because they dictated how most of their staff member's professional development time was spent during the research period. Each of the teacher trainers had to negotiate with their principals for time to facilitate DBI training.

Organizational policies also had a significant influence on how the teacher trainers were able to function as teacher trainers in their schools. Organizational policies that affect professional development vary widely and can include - but are not limited to- the school's mission, structure of classes and school days, procedures for how time is used, and how students are assessed (Guskey, *Evaluating* 153). Some school policies do not give teachers much freedom to experiment with different instructional strategies. Most of these policies are based on deeply engrained norms that the school operates around and within. Some of these norms are structural like what the flow of a class looks like, which can be controlled by school leadership to a certain extent. Other norms respond to how a school believes they have to operate to function successfully within the

larger school district and state education system. For example, it might be normal in many school contexts for teachers to feel they must use direct teaching methods in order to teach the information that students need to pass the state mandated tests. I will discuss the specific organization policies that most affected the schools as they pertain to the teacher trainers facilitating DBI professional development.

A school's openness to experimentation, and collegial support are the final aspects of organization support that are important to explore when discussing how school context affected the work of each teacher trainer. Guskey states that coupled with being open to instructional experimentation is the alleviation of fear (*Evaluating* 152). Teachers need to feel that they can openly experiment with new instructional practices without fear of being criticized or being expected for it to be perfect the first time they try the instructional practice. Collegial support also impacts the success of a teacher trainer professional development initiative. Working with colleagues that are receptive to active learning and open to new instructional practices will impact the resonance of DBI PD.

INTRODUCTION TO CASE DESCRIPTIONS AND PHASE II: DATA ANALYSIS

Phase II of the study began when the teacher trainers started school in the fall and ended with the ASI tune-up in late November. The data collected in Phase II includes transcriptions of many individual interviews, focus groups, and several surveys including a Post-ASI comfort scale and a Concerns-Based Adoption Survey. Key themes that emerged from the process of coding the qualitative data. These themes describe school context factors which impacted how much each individual or paired teacher trainer was able to achieve their action plan goals. In the individual school case descriptions I

analyze the outcomes of the research while considering each school's profile, the action plan created by the teacher trainers, the support of school leadership, challenges the teacher trainers encountered, as well as successes they experienced. Through the individual school case studies I hope to illuminate how each teacher trainer's participation was dependent on the school context. Then I discuss my findings from the cross-case analysis in which I coded for themes across all of the case descriptions. Through the cross-case analysis the most impactful factors that affected the teacher trainers participation will be distilled and discussed. Key narrative themes I originally coded for in the cross-case analysis included: *Time* and *Quality of Support*.

Robeson Elementary School

Profile of Robeson Elementary School

Robeson Elementary School resides in west Austin, which has a higher socio-economic status in comparison to most other areas of the city; only 7.7% of students who attend Robeson are economically disadvantaged (*http://www.texastribune.org/public-ed/explore/*). Robeson is entrenched in the arts as well as dedicated to providing rigorous learning in all areas. There is a strong parent presence at Robeson who is very invested in their children's education and are "willing to pay for private school if they don't feel this school is meeting their needs" (Carol). Robeson's PTA is very active, and they support a lot of extra programming at Robeson. Robeson has not received a DFS cadre in part because DFS's primary funder is most interested in working with schools who have less

resources. Robeson's principal and teachers actively attend other DFS training opportunities.

Action Plan

Carol, the solo teacher trainer at Robeson Elementary, planned a full staff training and prepared materials to be an observation classroom while attending the ASI. She had been in communication with Mindpop prior to the study, and was invited to serve as an "observation classroom" for the newest vertical team joining the Creative Learning Initiative. This meant teachers from elementary schools within the vertical team would come to observe her, and afterward they would reflect with Carol on her DBI choices and how they might adapt some of the strategies they saw to use in their own classroom.

Principal Park: The Invested Principal

Robeson's principal, Ms. Park, has always been a supporter of drama-based instruction, "You guys [DFS/DBI] are kind of like the pinnacle of all professional development in my eyes." Principal Park has been involved in the Any Given Child Creative Learning Initiative in Austin from the beginning of the initiative. She is interested in how this work affects her school, and relationships between schools and the district: "We all have a common vision, and we're all embracing it… and I think it's the best way to educate" (Park). Ms. Park's staff has participated in numerous district wide trainings with The Creative Learning Initative, and she sent teachers to attend the 2011 and 2012 DFS Summer Institutes. Principal Park has high expectations of her staff and is committed to DBI PD for her teachers in order to "increase [DBI] instructional capacity,

deepen understanding of best practices (the why behind the what)." As an advocate and active member of the Creative Learning Initiative, Park has "really embraced creative learning because that is where we are headed." In an effort to ensure all Robeson teachers are using DBI in their classrooms, she has allotted considerable amounts of the schools PD time and monetary resources to providing DBI development. Principal Park is always interested in DFS PD, and she saw an opportunity to partner with them in 2013.

Challenges: Competing Trainers

An organizational challenge Carol encountered related to the observation classroom she planned for in the ASI. Carol mostly worked independently to set up this observations classroom program. An open invitation to nominate teachers for the observation classroom experience was sent to principals. However, either the invitation was either too open and no principals took advantage of the PD opportunity, or the Creative Learning Initiative staff did not followed it up on the offer to principals. The difficulties revealed in this process support the fact that the observation classroom would take a lot of organization to run successfully. Teachers from other campuses would be given half days away from their classes and Carol would need time off to meet before and after the lesson with the teachers. However, with a prepared teacher trainer like Carol and a dedicated CLI staff member to assist in coordination there is possibility for future success with a classroom observation model.

Another challenge Carol encountered was not having an opportunity to train her colleagues as Robeson. It was not explicitly stated, but a full staff training facilitated by Carol was most likely not a priority in the fall of 2013 because Principal Park had already

arranged for small groups of Robeson teachers to receive training from DFS. As a highly resourced school, Robeson teachers had access to DBI training because they could afford to hire DFS on a contract basis. Park hired DFS to conduct small group, full day trainings beginning in January 2013 through December 2013. Drama for Schools facilitated sessions with five teacher groups in total that aligned with specific content areas. Three sessions were focused on DBI in English Language Arts/Social Studies, one on Math/Science, and one with Arts/ P.E. specialists.

Principal Park recognizes that not all schools could afford to hire DFS like Robeson. In an interview she expressed frustration with the inequity between schools, "Luckily we do have the resources. We can pay some, but what about the people that can't? To pay for the subs or the training? It's so frustrating. Because they need more [support]" (Park). Interestingly enough, Parks' access to DFS and motivation for her teachers to have the highest quality DBI training made it challenging for Carol to train her colleagues. Parks had access to a free teacher trainer, who would have gladly facilitated trainings at Robeson given the time. Additionally, Robeson had regular access to one of the school districts new Creative Learning Coaches, Rae. She is the woman who was invited to be a teacher trainer in this research study, but changed positions to work full time with teachers instructing them in creative learning strategies. Rae worked with Robeson and between 10-12 other school campuses. She served as a resource for many Robeson teachers throughout the research period with a lot of success.

In an interview, Park spoke very positively of Rae's work saying, "She's done wonderful things with [the teachers]." So, Robeson was receiving training from DFS,

had access to an instructional coach periodically, and had a new teacher trainer (Carol) on staff. However, these different resources have various purposes. The majority of Carol's anticipated work as a teacher trainer was to host an observation classroom which teachers from *other* schools would attend. So her main task was more serving as a resource for the larger initiative. The challenge was that the work with the observation classroom wasn't particularly well coordinated. I wonder how the maturation of these programs will help these disparate entities work together. *How can teacher trainers and Creative Learning coaches work together to build DBI capacity at a school?*

Successes: Training with Drama for Schools

Carol also experienced successes as a teacher trainer. She was invited by DFS to co-facilitate the one full day intensive dedicated to English Language Arts/Social Studies in November. As a social studies teacher, she had already experienced this same training as a participant in the previous school year with a different group of teachers. The facilitator team for DFS, of which I was a member, thought it would be a good opportunity for Carol to train her colleagues in a professional development setting. She facilitated two strategies at the Robeson Elementary DFS ELA/SS training.

This experience resonated with her as a trainer and caused her to deeply reflect on her role as a teacher trainer. The first strategy she facilitated, *Three Ball Toss*, requires very detailed facilitation because there are many moving parts to track. Carol later described having a moment of panic while facilitating Three Ball Toss, "I was confident about the space, the crowd, my presence, and the What, Who, and most of the How of the topic. What I realized was I had not thought through a clear path for guiding participants

to the why and why does it matter" (Personal email 15 Nov. 2013). Carol felt positively about her ability to facilitate the work, but being able to explain the pedagogy of DBI- why teachers would use this strategy, was still difficult for her. Carol understands she needs to help her colleagues understand the importance of these theoretical underpinnings if they are to practice DBI.

In the email Carol went on to explain, "It will be a long time before I feel I have internalized (automatized?) enough strategies/experiences/articles on DBI to speak with full authority" (15 Nov. 2013). This echoes past research findings from the DFS program which suggest that more years of teaching experience (as an elementary teacher) might indicate a lower self-efficacy with DBI, but they are more likely to experience pedagogical conceptual change (Lee, Cawthon, and Dawson 94). As the teacher trainer with the most years of experience teaching (26) and nearly the most amount of time spent facilitating DBI in her classroom (3), I assumed she would be most comfortable training her colleagues. This email exchange that occurred after the training might indicate a lower self-efficacy for teaching DBI to her colleagues than I expected, however strong her personal practice as a teacher in DBI might be currently.

Despite the limited amount of training Carol was able to do with her colleagues as Robeson, Principal Park fully supported Carol in whatever role being an observation classroom required of her, and respects the DBI knowledge she brings to Robeson, "I do know on campus she's seen as a resident expert and people have gone to her for advice." Carol explained in an interview that she had many teachers throughout the semester who came to her to ask which DBI strategies to use for specific content, and to get help on

how to facilitate them. In summary, Carol only successfully met one of her three goals primarily due to availability of resources and motivation of the principal, which enabled Robeson teachers to receive DBI training from other sources (see Table 8).

Table 8: Robeson Elementary School's Action Plan

Trainer (s)	Action Plan created in ASI	Was the goal met?	Challenges
Carol	Facilitate supplemental full staff trainings as needed.	Partly.	Previous arrangement to have DFS training.
	Be prepared for observation classroom.	Yes.	Implementation.
	Be available for DBI consulting with colleagues.	Yes.	None.

Greenway Elementary School

Greenway Elementary School Profile

Greenway is a constructivist charter school in far east Austin. Their educational plan "emphasizes the importance of individualization of instruction, support for student inquiry, a context that supports natural curiosity and experimentation, collaborative teaching and learning, integrated curricula, and ongoing reflection" (Walsh et al. 8). According to Greenway's 2012 annual report, 18% of students are economically disadvantaged (Greenway website). As the host school of the first DFS cadre in Austin, Greenway's teachers and administrators had been practitioners and supporters of DBI since 2010. The trainer partners there, Lyn and Sarah, helped to facilitate a DBI

professional development training with the full staff in 2012. However in 2013, a new Head of School, Mr. Juarez, was hired to make significant reforms on the campus. This new administrator, Head of School Juarez, changed the landscape for DBI at Greenway in significant ways.

Action Plan

Lyn and Sarah had ambitious goals of facilitating 1-3 trainings in the fall for their colleagues. They also wanted to build resources for one another by filming lessons in each other's classrooms and mentoring interested teachers. Most importantly, they needed to gain buy-in from the new administrator who had shown wavering support for DBI.

Head of School Juarez: The Disconnected Administrator

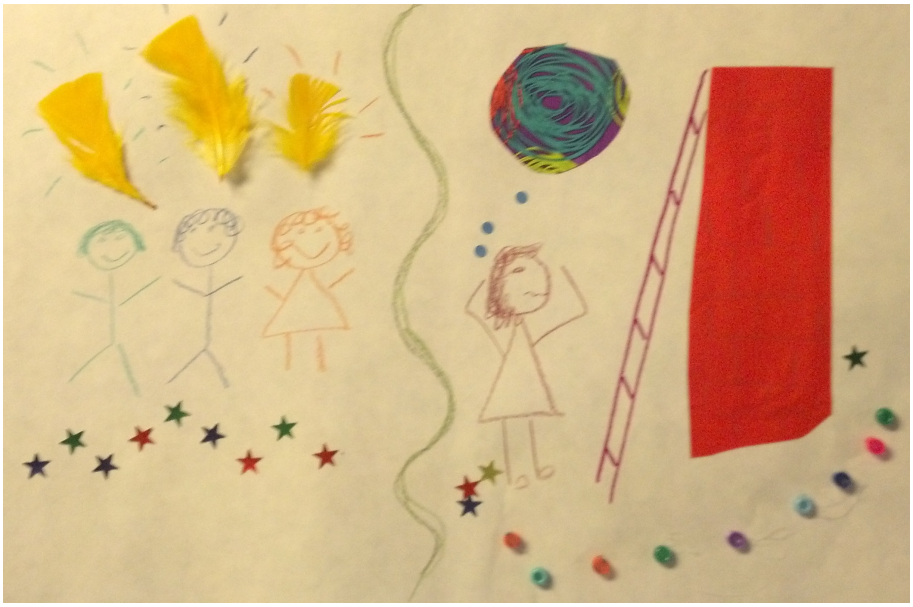
When I approached Lyn and Sarah about being teacher trainers they were hesitant to participate because they didn't know whether the new administrator would support DBI practices at Greenway. Mr. Juarez had no history with DBI or Drama for Schools and hadn't been very communicative with Lyn and Sarah initially. After Sarah received verbal confirmation from him that DBI would still be valued and supported at Greenway under his administration, they were happy to attend the ASI.

I set up meetings with each principal, before the ASI in August, to discuss how a DBI trainer of trainers model might build capacity for further DBI work in their school. Mr. Juarez is the only principal with whom I was never able to meet. He was not officially in his position in June and July when I first attempted to contact him. Then, I

never received a return email throughout my many attempts to reach him between August 1st and November 1st. He also failed to respond to multiple invitations to observe Lyn or Sarah facilitating a DBI lesson. "We've offered to him, 'Come spend some time; we'll let you know when we're doing a lesson!'" said Lyn. However, "He hasn't been." Lyn and Sarah received some encouraging support from one of Greenway's longtime administrators, Marcy. Marcy had a history with DBI and the Drama for Schools program; she took part in semester-long DFS training in spring 2011 and attended the Summer Institute the following summer (Walsh et al. 15). Marcy helped Lyn and Sarah schedule an afterschool training; unfortunately, it was cancelled because another full staff meeting was scheduled at the last minute at the same time.

Lyn and Sarah worked with the administrative team all semester to carve out time for full staff DBI training. Part of the issue seemed to be a lack of communication from the administrators in general about the direction the school was heading and it's new instructional goals. Lyn says, "I think he was hired to get some things streamlined, but I don't think he was hired to change the feel and overall vision of Greenway." She adds that considering "how much communication we've gotten from admin, I wouldn't really know." During the ASI tune-up Lyn created this art-based reflection on her experience as a teacher trainer.

Illustration 1: "System Map" Lyn from Greenway Elementary School



Her map was interpreted by the group to look similar to a brick wall. She referenced her work as both a teacher of DBI and a trainer, "I feel like we have to be subversive and dig under the wall. So on one hand I'm really happy because I'm using DBI a ton, and then on the other hand I'm miserable as far as getting it out there and trying to keep it alive at our school" (ASI tune-up).

As the semester went on, Sarah talked more about how the work happening in the public school district might validate DBI for Head of School Juarez, "I wish he could come to the administrators training for AISD [Austin Independent School District], if it came from someone not from Greenway but on the same professional plane, it might feel more weighty" (ASI tune-up). At this point it was unclear if Mr. Juarez would be receptive to DBI based on the number of attempts to be in dialogue with him about it. I

wondered: *What if a new administrator is hired to make changes at a school and the "old" PD initiative is seen as one of the aspects of the school that needs to change?*

Challenges: Organizational Change

In this case, there were a lot of factors that affected Lyn and Sarah's ability to train their colleagues at Greenway. The school was experiencing a lot of teacher and administrator turn over, and therefore, a lot of change. Guskey advises, "We must always remember, that organizations support and change are highly complex and incite a multitude of diverse factors"(*Evaluating* 175). As an outsider it is impossible to know the many factors that played into the needs of Greenway in the fall. However, without the support of the head administrator, Lyn and Sarah were unable to move forward with their plan to offer DBI professional development for their colleagues. The upheaval caused by a new administration with a new direction seemed to "stifle a lot of the DBI potential at Greenway this fall" (Field notes 10 Nov. 2013).

Successes: Tenacious Commitment

Lyn and Sarah found what they could do was use DBI in their own classrooms and keep DBI alive at Greenway by offering advice or help to anyone who was interested. They both had informal conversations with several teachers during breaks and after and before school, but no exchanges to mentor were ever planned. In an interview Sarah said, "We have four or five people who've never had the training that have been coming to me asking…so that's been good a couple of people have been genuinely eager to get something going."

Even though the situation at her school is precarious, Lyn showed a huge amount of growth as a teacher and trainer. Along with using DBI "more consistently than I have in the last two years, which has been great" Lyn really started to understand the specific processes teacher trainers need to be able to facilitate to be a trainer. She discussed her hard fought understanding of how to facilitate meta-processing with adults, and how it helped inform the way she reflects with students as well, "Even though I don't really have to meta-process with the kids the same way that I do the adults where it's a box within a box- every time I'm processing with the students I'm really thinking about that adult meta-processing. Now it's not as hard to remember the [reflection] questions [with the kids]" (Lyn). What is exciting to me as a researcher is how Lyn's training as a teacher trainer and experiences as a teacher of DBI inform one another. Training others in this work requires a person who: 1) can facilitate DBI with students at a high level and 2) understands how to translate what they are doing as DBI practitioners for other teachers they are training to be DBI practitioners. This requires a great deal of reflection and the ability to analyze and synthesize the processes one goes through while teaching with DBI. I believe the most effective teacher trainer is one who draws from both facilitation experiences (for adults and students) to inform their practice and pedagogy. Sarah was making those connections as well. She considered all of the reasons why Greenway should continue training their teachers, "It would be nice to have that common language. When you want to collaborate it's so important to have that, the strategies, the process, the DAR [describe, analyze, relate question sequence] the WHY, the methodology [in common]" (ASI tune-up). These ideas of having a "common language" that Sarah

references indicates she is able to analyze and synthesize what she believes is important for new DBI practitioners to know.

Sarah mentioned several times that her personal DBI practice was going well, "I feel like everything's coming a little more naturally after having more training and more modeling" but she seems mostly focused on how to get DBI training to happen. However, she spent the majority of her semester thinking about how to draw on Greenway's larger community, and communities outside of Greenway to influence Head of School Juarez's lack of "follow through" with DBI training (Sarah). Her perseverance of providing DBI training for her colleagues required a lot of adaptation of goals and plans, but she continued to say, "I don't want to give up." In January, the full staff came together for a professional development workshop, which was not focused on DBI. However, Lyn and Sarah were given time to facilitate two quick strategies at the beginning of the workshop. Lyn emailed me with the news and proclaimed, "Better than nothing!" (10 Jan. 2014). In summary, Lyn and Sarah were not able to fully accomplish any of their action plan goals due to lack of administrator support (see Table 9). However, they did facilitate two DBI strategies for their staff at a meeting in January.

Table 9: Greenway Elementary School's Action Plan

Trainer (s)	Action Plan created in ASI	Was the goal met?	Challenges
Lyn and Sarah	Get new administrator buy-in.	Unclear .	Communication difficulties with new administrator.
	Facilitate 1-3 full staff trainings (even if they had to be afterschool and voluntary).	Partly (they led 2 strategies in a January 2014 PD that was not focused on DBI).	Communication difficulties with new administrator.
	Observation of DBI in practice for teachers and admin.	No.	Limited support from new administrator; time.

Bottenfield Elementary School

Bottenfield Elementary School Profile

Bottenfield Elementary resides in east Austin, near downtown. The school building is over 100 years old and is located in a historically African American neighborhood, but the majority of the students are now Latino/Latina. Over 96% of students that attend Bottenfield are economically disadvantaged (*http://www.texastribune.org/public-ed/explore/*). Bottenfield is a school that has had a lot of turn over in school leadership. In the past six years, Bottenfield has had three different principals. The school continuously struggles to meet state standards, but is committed to providing non-academic opportunities for their students by using half of every Friday to teach classes that enrich the lives of their students. Some classes taught in

the fall of 2013 were stop motion animation, yoga, gardening, and art classes. Bottenfield received full staff training as well as a DFS cadre in the 2011-12 school year and sent 6 teachers to the 2011 DFS Summer Institute.

Action Plan

Gia and Summer prepared a brief full staff training for Bottenfield that offered their colleagues DBI strategies that were new to them, and would be most useful in a short amount of time. Summer attended the Kennedy Center's Arts Integration Conference earlier in summer 2013, and was prepared to share ideas from that experience with her colleagues as well, as requested by Principal Reyes. They also wanted to model DBI in their colleagues' classrooms and work to set up an online shared drive where teachers could look at and use each others DBI lessons.

Principal Reyes: The Cautious Principal

Principal Reyes at Bottenfield Elementary discussed in interviews how Bottenfield is " a school that really needs to focus on academics." She is "all about structure and that we are always meeting our academic objectives" but wants "overall… just some more opportunities for our students to be engaged" (Reyes). Principal Reyes and I had brief interviews in June and December; neither provided me with a lot of information that would help Gia and Summer know how she would support DBI at Bottenfield. In the ASI tune-up Summer stated how she thinks Principal Reyes might feel about DBI, "Principal Reyes was cautiously supportive of it [in the beginning], she was supportive of it on paper but when we're actually doing it not so much. But now I think

she's seen the work enough times that she can be an advocate for it… I think she's still cautiously optimistic."

Challenges: Pacing Guidance

It appeared that Summer was correct in her observation that Principal Reyes might not be fully committed to the act of facilitating DBI with students at Bottenfield. Gia's experience as a teacher of DBI was affected specifically by Principal Reyes' expectations around what class time should look like in every room at Bottenfield. Gia reported at the ASI tune-up that she was having a hard time facilitating DBI in her own classroom. She said, "our principal is big on collaboration among the teammates and she expressed to us that she wanted to see the same thing going on in both classrooms. So, if you walk into one classroom the same thing should be going on in the other classroom" (ASI tune-up). This highly regulated way of teaching is called "pacing guidance." Jane L. David describes pacing guides as, documents "created by school district leaders to help teachers stay on track and to ensure curricular continuity across schools in the district" (87). She goes on to explain "In fact, many pacing guides are tied to benchmark assessments that take place quarterly or even more frequently, further delineating what teachers must teach and when they must teach it. Some pacing guides specify the number of days, class periods, or even minutes that teachers should devote to each topic. A strict adherence to pacing guides reinforces Bottenfield's focus on academics, and their need to meet district and state mandated tests. Green discusses a common response to using strict pacing guides "is to rely on teacher-centered lessons that seem more efficient and predictable than student-centered lessons. Engaging students in more time-consuming,

cognitively demanding activities that nurture deep understanding tends to fall by the wayside" (Green 87).

Gia explained that although she tried to get her one other colleague who teaches 2nd grade to get on board with using DBI, but it had not been successful. She said, "My teammate is great, but it's easier to stick to the book" (ASI tune-up). So, Gia had to choose to either facilitate DBI in her classroom and risk getting in trouble if the principal walked in, or only use the same instructional practices and procedures as her fellow 2nd grade teacher. At Bottenfield, it appears that they do not have to teach solely from "the book," but they do need to be doing the same thing in their classrooms at the same time.

This challenge that Gia encountered made me wonder about the relationship between pacing guides and the high stakes testing culture that was instituted with the No Child Left Behind Act in 2001. Green reports that pacing guides are not an inherently bad idea, as long as they "adjust expectations through frequent revisions based on input from teachers and encourage instruction that challenges students beyond the content of the test" (88). When a teacher is required to follow pacing guides, as a way to standardize best teaching practice, this effort can be in conflict with the teacher's desire to differentiate her instruction for the range of learners in her classroom or to explore new instructional approaches that aren't explicitly labeled in the managed curriculum.

Successes: Keeping DBI Alive

In October the Bottenfield trainer partners were able to facilitate a DBI training. The training was 35 minutes long and included the full staff of 19 educators. Principal Reyes requested they give a presentation on the DBI and Kennedy Center experiences in

one combined afterschool staff training (Email 4 Oct. 2013). So, Gia participated with their colleagues and Summer facilitated by herself, which was a decision they made mutually. However, Summer used a training agenda that they both worked on during the ASI. As Summer was facilitating, I noticed that the training was mostly a lesson from the Arts Integration Conference at the Kennedy Center, but it was shaped like a DBI training. I reported, "it seemed like what Summer taught today was a Kennedy Center lesson using DBI facilitation techniques and framework (set up, question asking, reflection, etc)" (Field notes 7 Oct. 2013). Based on my observations of the Bottenfield teachers at the training, they were fairly engaged. I noted, "I see lots of smiling and laughing with one another. I'm hearing colleagues recount positive memories of being in art class in high school" (Field notes 7 Oct. 2013).

From what Gia discussed, other than "using DBI a lot in the beginning of the year," she didn't facilitate DBI much in her own classroom. However, she still felt she had gained something from the experience of going through the ASI. At the ASI tune-up, she described the map she created of her experience as a teacher trainer. She pointed to a bold blue line on her map and said, "The blue symbolizes the path. The path goes beyond the paper, so [DBI] is always going to be a part of me, I'm always going to do it. It's just a matter of getting other people to do it and helping other people incorporate it in their lessons." So, the implications for Gia is that she will continue to try to train her colleagues because their use of DBI will enable her to practice DBI in her classroom as well.

Summer's role as a teacher trainer seemed to become about building DBI resources for Bottenfield. As a Special Education Assistant Summer had a lot more autonomy to facilitate DBI in her pull out sessions with students so she didn't have the same issues as Gia. In an interview Summer reported, "I use [DBI] everyday and I love it." When visiting Bottenfield, I saw that Summer had posted several bulletin boards with artifacts from facilitating DBI with her students. In her goals for the second half of the fall she said she wanted to "build resources on our schools shared drive and share lesson plans with teachers" (Artifacts, Goal setting sheet). Her role as an advocate for DBI at Bottenfield seems to fit her well because she works with many different teachers; she said "I'm at the point where I'm trying to sell it now." Summer described how she is always observing teachers and saying, "hey, here is this DBI strategy that is *just* like this thing you are doing. So it's not like you have to create a whole lesson plan if you're not ready." She thinks the best thing she can do is model DBI in many classrooms, she said, "I noticed the best way to get people involved in it is to *do* it." (Summer). In summary, Gia and Summer were able to facilitate a full staff training partially focused on DBI and Summer was able to model strategies in colleagues classes periodically (see Table 10).

Table 10: Bottenfield Elementary School's Action Plan

Trainer (s)	Action Plan created in ASI	Was the goal met?	Challenges
Gia and Summer	Facilitate at least one full staff training.	Yes.	None.
	Model strategies in classroom for other teachers.	Yes, for Summer.	Time away from teaching duties for Gia.

Lincoln Middle School

Lincoln Middle School Profile

Lincoln Middle School is a fine arts academy located in north Austin, not too far from Robeson Elementary School, where Carol teaches. Many students from Robeson attend Lincoln for middle school. 54% of students at Lincoln are economically disadvantaged. There is a lot of support from administration for drama-based instruction because of the high value Lincoln places on the arts for their students as a designated Fine Arts Academy. Lincoln received full school training and a DFS cadre in 2012-13.

Action Plan

Lucy and David came to the ASI with the charge of facilitating a training for the new teachers starting at Lincoln in the fall of 2013. Their first goal was to plan that training for mid-August. They also hoped to facilitate another training in which time was designated for the DFS cadre teachers to share their successes in DBI with the rest of the faculty. Their last goal was to ask their colleagues to use a new DBI strategy in the first six weeks of school.

Principal Wallace: The Ambitious Principal

Principal Wallace at Lincoln Middle School is a proponent of any instructional strategy that engages students. He states, "anything that makes the lesson more engaging and interesting for students is good and DBI appeals to everybody" (Wallace). He has been particularly supportive of DBI since the DFS cadre was a success at Lincoln. "It's a great way to get teachers to try something different, and to get kids engaged in lessons. It's been very positive, which is why it continues" (Wallace). Wallace was the most receptive principal when it came to offering professional development time to the teacher trainers for DBI. His philosophy is, "I don't force [DBI] on teachers, but if we just continue to expose them to it and provide supportive resources then it will increase our chances of seeing it more often" (Wallace).

While Principal Wallace was supportive of trainer of trainer DBI training, he made some assumptions about the skills and knowledge it took to train others in the pedagogy and practice of DBI. At a number of points, Wallace suggested that the DBI trainer of trainers model at Lincoln should be expanded in the future. He suggested that Lincoln teachers could rotate in and out of the trainer position; so, at the end of a several year-long cycle, the entire staff would have experience as a DBI teacher trainer. "Every core teacher uses [DBI]." He continued, "if you have high quality material with a familiar face, than that's probably the best set up" (Wallace). When I asked Principal Wallace about a teacher trainer program for the next school year he said, "I want DBI to be the focus of new teacher training. I want there to be two half-day DBI sessions like we did. I want that to happen."

Challenges: Time and Time Management

The only challenge that Lucy and David encountered in their implementation of DBI at Lincoln was time; they were given limited designated time and notice to plan the trainings, and the amount of time during the trainings themselves fluctuated. In early October, Lucy, David, Principal Wallace and I attended a meeting to discuss the Action Plan the trainer partners had created in the ASI. It was during this meeting that Principal Wallace invited Lucy and David to plan a 90-minute training for the full staff that was to take place in the following week. This is the only site where a Principal was interested in a full staff training with such short notice, and David and Lucy looked worried about the time crunch. I told them in that meeting with Principal Wallace that I knew there wasn't much time, but I would help them create the training. I left wishing I had been more clear with Principal Wallace about what goes into planning a full school training, so he would understand the "large amount of work that he had asked David and Lucy to do on top of their teaching duties in one week" (Field notes 7 Oct. 2013).

On the day of the 90-minute full staff training, the time slot for the DBI training moved to be earlier in the day; then it was shifted to later in the day; then near the beginning of the training itself, Lucy and David were asked to cut the training down from 90 to 60 minutes. Lucy and David took each of these changes in stride. Finally, 45 minutes into the training they were informed they could have the full 90 minutes. Despite having to navigate the complexity of shifting time parameters, Lucy and David's training facilitation was strong. I was particularly impressed by their ability to quickly condense the training and then quickly expand it to a full 90 minutes in a seamless manner. This

experience made me consider how teachers are uniquely positioned to be strong trainers based on the constant changes they make to lessons due to interruptions, fire drills, or assemblies. At the same time I wondered*: how well do they need to know the material to make these kinds of quick changes?* Despite the issues with time, the full 90 minute training was facilitated, although adjusting to the constantly changing schedule proved challenging.

Successes: Structured, Embedded Opportunities

David and Lucy are the only teacher trainers who had the opportunity to facilitate twice in the fall with their colleagues, once for the new teacher training and once during a full staff training. The first training focused on what Principal Wallace called, "getting [new teachers] up to speed" before school started. They planned the half-day, new teacher training in the ASI and piloted their activities in the last day of the ASI. During the second training in October they incorporated a section of time where previous DFS cadre members could share and/or lead their colleagues through sections of their most successful DBI lessons.

Lucy and David mutually benefitted from each other as trainer partners. Lucy's position as a theatre teacher at Lincoln and related depth of knowledge about the artistry involved in teaching with drama techniques really helped in their planning sessions and facilitating reflection in the PD trainings. David's natural curiosity and new-ness around DBI raised the energy in their trainings because he was truly learning along side the teachers he was facilitating. He also was a curriculum leader for Lincoln's English Language Arts teachers, which contributed to his role as a school leader. One of David's

personal goals from this trainer of trainers experience was to "learn more strategies and become more comfortable facilitating them" (ASI focus group). His partnership with Lucy appeared to be the catalyst for a lot of what he learned as a teacher trainer. The two of them have very different teaching personalities but they paired nicely with one another as trainers.

When planning the second training with them, I wrote: "They are working well together, asking each other clarifying questions, and negotiating each decision" (Field notes 11 Oct. 2013). As Laura Servage cites in her article on Critical Friends, the goal is that teachers "discuss and identify aspects of their practice that need to be examined and possibly changed" (41). I witnessed this several times as they worked out what would be best to focus on with a certain group of teachers. Regarding their partnership Lucy said in an interview, "He has a very different style, he's so heady. But I feel like I've adopted things that he did."

The week before the second full staff training at Lincoln Lucy was invited into Ms. Nelson's science class to reinforce cell biology for 7th graders. She created a lesson plan that included "[an image work activity] with organelles, or parts of the cell" (Field notes 9 Oct. 2013). In my observation notes of Lucy's facilitation I noted: "L's facilitation skills are fantastic. I don't think she realizes it though. She set up clear expectations, helped them know how [the image work strategy] was relevant immediately, waited for them to make the images, but not too long. She kept it light and moving to keep them engaged. I estimate that about 70% of the class really got it" (Field notes 9 Oct. 2013).

When Ms. Nelson and Lucy reflected on the lesson together Ms. Nelson said she felt intimidated by the facilitation and classroom management involved in the strategy (Email 10 Oct. 2013). However, one week later Lucy and David facilitated a similar strategy in the full staff training at Lincoln, and Ms. Nelson had a breakthrough. After the training, Ms. Nelson came up to Lucy and said, "I could get across the same thing with this strategy!" Lucy was the only teacher trainer (with documented evidence) who had the opportunity to engage in a classroom situation as well as facilitate full staff trainings. Guskey and Yoon state "Educators at all levels need just-in-time, job-embedded assistance as they struggle to adapt to new curricula and new instructional practices to their unique classroom contexts" (*What works* 497). Lucy modeling DBI in Ms. Nelson's class served as job-embedded assistance for both the teacher new to DBI and the teacher trainer. Ms. Nelson received "follow-up after the main PD activities" in order to help her integrate DBI strategies in her classroom (*What works* 497). Lucy had an opportunity to train a colleague in a one-on-one situation which will help her more fully understand the intricacies of the role of teacher trainer. One-on-one mentorship in DBI contributes to better PD practices by focusing on change at the individual level. As Guskey quotes Sparks, "If changes at the individual level are not encouraged and supported at the organizational level, even the most promising innovation will fail" (*Evaluating* 21). This statement is true for both Ms. Nelson as a learner of DBI and Lucy as a new teacher trainer; both need to be affected at the individual level. Lucy taught in Ms. Nelson's class during her prep period. So, within Lucy's school context she had the time (free from class duties) and freedom to teach in Ms. Nelson's class. The freedom Lucy had within her

school context and the support of administration allowed her to engage with her colleagues individually, in a small group of new teachers, and in a full staff training situation. In summary, Lucy and David were able to accomplish training Lincoln's new teachers, and the full staff. In addition, Lucy worked with a science teacher in a one-on-one mentorship (see Table 11).

Table 11: Lincoln Middle School's Action Plan

Trainer (s)	Action Plan created in ASI	Was the goal met?	Challenges
Lucy and David	Facilitate partial or whole faculty/staff training.	Yes (one partial, one whole).	Issues with time of training being moved.
	Provide the opportunity for DFS cadre members to share their successes with DBI with their colleagues.	Yes.	None.
	Get all teachers to use a new DBI strategy in the first 6 weeks.	Unclear.	Unclear.

TEACHER TRAINERS IN FORMAL VS. INFORMAL SETTINGS

Throughout this chapter I often refer to the activities of professional development as "formal" or "informal" interactions. I use these terms to describe the nature of the interaction or point of exchange between either the teacher trainers and myself, or the teacher trainers and their colleagues. I choose to specifically acknowledge the quality (the content of the lesson), location (comfortable space for teacher learning), and structure (the design of the lesson) of the interactions because these are the factors, which

delineated the more formal and informal points of exchange with the teacher trainers. Some of the points of exchange were more formal in terms of the location they took place at, the possibility of learning new content, and in the amount I emphasized that the teacher trainers attend. The more informal points of contact took place in relaxed atmospheres and were mostly positioned to the teacher trainers as a time to reflect as a group. The formal and informal nature of our points of contact is also mirrored in the interactions the teacher trainers had with their colleagues throughout the research period.

In Miriam Peretz and Shifra Schonmann's book *Behind Closed Doors: Teachers and the Role of the Teachers' Lounge* they discuss that the information shared in common spaces and times is that of "immediate practice." In their text they particularly focus on the teacher's lounge as key arena for sharing:

> The context of the lounge is the context of immediate practice: the walls and tables bear the signs of professional activity, announcements of meetings, or stacks of tests. The limitation of time between the rings of the bell, as well as the concentration of many people within the limits of the lounge, do not allow for a sense of real leisure to develop. The intensity of the environment creates conditions for focusing on pressing professional matters, and for the growth of professional knowledge. This environment stimulates thinking and talking about matters in a highly concentrated form.

My data also suggests that the teacher lounge was a place to ask questions of and share ideas with colleagues. However, the teacher trainers also reported having causal

conversations with colleagues about DBI, in their rooms, in their colleague's rooms, at school events, and in the hallway between classes (Field notes 5 Sept., 9 Sept., 9 Nov. 2013). I choose to include and even privilege these *informal* spaces of professional development within this study because many of the teacher trainers "discussed the importance of these interactions" (Field notes 9 Nov. 2013). *These* interactions proved to be the majority of what some teacher trainers we able to accomplish at their schools regarding DBI.

TEACHER TRAINERS ACCOMPLISHMENTS AND IMPACTFUL SYSTEMIC FACTORS, A CROSS-CASE ANALYSIS

Collectively, the goal of the teacher trainers was to train their colleagues in DBI so that they might use it in their classrooms to support student learning. The seven teacher trainers collectively facilitated training or mentored/consulted approximately 123 teachers. These instances are documented as formal interactions, which include DBI trainings. However, based on conversations with the teacher trainers, there were many more casual interactions about DBI between teacher trainers and their colleagues that were informal. This number of teachers is likely between 20-30 (Field notes, Personal interviews).

Two key themes emerged in the cross-case analysis of the data gathered in Phase II: *Time* and *Quality of Support*. From the coding for *Time* emerged two subthemes of *Time allotted for PD* and *Time Required of the Teacher Trainers*. Emerging from coding for *Quality of Support* were the subthemes of *Support for Teacher Trainers* and *Challenges for Teacher Trainers*. The subthemes of each of the key themes illustrate the

ways in which the teacher trainers' work was affected by time and quality of support (see Table 12).

Table 12: Coding Themes

Theme	**Subtheme**	**Example Teacher Response**
Time	Time Allotted for PD	"I haven't had many more chances [to facilitate a DBI training] since the last time we talked; it's mostly been individual teachers coming to me."
	Time Required of the Teacher Trainers	"I don't want it to be my sole responsibility, so there has been some working with how far to go with it." "So we sat down and talked with him, and he was like 'Okay, lead this PD' like right away. With only a week to plan."
Quality of Support	Support for Teacher Trainers	"We were able to reach out to those teachers right at the beginning of their journey here at Lincoln and be able to immediately get inside their heads: DBI. That it's something that's encouraged on this campus, something that the administrators want to see."
	Challenges for Teacher Trainers	"Our existing administrator, who is supposedly on board with this, isn't seeing that DBI is one of the most valuable tools." "We might need to go to her because I don't think she'll come to us."

Cross- Case Time Allotted for Professional Development

There is very little time scheduled for teachers, generally, to participate in professional development opportunities. According to the Texas Education Agency, teachers have seven days of contracted time that isn't designated as instructional time

with students (*www.tea.state.tx.us/*). The TEA website reports, "How many of the remaining seven days are used for staff development is determined locally." In the Austin ISD 2013-14 calendar four days are labeled "Staff Development," two at the beginning of the year, one in February, and one on the last day of school (*austinisd.org/calendar*). Due to unforeseen circumstances this year (weather closures) school was held on the February date. That leaves two days for professional development outside of using time usually set aside for staff meetings. As a charter, Greenway has a separate calendar, which allows for four PD days throughout the school year (Greenway website).

Teacher trainers like Lyn and Sarah faced particularly difficulties because their head administrator's buy-in level was low even though it appeared there might have been time for a DBI training. In the ASI tune-up Lyn referenced poor planning as an issue, "We were told there wasn't room at the beginning of the year, and then we had *so* much free time it was ridiculous" and Sarah added, "And we had that training all ready to go!" If more time was allotted for intentionally planned professional development at Greenway Lyn and Sarah might have had more opportunities to train their colleagues.

Lucy and David were given time during official PD days to facilitate their DBI trainings. However, the trainer partners from Bottenfield and Robeson negotiated for time during staff meetings to facilitate their DBI trainings. Gia and Summer were allowed 45 minutes of an afterschool staff meeting to share DBI and Summer's experiences from the Kennedy Center's institute. This training ended up being "exactly 35 minutes long" (Field notes 7 Oct. 2013). In the middle of the training I saw an interaction between Principal Reyes and Summer that describes how it was cut short, "Ms. Reyes looks like

she's having a conversation with Summer where she is helping her shorten the training. Summer is an amazing sport, but she looks disempowered" (Field notes 7 Oct. 2013). The reality of DBI training is that a lot is lost in ten minutes. Principal Park did not take more time for DBI training in addition to the training they were already receiving from DFS. In her pre-ASI interview Park said, "[Carol] can do mini-lessons at faculty meetings if needed. We are so into the work at this point, I think she will be a great resource for those on campus who have questions - that's probably her number one role."

The larger implication that I find from this analysis of time is how PD is viewed and planned by school administration and staff. I wonder if the lack of planning and concrete goals regarding PD is indicative of how the larger education system still positions PD for teachers? When searching for how many development days teachers in Texas are allowed to have I found this on the TEA website: "How many staff development days are *required* for teachers in Texas?" This question could be interpreted as consistent with the pervasive negative messaging around teacher professional development that scholars championing effective PD practices are working to move away from by positioning PD "as an ongoing activity woven into the fabric of every educator's professional life" (*Evaluating* 38). It is important to acknowledge that there are many more factors at play that complicate how many PD days a district can offer- like funding. However, this discussion begs the question: *If formal PD is generally viewed as time-based, non-essential, or not effective, should a Trainer of Trainers PD model even use formal PD approaches?*

Cross-Case Time Required of the Teacher Trainers

Teachers have limited time to lesson plan everyday for classes, which is often one reason why many teachers cite they don't use DBI as much as they could (Cawthon and Dawson, *Self–efficacy* 6). The teacher trainers were not given any extra time to plan the trainings they facilitated. This was most present in David and Lucy's experience because they planned, prepped, and facilitated two trainings. Neither attended the ASI tune-up, and David was even less responsive to emails after the Lincoln trainings. I couldn't help but wonder if they both felt like they had given a lot of free, unpaid time to being a DBI teacher trainer without reciprocity. Lucy acknowledges that all teachers spend a lot of un-paid time on extra projects, but when asked whether a lack of pay impacted her experience as a teacher trainer she explained, "It's awful to say, but [getting paid] would take away a level of frustration or possibly resentment [towards being a teacher trainer]. It makes a big difference. It makes you feel like "okay, I'm not just a laundry pile you can keep putting stuff onto."

Many decisions would need to be made in order for schools to pay teacher trainers. Would they be paid for prep hours regardless of whether or not the teacher trainers facilitate the training? Prep hours only if they facilitate the training? How much should they be paid for prep ours versus training hours? Also, if administrators like Head of School Juarez at Greenway agreed to pay Lyn and Sarah would he have made sure they facilitated a training? Maybe monetary payment isn't method of reciprocity in this case. However, it is necessary to begin thinking about how to show the teacher trainers their time, effort, and talent is valued.

Cross-Case Support for Teacher Trainers

Each school context impacted the teacher trainers' participation as a teacher trainer of DBI at their school. As indicated in the data from Phase I, the teacher trainers were more comfortable when they perceived their schools to be invested in DBI training. In Phase II, the data shows the manifestation of the DBI work each trainer or trainer partners were able to accomplish. Similar to being comfortable when the teacher trainers perceived their schools to be invested, those in Phase II with *Clear Support of DBI* as teachers and trainers from their school context had the highest participation. At Robeson Principal Park was very clear that she expected the teachers to be using DBI. She asked each teacher to "use a DBI strategy in their teaching during their first observation of the school year" (Carol). Park also had the resources to have her teachers trained by DFS. She was very supportive of Carol training the Robeson staff with DFS for a whole school day, and paid for Carol's substitute so she could have that experience. However, Carol was never given the opportunity to facilitate a training independently with her colleagues, although Park was clearly supportive of DBI at Robeson and of Carol as a teacher trainer. As a researcher I interviewed each principal in June/July before the ASI to gather this information; if Carol had been in the room with us at that meeting both teacher trainer and principal would have been able to express their needs and desires.

At Lincoln Middle School Principal Wallace was clearly supportive of Lucy and David taking on the role and facilitating DBI as teacher trainers based on their two staff trainings. In his exit interview Wallace self-reported that DBI is embedded in the culture of Lincoln; he says, "Yeah, we see it all the time [in bi-monthly rounds of lesson plans

the core teachers turn into Wallace]. Now, it's just a natural part of lesson planning." Lucy and David were also supported by their colleagues in the second training when six members of the former DFS cadre prepared and presented short talks on their most successful DBI lessons. Guskey discusses the importance of collegial support, "Those involved in change need to know their efforts are valued and honored by colleagues, and that ample opportunities for collaboration and sharing will be provided" (*Evaluating* 157). Wallace's support and responsiveness to Lucy and David's desire to facilitate a full staff training demonstrated the importance of DBI at Lincoln.

Cross-Case Challenges for Teacher Trainers

Although Summer was able to facilitate one full staff training, support of DBI at Bottenfield remained unclear. Gia reported that Bottenfield principal, Ms. Reyes, had each teacher "write down how they would apply the strategies learned in Summer's DBI training in each of their classrooms" and expected them to follow through on those ideas (ASI tune-up). In Principal Reyes' exit interview she said, "we were able to follow up with [the commitment to apply a strategy] through classroom walk throughs." However, I was not able to "get any details about the type of instruction occurring" during those walk throughs (Field notes 9 Dec. 2013). In the ASI tune-up Gia reported on her thought process as she facilitated DBI in her own classroom instead of following the pacing guides, "I hope Ms. Reyes doesn't walk in, if she sees me doing this [me and my fellow 2nd grade teacher] will be in trouble." Principal Reyes might have created time for one 35 minute full staff training, but it remains unclear if she actually supports Bottenfield teachers using DBI in their classrooms.

At Greenway the new administrator initially told Sarah he was supportive of DBI training. In an email Sarah reported to me, "I talked to him on the phone. He's on board and told me to let us know however he can help" (Email 1 Aug. 2013). However, he was rarely in communication with them again about how to support DBI at Greenway. What remains unclear from Lyn and Sarah's experience at Greenway is whether or not Mr. Juarez: 1) understood what DBI is; 2) was disinterested or indifferent about DBI and therefore avoided communication on the topic; or 3) was brought in to improve certain issues and felt the current PD practices, including DBI, were a part of what needed improving. However, Lyn and Sarah's "commitment to and knowledge of DBI grew as practitioners and trainers" through their participation in this study even if they didn't get to offer much formal training to colleagues (Field notes 8 Aug. 2013).

In this chapter I discussed Phase II of this study as an intentional, ongoing, and systemic process. I described how each teacher trainer's participation in the trainer of trainers PD model was affected by their school context through individual and cross-case analyses. Phase II data points to Time and Quality of Support as two influential factors. In chapter five I will discuss conclusions that have emerged from this research, as well as limitations that might have affected the outcomes. Additionally, I'll recommend next steps for a trainer of trainer professional development model for Drama for Schools, and discuss possible research that stems from this studies findings.

Chapter 5

During the training facilitated at Bottenfield by Summer, I casually walk around the tables, observing the teachers as they work. Summer has given them instruction to look at the painting and write a sentence that observes and evaluates "color" on the post-it stuck to the front of the painting. In groups, the teachers look at their painting and confer about what they agree most describes the color. This activity involves using an artifact (a painting in this case) as a motivation and tool for writing detailed sentences. Summer carefully watches her clock, ensuring that the teachers have enough time, but not too much to write their sentence. Then she asks them to pass the painting to the left. They receive another painting and are charged with adding an adjective to the sentence they received. I pause at one table, and overhear a teacher delighted by the experience talking to her colleagues, "This reminds me of art class in high school. I loved art class." Summer later ended the training by calling out DBI she had seen happening at Bottenfield that week. When Summer called out that same teacher who enjoyed the art activity, she looked pleased. As I left that day I thought about how that teacher, who just had a very positive training experience, and might be on the cusp of actually being invested in DBI. I wondered how a teacher trainer might catch those teachers on the cusp and help them understand what the arts can do for their classrooms?

In this chapter I will share the outcomes and conclusions drawn from the data collected in Phase I and II. Then I reflect on limitations and tensions that affected the research with the teacher trainers. Next, I discuss the recommendations I can offer for the

future of a trainer of trainers professional development model based on my conclusions from the research. I will finish the document with final questions both for myself and for the field.

OUTCOMES AND CONCLUSIONS

The outcomes and conclusions that can be drawn from this research refer to the teacher trainers' growth as practitioners of DBI, and their specific feelings about what resulted from the trainer of trainer professional development model.

Movement towards Job-embedded practice in DBI

I believe the teacher trainer's experiences as teachers and trainers of DBI helped to move them towards job-embedded practice. Stephanie Hirsch, the author of the article "A New Definition" describes that job-embedded professional development and practice refers to "teacher learning that is grounded in day-to-day teaching practice and is designed to enhance teachers' content-specific instructional practices with the intent of improving student learning" (10). Educational researchers Hawley and Darling-Hammond expand on Hirsch's definition of job-embedded practice by noting that it involves a direct connection between learning and application that increases meaning for the teacher and the potential impact on students (140). The connection between learning and application was a significant part of the teacher trainers process. Guskey supports job-embedded learning, he advocates,

> If we view professional development as an ongoing, job-embedded process, every day presents a variety of learning opportunities. These opportunities occur every

> time a lesson is taught, an assessment is administered, a curriculum is reviews, or a conversation takes place with another teacher or administrator. The challenge is to take advantage of these opportunities, to make them available, to make them purposeful, and to use them appropriately (*Evaluating* 19).

A teacher who is able to embed DBI in her daily practice might use at least one strategy everyday in their classroom, facilitate it with skill, and know why and how to best apply in their context. Is a teacher trainer that is able to confidently explain the what, why and how of a strategy to a colleague in an informal context demonstrating a "job-embedded" understanding of DBI? Perhaps. Each of the teacher trainers had different opportunities to facilitate in their classes and with their colleagues. I witnessed every teacher trainer move towards job-embeddedness as either a teacher of DBI, a trainer of DBI, or both. When the they made decisions regarding facilitation in their own classroom or for their colleagues; when they reflected on the work they were doing with me and others; and, when they solved problems in their daily context—the teacher trainers were actively deepening their understanding of DBI.

Training the Teacher Trainers and Organizational Support

Another important outcome of this research study is recognizing the importance of shared training experiences for teacher trainers. The Advanced Summer Institute was a necessary step in preparing the teachers to be teacher trainers. At the end of the ASI the teacher trainers filled out a quick feedback survey specifically about the ASI. Answers ranged from "Not at All (1)" to "Very Much (7)." 100% of participants believed "Very

Much" the ASI "Was a worthwhile investment of time" (ASI feedback). When asked what they will take away from the ASI several answers were: "Using my elevator speech to be an advocate for DBI practices in whatever way I can" "The empowerment of being a DBI leader" "The risk free practice of PD for adults" and "Meaningful conversations with professionals who are experienced and passionate about this work " (ASI feedback). The ASI was an important space to gather as a community of learners in order to share a common training experience before becoming the trainers of others.

Additionally, the organizational support that each context provided was the single most influencing factor in this research study. The findings suggest that the quantity and quality of support from their school organization (primarily the school leadership) deeply impacted the experience of each teacher trainer. Specifically, my data suggested that school leadership must work in conjunction with the teacher trainers to create clear goals and expectations for a TOT PD model and be in open communication consistently about how goals are being accomplished.

LIMITATIONS AND TENSIONS

The short research period and resources available to the teacher trainers limited this research. The teacher trainers only had 15 weeks to try to schedule, plan, and implement DBI professional development training. It is possible that with a longer period of time to work out initial kinks in each organizational system, the teacher trainers might have had the opportunity to be more active in their role as a teacher trainer. The teachers also needed their labor as teacher trainers to be recognized on their campus; ideally, they should be given some time away from their duties as teachers to devote to work as a teacher trainers or receive compensation for their labor, or both.

An underlying tension I witnessed as a researcher relates to the use of DBI by generalist classroom teachers in the Texas public schools. In this test driven climate I observed that "it seems more and more like only schools who are 'academically strong' feel they can truly take the time to experiment with instructional practices" (Field notes 10 Nov. 2013). This is not meant to be a blanket statement about all schools, but many times when schools are performing academically well they are less likely to "be forced into the box step" of pacing guides as Carol mentioned in the ASI tune-up. Pacing guidance often leaves little room for "cognitively demanding activities that nurture deep understanding" like DBI (Green 87). However, the Austin Independent School District (AISD) is in the process of building activities like DBI into their curriculum guides. This is a positive move for instructional practices such as DBI.

The final tension that appeared in the practice-based research study and the writing of this document is in the delineation between Drama for Schools and the larger Creative Learning Initiative (CLI) taking place in Austin. This is particularly difficult considering DFS is an operational partner in the initiative. Throughout this document I have positioned this research as stemming from DFS, however, there is overlap in goals and intentions with the CLI. I pose many reflective questions throughout this document that speak to issues that I believe DFS as a PD model does encounter and will continue to encounter in various ways in the future as they work to build capacity to sustain DBI in local and national partnership sites. However, the Creative Learning Initiative in Austin is working to tackle many of the issues this document has raised regarding ongoing support for the sustainability of creative learning practices in AISD.

RECOMMENDATIONS

The following recommendations are based on my examination of the outcomes of this practice-based research with teacher trainers in a TOT professional development model. These recommendations are based on research done in a very specific context in Austin, Texas; however, these recommendations could serve many TOT models throughout the United States.

Define goals and expectations of a Trainer of Trainer PD model

In order to assuage possible misunderstanding and miscommunication teacher trainers and the principals should have an agreed upon trainer of trainers PD model structure to guide their work *before* it begins. This memoranda of agreement should include: expectations of teacher trainer preparation, agreed upon and measurable goals for trainer of trainer DBI PD model, reasonable expectations of how many trainings will be facilitated at the school, how much one-on-one support trainers are providing, how much time is being asked of the teacher trainers, and how the teacher trainers are being compensated (time away from duties or pay). Teacher trainers and principals should also have regular meetings to track progress and be in communication about adjustments to the structure as dictated by the school context and needs. If both the teacher trainer and principal make these decisions together and commit to them, many issues the teacher trainers experienced in this study would be alleviated.

Hire a Coordinator for the Teacher Trainers

Teacher trainers in a TOT professional development model benefit from the support of a full-time coordinator and coach to help them in their TOT endeavors as well

as mediate relationships with school leadership. Ideally the coordinator is positioned within the AISD system or from an outside organization supporting the Creative Learning Initiative. Having insider status might allow the coordinator to have more power in the AISD system; conversely, someone from an outside organization might have more freedom to guide the TOT model due to less interference from district policies or politics. The coordinator's duties could include helping to: assess a school's DBI capacity and then working with principals and teacher trainers to create their school specific TOT PD model; confirm all program expectations (listed in the section above) are in place; be in charge of teacher trainers as a community of ongoing learners; co-create specific and pointed goals for each trainer to work toward; develop formal points of exchange for further learning for trainers; coordinate teacher trainers mentoring other teachers; hold school leadership accountable for support, and assess the overall effectiveness and quality of the PD model. A coordinator would also individually coach the TOTs on their DBI practice as teachers and trainers. Most importantly, a coordinator would continuously be working towards the larger goal of building *sustainable* capacity in DBI across the district.

Involve Principals in Ongoing Points of Exchange

It is necessary that principals fully understand DBI and support it being used in their school in order for a teacher trainer to be successful. In the future I would invite the principals to attend several points of exchange with the teacher trainers. For example, they could attend a few hours of the last day of the ASI. The goal would be to give them

an opportunity to participate in DBI, have time to ask questions, voice concerns, discuss DBI in the context of their school, and witness some of the work the teacher trainers did during the week. Principal Park, who has participated in many administrator trainings, thinks "Everyone should at least send their leadership team [to DBI training facilitated by DFS leadership]...those intensive days where you are just there…it's powerful." The DFS Summer Institute hosts a sharing on the last day of the SI each year, and it provides a good opportunity to help school leadership understand more about DBI as well as celebrate the teacher's experience the ASI would benefit from this same approach.

Experiment with other PD Structures and Extend into the Community

There are many research-based structures for sustainability that could be used in a DBI TOT PD model. During the ASI, Carol created paperwork and model lessons for an observation classroom. With more focus and support observations classrooms would be a good structure to try. Teacher trainers could also be embedded in the DFS Summer Institute as trainers. They could also be helpful in extending DBI knowledge to the parent community at each school. Principal Park at Robeson has training planned for the Robeson parents, she says, "They love the arts, they love creativity, but they aren't understanding what's happening in the classroom" (Park). Who better to help parents understand the strengths and uses of DBI than the teachers who teach their students?

Compensate the Teacher Trainers

A teacher trainer spends time in the initial training, lesson planning, facilitating, reflecting, and coordinating. All of which is outside of their duties as teachers. They should be compensated for their time and commitment to the process of effective professional development. Teacher trainers are likely to be more motivated to do quality, consistent work as TOT's if they are being compensated either in time away from teaching duties or monetarily.

LOOKING INTO THE FUTURE

Need for More Funding

Noblit and his colleagues, who wrote a book describing the A+ school reform in North Carolina, state that sustainability for school reform agenda's have three phases: "establishment, maturation, and evolution" (107). They say a reform must be well established, then grow into "habitual forms of action," and ultimately the reform must grow and improve. As I trace my research back to the beginning, I reflect on the ways in which DBI was established at each school. Three out of the four schools found in my study received full staff training and cadre support from DFS. I do not doubt the quality of DFS training, which is provided with intentional, ongoing, and systemic processes that are rooted in effective professional development. However, I wonder if DBI is firmly established in a school with the amount of support provided by DFS. What is the chance of sustainability if DBI has not been fully accepted, supported, and used by most members of a school, and the school leadership? What if one year of DFS cadre training and several full staff trainings isn't enough to establish DBI at a school? Also, how do

you know when you've reached establishment? In regards to Drama for Schools partnerships outside of Austin the question ultimately becomes, where does DFS get the funding, staffing, and resources to stay at a site longer than a year?

Lingering Questions

As I reflect on the outcomes and recommendations based on this TOT PD model there are several areas of needed research that emerged from this project. In this study, there were many complications the teacher trainers encountered while trying to accomplish their primary goal of training their colleagues in DBI. A few of these are: school leadership, the organizations openness to experimentation, time, and compensation. Regarding support from school organizations a few questions I am left with include: How can a trainer of trainers model work for both the trainer and the principal while mutually meeting the needs of all parties? How can a teacher trainer feel empowered as a DBI leader even within certain restraints?

Future research could consider the relationship between informal and formal professional development within a TOT PD model. In my research study the teacher trainers (under my advisement) focused primarily on training their school's full staff through formal PD training. However, many of the teacher trainers reported multiple informal training exchanges with colleagues. In the future, I hope to design a research study about the effectiveness of formal versus informal PD when it is delivered to teachers by their fellow colleagues- trainer of trainers. Is it possible that a TOT PD model functions best in informal interactions with teachers as opposed to formal full or partial staff training? Lastly, more research is needed on the teacher trainer's movement towards job-embedded practice in DBI. What do they gain from going through the process of

teaching their colleagues DBI? What exactly is involved in the shift that moves them from teachers of DBI to trainers of DBI, and how does each role affect the other?

With new questions to explore I will end with an entry from my researcher field notes. I wrote the entry below as I reflected on the Advanced Summer Institute tune-up near the end of the research period:

> Gia was especially insistent when we discussed advocating for DBI in our schools. She firmly said, 'I think we really need to keep it going.' The conviction in her voice surprised everyone, I think. It made me think about my pre-ASI interview with Principal Park, when we were discussing why she supports the arts as a part of classroom practice. She said, 'It just really does something to the kind of thinker you are and how you see the world, what your individual possibilities are.' Hopefully now the teacher trainers see their own possibilities broadening as leaders in their schools. I hope they know and can feel the brimming potential of their own possibility (Field notes 12 Nov. 2013).

In the midst of possibility there is a lot of uncertainty, but with the perseverance of committed educators and leaders drama-based instruction has the potential to be a tool for creating dialogic, creative, child-centered learning through the arts.

Appendix

Appendix A: Pre-ASI Needs Assessment

1. Hello Advanced Summer Institute participants! Please fill out the survey below. It will inform the institute's focus and structure. It will also help DFS get a sense of how we can best support trainer of trainers (TOT's) over time as they continue to explore drama-based instruction (DBI). Please know that your answers will be anonymous. Thank you for taking time to fill this out! Please indicate your opinion about each of the questions below by selecting any one of the five responses in the columns on the right side, ranging from (1) "Very uncomfortable" to (5) "Very comfortable" as each represents a degree on the continuum. Please respond to each question by considering the combination of your current ability, resources, and opportunity to do each of the following in your present position.

#	Question	Very uncomfortable (1)	Somewhat uncomfortable (2)	A mix (3)	Somewhat comfortable (4)	Very comfortable (5)
1	Describe drama-based instruction examples to another teacher.	28.57%	0.00%	14.29%	42.86%	14.29%
2	Use an introductory "active discussion starter" with a group of teachers.	28.57%	14.29%	0.00%	28.57%	28.57%
3	Use a complex DBI strategy such as "role work" or "image work" with a group of teachers.	14.29%	42.86%	14.29%	28.57%	0.00%
4	Develop a lesson plan that links two or more DBI strategies for your own class.	28.57%	0.00%	14.29%	14.29%	42.86%
5	Help a colleague develop a lesson plan that links two or more DBI strategies for their class.	14.29%	28.57%	0.00%	57.14%	0.00%
6	Give a colleague feedback in their use of DBI strategies.	14.29%	14.29%	42.86%	28.57%	0.00%
7	Use the DBI Network as a resource for DBI strategies.	28.57%	0.00%	14.29%	28.57%	28.57%
8	Model any DBI strategy for a group of teachers.	0.00%	28.57%	28.57%	42.86%	0.00%
9	Plan a training in DBI for a group of teachers. (could be teaching one strategy at the beginning of a staff meeting)	0.00%	42.86%	14.29%	28.57%	14.29%
10	Identify underlying theories of drama-based instruction.	14.29%	28.57%	42.86%	14.29%	0.00%

2. Which skills would you like to spend time on during the Advanced Summer Institute? (Please rate on a scale of 1 to 5, 1 being the least interested, 5 being the most interested)

#	Question	Least interested (1)	Somewhat interested (2)	Interested (3)	Very interested (4)	Most interested (5)
1	Skill building (Learning more drama strategies)	0	0	14.29%	57.14%	28.57%
2	Lesson Planning (Working on how to link strategies together to create a cohesive lesson)	0	14.29%	28.57%	57.14%	0
3	Applications (Brainstorming and discussing variations on strategies in multiple instructional areas)	0	0	0	42.86%	57.14%
4	Sharing/ Reflecting (Talking with other teachers about what is working, what is not, and brainstorming different approaches and how it might affect you training teachers at your school)	14.29%	0	0	42.86%	42.86%
5	Creating mini trainings for your campus, grade level, or area (could be teaching one strategy at the beginning of a staff meeting, doesn't have to be a full scale, multi-part training)	0	0	42.86%	28.57%	28.57%

3. What pedagogical areas are you interested in exploring more, as they relate to DBI? (Please rate on a scale of 1 to 5, 1 being the least interested, 5 being the most interested)

#	Question	Least interested (1)	Somewhat interested (2)	Interested (3)	Very interested (4)	Most interested (5)	Unsure about what this is.
1	Arts-Based Assessment (example: Donkey to check for understanding)	0	0	14.29%	42.86%	42.86%	0
2	Differentiated Instruction	0	0	28.57%	28.57%	42.86%	0
3	Facilitation (including classroom management and scaffolding)	0	0	28.57%	14.29%	57.14%	0
4	Questioning (includes DAR)	0	14.29%	28.57%	14.29%	42.86%	0

4. What additional training do you feel you need in order to be prepared to train your colleagues in DBI?

Text Response
Convincing doubters, and dealing successfully with those teachers who say, "Oh, I already do that." when you know they don't.
Not sure yet, but I'm sure I'll be full of questions once we get started!
Perhaps a formal presentation that's put together and ready to go at the beginning of the school year (or whenever we can squeeze in our pitch on campus). I think it would be good for this presentation to include ppt slides or videos that can be sent out to faculty after the presentation is given.
I feel like I would need training on where to start with preparing a training for my colleagues. How do I know which strategies to focus on? Is there a format to follow when conducting a training for my colleagues.

5. What do you need to be a knowledgeable advocate (to teachers, administration, parents) for DBI on your campus?
Text Response
Perhaps a better way to locate what teachers need on the DBI site. We had talked about videos of sample lessons - have those happened?
Support! Just all around support from both my staff and the administration.
A better understanding of the curriculum road maps used in the other classes (especially core classes).
Handbook for colleagues?
I think I need to be knowledgeable on the differentiation aspect of the strategies. When I'm conducting a training, I want to be able to know different applications for the strategies we're facilitating because I'm hoping all teachers (pk-5th grade) can apply that strategy.

6. Anything else we should know?
Text Response
I have facilitated trainings for teachers in a variety of subjects throughout the state, so don't have major needs in facilitation/ management/audience skills. My needs are more in how to make this specific subject matter relevant and motivating for teachers.
I'm going to be exhausted!

Appendix B: DBI Training Templates

PROFESSIONAL DEVELOPMENT TRAINING STRUCTURE (3 – one hour trainings, Hour one/three)
(Adapted by L. Dossett from Mindpop)

TRAINING GOALS:

- 1 Hour
- Applicable for context (elementary or middle school)
- Suggested goal for teachers: use one of two strategies well, in the right way, in their classroom

Contextual Information regarding your training:

Number of Teachers:	
How they will be grouped if you break them up into breakout groups (Grade level? Content area?):	
Predicted level of knowledge of DBI:	
Total time of training:	
Space:	
Goals for the Training:	
Materials needed:	
Things to be prepped:	

WELCOME/INFORMATION

- Share Goals for the Training (1-2 training goals)
- Training context (Who are you, what is your purpose in this?)
- Agenda

TRANSITION:

STRATEGY #1:

(follow Engage/Explore/Reflect progression)

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

TRANSITION:

STRATEGY #2

(follow Engage/Explore/Reflect progression)

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

GOAL SETTING: Which strategy will you use and how?

PROFESSIONAL DEVELOPMENT TRAINING STRUCTURE (Hour two/three)

TRAINING GOALS:

- 1 Hour
- Applicable for context (elementary or middle school)
- Suggested goal for teachers: use one of two strategies well, in the right way, in their classroom

Contextual Information regarding your training:

Number of Teachers:	
How they will be grouped if you break them up into breakout groups (Grade level? Content area?):	
Predicted level of knowledge of DBI:	
Total time of training:	
Space:	
Goals for the Training:	
Materials needed:	
Things to be prepped:	

WELCOME/INFORMATION

- Share Goals for the Training (1-2 training goals)
- Training context (Who are you, what is your purpose in this?)
- Agenda

TRANSITION
STRATEGY #1

(follow Engage/Explore/Reflect progression)

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

TRANSITION:

TEACH CONTENT WITH STRATEGY #2:
EXAMPLE: Engage – Explore – Reflect

- What is the Engage/Explore/Reflect in a strategy? (use Exploding Atom, or some strategy you have already taught)
    - Highlight: How do you question/reflect on this work in the classroom?

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

GOAL SETTING: Which strategy will you use and how?

PROFESSIONAL DEVELOPMENT TRAINING STRUCTURE (Hour three/three)

TRAINING GOALS:

- 1 Hour
- Applicable for context (elementary or middle school)
- Suggested goal for teachers: use one of two strategies well, in the right way, in their classroom

Contextual Information regarding your training:

Number of Teachers:	
How they will be grouped if you break them up into breakout groups (Grade level? Content area?):	
Predicted level of knowledge of DBI:	
Total time of training:	
Space:	
Goals for the Training:	
Materials needed:	
Things to be prepped:	

WELCOME/INFORMATION

- Share Goals for the Training (1-2 training goals)
- Training context (Who are you, what is your purpose in this?)
- Agenda

TRANSITION:

Remind of Engage/Explore/Reflect
STRATEGY #1

- Model Engage/Explore/Reflect within the strategy

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

TRANSITION:

TEACH CONTENT THROUGH STRATEGY #2:

EXAMPLE: QUESTIONING- Describe, Analyze, Relate

- How do we use questioning in our classrooms?
    - Highlight: How do we use questions to co-construct knowledge with students in this work?

Strategy Processing Questions

- What did we do in this strategy?
- (add several more that are relevant)
- What cognitive, socioemotional and artistic skills does the strategy ask our students to use? (Introduce CAST, tie answers to CAST)
- What are other applications/ways you can use the strategy in your classroom? Where in your curriculum might you want to (*insert CAST function*)?
-
    - There are 3 ways these strategies are used in the classroom to connect to the self (make personal connections), ideas (deliver academic content) and the world (build classroom community, connection to the world). Our best work in this uses all three.
- What did you notice about the facilitation in relation to classroom management?

GOAL SETTING: Which strategy will you use and how?

Appendix C: Fearless Friday example

September 6, 2013

Hello TOT's!

I hope your first few weeks of school have been great. By now I'm sure you're settling into another year. I was just at Bottenfield yesterday for a quick DBI demonstration by Summer and Gia! It's exciting to see things begin to happen at each of the schools.

From now until the end of the semester, I'll be sending you a short article to think about or exercise to work through that relate to you as a teacher, and as a person. They will always relate to something I think we all might be interested in knowing about (myself included), something useful, something that might expand our thinking, that will mostly likely challenge us. Many weeks it will come from thesis reading I am doing, which focuses you all and your experiences as teachers and as trainers. I am naming this weekly call to action Fearless Friday.

This week I have been reading a book called *The Art of Coaching* by Elena Aguilar, which focuses on transformational coaching, with the goal of whole school change (sounds a bit like DFS goals!). Elena talks in the beginning of the book about the importance of being connected to our core values. These are deeply held personal codes and they play a key role in how educators build their teacher identities. Very few teachers get the time to pause and clarify or articulate their core values.

I implore you to print out this worksheet (it'll take you 5-10 minutes) and give yourself the opportunity to identify what your core values are. I'm going to do the same!

Happy weekend, everyone! Let's be in touch soon about what's happening with DBI at your school!

Warmly,
Lara

Appendix D: Post comfort with DBI survey

1. Hi everyone! Now that you have been in school acting as a DBI trainer of trainers for a few months, I'd like to know how it's going. Please fill out the below form, which will inform the tune-up training coming up on November 9th from 9-12 at UT. Please indicate your opinion about each of the questions below by selecting any one of the five responses in the columns on the right side, ranging from (1) "Very uncomfortable" to (5) "Very comfortable" as each represents a degree on the continuum. Please respond to each question by considering the combination of your current ability, resources, and opportunity to do each of the following in your present position.

#	Question	Very uncomfortable (1)	Somewhat uncomfortable (2)	A mix (3)	Somewhat comfortable (4)	Very comfortable (5)
1	Describe drama-based instruction examples to another teacher.	14.29%	0.00%	0.00 %	28.57%	57.14%
2	Use an introductory "active discussion starter" with a group of teachers.	16.67%	0.00%	0.00 %	16.67%	66.67%
3	Use a complex DBI strategy such as "role work" or "image work" with a group of teachers.	16.67%	0.00%	16.67 %	66.67%	0.00%
4	Develop a lesson plan that links two or more DBI strategies for your own class.	14.29%	0.00%	0.00 %	14.29%	71.43%
5	Help a colleague develop a lesson plan that links two or more DBI strategies for their class.	14.29%	0.00%	14.29 %	28.57%	42.86%
6	Give a colleague feedback in their use of DBI strategies.	14.29%	14.29%	0.00 %	57.14%	14.29%
7	Use the DBI Network as a resource for DBI strategies.	14.29%	14.29%	0.00 %	28.57%	42.86%
8	Model any DBI strategy for a group of teachers.	14.29%	0.00%	14.29 %	57.14%	14.29%
9	Plan a training in DBI for a group of teachers. (could be teaching one strategy at the beginning of a staff meeting)	14.29%	0.00%	0.00 %	28.57%	57.14%
10	Identify underlying theory of drama-based instruction.	14.29%	0.00%	0.00 %	85.71%	0.00%

2. Which skills would you like to spend time on during the Advanced Summer Institute Tune-up? (Please rate on a scale of 1 to 5, 1 being the least interested, 5 being the most interested)

#	Question	Least interested (1)	Somewhat interested (2)	Interested (3)	Very interested (4)	Most interested (5)
1	Skill building (Learning more drama strategies)	0.00%	0.00%	28.57%	28.57%	42.86%
2	Lesson Planning (Working on how to link strategies together to create a cohesive lesson)	14.29%	0.00%	42.86%	14.29%	28.57%
3	Applications (Brainstorming and discussing variations on strategies in multiple instructional areas)	0.00%	0.00%	14.29%	57.14%	28.57%
4	Sharing/ Reflecting (Talking with other teachers about what is working, what is not, and brainstorming different approaches and how it might affect you training teachers at your school)	14.29%	14.29%	14.29%	14.29%	42.86%
5	Creating mini trainings for your campus, grade level, or area (could be teaching one strategy at the beginning of a staff meeting)	0.00%	14.29%	57.14%	28.57%	0.00%

3. What pedagogical areas are you interested in exploring more, as they relate to DBI? (Please rate on a scale of 1 to 5, 1 being the least interested, 5 being the most interested)

#	Question	Least Interested (1)	Somewhat Interested (2)	Interested (3)	Very Interested (4)	Most Interested (5)	Unsure of what this is.
1	Arts-Based Assessment (example:Donkey to check for understanding, 3-D modeling from SI)	0	0	14.29%	42.86%	42.86%	0
2	Differentiated Instruction	0	0	28.57%	42.86%	28.57%	0
3	Facilitation (including classroom management and scaffolding)	0	0	57.14%	28.57%	14.29%	0
4	Questioning (includes DAR)	0	28.57%	0	14.29%	57.14%	0

4. What has been your experience so far as a DBI trainer of trainers? In a few words?

Text Response
Good, but time consuming and scary. It's unnerving to be considered a leader in something on a campus, especially a campus like ours in which lots of teachers have already received training in DBI.
I have actually not been able to facilitate a training as I hoped. Our campus did conduct a training a few weeks ago, however, it involved the activity Summer learned in Washington, so she took over that one. However, even when I do get a chance to facilitate a training, I find it difficult to pinpoint one or two strategies in particular at this point in the year. I would like to teach a strategy that could be adaptable to many content areas and many concepts. Thanks!
Limited - model lesson for Mindpop and donors, and working with colleagues as they develop DBI activities to include in their observation lessons.
Much more successful than I thought! I think I managed to convince some teachers that DBI is more than just "some fun games."
so far it has consisted of giving a little bit of feedback to a couple of teachers and collaborating with one or two teachers on ideas. Otherwise email communication has been sent stuff lied about ways access DBI information and staff who are willing or able to be documented doing a lesson, collaborate on a lesson, or be observed. Attempts have been made to schedule IDBI training or activity with no success thus far.
Haven't gotten to provide a PD for teachers this year, but I found last year's brief three hour PD was received very favorably.

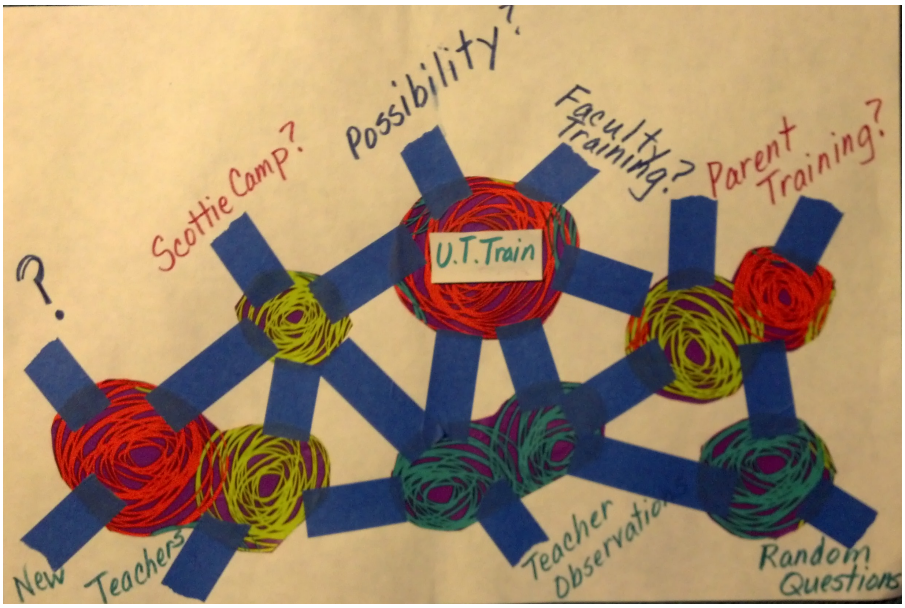
5. How can I best support you in your role as a DBI trainer of trainers at this time?

Text Response
The same way you have been. Helping us plan and taking care of little details such as emails and what-not.
Continue being there for us and being in contact with us! It feels great knowing you show up when we facilitate trainings and you are there to help and support us!
I'm definitely looking forward to facilitating with you and the other lovely ladies - it will be great to have instant feedback on my efforts!
Just being available for questions and feedback. So helpful!
Meeting with administration to explain background, research, and that all we really need is a time that we can be supported and providing a school-wide workshop or training this year.
Helping to get support from admin to see DBI as not something that "we've done it so we have it and don't need to keep it high on the priority list" so it falls by the wayside

6. What do you see as goals and priorities for yourself as a trainer in the next few months?
Text Response
Help out at least one more teacher with a lesson.
I would like to facilitate a training with Summer soon.
1. Internalizing a wider variety of DBI strategies that I can access and apply more automatically when situations or questions arise. 2. Understanding and articulating concrete purpose and support for DBI in any classroom. 3. Possession or quick access to research and documentation backing use of DBI in any classroom
Creating a resource in our school's shared drive where teachers can explore different DBI strategies.
Sending out follow up communication with all staff about a DVI lending library after recruiting more teachers to be documented for other staff to learn strategies and lesson plans from, as well as communicating the link again for the DVR website, and sending out information about future workshops for training at UT looking at our calendar school-wide to set up a new to DVI 1 hour training sometime in January and to teach at least two strategies in a staff meeting school-wide in February.
Procure at least three 3-hour slots during an after school time and making sure it's mandated instead of voluntary. Have the PD planned so admin has to do nothing but say yes. Have myself documented doing DBI to create a library of examples for staff to see.

Appendix E: Example "System Map" from the ASI tune-up

"System Map" Carol from Robeson Elementary School



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Vita

Lara Dossett holds a BS from Illinois State University in Theatre management. After graduation Lara moved to Chicago where she worked as a teaching artist and arts administrator for Steppenwolf Theatre Company, Northlight Theatre Company, and Writers Theatre. Most of her work involved integrating the arts into K-12 curriculum in the Chicago Public Schools as well as providing professional development for teachers in arts-based instruction. In 2011 Lara began her graduate studies at The University of Texas at Austin. During her time at UT Lara coordinated the development and filming of 14 drama-based instructional videos for the Drama for School's website, created and implemented a museum theatre program for middle school students focusing on social emotional learning with the Blanton Museum of Art, and engaged in a longitudinal research study in Galena, Alaska regarding the sustainability of DBI. She will receive an MFA in Theatre from The University of Texas at Austin's Drama and Theatre for Youth and Communities program. Lara is interested in helping make the arts accessible for all youth, and using the arts as a tool to activate teaching and learning.

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This thesis was typed by Lara R. Dossett.