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An investigation into the effectiveness of teaching and support that deaf children receive in dance classes in Primary schools

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M00511441

A thesis submitted to Middlesex University in partial fulfilment of the requirements for the degree of PhD

School of Media and Performing Arts

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An investigation into the effectiveness of teaching and support that deaf children receive in dance classes in Primary schools

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Abstract

This thesis investigates the teaching and support which deaf pupils receive in Primary school dance classes. Adopting a social model of disability, I emphasise the need to establish a learning environment which promotes a positive view of deafness and the use of sign language. This project posed three research questions. First, what support are deaf pupils eligible to receive in Primary school dance classes? Second, what teaching and support do Primary schools provide for deaf pupils in dance classes? These first two questions examine the relations between legislation and practice. The third question was what recommendations can be made to improve teaching and support to facilitate the access and participation of deaf children in Primary school dance classes in different educational settings?

This research critiques the teaching and support by reviewing statutes, Primary school dance education theories and the literature on dance and disabilities, and by analysing observations of and interviews with students and teachers in dance lessons. There is a significant lack in the literature of any discussion about deaf people in the field of dance and disability and this study fills that gap. Its contribution to knowledge lies in showing the reality of Primary schools' inclusion of deaf students in different educational settings of dance. It proposes the term 'emotional inclusion' of deaf students as a more

appropriate model of thinking about diversity than simply integration or inclusion.

The effectiveness of teaching depends on what its aims are; however, the suggestions and recommendations made in this thesis can be widely used by other teachers or schools to reflect on their own teaching and support with a deaf researcher's view. They will also help other teachers to prepare and teach dance to classes which include deaf students. It is hoped that this research will help us to understand deaf students and introduce Government policies to provide them with more dance opportunities.

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Chapter 1: Introduction

1.1. Orientation

1.1.1 Background

From my experience as a deaf pupil, I learnt the importance of the support that can be provided by a school. When I was 8 years old and in the third grade of Primary school, I was diagnosed with unilateral hearing loss. I subsequently experienced profound bilateral hearing loss at the age of 15, the first year of mainstream high school in South Korea. The mainstream schools that I attended did not have any provision to support deaf students nor did they provide assistive listening devices, teaching assistants or suitable listening environments. My classroom teachers did not have the appropriate knowledge and understanding regarding deafness. I also could not receive help from external experts or specialists for deaf pupils in schools. The local education authority did not inform me of the support that I was eligible to receive from schools and which local schools could provide more specialised support for deaf children. My experience in HE did not differ from that experienced in Primary and Secondary schools.

This unsupportive school environment also affected my feelings and emotions. I felt isolated from other peers who were all hearing. Communication difficulties with hearing peers also led to physical isolation within mainstream high school. In PE or dance classes, I used to be left alone because of difficulties in finding a partner or group members. I had difficulty understanding what my peers were saying not only in the classroom but also in the outdoor

playground and the dance studio where the PE and dance lessons took place. This was especially pronounced during recess when there was excessive noise from students. My peers' dislike of doing partner or group work with me became an important reason for my own dislike of PE and dance classes which included partner or group activities. Due to my experiences, I feel that the absence of support from school for disabled children result in the physical, emotional, and social isolation of children in school.

The special schools for the deaf that are expected to provide additional support in South Korea were residential schools located far away from my hometown. Furthermore, the special schools for the deaf in South Korea also taught using Korean Sign Language, so they were not suitable for me, a Secondary school student who had not been taught in sign language before. It would not only be a big challenge for deaf students not proficient in sign language to be taught the curriculum in the language, but it would also be difficult to interact with other deaf peers through the language. I was afraid of being isolated in the deaf-special school because of the communication barrier just as I was in mainstream school. The above statement may sound as if I do not approve of special schools for the deaf. On the contrary, due to my experiences, I will outline why I feel that special schools for the deaf are so important.

Both my parents were hearing and they did not know any members of the deaf community. Many deaf children born in hearing families may share the same experience of isolation from both mainstream society and the deaf community.

Special schools for the deaf play an important role as places where deaf children learn sign language and develop their identities and membership as part of the deaf community. Special schools for the deaf with a long history have contributed to developing deaf communities by providing a place for deaf people to develop their distinctive culture and identity. Special schools for the deaf also help deaf children access the knowledge and history of problem-solving that has been accumulated by other deaf people.

My experiences in South Korea will differ from English deaf children today who receive support from schools and local educational authorities. However, it seemed that some common problems would remain similar to those faced by deaf children wherever they are educated whether that be South Korea, the UK or elsewhere. My personal experience as a deaf person may help to generate sympathy and different perspectives on the experiences faced by English deaf pupils in schools. For instance, this research draws from *Deaf in America: Voices from A Culture* (1988) by Carol Padden and Tom Humphries in addition to *Academic and Social Mainstreaming: Deaf Students' Perspectives on Their College Experiences* by Susan Foster and Paula Brown (1988) which include various statements from American deaf students. Surprisingly I could find many commonalities between the deaf children who I observed in English schools and the American deaf students interviewed for the book and study mentioned above despite the 30-year gap between my research and the publication of the book and study. The experiences of American deaf pupils in American schools in the above literature reflected that experienced by the deaf pupils that I observed in English schools even though the two countries have

different governmental policies and acts, in addition to different cultural backgrounds and deaf community histories. Even though Britain and America share a common spoken language, American Sign Language (ASL) differs from British Sign Language (BSL). Thus, although this research first targets English schools and deaf students, it is hoped that the findings help improve teaching and support for deaf children wherever they are taught.

This research concentrates on dance lessons and this research focus is also based on my experience as a deaf person. For example, although I still enjoy them as before, hearing loss has proven a barrier to playing the piano and singing songs. However, deafness has not proven a barrier to my enjoyment of dance which does not necessitate listening to music. The other strength of dance is that I found I could enjoy performing dance with other people. Playing music in an orchestra or singing songs in a choir can also be enjoyed with others; however, deaf people may need more time and effort to play music and sing songs in harmony with people. Whereas in dance, visual senses such as observing others can play an equal or even more important role than the auditory senses. Deaf children should be taught music and dance in schools on the basis of equal opportunity, and dance, in particular, should be highly accessible for deaf children.

1.1.2 Terminology used in the research

This research importantly addresses relevant acts of Parliament and Government policies. It also deals with declarations and treaties of

international organisations such as the United Nations. As this research focuses on English Primary schools for deaf children, it explores English acts and Government policies. The following acts devolve the application of education policy to England, Wales, Scotland, and Northern Ireland.

- The *Equality Act 2010* imposes on schools reasonable adjustment duties to provide deaf and disabled students with support. All sections of the *Equality Act 2010* apply to England and Wales. All disability provisions of the Act, except for section 190 (improvements to let dwelling houses), also apply to Scotland as well as England and Wales (Parliament. House of Lords: Select Committee on the Equality Act 2010 and Disability, 2016).
- The *Families and Children Act 2014* states where deaf and disabled students should be educated: either in special or mainstream schools. Although some measures are applicable to Scotland, Wales and Northern Ireland, this act is mainly concerned with England.
- The qualification of Teacher of the Deaf is regulated by the *Education (School Teachers' Qualifications) (England) Regulations 2003,* and this regulation only applies to England as stated in the title.
- Primary and Secondary school students of England, Wales, Scotland, and Northern Ireland are taught different national curricula. In England, all children attending schools maintained by local authorities must be taught in accordance with the programmes of study in the *National Curriculum in England* (Department for Education: DfE, 2013). The Curriculum states that dance is taught as part of PE (DfE, 2013).
- The following types of schools in England are eligible to apply for the

PE and sport premium for primary schools funding: schools maintained by the local authority, academies and free schools, special schools (for children with special educational needs (SEN) or disabilities), and non-maintained special schools in England (GOV.UK, 2018).

- The Convention on the Rights of Persons with Disabilities and its Optional Protocol (hereinafter: the Convention) was adopted by the General Assembly of the United Nations (UNGA) on 13 December 2006 at the United Nations Headquarters in New York and was opened for signature on 30 March 2007. The United Kingdom signed and ratified it on 30 March 2007 and 8 June 2009, respectively (United Nations Treaty Collection, 2018). Therefore, the UK must implement acts and policies to realise the inclusion of deaf and disabled students as per the Convention (UNGA, 2007).
- The Committee on the Rights of Persons with Disabilities (hereinafter CRPD) is the body of independent experts that monitors the implementation of the Convention by the States Parties. In keeping with the practice of other human rights treaty bodies of the UN, it published General comment No.4 (2016) article 24: Right to inclusive education (hereinafter: the General comment) to clarify and interpret the right to inclusive education as laid out in article 24 of the Convention (United Nations – Disability, 2018) in 2016.

The term 'deaf' used in this research refers to the deaf population, including individuals with mild hearing loss through to profound deafness. Departments, agencies, and public bodies of the English Government also use

the term 'the deaf' to refer to hearing-impaired and hard-of-hearing people. For example, a qualified teacher teaching a class of pupils who are hearing impaired, and who holds a mandatory qualification (MQ), is stated as being a qualified Teacher of the Deaf by the National College for Teaching and Leadership (2016). There are also arguments that members of the deaf population should be referred to with a capital 'D' as a distinctive cultural group (Padden and Humphries, 1988; Dolnick, 1993; Hoffmeister, 1996). Two different perspectives on deafness will be explained in the References to previous studies (1.1.5) further below in this section. I opted not to capitalise "Deaf" in this research as the research includes hearing-impaired people who do not necessarily self-identify as culturally Deaf. As this research also discusses governmental acts and policies, it is useful to follow the terminologies officially used therein by Government departments to avoid confusion.

In this thesis, integrated and inclusive classes are distinguished. The distinctive definitions of the two terms are based on the Convention (UNGA, 2007) and the General comment (CRPD, 2016). The educational setting which the Convention (2007: 17) asks States Parties to ensure is an "inclusive education system" (article 24, clause 1). The General comment (CRPD, 2016: 13) differentiates between "inclusive" education and "integrated" education by framing the latter as the process of placing persons with disabilities in existing mainstream educational institutions without accompanying organisational or curricular changes. Conversely, inclusive education involves systemic reform embodying changes and modifications to content, teaching

methods, approaches, structures, and strategies in education. Thus, according to the CRPD (2016), the key aspect of differentiation between the two educational settings relates to whether an education institute has undergone structural and systemic changes. In my research, dance classes in which deaf and hearing students participated together, and that I observed, were regarded as integrated or inclusive classes in line with the definitions of the CRPD (2016) mentioned above. The observed dance lessons, and whether they were categorised as integrated or inclusive classes, will be explained at the start of the Data Analysis and Discussion chapters.

Finally, the terms 'effectiveness' and 'support' will have various meanings in the education system. There have been many studies and practical discussions about effective teaching and learning in the English education sector. In the Literature Review chapter, I will explore the literature on various definitions and perspectives of effective teaching and support and explain what approaches I adopt.

1.1.3 Treaties, domestic acts and Government policies relating to the education of deaf pupils in the UK

Treaties, domestic acts, and government policies work together and aim to ultimately effect change in society. For example, many international treaties require changes to domestic legislation (House of Commons Information Office, 2010). In the UK, legislation is established by the Parliament or the Government. The Government also works with its departments, agencies, and

councils to create policies as starting points for courses of action to realise societal changes (Nidirect, 2018). Thus, treaties, acts and Government policies all have effects on the lives of individuals.

The Convention (UNGA, 2007) places duties on States Parties to change domestic acts and policies to implement the Convention. As briefly mentioned above, the UK Government ratified the Convention in 2009, and with this they lodged a reservation and an interpretative declaration with regard to article 24 (Education), clause 2 of the Convention (United Nations Treaty Collection, 2018):

> (a) Persons with disabilities are not excluded from the general education system on the basis of disability, and that children with disabilities are not excluded from free and compulsory primary education, or from secondary education, on the basis of disability;
>
> (b) Persons with disabilities can access an inclusive, quality and free primary education and secondary education on an equal basis with others in the communities in which they live.

Thus, the UK reserves the right for disabled children to be educated outside their local community where more appropriate education provision is available. The UK Government interprets the general education system stated in the Convention as, including special schools as well as mainstream schools. However, the UK Government still has to commit to develop an inclusive system where parents of disabled children have increasing access to mainstream schools and staff with the capacity to meet the needs of disabled children (United Nations Treaty Collection, 2018).

The Joint Committee on Human Rights from the House of Lords and the House of Commons (Parliament. Joint Committee on Human Rights, 2009) scrutinised the proposals for reservations and interpretative declarations on the Convention (UNGA, 2007). Nevertheless, signing and ratification of international treaties do not require the agreement of Parliament (Parliament. Joint Committee on Human Rights, 2009). On 31 March 2009, before the Government's ratification, they published their reviews on the Government proposal with written testimony, including letters and memoranda from disabled people and their advocates. In conclusion, the Joint Committee on Human Rights (2009) agreed with the Government's interpretation about the Convention.

Seven years after the UK had ratified the Convention, the CRPD (2016: 13) stated, "[the realisation of the Convention] is not compatible with sustaining two systems of education: mainstream and special/segregated education systems". However, the UK Government still maintains the reservation and interpretative declaration mentioned above. These two opposing forms of educational setting are expected to co-exist in UK education for the time being according to the Joint Committee on Human Rights (2009) which expressed some caution about whether the Government would speedily remove its reservations or interpretative declarations based on previous experiences (Parliament. Joint Committee on Human Rights, 2009: 9):

> We and our predecessor Committee repeatedly recommended that the Government should withdraw reservations to the UN Convention on the

Rights of the Child (UNCRC). The Government finally withdrew its reservations to the UNCRC in September 2008, sixteen years after the Convention was ratified, in January 1992.

Maintaining special or segregated education systems seem to have been in line with the educational policy of former Labour Prime Minister Gordon Brown (2007–2010). The Brown government signed up to the Convention and ratified it. One of the essential educational policies of the Brown government was the expansion of Academies in a continuation of the policy of the previous Blair government (Adonis, 2011). In the English education system, Academies are publicly funded schools that, although required to follow governmental law and guidelines, have greater autonomy than state-funded schools by operating independently from local authorities (Adonis, 2011). A slogan of the Brown government to support the expansion of Academies was "choice, diversity and competition between schools, collaboration with the local family of schools" (Curtis, 2008). This political slogan aimed to increase choice in the forms of education that disabled students and their parents could receive. By 2011, this policy had helped to establish twelve new Academies as special schools for disabled students (Adonis, 2011).

The Brown Government's policy of providing increased support to special schools for disabled students seemed to be in conflict with the text of the Convention (UNGA, 2007) that they ratified. However, the *Children and Families Act 2014* seems to clearly support the inclusion of disabled students in mainstream schools rather than special schools. The Act states that children

with Special Education Needs (SEN) must be educated in mainstream schools, whereas children with SEN under the Education, Health and Care (EHC) Plan could, under exceptional circumstances, be educated in special schools if that is incompatible with the wishes of the child's parent or the young person, or the provision of effective education for others. The purpose of the Act, consistent with the inclusive education policy of the Convention (UNGA, 2007), is to put disabled students in mainstream schools by ensuring that they receive support from schools. The inconsistency between the Government policies of Blair and Brown and the *Children and Families Act 2014* might cause confusion for schools and parents who have children with disabilities.

Despite inconsistent Government policy, physically placing disabled students in mainstream schools seems successful in England: 85% of 41,377 deaf children up to 19 years of age in England attend mainstream schools (CRIDE: Consortium for Research in Deaf Education, 2015). The number of special schools for the deaf has fallen from 75 in 1982 to 21 (in 2016), with pupil numbers down by 10.5% between 2011 and 2016 (Weale, 2016). However, it is not clear whether deaf children in mainstream schools receive the required support from their schools. For instance, CRIDE (2015) also reported the heavy caseload of each visiting (peripatetic) Teacher of the Deaf: in 25 service areas (20%), more than 80 deaf children were supervised by only one visiting Teacher of the Deaf. The data show that many deaf children in mainstream schools may be excluded from the support of qualified Teachers of the Deaf unlike children in special schools for the deaf in which deaf-specialists, including Teachers of the Deaf work on a daily basis.

The Select Committee on the Equality Act 2010 and Disability examined whether the *Equality Act 2010* adequately works to protect and promote the interests of individuals with specified protected characteristics[1], including the deaf (Parliament. House of Lords: Select Committee on the Equality Act 2010 and Disability, 2016). The Select Committee (2016) also asked the Government to take actions to realise the rights enshrined in the Convention. The Select Committee (Parliament. House of Lords: Select Committee on the Equality Act 2010 and Disability, 2016) issued a Call for Evidence on 25 June 2015 in both written English and BSL and then took evidence from officials of the British Deaf Associations (BDA) on 27 October 2015 in BSL. The essential argument of the BDA was ensuring the status of BSL as a language. The committee refers to the BDA's argument that the Government's treatment breached the obligations towards BSL as enshrined in the Convention (UNGA, 2007), article 24 of which requires the facilitation of education of sign language and the employing of teachers qualified in sign language.

The written evidence that the BDA sent to the Committee (cited by Parliament. House of Lords: Select Committee on the Equality Act 2010 and Disability, 2016: 53) is as follows: "BSL is a threatened language and without a BSL Act there is a real risk of losing the cultural and linguistic diversity it represents". The evidence was amplified by oral evidence from Terry Riley, the chair of the

[1] The nine protected characters: race, sex, disability, age, gender reassignment, marriage and civil partnership, religion or belief, sexual orientation, and pregnancy and maternity (Committee on the Equality Act 2010 and Disability. 2016)

BDA (cited by Parliament. House of Lords: Select Committee on the Equality Act 2010 and Disability, 2016: 53):

> We have research that proves that sign language, BSL, is a language. It has a grammar; it has a syntax. It is not just waving your hands. There are regional dialects as well, in the same way as the other indigenous languages have: Welsh, Scottish Gaelic and Cornish. We are the fourth language. There are more BSL users than there are Gaelic speakers. To us, sign language gives us empowerment it gives us pride in our language and it gives us access.

However, the Committee concluded that they do not see the need to establish a BSL Act because the *Equality Act 2010* imposes on service providers a legal obligation to make reasonable adjustments, including the provision of BSL interpreters. The Committee also argues that it would be better to spend the significant cost of implementing the BSL Act on training sign language interpreters.

The disagreement over the BSL (England) Act that the Committee presented seems unreasonable and unfair given that, although the *Equality Act 2010* applies to Scotland as well as England, the Scottish Parliament had already established the *British Sign Language Act (Scotland) 2015*. The Scottish history of BSL does not seem to be particularly ahead of that found in England, so the same problems may be encountered regarding the promotion of BSL in Scotland and England. The only difference between the two countries may be that the Scottish Government has more understanding of the desires of Scottish deaf people about using BSL in public daily life.

The following statements show how Scottish deaf people appealed to the parliament about the need for the *British Sign Language Act 2015* (Scottish Parliament, 2015: 36 cited by De Meulder, 2017: 216, 222):

> During the [BSL] Bill's negotiations and parliamentary scrutiny, Scottish deaf signers explicitly made clear that they are not disabled or at least that their dual category status needs to be recognised, and that they want to be treated like other language minorities in Scotland, also in law.

> Deaf BSL users consider themselves a distinct language group and not disabled. They have a unique culture, history and life experience as a language minority and feel that action to improve their inclusion in society should be based on exactly the same language approach to other groups, such as speakers of Gaelic or Welsh.

The following statement also aids in understanding how public services delivered in sign language can support in providing access for deaf pupils (Scottish Parliament, 2015: 9 cited by De Meulder, 2017: 225):

> Would it not be fantastic if BSL users could access healthcare and housing advice, report a crime at a police station and get advice from their local authority in their own language because the professional who was delivering the service was deaf or deafblind?

The priority seems to be to establish whether direct BSL communication can be replaced with indirect communication through the medium of BSL interpreters. The will of the Scottish people to promote linguistic diversity and

the inclusion of deaf people in society may be key to the earliest implementation of the BSL Act in the UK. The other countries of the UK, England, Wales, and Northern Ireland will learn many things from the initiative of the Scottish Government which promotes the use of BSL.

1.1.4. Importance of dance education for deaf children

Deaf pupils in Primary schools are also taught dance as part of PE in the statutory *National Curriculum in England* (DfE, 2013) as do hearing pupils. *The National Curriculum in England* (DfE, 2013) does not mention specific types or styles of dance for the teaching and learning of dance; thus, what is taught in dance is usually decided by teachers teaching dance, or it is decided by schools.

Lyn Paine (2014) argues that children benefit from dance artistically, physically, personally, and socially in the following ways: they develop ways of expressing emotions and ideas symbolically through movement; they develop self-confidence and self-esteem through solving problems and achieving their aims; and they co-operate and collaborate in composing, performing, and appreciating dance (Paine, 2014). Deaf-integrated or inclusive dance classes could be places for deaf and hearing students to meet and interact with each other. Paine (2014) states that dance activities are socially beneficial in building trust through working with others. Through these dance activities, deaf children and hearing children may be able to experience and construct an inclusive society for the future.

The UK has an impressive heritage in classical ballet and contemporary dance: there are various high-quality dance performances on stage at historic theatres that use highly visual sets. I think that deaf children in the UK should not be excluded from watching various live dance performances on the basis of equal opportunity. The *Equality Act 2010* mentioned above also supports deaf people enjoying live performances at the theatre. For instance, the Act imposes duties on goods and service providers, including various entertainment venues both large and small such as theatres, cinemas, music venues, and arts festivals to make changes in physical infrastructure and provide auxiliary aids and services for disabled people (Equality and Human Rights Commission: EHRC, 2016). Many theatres in the UK are equipped with specialised audio systems to provide assistive listening devices. For instance, the main auditorium at the Royal Opera House offers a Trantec radio system which works through a set of headphones and a special receiver that picks up a radio signal which amplifies the sound. Alternatively, people wearing hearing aids can borrow induction collars which directly project the sound to hearing aids. Furthermore, it offers one BSL interpreted performance per opera production. Subtitles are supplied for all opera performances, including songs that are in English (Royal Opera House, 2018).

Primary dance education can be the first step for deaf children to explore the diversity of dance and develop an interest in the sector. In the UK, there are deaf leaders working internationally in dance and the performance field. For instance, deaf and disabled dancers and performers presented a spectacular and memorable performance at the opening ceremony for the London 2012

Paralympic Games. The opening ceremony was planned by Jenny Sealey who experienced hearing loss and works as an artistic director at the Graeae Theatre, the world's first deaf and disabled-led theatre company. Graeae Theatre continues to introduce their new productions and tours the UK and internationally. Candoco Dance Company, which consists of disabled and non-disabled dancers, is also a dance company based in the UK and renowned globally. Such theatres and companies which have been led by disabled people have showcased their work in mainstream theatres such as the National Theatre and Sadler's Wells as well as in smaller theatres. There are also deaf people who have contributed to the UK's performing arts scenes, such as Mark Smith, founder and artistic director of Deaf Man Dancing, David Bower, actor and artistic director of Sign Dance Collective International, and both Chisato Minamimura and Chris Fonseca who have been working as a choreographer and dancer/performer. Deaf artists' works and their influence on young deaf people will be discussed in the Literature Review. It is important for deaf and hearing children to see deaf leaders working in the field of dance and performing arts.

An artistic producer and researcher who has a hearing impairment, Jo Verrent (real name) explains the importance of role models for deaf dancers as follows (interview 20/Apr/2018): "The biggest barriers I think are fear and assumptions. People assume deaf people can't dance and don't want to. Parents included". Kendrick (pseudonym), a hip-hop dancer with hearing impairments and a dance teacher of deaf and hearing people, spoke about his difficulties in realising his dream without deaf role models (interview

7/Dec/2017):

> I was about 12, 13. After that, it was all about dance for me and I've danced ever since. But, unfortunately, I stopped because I had no role model. So, by role models, I mean, for example, there were lots of hearing professional dancers everywhere, of course, but I wanted a deaf professional dancer role model. I have empathy and I know my own struggles, so I wanted to be able to identify with someone who could be my role model, who I might be motivated. But at that time, I had no one.

Kendrick became more proactive, motivated, and creative to develop his own way to be a dancer. He has worked for his own dance company and as a motivational speaker for deaf children. All dance classes in Primary schools can be places where everyone, including children with hearing impairments or other disabilities, can access and fully enjoy dance. Dance teachers with hearing impairments or disabilities also teach non-disabled children that it is possible for everyone to be involved in dance.

1.1.5 References to previous studies

Deaf pupils are taught dance in different educational settings, including deaf-segregated, integrated, or inclusive settings in Primary schools. The different educational settings experienced by deaf children influences language use for teaching and learning. Deaf pupils in special schools for the deaf are likely to be taught through BSL alongside spoken and written English. Meanwhile, deaf children in mainstream classes will be taught through spoken English, for

which they might need additional support such as BSL interpretation services. There are two main perspectives regarding the discussion about whether deaf children should be taught in either sign or spoken language (Hoffmeister, 1996; Munoz-Baell and Ruiz, 2000). One is the pathology/disability model which sees deafness as a medical condition requiring remediation or correction (Hoffmeister, 1996; Munoz-Baell and Ruiz, 2000; Jones, 2002). According to the pathological perspective, spoken language is only a means for educating deaf children (Hoffmeister, 1996). The other is the sociocultural model which does not see deafness as a handicap or disability; on the contrary, this model regards deafness as a distinctive cultural group with its own language, values, rules for behaviours, and traditions (Padden and Humphries, 1988). There are also arguments that deafness should be written with a capital "D" to reflect the community's status as a distinctive cultural group (Padden and Humphries, 1988; Dolnick, 1993; Hoffmeister, 1996). From this sociocultural perspective, deaf students should be taught sign language (Hoffmeister, 1996).

Among arguments over the sign language interpretation in classrooms or lectures, Claudia Pagliaro (2001: 75) highlights lag-time: "the time difference between what is said by the teacher and what is interpreted for deaf students". Michael Stinson *et al*. (1996) point out that the lag-time could appear in group discourse situations between lagged comprehension for deaf students and the ongoing discourse. Foster and Brown (1988: 15) also mention that "interpreter lag was the most frequently cited reason for not participating in discussions or asking/answering questions in class". Foster and Brown (1988)

also insist that sign language interpretation in a class causes physical separation of deaf groups from other hearing students because deaf students using the service must sit together in front of the interpreter. Communication between students and teachers also goes through sign language interpreters which could create a barrier in building relationships between students and teachers (Foster and Brown, 1988).

The above studies about sign language interpretation consider classroom situations rather than PE, dance, drama, or music classes. Interpretation that works successfully at the theatre might also be used effectively in PE and dance classes. Siobhan Rocks (2011) argues that the quality of the acting must be reflected in the interpreter's rendition because deaf spectators cannot look at the actors because of the lag-time. Rocks (2011) suggests some effective methods to help the audience use interpretation services such as shifting the audience's focus to the stage activities in order to not miss any vital visual information being conveyed.

There are various approaches to dance pedagogy and practice for deaf people. Naomi Benari (1995) explores specialised dance teaching methods for deaf children with severe or profound hearing impairments in her book, *Inner Rhythm*. Children born with severe or profound hearing loss have inherent difficulties in enabling their awareness of tempo and rhythm. Benari (1995) suggests that young deaf children could be taught the variations in rhythm required for dance by being aware of bodily rhythms such as the pulse and breathing regularity. Benari (1995: 8) explains how she helped young children

with profound hearing loss become aware of rhythm as follows:

> If deaf children could not hear the music and had no knowledge of the regularity of pulse, or of the variations of rhythm possible in dance, I had to help them become aware of the rhythm which is in the body, and from there of the rhythm, dynamics, breath and phrasing which is in every dance movement.

The above teaching method of Benari (1995) may be suitable for young profoundly deaf children rather than mildly or moderately deaf children who may benefit from using a hearing aid or cochlear implant and may already be aware of musical rhythm and tempo at Primary school age. Rather than in an inclusive dance class, Benari (1995) argues that it is more effective to teach deaf children separately from hearing children; accordingly, her teaching methods focus on deaf children in special schools or dance workshops targeting deaf children. There is a need for the development of teaching methods and strategies to include deaf pupils in mainstream dance lessons given that 85% of English school-aged deaf children are educated in mainstream schools.

Young Ha Park investigates how deaf dancers learn dance and suggests effective approaches to dance instruction for deaf dancers in a Ph.D. thesis titled *A Case Study of Effective Dance Instruction for the Deaf* (2008). There seem to be many commonalities between this research and the study of Park (2008) in that both interviewed and observed deaf people in deaf-integrated or inclusive dance classes. Park (2008) focuses on analysing the learning process for deaf dancers using multiple senses, especially visual and tactile

senses to supplement the lack of auditory senses. One of Park's (2008: 62) key findings is the sequential learning process, which is to: "perceive and confirm movement and rhythm, hold inner rhythm, develop the quality of the movement and put emotion into movement". To foster this learning process, "a sequential teaching pattern" must be implemented which works by, "providing a physical demonstration and visual count, give extra time, and explaining skills in detail, and offering feedback on the quality of the movement" (Park, 2008: 62). Park also found that repetition is a powerful teaching and learning method for both deaf and hearing dancers to memorise the routines within the movement, to develop skills, and to gain confidence in performing the dance movement (Park, 2008).

Park (2008) suggests judiciously active instruction, including visual, kinaesthetic, and linguistic instructions, individual encouragement, and music usage for deaf (adult) dancers. This research refers to Park's instructional recommendations in the Data Analysis and Discussion. However, an important difference between this research and Park's study is that Park only includes one type of dance lesson which is led by a dance instructor and for which hearing and deaf dancers copy the teacher's demonstrations (2008). In particular, there is no mention of partner or group dance activities.

However, Primary school dance lessons, including those participating in this research, are likely to include various dance lesson types with varying emphasis on creativity, the imagination, and individuality for the creation, performance, and appreciation of dance. Dance training such as that outlined

by Park (2008) focuses on developing dance techniques and skills, whereas Primary dance education more broadly aims to develop the social and cultural senses of children through partner or group dance activities as well as creative, physical, and artistic capabilities. The harmonisation of dance with the teaching and learning of other subjects in the curriculum is also important in Primary school dance education. Thus, it seems there are some limitations in applying the teaching and learning methods of Park (2008) in Primary school dance lessons. For instance, maximising repetition, as recommended by Park (2008), is effective for adult dancers; however, it might not be as effective for children who are easily distracted during class and lack time for dance practice.

There are some books which address the teaching and learning of dance for disabled children. Karen A. Kaufmann and Paine briefly deal with how to teach deaf children dance in *Inclusive creative movement and dance* (2006) and *Complete Guide to Primary Dance* (2014) respectively. Kaufmann (2006) includes children with a wide range of disabilities, whereas Paine (2014) typically targets non-disabled children of Primary school age. However, neither book pays a great deal of attention to children with hearing impairments. Teachers who are relatively uninformed about deafness may need more detailed guidance which can help the teachers prepare and meet the individual requirements of deaf students in practice.

There is guidance targeting deaf children alone. The National Deaf Children's Society has published guidance titled *How to make your arts activities deaf*

friendly (NDCS, 2012a) which provides mainstream arts providers with guidance to ensure that deaf children are involved in arts activities. The guidance focuses on fostering an environment to facilitate deaf pupils' access to music or verbal instruction. For providing a deaf-friendly environment, the NDCS guidance (2012a) states that the dance teacher needs to, first, give verbal instructions without moving while facing deaf children, followed by demonstrating and practicing the routine while facing the class. The dance routines should then be broken down into clear rhythmical patterns and they should be demonstrated in silence with clear, accentuated beats. NDCS (2012a: 22) states that it is more helpful to translate the counts to movement – "such as, 'step, punch, flick and drop, 5, turn, jump and hold' rather than merely counting '1, 2, 3, 4, 5, 6, 7, 8'" – and produce written or visual information on dance terminologies and languages at the start of class. The NDCS (2012a) guidance also explains how to equip dance studios with new technologies and assistive listening devices to support deaf children in accessing and participating in dance activities using music.

Physically fostering a deaf-friendly environment was also included in the work of Kaufmann (2006), Park (2008), and Paine (2014) and their recommendations do not differ greatly from the NDCS guidance (2012a) mentioned above. A shared feature among these forms of guidance and practice is that, despite originally being made to target hearing children, they do not discuss how to adjust the teaching and learning aims and contents for deaf children. For example, they do not mention how to create music-free dance activities from activities which music is usually integral to.

Park (2008) briefly mentions fostering a deaf-friendly environment emotionally not among other hearing peers, but only for interaction and communication between deaf students and a hearing dance instructor. Kaufmann (2006), NDCS (2012a) and Paine (2014) all deal with deaf children in mainstream, integrated or inclusive dance classes rather than deaf-segregated dance lessons; nevertheless, interactions between deaf and hearing children are barely discussed.

1.2. Justification

1.2.1 Gap in the literature

One of the key objectives for this research is investigating the gap or difference between educational acts and policies (theory) and practice in schools (practice). As mentioned in the previous section, the acts and policies of the UK still allow for the operation of special schools for disabled children; nevertheless, the UK Government has a duty to promote inclusive educational settings. These special conditions regarding educational settings for disabled children in the UK seem to result in integrated or inclusive classes which deaf-special and mainstream schools operate together. These types of integrated or inclusive (PE and dance) classes provided through partnerships between deaf-special and mainstream schools were barely reported in previous studies. Of the Primary schools which participated in my research, two deaf-special schools worked in partnership with local mainstream schools to provide integrated or inclusive PE and dance lessons. Discussion about the integrated

and inclusive PE and dance lessons in my research is worthy of further research and policy development.

Section 2, Subsection (d), of the UNGA statement (2007: 14) – "Persons with disabilities receive the support required, within the general education system, to facilitate their effective education" – seems to indicate the placement of students with various disabilities in general or mainstream educational institutions which ensure individually required support for students. The above UNGA (2007) statement raises three important questions regarding the practical application of education for deaf children. First, questions are raised about whether deaf students can receive quality education in mainstream or general schools as deaf-special schools include experts with accumulated knowledge and experience in deaf education. Second, there is some doubt about whether mainstream and general educational settings can ensure that deaf children are taught with sign language. The European Union of the Deaf (EUD, 2016) argues that deaf-special schools are necessary to facilitate the teaching and learning of sign language. Finally, it remains to be seen whether deaf children are ensured equal status with regard to their linguistic and cultural identities as deaf children in general or mainstream schools in which spoken language and hearing culture may dominate.

The *Equality Act 2010* does not seem to fully address the questions raised above. Although the Act imposes duties on schools to change physical features and provide auxiliary aids for disabled children, it leaves room for broad interpretation by schools. For example, some schools may think that the

provision of auxiliary aids or services is only for classroom situations and excludes PE and dance classes taking place in a gym or a hall. Furthermore, the Act does not comment on the promotion of sign language and the cultural identity of deaf students especially in general or mainstream schools. The most serious absence in the Act may be that it does not impose duties on schools to change and modify teaching aims and contents. The curriculum of general or mainstream schools originally targets hearing pupils, so some changes and modifications would be needed to make it deaf-inclusive.

This research will discuss how teachers address the issues mentioned above through observing the practice of teachers. It also observes how hearing and deaf children interact and communicate while doing partner or group dance activities. The active interaction and communication between deaf and hearing children may be one of the important aims that teachers want to achieve in integrated or inclusive PE and dance lessons. There are many previous studies which investigated social interaction and behaviour between hearing and deaf children at Primary school or in Reception (Pre-Primary education) classrooms (Arnold and Tremblay, 1979; Antia, 1982; Levy-Shiff and Hoffman, 1985; Lederberg, Ryan, and Robbins, 1986; Antia, Kreimeyer, and Eldredge, 1993; Tvingstedt, 1993; Antia and Kreimeyer, 1996; Levine and Antia, 1997). These previous studies mainly focused on interaction between hearing and deaf children in play situations in which children were able to freely choose their play partners and play types. Of the previous studies mentioned above, there were no studies which explored children's interaction and communication in PE or dance lessons. Furthermore, teacher intervention

in how the children interacted during play time was prevented in previous studies[2]; however, this research places as paramount teaching strategies and methods to promote interaction between deaf and hearing students while they are undertaking partner or group dance work. Such studies usually used observation methods or interviews asking children whether they like or dislike certain play partners. These studies did not use in-depth interviews which could help to shed light on the feelings and thoughts of deaf children about playing or working with hearing children in the classroom.

This research was undertaken more than thirty years after Levy-Shiff and Hoffman (1985: 117) reported "segregational [*sic*] tendencies" between deaf and hearing children who were taught in the same classroom. Some changes are expected with regard to the inclusion of deaf and hearing children in the field of education. For this research, I coined and use the term 'emotional inclusion' as the opposite of the segregation or separation of children with different hearing statuses, consistently reported as a problem in previous studies (Arnold and Tremblay, 1979; Antia, 1982; Levy-Shiff and Hoffman, 1985; Lederberg, Ryan, and Robbins, 1986; Antia, Kreimeyer, and Eldredge, 1993; Tvingstedt, 1993; Antia and Kreimeyer, 1996; Levine and Antia, 1997). Emotional inclusion is also the opposite concept to physical inclusion, which focuses on placing deaf and hearing students in the same educational setting. It was therefore essential to scrutinise whether emotional inclusion was

[2] In the study by Antia, Kreimeyer, and Eldredge (1993) and Antia and Kreimeyer (1996), teacher intervention only occurred before play time when there might be interaction between children.

achieved during the observations of integrated/inclusive dance lessons. Emotional inclusion will be discussed in detail in Chapter 4: Data Analysis and Discussion: Interaction and Behaviour of Children.

This research investigates the practice of integrated and inclusive PE and dance lessons, including deaf and hearing children at deaf-special and mainstream Primary schools respectively. The integrated and inclusive PE and dance lessons that are run in partnership by deaf-special and mainstream schools can be regarded as a new type of inclusive lesson. On the contrary, integrated or inclusive classes could be regarded as the traditional type for which deaf students spend most of the time in self-contained or resource rooms, only joining hearing students for a few subjects. Such traditional integrated or inclusive classes were used in previous studies investigating interaction between deaf children and hearing children in classroom situations (Arnold and Tremblay, 1979; Antia, 1982; Antia, Kreimeyer, and Eldredge, 1993; Tvingstedt 1993; Antia and Kreimeyer, 1996; Levine and Antia, 1997). This research, however, focuses on the issues raised in the new type of integrated/inclusive PE and dance classes which were not fully addressed in previous studies. For instance, this research discusses co-operation between PE or dance specialists and classroom teachers who may belong to different schools.

Partly because the *National Curriculum in England* (DfE, 2013) places dance as part of PE, very few dance classes are taught in curricular PE classes. Anne Green Gilbert (2005) claims that dance education has less stature when it is

included within the PE curriculum. Gilbert (2005) insists that dance should be taught by appropriately trained dance specialists as a distinct subject in order to place a stronger emphasis on teaching dance. This leads on this research questioning whether dance taught by non-dance specialists to deaf children is suitable? It seems necessary to study the practice of dance lessons taught by non-dance specialists who have various backgrounds and expertise beyond dance. Deirdre E. Russell-Bowie (2013) investigated university pre-service teachers trained to be generalists (classroom teachers) and she found that "only 20% of respondents [686 respondents] indicated that they felt they had a good dance background" and "32% of respondents [728 respondents] indicated that they enjoyed and felt confident in relation to dance teaching" (Russell-Bowie, 2013: 224–225). The generalist teachers' lack of expertise and confidence about teaching dance may result in low quality dance education for both deaf and hearing pupils. There was a lack of studies into the practice of PE specialists teaching dance. This research compares the differences between dance lessons taught by a PE specialist and those taught by dance specialists.

The absence of policy that ensures the qualifications of PE and dance specialists who teach deaf children is also problematic. Even though a mandatory qualification (MQ) is required for a (generalist) teacher to teach a class of deaf children, such an MQ is not required by a PE and dance specialist to teach deaf children PE and dance, nor are they required to hold qualified teacher status (QTS) or qualified teacher learning and skills (QTLS) (*The Education (School Teachers' Qualifications) (England) Regulations 2003*). If PE or dance specialists are not aware of deafness, they may experience difficulties

in teaching and supporting deaf children. This research discusses the required training for PE or dance specialists to teach dance to deaf pupils and how they can benefit from working with deaf specialists.

Consequently, there seems a need for research to investigate the practice of dance lessons, including deaf pupils, an issue that has been little addressed in other studies.

1.2.2 Research questions

My research questions enable reflection on how to improve the effectiveness of the support that deaf children receive in Primary school dance classes from multiple perspectives: legal, political, and practical. This project poses the following three research questions: First, what support are deaf pupils eligible to receive in Primary school dance classes? Second, what teaching and support do Primary schools provide for deaf pupils in dance classes in practice? The two research questions examine the relations between legislation and practice. Finally, this research suggests ways of improving the teaching and support that deaf children receive in different educational settings. Therefore, the third question is: what recommendations can be made to improve teaching and support to facilitate the access and participation of deaf children in Primary school dance classes in different educational settings?

1.3. Research Focus

1.3.1 Research aims and objectives

This project has the following objectives. First, it analyses the international treaties and English acts and policies which form the regulations or guidance on the teaching and support which disabled children, including deaf pupils, receive from schools. The Literature Review includes various definitions of effective teaching in English education, in particular in terms of inclusive classes or in students' group work. It will also explore the various types of support which English Primary schools provide for disabled children within and beyond their statutory duties.

The acts, Government policies and theories regarding Primary school dance education for disabled students could apply to practical situations in various ways. This is because they might not be exhaustive in how individual schools and teachers see, interpret and deal with phenomena observed in practical situations of teaching and supporting deaf children. The current research also emphasises that many acts, Government policies and theories do not consider the characteristics and needs of deaf people and lack deaf people's perspectives. The second aim of the research is therefore to explore practice in different types of dance class, including deaf-segregated, deaf-integrated, and inclusive classes in different schools. The research focuses on the specific dance contents, aims and teaching methods by which deaf students were taught and the support provided to facilitate access by and the participation of deaf children in dance classes. Looking into the practice of dance classes will

include investigating deaf children's feelings and thoughts about the various tasks involved in dance.

This research places importance on reporting the reality of Primary school dance in which deaf students take part and for which I observed the dance classes and heard from the teachers and deaf students. Some of the problems which this research raises might have been underdeveloped or not highlighted in previous studies or in the practices of teachers and schools. Thus, the third aim is to make recommendations for improving the practice of teachers and schools. The findings which are made in this thesis will contribute to making recommendations: identifying the strengths and weaknesses of the different types of dance lesson which I observed, highlighting deaf students' voices and behaviours, analysing the human and material resources which can be used in dance lessons, and identifying and addressing examples by reviewing the relevant literature.

To clarify the purposes of this research, I state that this research does not focus on investigating dance pedagogy for profoundly deaf children who are not aware of musical rhythm. The research involves profoundly deaf children who participate in Primary school dance classes without greatly benefiting from hearing aids or cochlear implants; nevertheless, this research also includes deaf children with mild or moderate hearing loss. Thus, this research concentrates on analysing how to include children with differing degrees of hearing loss in various types of dance lesson taught by either hearing or deaf teachers, either dance specialists or non-dance specialists, in spoken language,

BSL or both, either alongside peers with different hearing statuses or only the same hearing status.

Some dance teachers will involve the use of music, but some do not use music in their dance lessons. This research explores the various teaching methods and technologies used to facilitate deaf pupils' access to music in dance classes and various pedagogies used to develop musical or rhythmical senses in deaf children. Simultaneously, this research explains the various dance activities which do not essentially involve music through the practice of the dance teachers who participated in this research.

1.3.2 Research framework and methods

Theoretical and conceptual framework

Sitwala Imenda (2014) states that "each person's viewpoint, or point of reference, is his/her conceptual or theoretical framework" (185). Imenda (2014) gives an example of three research students who are majoring in sociology, psychology, and education respectively, but are studying the same topic: street children. In the example, the research students with different viewpoints suggest different factors affecting children's lives on the street. Like the example, my academic backgrounds in various fields and life experiences formed my viewpoints. I regard myself as having different self-states as a law graduate, a graduate with two Master's degrees in the field of Arts Administration and Cultural Policy in South Korea and the UK, and a deaf woman who has completed her whole education in mainstream schools and

has been isolated from deaf peers and the deaf community for a long time.

My different self-states affected the ways in which I addressed the research questions in terms of Primary school dance education for deaf students: what I see as problems; what issues I want to raise for deep discussion; what improvements I shall suggest. First, I see the current law and policies as an important factor which affects schools' practice. Talking about the importance of law on the practice of schools, I would like to share my experience in an admission interview for a Master's degree course in South Korea in 2008. I was asked if I could access lectures without help such as note takers or sign language interpreters and the interviewers notified me that the University could not provide any support for deaf students. At the time of the interview, South Korea did not seem to have any legislations such as the UK has in the *Disability Discrimination Act 1995* and the *Equality Act 2010*. In contrast, the two UK legislations prohibit education institutes' discrimination against disabled people in their admissions processes, including arrangements for interviews, auditions, and other testing processes as well as offers. When I applied for Master's and PhD degrees in England in and after 2012, the application forms included sections asking about disabilities and Universities' disability support teams or admission coordinators contacted me to provide the required support for interviews as well as for my study in their Universities.

Second, I met deaf people for the first time at age of 29 when I was searching for research participants in South Korea. One had profound hearing loss and

had an over-thirty-year career in the dance and performance sector. I was also introduced to a deaf University student majoring in photography and filming a documentary on the deaf dancer/performer. The other deaf person who I met at that time had majored in drama and was working as an artistic director in an arts organisation. Writing my first dissertation at that time, I was also reflecting on the meaning of 'Celebrating disability arts', the title of an Arts Council England publication in 2003. At that time I viewed my hearing impairment as a tragedy and a deficiency so I could not understand how disability can be celebrated. I lived as only deaf for a long time in the society to which I belonged; however, meeting the deaf dancer and artistic director changed my view of deafness. The deaf practitioners in the arts sector became my role models and helped me to have a sense of belonging to a deaf community and to feel pride as a deaf person. In this thesis, I consistently place importance on the teaching of deaf students alongside deaf peers and by teachers who are deaf or aware of deafness. My experience tells me that a deaf person needs not be defined by their hearing impairment alone. A deaf identity is more than just an impairment. A person can have pride and self-esteem and a deaf identity.

My view of disability has been changed and now inclines towards the social model. To understand different views of disabilities, I refer to Mike Oliver's (1990) 'individual and social models' whose major difference is where they locate the problem of disability either within an individual with disabilities or a society. Oliver (1990: 2) links the individual model to "'the personal tragedy theory of disability' which suggests that disability is some terrible chance

event which occurs at random to unfortunate individuals". I had experienced the individual model because most non-disabled people used to pity me. The biggest problem with this view is probably a negative self-identification as a person with disabilities. The other way around, the social model sees disabilities not as individual limitations but as society's failure to provide appropriate services. Therefore, a society and its organisations are responsible for ensuring that they meet the needs of disabled people and for removing and changing systemically any institutionalised discrimination against disabled people as a group (Oliver, 1990).

Oliver (1990) disagreed with the medicalisation of disability (which is related to 'medical model') because doctors' traditional role is not the alleviation of social conditions or circumstances but diagnosis and treatment. Oliver (1990) suggests differentiating between disability and illness and understanding disabilities as the experiences of disabled people; an argument which is the opposite of the medical model. I know that the diagnosis does not give others enough information to understand my unique situation. I have hearing impairments, but I can understand speech quite well in a completely quiet environment and a one-to-one conversation situation. I still have to depend on lip-reading and I am much better at it for Korean speakers than for English speakers. I am qualified in BSL level 1 (the lowest of six levels). Ticking the section on hearing impairment on a form will not be enough to explain my hearing and speaking statuses so the classification is not helpful for me to receive appropriate help or support. Nevertheless, the terminology of 'auxiliary aids or services' used in the *Equality Act 2010* seems to reflect the

pathological model's perspective which classifies students into two groups: one of disabled students requiring supplementary or additional resources, and the other of students who do not need it (Roberts*, Georgeson, and Kelly,* 2009). I can guarantee that this is not only my experience but also most deaf people's experience. My experience as a deaf person explains why the medical model and the individual model of disability do not help disabled people and why the Government and organisations need to shift their view to the social model.

With my knowledge of different majors and my life experience as a deaf person, this PhD research intersects three fields: educational acts and policies; Primary school dance education; and the inclusion of deaf students in various dance educational settings. The perspectives regarding these three fields require an understanding of the dynamics and the various issues which compose the physical and emotional environments of the dance lessons in which deaf children participate. The discussions in the Literature Review and the presentation of the research findings in the Conclusion are classified into three fields. First, my research interprets, reviews, and discusses the treaties and acts relevant to the education of disabled children with a focus on deaf children. For example, the Convention (UNGA, 2007) and the *Equality Act 2010* deal with general issues which can apply to various disability types; however, the application and interpretation of the statements in the statutes for deaf people should consider what makes deafness differ from other forms of disability. Thus, this research reviews and critiques the treaty and Act from the perspective of international and English organisations for the deaf. It also investigates what support deaf students can expect to receive from schools

within and beyond the statutes, and which they have received in practice and should be discussed in theory and practice.

Second, this research includes the teaching and learning of dance for deaf children. As mentioned in the section on previous studies, theory and practice dealing with the teaching and learning of dance for deaf people usually focus on the provision of auxiliary and physical support for deaf children to facilitate their access to mainstream dance pedagogies and practice. Dance will need aims, strategies, and methods which are consistent with the general aim and mission across the curriculum, appropriate to their students, environments and situations, and ultimately use their resources. The effectiveness of teaching and support will be different for individual schools and teachers, but this research is designed to point out some aspects on which they might not place importance or miss, and to help them to achieve fundamental and ultimate improvement in dance lessons which include deaf students. This part will centre on a question: What should dance education target in order to achieve the inclusion of deaf people in professional dance and society?

Finally, this research places importance on the emotional inclusion of deaf students in dance classes. In this study, 'emotional inclusion' means that deaf students are comfortable and confident in learning dance alongside hearing students and that both student groups help and learn from one another. Teachers and schools play an important role in emotional inclusion, in particular, fostering a deaf-friendly or signing classroom environment. The language used by deaf children, either sign or spoken language, can

significantly affect their communication and interaction with hearing children. The main language used in an integrated or inclusive class might also have a specific effect on the equality, membership and ownership felt by both hearing and deaf children in such classes, even though many PE and dance lessons focus on non-verbal and physical activities. This study accordingly explores previous studies which investigated deaf and hearing students' tendency of segregation or inclusion in doing partner or group tasks and discusses the teaching strategies and practices which I observed.

Qualitative research methodology

Crowley (1994), Pugach (2001), and Brantlinger *et al*. (2005) argue that studies of special education usually use qualitative research methodology as it helps researchers understand the perceptions of research participants involved in various classroom situations and issues such as general or disability-specialist teachers, disabled and non-disabled students, and school administrators. Patton (1987) argues that a qualitative methodology is suitable for a study which requires a detailed description of programmes and such descriptions should be based on observations and interviews. This research also uses a qualitative research methodology, using interview and observation methods to describe the practice of PE and dance lessons in different educational settings and to explore the thoughts of deaf children, classroom teachers of deaf children, PE or dance specialists, and head teachers regarding dance lessons for deaf children.

Observation method

This research observed dance lessons in three different educational settings (deaf-segregated, integrated, and inclusive) in Primary schools. Dynamic situations and issues could be reasonably expected during the observation process in classrooms. Patton (1987: 82) suggests the "sensitising concept" which guides researchers on what they should emphasise during observations and how to record what they observe. Applying Patton's (1987: 82) "sensitising categories" to the observation of dance lessons, I highlight the following:

- A description of dance lesson settings, including where the dance lessons took place, and what equipment was provided to help deaf children access the lessons;
- The social interactions, communications, and behaviours of deaf children with either deaf or hearing peers in dance lessons, students' responses to instructions, co-operation and communication between teachers working together in PE and dance lessons;
- The interaction and communication of participants, including students and teachers in recess;
- The description of dance activities, and the teaching strategies and methods given, either responding to the behaviour of pupils or regardless of the reactions of children.

Interview method

Patton (1987) suggests three approaches to qualitative interviewing: (1) the informal conversational interview; (2) the general interview guide approach; and (3) the standardised open-ended interview. According to the numbers (3)

– (2) – (1) mentioned above, the interview questions are standardised, pre-determined, and less flexible for adaptation during an on-going interview process. This research uses all three interview approaches; however, each interview approach is used differently depending on the groups of interviewees. For instance, the standardised open-ended interview approach was used for the interview with teachers. However, for interviews with deaf children, a combination of interview approaches was used from the general interview guide and the standardised open-ended interview approach. If issues were raised about which interviewees could provide additional information during the observation of dance classes, the informal conversational interview was used with both teacher and student interviewee groups.

1.3.3 Thesis structure

My research is set out in several sections: Introduction; Literature Review; Methodology; Data Analysis and Discussion; and Conclusion. The Literature Review has four sub-sections: Perspectives on the different educational settings for deaf children; UK acts and policies relating to the education of deaf pupils; Theories of Primary school dance education; and Literature on dance and disability. The Literature Review discusses the different perspectives which appear in previous studies, international organisations, and the acts and policies of the UK in relation to placing deaf children in inclusive educational settings. It also explores various theories relating to Primary school dance

education and discusses anticipated problem in applying those theories in teaching deaf students. I shall review the literature on various issues in the sector of dance and disabilities and the changing perspectives of dance education and training for disabled people. I also discuss deaf artists as role models helping deaf children to have deaf identity and pride. The Literature Review includes various definitions of 'effectiveness' and 'support' in the education sector.

In the Methodology chapter, I explain how I adapt for my research the qualitative methodologies, observations, and interview methods found in previous studies into education for deaf and disabled students. I also provide detailed information of my fieldwork as follows: presentation of tables setting out information on the interview participants and the dance lessons observed, and the timelines of data collection for the interviews and observations; an explanation of the data collection process including schools' decisions in terms of their participation and non-participation; and the research ethics. Interview transcripts, field notes of the observations, and a sample of participant information sheets and consent forms are included in the Appendix.

The Data Analysis and Discussion is divided into three chapters (chapters 4 to 6). The three parts of the Data Analysis and Discussion focus on different subjects: pupils, teachers, and the environment and resources in dance classes respectively. The first Data Analysis and Discussion section begins with the introduction of deaf-segregated, integrated, and inclusive dance classes as categorised by the criteria set out by this research. This focuses on analysis

and discussion about the interaction and behaviour that deaf and hearing children exhibit, and the carrying out of partner or group dance activities in integrated and inclusive dance lessons. The analysis and discussion also include several teaching strategies that teachers displayed, and responses to the behaviour of deaf and hearing children in the dance lessons that I observed. It also includes recommendations to promote the equality of deaf children in deaf-inclusive theatre and dance lessons.

Chapter 5: Data Analysis and Discussion: Teacher Practice will include a presentation of the specifics of dance activities which the deaf students were taught and the specific skills and knowledge which they were expected to acquire. With the emphasis on the teachers' and students' thoughts of some dance activities, I shall suggest some ways to arouse students' interest as well as satisfying the teaching aims. The practice of teachers working in dance classes is discussed and analysed, including planning and delivering dance lessons and meeting the individual requirements of pupils with disabilities. There is discussion about how teachers with different specialities co-operate to support deaf pupils in dance lessons and recommendations are made to improve teacher co-operation. There is also analysis and discussion of teaching methods such as the exhibition of hand signals and music choice to support deaf children to access music in dance lessons.

The final Data Analysis and Discussion section is on the environment and resources of dance classes. This includes discussion of assistive listening devices, new technologies, and communication services provided in the dance

lessons that I observed. It places importance on making recommendations to improve assistive listening devices and BSL interpretation services which may be more appropriate for dance lessons in contrast to the ones currently used in classroom situations. Recommendations are also made to improve communication between hearing and deaf children to promote deaf-friendly and signing environment.

Finally, the Conclusion reviews the findings and the research suggestions and contribution to knowledge, the limitations, and recommendations for further work.

Chapter 2 Literature Review

Overview

This Literature Review chapter explores various perspectives on deaf education. First of all, it will explore various perspectives on different educational settings for deaf children: segregation, integration, mainstreaming, and inclusion. The educational settings provided for deaf children have changed historically depending on Government acts and policies. Inclusive educational settings seem to have become an international norm following the establishment of the Convention (UNGA, 2007). However, the EUD (2016) criticised the interpretation of the Convention within the General comment (CRPD, 2016). This is because the EUD (2016) sees the deaf as a distinct linguistic and cultural minority group, whereas the CRPD (2016) groups them alongside other disabled people.

The UK Government also has developed acts and policies for the inclusion of deaf children in mainstream schools. This section specifically critiques English acts and policies from the perspective that they abridge deaf pupils' right to choose special schools in practice despite legally allowing special schools for disabled children to operate in the country. Thus, in the first part of the Literature Review, I will discuss arguments about suitable educational settings for deaf children to examine the policies of the UNGA, the EUD, and the UK Government. There will also be an analysis of other studies discussing the learning of sign language for deaf children. I will also review the literature on various meanings of effectiveness in the educational context and explain my

definition of it.

Following this, the Literature Review will secondly investigate the *Equality Act 2010* which imposes reasonable adjustment duties on schools. These reasonable adjustment duties include changing the physical features of schools or school provisions and policies and providing auxiliary aids and services for disabled students. The status of qualified Teacher of the Deaf will be explained as an example of a service to support the learning and school life of deaf children and help communication using sign language. I will discuss various definitions of support within and beyond the legal requirements.

Thirdly, I will explore the theory and practice of dance education taught to Primary school pupils and discuss what changes and modifications might be required for the mainstream theories and practice to include deaf children. The final part of the Literature Review will be a review of the literature on dance and disability as follows: discussion of non-disabled people's views of disabled performers/dancers; deaf performers/dancers' expression of deaf identity and pride through their dance works; and discussion of previous studies which have explored the practice of dance education and training for young disabled people, but in which the discussion about deaf pupils in Primary school dance classes were underdeveloped.

2.1 Perspectives on the different educational settings for deaf children

2.1.1 Different types of educational settings for deaf children

Deaf children educated in various educational settings can be categorised as segregated, integrated, or inclusive settings. In segregated settings, a deaf child is taught alongside other deaf peers and separate from other hearing children. Whereas in integrated or inclusive settings, deaf children are taught alongside hearing children though they might spend some time in resource or self-contained classrooms. Where the deaf children are taught affects the quality of education and support that the deaf children receive as well as their feelings and sense of belonging in schools. This section thus discusses the various perspectives on different educational settings for deaf children.

First, segregated educational settings are offered for children with hearing impairments or other disabilities. Special schools for deaf children are for children with either just a hearing impairment or with other disabilities in addition to a hearing impairment. It is not the case that every deaf-special school teaches pupils through sign language as tuition could be conducted through sign, spoken or both languages depending on the language provision at the school. A later section will explain how language provision at special schools for the deaf has changed over time.

Segregated education institutes for disabled children, including special schools for the deaf were originally established to respond to particular or

various impairments. Some advocates of segregated educational settings such as Norman Bauer (1994) insist that segregation is more effective to meet the individualised requirements of students with disabilities rather than integrated or inclusive educational settings. Bauer (1994) argues that the domain of special education has developed techniques and skills to handle a large array of disabilities, so they display requisite professionalism and reflect the preference of students with disabilities (Bauer, 1994).

Special schools for deaf children are important as places that help deaf child learn and develop identity and language as members of the deaf community alongside other deaf peers (Padden and Humphries, 1988; Dolnick, 1993; Hoffmeister 1996; De Meulder 2015). Padden and Humphries (1988) insist that deaf communities have characteristics similar to other ethnic groups which "share a more fundamental human feature such as religion or a language" (1988: 114). Residential schools were once popular educational settings for deaf children, and they taught most of the curriculum using sign language. Padden and Humphries (1988: 30) explain how residential schools established the identity, community, and languages of deaf people to help deaf children who had never received any education and had previously remained at home:

> Incidence rates of deafness suggest that most deaf children lived in villages in which there were no other deaf children. The appearance of public [residential] schools for the deaf brought such children together with other deaf children and deaf adults and increased the size of their social world significantly. More important, the schools also generated a

> stability that outlasted a student's school years. Many graduates remained close to the school, living in the same neighbourhood. Some took jobs at the school as well.

It is therefore important to ensure that a deaf child is educated alongside other deaf peers given the importance of learning histories, cultures, and languages for deaf people. Padden and Humphries (1988: 114) also explain how a deaf child might feel isolated in a mainstream school by giving the example of their deaf friend: "He could remember feeling, at the public [mainstream] school, that this social world seemed small. But he understood that the school belonged to others; he was merely a special student". Edward Dolnick (1993) also claims that deaf children are emotionally isolated in a hearing crowd in mainstream schools.

Mainstreaming, which places disabled children in mainstream schools, was required in the UK and US from the 1970s (Padden and Humphries, 1988; Stinson and Antia, 1999). The concept of mainstreaming is related to integrated or inclusive educational settings, although these three concepts have essential differences. In the US, since the implementation of the Education for All Handicapped Children Act of 1975, many deaf children have been educated in mainstream schools in their local area rather than attending residential schools for deaf children (Padden and Humphries, 1988; Dolnick 1993). In the UK, the term 'integration' was first introduced in the 1978 Warnock Report which refers to the concept of integrating children with SEN in a common educational framework (Parliament. House of Commons: Education and Skills Committee, 2006). The introduction of the integration

concept reversed the changes in the *Education Act 1944* which placed students with disabilities or hearing impairments in segregated educational settings.

The US and UK mainstreaming policies had the following commonalities. First, neither considered differences between deaf students and students with other disabilities. The fact that special schools for the deaf held importance as places of teaching and learning of sign language, culture and identity was not reflected in the mainstreaming policy. The mainstreaming educational policy from the 1970s seemed to affect the inclusive education policy of the Convention (UNGA, 2007) which also calls for the education of deaf children in mainstream schools. The claims of studies such as Padden and Humphries (1988) that deaf pupils are likely to be isolated from hearing pupils and discriminated against did not seem to appeal to both international and domestic policy makers.

Following this, the term 'integration' has been replaced by 'inclusion' in UK Parliament documents which seem to regard inclusive education as superior to integration as a form of education (Parliament. House of Commons: Education and Skills Committee, 2006: 22):

> The concept [of integration] has since progressed to the inclusion of all children to reflect the idea that it is not for SEN children to be somehow fitted in or integrated into the mainstream but that education as a whole should be fully inclusive of all children.

According to the House of Commons: Education and Skills Committee (2006), the UK Government clearly states that it aims at inclusion, but the definition of

inclusion from the Government remains confused. The Committee (Parliament. House of Commons: Education and Skills Committee, 2006: 23) states, “the Government should work harder to define exactly what it means by inclusion”. As shown in the above statement of the Committee (Parliament. House of Commons: Education and Skills Committee, 2006), inclusion should differ from integration or mainstreaming. As such, the definition of inclusion is important and it should be made clear how inclusive education differs from integrated education, in addition to making the similarities clear.

Several previous studies try to clarify the differences between integration and inclusion. Michael S. Stinson and Shrin D. Antia (1999) seem to use the term ‘mainstreaming’ as similar or even the same concept as integration. However, in the following ways a clear distinction is made between the two concepts of mainstreaming/integration and inclusion. First, the physical settings provided for deaf and disabled children differ. In inclusive educational settings, deaf and disabled children are taught most or all of the curricula in regular classrooms with non-disabled children. However, the time that deaf and disabled students spend in regular classrooms is not specified in mainstreaming meaning that deaf and disabled children can attend classes alongside hearing peers for a few subjects such as PE, arts, and music while attending a resource room or a self-contained classroom for much of the day.

A second factor which differentiates mainstreaming/integration and inclusion relates to whether the classes are likely to be adjusted for deaf pupils. Stinson and Antia (1999: 164) insist that “mainstreaming implies that the child adapts

to the regular classroom, whereas inclusion implies that the regular classroom will adapt to the child". From a mainstreaming perspective, disabled children who are able to catch up with other non-disabled peers could be taught in a regular classroom. If this is not possible, then they will be sent to a self-contained or resource room. This concept of inclusive education founded upon making changes or adjustments to accommodate children with disabilities reflects the concept found in the General comment (CRPD, 2016).

Third, deaf children may have a different membership status in mainstream/integrated and inclusive classroom respectively (Stinson and Antia, 1999; Antia, Stinson, and Gaustad; 2002). In the inclusive educational setting, the disabled children are members of the regular classroom (Stinson and Antia, 1999). Whereas in mainstream settings, deaf children are often regarded as visitors not only by themselves but also by non-disabled peers and even general and classroom teachers (Antia, Stinson, and Gaustad; 2002). Despite interesting arguments of Stinson and Antia (1999) and Antia, Stinson, and Gaustad (2002), their arguments are not based on empirical evidence such as the findings from surveys, interviews, or observations.

Kathie Snow (2001) offers parents of disabled children advice and criticises mainstream/integrated classrooms as such classrooms superficially provide a place for disabled students, but do not truly include them as students. Snow argues that students with disabilities, who intermittently join mainstream classes and spend most of the time in a special unit, are unlikely to feel belonging while in the mainstream classes and their non-disabled classmates

and classroom teachers are likely to agree. She states: "We could call it integration or mainstreaming, perhaps, since the student is physically in the classroom. But he's not included because he's not really part of the class; he doesn't belong" (Snow, 2001: 149). Furthermore, she points out that many students with disabilities end up remaining in the self-contained or resource rooms of mainstream schools (Snow, 2001: 110–111):

> Special programs actually just prepare kids for the next level of special programs! I've never met a parent who, at some point during a child's twelve to fifteen-year public school career, was told, '*Jill doesn't need special ed services anymore. She can take regular classes from now on'*.

It may be unfair for disabled students to ask them to meet the required standards of mainstream schools to learn with non-disabled pupils in the same classrooms (Snow, 2001). Sheryle Dixon (2005) also differentiates integrated and inclusive educational settings based on the different sense of belonging of disabled children in the three different classroom types. Dixon sees the weak sense of belonging for disabled children as the biggest disadvantage of integrated classrooms. Dixon (2005: 41) quotes Gale (2001: 271) to explain the difference between inclusive and integrated classrooms:

> It is not enough to include students within the same physical spaces. Inclusion is more concerned with the arrangement of social spaces and the opportunities for students to explore and develop within these.

The studies mentioned above are important for shedding light on the sense of belonging or membership that deaf or disabled students experience in the classroom as an integral part of inclusion which contrasts mainstreaming and integration.

One study which explored the academic and social experiences of deaf students attending a mainstream College was carried out by Foster and Brown (1988). They interviewed twenty deaf students attending Rochester Institute of Technology (RIT) and the interviewees explained how they could not make friendships or meaningfully interact with hearing students. The deaf students interviewed also said that they experienced emotional separation from hearing students because of communication barriers or belonging to different social worlds. Foster and Brown share an interview with a deaf student who describes the separate worlds of deaf and hearing students as experienced in an integrated education institute (1988: 20):

> It's more of a neutral situation, just walking by each other. I don't think the hearing people have much of a desire to make friends with the deaf. They have their own peers. Same with the deaf people. What I really see is two groups of people that mix but don't pay a lot of attention to the other group.

Foster and Brown (1988) conducted their study when mainstreaming was still the only and most in-demand educational setting in the US. It is likely that the experience of deaf students has changed significantly since the study was conducted around thirty years ago. Nevertheless, I did not witness any great differences in my own observations of deaf–integrated and inclusive classes in the UK for this research. More interview statements shared by Foster and Brown (1988) will be referred to in the Data Analysis and Discussion section of this research in order to compare them with the attitudes and behaviours of the hearing and deaf children at integrated or inclusive classes that I observed

during my research.

Drew Arnold and Ann Tremblay (1979), Rachel Levy-Shiff and Michael A. Hoffman (1985), Shrin D. Antia (1985), Amy R. Lederberg, Helena B. Ryan, and Bonnie L. Robbins (1986), Shrin D. Antia, Kathryn H. Kreimeyer, and Nancy Eldredge (1993), Anna-Lena Tvingstedt (1993), Shrin D. Antia, Kathryn H. Kreimeyer (1996), Linda M. Levine and Shrin D. Antia (1997), and Shrin D. Antia, *et al*. (2011) have examined the factors affecting an increase in positive interactions between deaf and hearing children in the early years of Primary school classrooms through observing classes, including deaf pupils. These previous studies will be referred to in the Data Analysis and Discussion to analyse and discuss the interaction and communication between deaf and hearing children that I observed in integrated or inclusive dance classes.

The next section will explore the perspectives of the UNGA (2007) and the CRPD (2016) which strongly support the establishment of, or transition towards, inclusive educational settings for all educational types. Also, I discuss the perspectives of the EUD (2016) which supports inclusion but with the flexible and adjustable application of inclusive education to facilitate sign language learning and identity development for deaf children.

2.1.2 Perspectives of international organisations on inclusive education for the deaf

The essential part of article 24 of the Convention (UNGA, 2007) is that it

guarantees that both children with disabilities and without disabilities are educated in general/mainstream educational institutions. The Convention (UNGA, 2007) does not state the right to choose special schools for deaf children. However, as mentioned in the Introduction, the sections on the education of students with disabilities in general/mainstream educational settings are not reflected within the acts and policies of the UK, despite it having ratified the Convention in 2009. The reservation and interpretative declaration still allow for the operation of special schools for disabled children in the UK, including residential schools. However, in the General comment which clarifies and interprets article 24 of the Convention, the CRPD (2016) states the maintenance of special/segregated education systems is regarded as non-conducive to the purposes of the Convention and inclusive education is the only educational setting in which the right to education for disabled people can be achieved.

The CRPD (2016) defines 'segregation', 'integration' and 'inclusion' as follows:

- Segregation is an educational setting to respond to particular or various impairments of disabled students whereby they are isolated from non-disabled students;
- Integration is the process of placing disabled students in existing mainstream educational institutions without accompanying structural changes to the organisation, curriculum and teaching and learning strategies;
- Inclusion in an educational setting necessarily involves changes and modifications to content, structures, teaching methods, approaches,

and strategies.

As the above definitions show, the Committee (2016) clearly distinguishes inclusive education from integrated education and regards integration as a stage that should be modified or transitioned toward inclusive education. This clear differentiation will also help to prevent students with disabilities from being placed in existing mainstream educational institutions without adjustments made for such disabled students. In the Data Analysis and Discussion, I will apply these definitions by the CRPD (2016) when analysing the types of dance classes that participated in this research. The teachers who participated in my project expressed some confusion regarding the meaning of the terms of 'integration' and 'inclusion', even misunderstanding them as the same concept. As mentioned above, the UK Government does not clearly define the two terms, which might be the cause of some of the confusion in how schools work in practice.

The Convention (UNGA, 2007: 17) calls on schools to provide disabled students with "reasonable accommodation of the individual's requirement" and such required support should be provided within the general education system. Mara Sapon-Shevin (1996) argues that inclusive education is beneficial for students with disabilities since they can receive help and support without being isolated and stigmatised compared to their non-disabled peers.

However, it is questionable whether children with disabilities are able to receive as much quality support from mainstream schools as they can from special schools which have more specialised staff. The General comment

(CRPD, 2016: 10) states that the provision of individualised support and accommodation is essential to achieve full and effective inclusive education, adding that "different students with the same impairment may require different accommodations". Therefore, it might be too idealistic to achieve inclusion by providing disabled students with individualised and quality support in mainstream schools. Many mainstream schools are likely to lack the specialised knowledge, skills, and resources to support students with disabilities which contrasts with special schools which are able to meet the individual needs of disabled students. This difference needs to be more reflected in policy.

There is an argument that the successful inclusion of deaf children in mainstream institutes needs to be scrutinised from the perspectives of deaf education experts and educationalists (Hoffmeister, 1996; EUD, 2016). The EUD (2016) discusses how to provide adequate inclusive education for deaf students by adding the opinions of various deaf-led organisations and academic researchers to the General comment (CRPD, 2016). The Convention (UNGA, 2007: 17) asks States Parties to facilitate "the learning of sign language and the promotion of the linguistic identity of the deaf community" (article 24, clause 3b). The General comment (CRPD, 2016: 11) also agrees with "UNESCO's Convention against Discrimination in Education which establishes the right of children to be taught in their own language". The above statements of the UNGA and CRPD are based on the premise that the education of deaf children will be delivered in inclusive educational settings rather than deaf-segregated educational settings.

The EUD (2016) questions whether article 24, clause 3b of the Convention (UNGA, 2007) ensures that deaf children are taught in sign language in mainstream schools consisting of a majority of hearing students and teachers. The EUD clearly points out the unrealistic aspect of teaching deaf children in sign language in mainstream schools by quoting Joseph Murray, Maartje De Meulder and Delphine Le Maire (cited by EUD, 2016) as follows:

> Deaf schools [have been] the key places for deaf children to learn sign language and to develop and share their linguistic and cultural identity … governments closing deaf schools and not providing sign language environments in inclusive education at the same time, are violating the intent of the article 24.

In practice, in 2015, it was reported that 86% of deaf children attending English schools were taught in spoken English, whereas only 2% were taught in BSL and 11% of deaf children were taught in combined communication methods (e.g., spoken English and Signed Support English: SSE[3]) (CRIDE, 2015)[4].

The EUD (2016) recommends that deaf learners who use sign language are taught together with other deaf peers by deaf or hearing teachers proficient in sign language. The World Federation of the Deaf (WFD, 2016: 2) agrees with the argument of the EUD: "Schools in which the majority of learners are

[3] BSL and SSE are not the same. SSE involves simultaneous combination of spoken English and BSL to support the comprehension of speech (Swanwick, 2016).
[4] This data is not separately collected depending on different school types: mainstream or special schools.

hearing may present barriers to deaf learners, they lack the supportive and inclusive signing environments". The WFD (2016), therefore, argues that deaf children should be ensured the choice of being educated alongside deaf peers and in sign language environments.

The differing perspectives of the EUD (2016) and the WFD (2016), and the UNGA (2007) and the CRPD (2016) may be due to the fact that the former two organisations focus on the rights of deaf people, whereas the latter two include all types of disabilities. In particular, the arguments of these deaf organisations seem to be based on studies following the sociocultural model which regards deafness as a cultural identifier (Padden and Humphries, 1988; Wilcox, 1989; Dolnick 1993; Hoffmeister, 1996; Munoz-Baell and Ruiz, 2000; Jones, 2002). The perspectives of Padden and Humphries (1988), Dolnick (1993) and Hoffmeister (1996) who adopted the sociocultural model were explained in section 1.1.5 References to previous studies. The socio-cultural model seems to help to understand the feelings of isolation felt by deaf children in mainstream schools. Many deaf pupils transferred to mainstream schools from deaf schools may be isolated from their deaf peers or the deaf community as well as hearing classmates. As mentioned in the previous section, there is an absence of references to the feelings or emotions of deaf children under the inclusive education policy.

The EUD (2016) also tries to find ways to facilitate the learning of sign language in mainstream schools in agreement with the policies of the UNGA (2007) and the CRPD (2016). For example, they suggest "a mainstream school

that provides bilingual education in the same classroom to a group of hearing and a group of deaf children in both sign and spoken language by two teachers". This perspective of the EUD is very similar with teaching methods in 'co-teaching or co-enrolment teaching model' which is that deaf and hearing students are taught together in a classroom by a team consisting of a deaf special and a regular classroom teacher using sign and spoken language respectively as suggested in the work of Luckner (1999), Jimenez-Sanchez and Antia (1999), Kreimeyer *et al*. (2000), McCain and Antia (2005), and Tang, Lam, and Yiu (2014). The effects of co-teaching/enrolment model on learning and developing of sign language of hearing pupils will be explained in section 5.2.3 Recommendations to improve teacher co-operation in PE and dance lessons.

The EUD (2016) criticises providing deaf students with a sign language interpreter although it is regarded as an effective method when a deaf student is taught using spoken language in a mainstream class. The EUD (2016) points out the limitations of using sign language interpretation in mainstream education:

> Content taught by a hearing teacher to a majority of hearing learners that is merely interpreted for deaf learners cannot fully replace the quality education a trained educational professional teaching deaf learners in their language can provide.

According to the EUD (2016), the draft of the Convention (UNGA, 2007) prohibited deaf children being taught with sign language interpretation although the EUD does not mention why the draft was not adopted. The

following study reports on the challenges deaf students face using sign language interpretation services in mainstream classes. Brenda Schick, Kevin Williams, and Haggai Kupermintz (2006) tested the proficiency of 2,100 educational interpreters working for deaf students in classrooms and found that most of them have low proficiency in interpreting skills typically seen in the distortion, omission, and simplification of teachers' messages. Schick, Williams, and Kupermintz (2006: 16) argue that "these random errors, distortions, and deletions must have a large, detrimental effect on a young learner, especially one who may already be behind his hearing peers".

There are demands to find various ways for the inclusion of deaf students in mainstream educational settings, as well as ensuring teaching in, and learning of, sign language. Adopting bilingualism using both spoken and sign language might be a good alternative to facilitate the learning of sign language and transferring deaf pupils to mainstream educational settings. The next section will accordingly deal with controversies around languages used in the education of deaf children.

2.1.3 Promotion of sign language in schools

There are studies which show the importance of learning sign language especially for deaf children born to hearing parents and not growing up with sign language and their acquiring sign language at an early age. Rachel I Mayberry (2007) found that deaf children exposed to ASL in early life

experienced successful achievements in grammar [5]and reading in English as well as ASL. Mayberry (2007) adds that late sign language acquisition affects second language learning as shown in her study into performance on English grammatical judgement tasks. Two groups which learned either a spoken language (except English) or sign language as a native language in early life showed high convergence. Performance among the third group, which experienced a lack of accessible language exposure in early life, and undertook the ASL learning task in later childhood, was significantly below that of the former two groups (Mayberry, 2007). Mayberry (2007: 547) also found that:

> The mean English reading grade achievement of the group with high ASL grammatical skill was at the post high school level. By contrast, the mean English reading achievement of the group with low ASL grammatical skill group was between Grades 3 and 4.

Therefore, for deaf children, especially those with profound or severe hearing loss, schools using both sign and spoken language is more beneficial, especially if started at an early age.

Based on the notion of mutual development of spoken, written, and sign languages, many special schools for the deaf have adopted bimodality and bilingualism (Swanwick *et al*., 2014). The discussion of bilingualism is related to the bilingual bicultural education model (BiBi) movement which started in the 1980s in the US (Hoffmeister, 1996: 173):

> BiBi supporters began by confronting the language beliefs held by many

[5] The grammar of both ASL and BSL differ from English

educators, initiating a debate as to whether ASL can survive within the schools. BiBi proponents argue that programs should be structured so that Deaf children have an opportunity to understand and value both the Deaf and Hearing cultures.

BiBi supporters insist on teaching and learning English through print/literacy rather than as a spoken language, and that ASL is taught as a primary language. Thus, the model of bilingual education in the 1980s "envisaged sign language as the L1 [the first language] or dominant language or a basis from which to develop literacy skills in the second language (L2)" (Swanwick, 2016: 10). Nevertheless, Connie Mayer and Gordon Wells (1996) criticise the learning of literacy as an L2 for deaf children, arguing that deaf children using sign language have no written form and do not have experience in using the spoken language modality[6] as opposed to other L2 learners with normal hearing. Mayer and Wells (1996) further argue that a fluent L1 sign language skill does not help in acquiring L2 literacy. In contrast, Mayberry (2007) and Gladys Tang, Scholastica Lam and Kun-man Yiu (2014) argue for the high probability of transferring across and positive interaction between two or more dissimilar languages such as sign and spoken languages.

In the UK, bimodality and bilingualism became the official policy of a number of schools with the popularisation of cochlear implants (British Association of Teachers of the Deaf: BATOD, 2017). In the UK, "Approximately 370 children

[6] Sign language and spoken/written language use different modalities (sign, text and speech) and languages. The terms bimodal bilingualism or cross modal bilingualism indicate the use of different languages and two different modalities (Swanwick, 2016)

in England are born with permanent severe to profound deafness each year" (NHS Commissioning Board, 2013). Among eligible children between the ages of 0 to 3, 74% received implants and 94% received them by the age of 17 (Raine, 2013). In the global North, some 80% of deaf children receive cochlear implants (De Meulder, 2017). To receive the full benefit, children who are born deaf are required to receive implants before they are 5 years old, which is the "most important time for learning language and up to this age a child will be more likely to learn to identify the 'sounds' that the implant produces" (NCIUA: National Cochlear Implant Users Association, 2016).

The following points emphasise the importance of learning sign language for deaf children benefiting from cochlear implants. A cochlear implant cannot restore hearing to normal levels nor work as well as a natural cochlea[7]. Action on Hearing Loss (2015) found that 97% of respondents to their survey in 2010 reported difficulty in hearing despite using hearing aids or cochlear implants. The studies of Padden and Humphries in 1988 and in 2016[8] are important as they indicate a change in how the two researchers think about deaf education according to technological and medical developments. As mentioned previously, Padden and Humphries, in their book (1988), placed importance on the education of sign language because many deaf pupils had been excluded from education and deaf-special schools teaching with sign language had

[7] Cochlear implants work as follows: "Cochlear implants bypass damaged portions of the ear and directly stimulate the auditory nerve. Signals generated by the implant are sent by way of the auditory nerve to the brain, which recognizes the signals as sound" (NIDCD, 2016).
[8] Padden also participated in the study of Humphries *et al*. (2016).

initiated the education for deaf children when the book was published in 1988. Subsequently, the two researchers acknowledged increased bimodal and bilingualism among deaf children in line with increased use of cochlear implants. Humphries *et al*. (2016) argue that many deaf children with cochlear implants and their parents are advised to follow a speech-only route rather than a bimodal route by medical professionals. Humphries *et al*. (2016) also emphasises that there is no evidence that a child using sign language might lose motivation to work at gaining speaking skills.

Ketske Klatter-Folmer *et al*. (2006) and Verena Krausneker (2008) argue that deaf children using sign and spoken languages display flexibility in switching languages and modes according to different communication situations with deaf and hearing people. Klatter-Folmer *et al*. (2006) observed the conversations of deaf children from 3–4 years up to 6–7 years with hearing and deaf adults. Their research suggests that not only does signing not hinder the children's proficiency in spoken language, it even aids further development in spoken language. Alternatively, as reported in the study of Humphries *et al*. (2016), the speech-only route is likely to result in the linguistic deprivation of children with low language competence placed in a speech-only environment.

The argument in support of bimodal and bilingualism made by Humphries *et al*. (2016) is surprising given the current controversy around cochlear implants in the deaf community. Merv Hyde, Renee Punch, and Linda Komesaroff (2010) suggest that opposition to cochlear implants among deaf

communities is often related to the unknown effects of using the devices. As stated by a deaf mother quoted in the study (2010: 171), "I was worried about [our child] losing her Deaf identity; that was my biggest worry. I didn't want to change any of the Deaf values that I hold strongly and dearly in my family". The researchers also give the example of a deaf mother to exemplify the dilemma faced by some deaf parents (Hyde, Punch, and Komesaroff, 2010: 171):

> He [her deaf husband] wanted to give her [her deaf daughter] the possibility of integrating in the hearing world using spoken language and listening, and also to be able to use Auslan [Australian Sign Language] to mix in the Deaf community and with family.

There seem to be no reports of mainstream schools adopting bimodality and bilingualism policies. As aforementioned, 86% of deaf children in English mainstream schools are taught in spoken English only, which shows that many deaf children do not benefit from learning sign language in mainstream schools (CRIDE, 2015). BBC News introduced a petition requesting that the learning of BSL be added to the English national curriculum (Sellgren, 2017). However, an interviewee stressed the difficulties of adding BSL as a mandatory part of the national curriculum due to the many other demands on curriculum time in schools (Sellgren, 2017). The interviewee added that providing BSL lessons could only be considered when it is an extra-curricular option.

The provision of an Act is one of the means to promote BSL in schools. As mentioned in the Introduction, however, the Parliament has not established a

BSL Act in England yet, and they have not reached an agreement on facilitating the use of BSL in mainstream educational institutions as well as special schools for the deaf. On the other hand, the Scottish Government implemented a BSL Act and published a BSL national plan which included the following long-term goals to promote BSL in schools: "removing the barriers that prevent BSL users from becoming teachers; investigating the level of BSL of teachers and support staff in schools; expanding the teaching of BSL as a language to hearing pupils in schools" (Scottish Government, 2017: 7). These long-term goals seem to help Scottish schools advance towards becoming bilingual schools using spoken English and BSL. Although the Welsh Government has not yet facilitated the use of BSL across the country, it has already implemented an exemplary policy with regard to facilitating the teaching and learning of Welsh in schools. BSL has similarities with Welsh in that both were barely taught in UK schools. The manner with which the Welsh bilingualism policy was a success in mainstream classrooms can be a good model for the other countries of the UK which aim at promoting bilingualism, including BSL. The details below are the practices of establishing Welsh bilingualism in Welsh classrooms.

The Welsh Government's educational policy aimed at making all Primary school students bilingual in Welsh and English. Thus, the Government supported schools in providing bilingualism through the delivery of the curriculum in both Welsh- and English (Welsh Assembly Government, 2010). Before promoting this bilingualism policy, the Welsh Government considers the reality that not all parents wish their children to receive Welsh-medium

education; as such, according to the type of school, the following outlines the differences in how schools allocate time to delivery through the medium of Welsh (Welsh Assembly Government, 2010: 8–9):

- Those where a large proportion of the curriculum is delivered through the medium of Welsh.
- Those where there are two streams – Welsh-medium and English-medium – taught separately (sometimes called 'dual stream' schools), and those where only a few elements of the curriculum or only a small number are taught through the medium of Welsh.
- In further education colleges in particular, bilingual provision can refer to situations where classes are taught simultaneously in the two languages, or where courses contain Welsh-medium modules.

The Welsh and English bilingualism policy has produced impressive academic results: "98.5% of learners in Welsh-medium schools achieve a level in English at age 11 that is the same as, or within one level of, their performance in Welsh" (Welsh Assembly Government, 2010: 9–10). The varying amount of delivery through the medium of Welsh according to the type of school could be applicable to the delivery of bilingualism through BSL and English by giving parents and hearing and deaf students various options.

Furthermore, the ways of teaching and learning through Welsh and English in classrooms can be varied as follows (Jones, 2017: 202):

(1) Learning through two languages. This can include:

(a) Separate bilingualism: offering some subjects in Welsh and the others in English or presenting one module in Welsh and the following module

in English within specific subjects

(b) Flexible bilingualism: using two, or more, languages in the classroom, i.e. translanguaging

(2) Learning through one language, for example, separate Welsh and English-medium classrooms or Welsh-and English-medium groups within the same class (co-languaging)

To find the most effective approach, deaf-inclusive classrooms in which hearing and deaf students are taught in spoken English and BSL within the same classrooms could adapt some of the various teaching and learning approaches used in classes conducted through Welsh and English.

To conclude, cochlear implant technologies may overcome the identified weaknesses or problems in the near future as medical technologies develop apace. However, regardless of technological development, the teaching and learning of sign language for deaf children still seems important. Finding various ways to make sure that deaf children are taught sign language in various educational settings, whether deaf-segregated, integrated, or inclusive, is the most pressing issue. In the next section, I will explore how the UK Government reflects the Convention's (UNGA, 2007) inclusive education provisions in educational policy. I will also discuss the difficulties faced through the closing of many deaf schools and the effects on the education of deaf children.

2.1.4 UK Government policy to include deaf children in mainstream schools

In the UK, disabled children, including the deaf, are legally recommended to be educated in mainstream schools rather than in non-maintained or independent special schools under the *Children and Families Act 2014*. However, the DfE (2015a) also states that children having health or behavioural difficulties are eligible to attend alternative provision when mainstream schools cannot meet the requirements for such children. The incongruence between the Act and policy seems to ensure the choice of either mainstream or special schools for disabled students and their parents. However, the following Government policy shows that the Government wants to place deaf and disabled students in mainstream schools only.

If deaf children or their parents want to choose deaf-special schools, they may face the following difficulties under the acts and policies of the UK: First, the deaf pupils are required to have either a statement of SEN or an Education, Health and Care (EHC) plan which is issued by their local authorities. When they want to attend non-maintained special schools or independent special schools, the schools should be named in their SEN statement or EHC plan (Special Educational Needs, 2017). Second, attending a special school sometimes generates an additional financial burden. A special school can be a maintained, non-maintained or independent school. Non-maintained special schools or independent special schools receive a majority of their funding from tuition fees. Non-maintained special schools are generally non-profit making, while independent special schools can be for-profit (Special Educational Needs, 2017). Finally, the list of 'Schools for deaf children in the UK' on the website of the BATOD (2017) showed 22 schools for deaf children and two

schools of all schools listed were located in Scotland and Northern Island respectively. Hence, it might be difficult for a deaf child to attend a deaf school in a local area.

As explained by Sally Weale (2016), the number of deaf schools has dramatically decreased in the UK: "the closure [of special schools for deaf children] comes amid growing concern about poor academic attainment among deaf children, who achieve considerably lower GCSE results than their hearing peers." Such low GCSE results are often mentioned as one of the reasons the UK Government chose to close special schools for disabled students (Weale, 2016). Deaf children in either mainstream or special schools were left behind hearing peers in academic achievement. For example, NDCS (2018a) reports that 41.3% of deaf children achieve the Government's benchmark of five good GCSEs at A* to C compared with 63.9% of hearing children without SEN in 2016. The attainment gap between deaf and hearing children without SEN slightly narrowed from 23.1% of 2015 to 22.6% in 2016.

However, the low GCSE results of deaf children should not be a reason for the continuous closure of deaf schools, because national GCSE results data do not include a comparison of results for deaf pupils in special schools with mainstreamed deaf pupils. Furthermore, it is not reasonable to compare the GCSE results of deaf children in mainstream and special schools because deaf children with mild or moderate hearing loss are likely to attend mainstream schools, whereas deaf children with profound hearing loss or other disabilities, who might be in special schools, would have more difficulties in

attaining good results.

It is important to ensure that deaf children receive suitable support for their academic achievement before discussing the low GCSE results. For example, in the last 7 years, the number of specialist Teachers of the Deaf has been cut by 14% although there was a 31% increase in the number of deaf children (NDCS, 2018b)[9]. NDCS (2018b) quotes a teacher who has worked as a specialist Teacher of the Deaf for 9 years and the teacher points out that deaf children cannot achieve to the same level as other children because they are not given the right support in areas such as trained classroom teachers who can communicate with deaf children; intensive 1 to 1 tuition; specialist technology; and especially Teachers of the Deaf. CRIDE (2015) shows that profoundly deaf children are less likely to receive support from their local authority in mainstream schools compared to special schools. Therefore, it is questionable whether educating deaf children in mainstream schools will increase academic competence. Rather, special schools providing the most appropriate support for deaf children may be more helpful for their attainment.

The underlying motive for the Government pursuing the closure of special schools may be to cut the funding that they had offered to special schools. The Department for International Development (DFID, 2010: 5) argues that "the cost of providing education for children with disabilities is estimated to be 7 to 9 times higher when placed in special schools as opposed to providing for

[9] The problems concerning the small number of qualified Teachers of the Deaf will be discussed in section 2.2.2 Qualified Teacher of the Deaf and teachers with hearing impairments.

their needs in mainstream education". However, DFID (2010) does not provide additional evidence to represent how and why special schools required more funds than mainstream schools. DFID (2010: 5) lists the following costs and expenses associated with an inclusive education while also paradoxically claiming that a cost-efficient education may not be the best education for children with disabilities:

> Costs of adapting curricula to allow individually-tailored flexibility, costs of supplying teaching aids and material to improve participation and communication of children with disabilities, cost of adapting school infrastructure.

Those expenses may be necessary to guarantee quality education for disabled children in either special or mainstream schools. Thus, it is difficult to assert that one education type is more cost efficient than another in terms of educational setting.

Furthermore, according to the DfE, mainstream schools do not ensure that students with disabilities are taught in regular classrooms with non-disabled children. The disabled students might be in self-contained/resource rooms called 'Specially Resourced Provision' (SRP) or 'Units' (DfE, 2015a). SRP and Units in mainstream schools provide specialist facilities for groups of typically less than 30 pupils with SEN statements or EHC plans. SRP pupils spend usually over 50% of their timetable in mainstream classes, and they only attend the SRP facilities for individual support to learn a specific skill; to receive medical or therapeutic support; or to access specialist equipment. Otherwise, pupils in a Unit spend most of their time in the Unit, only attending

mainstream classes for a few lessons such as PE, art, or music classes. The SRP or Units cannot be seen as inclusive education and should be categorised as integrated education in that students with disabilities are still segregated from non-disabled students for some of the time (Dixon, 2005).

Deaf-special schools might be more beneficial for deaf children than SRP or Units to learn and develop their sign language and deaf culture. It is likely that a deaf pupil in SRP or Units in mainstream schools is taught with students with other disabilities rather than deaf peers. Deaf schools in the UK have a long history as places for deaf children to develop BSL and establish the local deaf community. The Royal School for Deaf Children in Margate, Kent, was the oldest deaf school in the UK after opening in 1792 before it closed its doors in 2015. Closures of deaf schools could increase the isolation of deaf children since they are often scattered across mainstream schools which heightens the erosion of deaf culture. Attainment should not be the only reason for transferring deaf children from special schools to mainstream schools. One of the most important aspects in the education of deaf pupils is that they should be taught as a group with their own culture, history, and language wherever they are educated whether that be segregated or inclusive education institutes. A learning environment which treats deaf culture and sign language helps hearing children as well as deaf children. In the next section, I will discuss what aspects need to be considered for effective teaching and learning of deaf pupils.

2.1.5 What effectiveness means in education

In this section, I shall explore various definitions of effectiveness in the education sector by reviewing existing studies and the practices of schools and teachers. The discussion begins with a review of the study of Marlaine Lockheed and Eric Hanushek (1994) who define the concepts of educational 'effectiveness' by differentiating it from 'efficiency'. Their perspective seems to have influenced subsequent studies either to adopt or to challenge their theories. To define 'efficiency', Lockheed and Hanushek (1994) first explain outputs as the marginal improvements expected to be gained from the inputs. Thus an efficient educational system means obtaining more outputs from fewer inputs/resources (Lockheed and Hanushek, 1994). They (1994: 2) suggest that "educational effectiveness is whether or not a specific set of resources has a positive effect on achievement and, if so, how large this effect is". In other words, comparisons of inputs (resource uses/costs) and their related outputs are related to efficiency rather than effectiveness, so an effective way of delivering education can be different from an efficient way (Lockheed and Hanushek, 1994). For this current research, the word 'effectiveness' seems to be more appropriate than 'efficiency' because this research does not consider the cost of inputs or resources such as teaching and support.[10]

However, the causality concept of inputs and outputs which Lockheed and Hanushek's (1994) suggest is challenged by Gert Biesta (2016) who points out

[10] The definition of 'support' will be discussed in the following section.

that causality can work only in controlled conditions which cannot exist in reality. The natural characteristics of real educational systems which Biesta (2016) explains are as follows:

- Open: the education system's boundaries concerning the environment are open. There are many uncontrolled variables, for example, a child's home is outside the school's control.
- Semiotic: students learn by interacting with teachers and interpretating the statements and actions of teachers.
- Recursive: the elements in the system such as teachers and students feed back into the system so it develops in unpredictable ways and directions.

Lockheed and Hanushek (1994) also admit that controlling variables (inputs) is almost impossible. Various inputs are mutually related so that the effect of each input on the educational process cannot be measured (Lockheed and Hanushek, 1994). Measuring outcomes is also difficult, for example, standardised tests can be a useful measurement for attainment of literacy and numeracy at Primary school level, but it is difficult to develop standardised tests which can cover the entire curriculum (Lockheed and Hanushek, 1994). The theory of Lockheed and Hanushek (1994) therefore has some limitations.

In the UK, there was a project entitled the 'Teaching and Learning Research Programme' (TLRP) which supported individual small projects aiming at educational improvement from 2000 to 2009. This programme synthesised and accumulated findings from individual projects and established ten principles for effective pedagogy to improve outcomes for learners in 2006

(James and Pollard, 2011). The TLRP suggested a comprehensive categorisation of learning outcomes: "engagement, participation, learning skills, dispositions and strategies, and the development of learning identities and autonomy" as well as "attainments – often school curriculum based (literacy, numeracy, science)" (James and Pollard, 2011: 282–283). These learning outcomes are reflected in the ten principles for effective pedagogy of the TLRP. The ten principles were as follows (James and Pollard, 2011):

- Principle 1: effective pedagogy equips learners for life in its broadest sense;
- Principle 2: effective pedagogy engages with valued forms of knowledge;
- Principle 3: effective pedagogy recognises the importance of prior experience and learning;
- Principle 4: effective pedagogy requires learning to be scaffolded;
- Principle 5: effective pedagogy needs assessment to be congruent with learning;
- Principle 6: effective pedagogy promotes the active engagement of the learner;
- Principle 7: effective pedagogy fosters both individual and social processes and outcomes;
- Principle 8: effective pedagogy recognises the significance of informal learning;
- Principle 9: effective pedagogy depends on the learning of all those who support the learning of others;

- Principle 10: effective pedagogy demands consistent policy frameworks with support for learning as their primary focus.

These ten principles were related to the individual projects which the TLRP supported, so understanding the individual projects is needed for understanding the principles. Later in this section, I shall discuss a few of individual projects of the TLRP which are relevant to my current research project.

Regardless of meaningful findings from the individual projects of the TLRP, I agree with Biesta's (2016) argument that the principles are not concerned with the different aims and educational situations which individual teachers are concerned about. Biesta (2016: 198) raises the following fundamental question about the way of defining 'effective pedagogy':

> 'Effectiveness' is a process value that says something about the ability of certain processes to 'produce' certain 'outcomes', but that, in itself, has nothing to say about the desirability of those outcomes. Just to argue that an increase in effectiveness constitutes educational improvement, is a rather empty statement if we do not specify what it is that the activity aims to achieve. Given that 'effectiveness' is a process value, the key question[s] to ask with regard to educational improvement should therefore be: 'Effective for what?' and 'Effective for whom?'

Biesta's point is that the multidimensional nature of an educational purpose cannot be "abstract and general" just like the TLRP principles (Biesta, 2016: 207). James and Pollard (2011) also accept the limitation of establishing general principles of effective pedagogy and emphasise considering

"particular issues, specific contexts and different interpretations" in applying the principles (James and Pollard, 2011: 316–317).

As James and Pollard (2011) and Biesta (2016) argue, the discussion about the improvement of education is related to its effectiveness and my research also contains discussions of the effectiveness of teaching and support. This current research does not judge whether any particular teaching strategy or approach is effective or ineffective. Instead, I consider the teaching aims and expected outcomes which the participating teachers talked about in the interviews. For instance, some of the schools participating in this research had an aim of achieving the inclusion of deaf and hearing pupils by offering inclusive dance classes. For the schools, therefore, the effective teaching and learning of dance should meet the inclusion aim as well as the acquisition of dance knowledge and skills. I suggest several ways to arouse the interest or excitement of children about some of the dance activities which I observed, but in making such suggestions, I hardly discuss the effectiveness because of the possibility that teachers might prioritise and give importance to their teaching aims before the pupils' interest and excitement. As Biesta (2016: 207) states: "one (domain of) purpose may not be effective in relation to another and learning", and the discussion of the effectiveness of teaching might need to consider the relationships between the various aims of teaching and learning. I hope that the readers of this thesis will have opportunities to hear the thoughts and experiences of deaf children through this research. Again, referring to Biesta's questions: effective for what and for whom? the findings of this research suggest that teachers' perspectives of effectiveness in deaf-inclusive education

might be different from deaf children's thoughts. My findings about and suggestions for effective teaching and support will be discussed in the Data Analysis and Discussion chapters.

The TLRP projects regarding the effectiveness of inclusion and group work in schools

As parts of the TLRP projects, Mel Ainscow, Tony Booth, and Alan Dyson (2004; 2006) and Peter Blatchford *et al*. (2003) studied effectiveness and educational improvement in terms of the topics of inclusive education and the group work of pupils respectively. The studies of Ainscow, Booth, and Dyson (2004; 2006) and Blatchford *et al*. (2003) were conducted by collaborating with teachers and practitioners and give an insight into the role of researchers in improving the practices of teachers and schools. Before exploring the studies of Ainscow, Booth, and Dyson, it will be helpful first to clarify the concept of 'inclusion' which they meant. Unlike the focus of this current research on deaf and disabled students, Ainscow, Booth, and Dyson (2004; 2006) apply a comprehensive meaning which includes economically, socially, and culturally marginalised students. Ainscow, Booth, and Dyson (2004) define 'inclusion' as the engagement of marginalised students with learning activities. Ainscow, Booth, and Dyson (2006: 297) also find the values of inclusion in the issues concerned with "equity, participation, rights, community, compassion, respect for diversity and sustainability". Their inclusive values seem also to be necessary for the emotional inclusion of disabled and non-disabled students in dance classes. The importance of the

teaching and learning of inclusive values will be discussed in Chapter 4: Data Analysis and Discussion: Interaction and Behaviour of Children.

Ainscow, Booth, and Dyson (2004: 126) set up the following questions as guidance for the project participants, who were researchers, teachers, and LEA staff: What are the barriers to participation and learning experienced by students? What practices can help to overcome these barriers? To what extent do such practices facilitate improved learning outcomes? and How can such practices be encouraged and sustained within LEAs and schools? The guidance implies that the authors saw improved learning outcomes as the result of reduced barriers to students' learning, so they might regard the attainment of students as a measure by which to examine the inclusive practices of teachers. For instance, Ainscow, Booth, and Dyson (2006) argue that two national agendas, increasing standards (of attainment) and the inclusion of students, are not opposite to each other but intertwined for mutual development. In other words, the aim of increasing the attainment of students can result in increasing the interest and effort of schools and teachers in students whose participation and learning are lower than the standards (Ainscow, Booth, and Dyson, 2006). Likewise, the practice of the inclusion of students might raise the standards of the students. As Ainscow, Booth, and Dyson argue, the improvement of the inclusion and standards of students may be mutual to some extent, but might lead to excessive attention and an additional workload for teachers and schools in order to increase the attainment of students.

The major finding of Ainscow, Booth, and Dyson (2004; 2006) is that the participating teachers could improve their inclusive practices by challenging their own assumptions of inclusion and reviewing their practices from the perspectives of advisors such as researchers and LEA staff. For the improvement of the inclusive practice of teachers and schools, Ainscow, Booth, and Dyson (2006) emphasise that schools and teachers should develop their own ways by considering their own particular contexts and situations, and should identify the role of researchers as stimulators instead of leaders or directors who give detailed guidance or prescriptions. Ainscow, Booth, and Dyson's (2004; 2006) definition of the role of researchers in terms of improving the practice of teachers and schools helps other studies, including this current research.

Blatchford *et al.* (2003) investigated the learning of pupils doing group work with a focus on peer interactions. In my current research, partner or group work was also popular in the dance classes which I observed and the findings of Blatchford *et al*. (2003) are useful for effective group work in disability-inclusive and dance classes even though their study did not include deaf and disabled students or consider PE and dance classes. For the organisation and guidance of effective group work by pupils, Blatchford *et al.* (2003) adopt 'social pedagogy', which they define as a more extended pedagogy which enables social relations between co-learners or peers. The social pedagogical approach consists of four dimensions: 'classroom context', 'peer interactions', 'the roles of teachers', and 'group work activities' (Blatchford *et al*., 2003).

The first dimension of the social pedagogical approach of Blatchford *et al*. (2003) is the classroom context, which includes the arrangement of the seats, the total number of groups, and the size, composition, and stability of individual groups. Blatchford *et al.* (2003: 163) describe the purpose of group stability as "to give groups the opportunity to build up trust, sensitivity, and respect for each other, and to resolve conflicts through repeated opportunities to work and have fun together", which seems also important in guiding group work in dance lessons. The second dimension of the social pedagogical approach is interactions between children. Blatchford *et al*. (2003) state that successful and effective group work needs pupils to develop skills, including social skills (social support and trust), communication skills, problem-solving skills, and social responsibility, such as debating, accepting the viewpoints of others, and taking responsibility for themselves. Group work also motivates pupils to work hard and independently from teachers. The development of social relationships between children is also important for hearing and deaf pupils who do dance tasks together.

The third dimension of the social pedagogical approach is the role of teachers in preparing and guiding pupils' group work. Blatchford *et al*. (2003) recommend that the teacher should be a model, guide, and scaffolding for the pupils. The teacher's role which Blatchford *et al*. (2003) suggest is based on the view that children can work autonomously without the teachers' help if they are set tasks which have an appropriate degree of challenge and fun and if control of their learning is transferred from the teachers to the pupils themselves. This scaffolding role of teachers is also emphasised by the

participating teachers in this current research. The participating teachers' statements concerning this role will be presented in Chapter 5 Data Analysis and Discussion: Teacher Practice. As their final dimension, Blatchford *et al*. (2003) emphasise group-work tasks and activities which are set up by considering that all children can talk about their ideas and work together.

To conclude, as emphasised in the discussion of the TLRP principles and their individual projects, the ideal way of interpreting and applying their suggestions and findings is to consider the different strengths, problems, and requirements which individual teachers, classrooms, and schools have. Classroom situations are dynamic and diverse and the role of studies on educational improvement might be generating 'cultural knowledge' rather than 'technical knowledge', as Biesta (2016) argues. Technical knowledge is produced by a causal relationship between the inputs of teaching and the outcomes of learning, whereas teachers can view and interpret educational phenomena in their own ways through cultural knowledge (Biesta, 2016). The concept of cultural knowledge corresponds to Ainscow, Booth, and Dyson's (2004) emphasis on the self-questioning and creative problem-solving of teachers by reviewing their familiar thoughts and practices from new and unfamiliar viewpoints. The following statement by Biesta (2016: 202) is what I also hope to convey to the readers of my thesis:

> My observations about the ten principles [of the TLRP] and the idea of 'effective pedagogy' can be summarised by saying that 'effectiveness' is never an educational good in itself and only becomes a meaningful idea in relation to views about the purpose or purposes of education. In this

> sense I wish to argue that, in the field of education, no one approach or way of working is desirable in itself, but everything depends on what it is one aims to achieve.

I hope that my suggestions for effective teaching and support will be useful for teachers and schools deliberating on what they have missed and neglected in dance education for deaf children.

2.2 UK acts and policies relating to the education of deaf pupils

Overview

This section aims at exploring the support that deaf pupils are eligible to receive in Primary school dance classes according to UK acts and policies. For instance, the *Disability Discrimination Act 1995* and the *Equality Act 2010* imposes reasonable adjustment duties on schools to respond to the individualised requirements of students with disabilities. In discussing reasonable adjustment duties, it will be emphasised that providing deaf children with modified teaching and learning of dance is not included as one of the duties relating to reasonable adjustments contained in UK acts and policies. I will discuss problems regarding the lack of qualified Teachers of the Deaf which may decrease the quality of education that deaf children receive. In the final part of this section, I will talk about different perspectives of schools on providing disabled students with support in practice.

2.2.1 Reasonable adjustment duties of schools

In England, the *Equality Act 2010* and the *Disability Discrimination Act 1995* determine what support and help disabled students are eligible to receive from schools, including in PE and dance class. Both of the Acts stipulate that schools must take steps to ensure that disabled students are not placed at a substantial disadvantage resulting from provision, criterion, or practice in comparison with non-disabled pupils. The *Education Act 1996* ensures that deaf children receive support from either a mainstream or a special school

under the supervision of a local education authority (*Education Act 1996*). Reasonable adjustment duties which both Acts impose on education providers are anticipatory duties[11]. Anna Lawson states, "these anticipatory duties [in Disability Discrimination Act] require adjustments to be made in advance of the appearance of a particular disabled person wishing to make use of the operation in question" (2008: 92). Pauline Roberts and Erich Hou (2016) argue that reasonable adjustments in section 20 should be anticipated for a group of disabled students. Roberts and Hou (2016: 147) also state:

> However, it is clear that education providers, in addition to anticipating whether a provision, criterion or practice may put disabled students at a disadvantage, may well need to consider the individual student.

Therefore, every Primary school in the UK must be ready to make reasonable adjustments to provide a disabled student with the most suitable support required by the student while being educated in the school.

Lawson (2008) argues that service providers also are required to determine how to make their services accessible to and usable by disabled people by removing barriers which people with different types and degrees of disabilities will face in general. The *Special educational needs and disability code of practice: 0 to 25 years* also mentions making reasonable adjustments in advance (hereinafter: the Code, DfE and DoH, 2015: 17):

> It requires thought to be given in advance to what disabled children and young people might require and what adjustments might need to be

[11] Otherwise, reasonable adjustment duties applied for employment and premises sectors are reactive duties.

made to prevent that disadvantage.

Education providers are obliged to remove or alter physical features and provide auxiliary aids and services for disabled pupils to facilitate access and participation of deaf pupils in the curriculum and school activities. For instance, reasonable adjustments need to be made to ensure deaf pupils can access and participate in dance classes. Schools readily accept that deaf children face some difficulties in listening to music or teachers' instructions when they are moving. Deaf children doing PE or dance activities will need different assistive listening devices while in a gym or a hall as opposed to a classroom because of the different environment. Some of the available assistive listening devices and technologies available to increase the accessibility of dance activities to deaf pupils are discussed in Chapter 6 Data Analysis and Discussion: environment and resources.

Before the *Equality Act 2010* replaced the *Disability Discrimination Act 1995,* schools were not obligated to remove or alter physical features and provide auxiliary aids or services for disabled pupils under section 28C though other service providers did have such obligations (section 21). Instead, section 28D of the *Disability Discrimination Act 1995* obligated local authorities to prepare, review, and implement accessibility strategies[12] as well as provide assistance for disabled pupils. The strategies and plans must include the following obligations:

[12] This is also stated in Schedule 10 Accessibilities of disabled pupils in the Equality Act 2010.

> (a) increasing the extent to which disabled pupils can participate in the schools' curriculums; (b) improving the physical environment of the schools for the purpose of increasing the extent to which disabled pupils are able to take advantage of education and associated services provided or offered by the schools.

Lawson (2008: 105) argues that "physical access is thus a matter falling within the general purview of school inspection procedures, and a failure to remove a physical obstacle will not be enforceable by an aggrieved individual as a discrimination claim" (under *Disability Discrimination Act*). This unenforceable section of the 1995 Act may cause changes to the *Equality Act 2010* as follows.

Sections 20 (3), (4), and (5) of the *Equality Act 2010* impose a duty as per the following three requirements to make reasonable adjustments for individuals with disabilities:

> The first requirement is a requirement, where a provision, criterion or practice of A [A person on whom the duty comprising the three requirements]'s puts a disabled person at a substantial disadvantage; the second requirement is a requirement, where a physical feature puts a disabled person at a substantial disadvantage; the third requirement is a requirement, where a disabled person would, but for the provision of an auxiliary aid, be put at a substantial disadvantage.

Those reasonable adjustments include changing the provision, criterion or practice, and physical features, as well as providing auxiliary aids and services (*Equality Act 2010*). The Act does not state what auxiliary aids and services

schools have to be provided. The EHRC argues that "the duty in relation to the provision of auxiliary aids and services generally means anything that constitutes additional support or assistance for a disabled pupil, such as a piece of equipment or support from a member of staff" (EHRC, 2014: 78). The EHRC also gives examples of auxiliary aids and services such as an induction loop and a sign language interpreter.

Schools also may help deaf pupils use their personal assistive listening devices which will work with other assistive listening devices that schools provide in optimal conditions for classroom or outdoor activities. Therefore, the *Children and Families Act 2014* promotes the collaboration of education, health, and social care services to ensure that students with disabilities receive appropriate support. The Code (DfE and DoH, 2015) is a guide to help schools in applying relevant legislation to school practice. The Code states that both schools and the NHS should work in partnership for the following duties: identifying special needs; meeting more complex needs; helping ensure access to services; developing effective language and communication through the use of specialist speech and language therapy services; aid in the transition from Primary to further education; and preparing for adult life.

Under the *Equality Act 2010, s*chools are subject to section 149 which obligates them, and the public sector as a whole, to encourage disabled students to participate in public life or in any other activity in which participation by such disabled students is disproportionately low. Dance can be seen as a public activity in which there is relatively low participation by deaf children in terms

of both creating/performing and appreciating dance. Encouraging deaf children to participate in dance activities is related to the promotion of an environment to support deaf children access dance activities. For instance, inviting a dance specialist with a hearing impairment may encourage and motivate deaf students to learn dance.

Furthermore, the Code asks public bodies "to eliminate discrimination, promote equality of opportunity and foster good relations between disabled and non-disabled children and young people" (DfE and DoH, 2015: 17). Thus, Primary schools must consider how to promote the equality of deaf pupils and interaction with hearing children. Indeed, the integrated and inclusive dance lessons which were observed for this research offered such opportunities for deaf and hearing children to meet and interact. Placing deaf and hearing children in the same PE and dance classes may not be enough to ensure that schools meet the requirements imposed by the Code. The forms of interaction and communication between deaf and hearing children, and how the equality of deaf children was promoted in integrated and inclusive dance lessons will be discussed in Chapter 4: Data Analysis and Discussion: interaction and behaviour of children.

The omission of the *Equality Act 2010*

One omission of the *Equality Act 2010* is that it does not obligate schools to make structural changes to their organisation, curriculum and teaching and learning strategies to include disabled students. As discussed in previous sections, this is in contrast to the General comment (CRPD, 2016) which

regards changes or modifications to teaching aims, contents, outcomes, methods, and strategies as integral to realising an inclusive educational setting. Setting up new aims, contents, outcomes, and curricula might be essential for the teaching and learning of disabled children beyond providing the children with auxiliary aids and services if the aims and outcomes originally intended for non-disabled children. As such, arguably a way for schools to improve their teaching and support for disabled children is to amend the *Equality Act 2010 and* impose a legal duty on them to make changes and modifications to materials used in the teaching and learning of disabled children in schools. My recommendations for the observed deaf-segregated, integrated, and inclusive dance lessons arising from this research relating to the required changes and modifications are explained in the three chapters of the Data Analysis and Discussion.

2.2.2 Qualified Teacher of the Deaf and teachers with hearing impairments

Qualified Teacher of the Deaf

According to the *Education (School Teachers' Qualifications) (England) Regulations 2003*, a person is a qualified teacher for the purpose of teaching a class of pupils who are hearing impaired, visually impaired or both hearing impaired and visually impaired if he/she possesses a qualification approved by the Secretary of State for the purpose of this regulation in addition to being a qualified teacher. The regulation also states that a person may be regarded as qualified if they are in the process of obtaining the qualification and required that they do not teach a class of pupils with hearing, visual or both

impairments for more than three years during that time (the *Education (School Teachers' Qualifications) (England) Regulations 2003*).

Therefore, teachers of pupils with hearing and/or visual impairments are required to hold an additional specialist qualification known as the mandatory qualification (MQ) in addition to qualified teacher status (QTS) or qualified teacher learning and skills (QTLS) to ensure that children and young people with sensory impairments receive the best quality education and care (National College for Teaching & Leadership, 2016). The mandatory qualification for specialist teachers of deaf pupils is designed to ensure that Teacher of the Deaf candidates achieve the requisite knowledge, understanding and skills to carry out a variety of responsibilities as teachers, advisors, counsellors, diplomats, technicians, and managers of other Teachers of the Deaf.

The *Education (School Teachers' Qualifications) (England) Regulations 2003* stipulates that a deaf pupil either at a mainstream school or a special school should be taught and supported by a qualified Teacher of the Deaf if he/she is in a class in which deaf children are the majority. Teachers of the Deaf can be employed directly by special schools for deaf children or mainstream schools that have resource provisions such as SRP and the Units for deaf children mentioned earlier. A teacher teaching deaf children in the resource provision of a mainstream school also should have a mandatory qualification (NDCS, 2011).

According to a survey by CRIDE (2015), among around 1,141 Teachers of the Deaf working in peripatetic or visiting services and resource provision (excluding special schools) in England, 705 (62%) work in peripatetic service and 436 (38%) are in resource provision. A Teacher of the Deaf who works in a specialist peripatetic service is also known as a visiting 'Teacher of the Deaf' as they visit deaf children in non-specialist provision, including pre-school deaf children, deaf children in mainstream schools or in special schools not designated for deaf children. CRIDE (2015: 19) investigated the service of 131 local authorities across 149 local authority areas in England and they reported that there were fewer visiting Teachers of the Deaf employed by local authorities than are required by deaf students:

> 24 (18%) of services employ 2 or fewer visiting teachers of the deaf, of which 5 services (4%) employed 1 or fewer visiting teachers of the deaf. Given the complex nature of deafness and the diverse needs of deaf children, it remains of concern that some services are attempting to meet the needs of all deaf children with relatively low numbers of visiting Teachers of the Deaf.

Indeed, CRIDE (2015) also surveyed the caseload of each visiting (peripatetic) teacher according to their working area and showed that each teacher had an exceptionally heavy caseload of students. CRIDE (2015) found that each teacher had an average caseload of 49 deaf children and the highest caseload in one area was 172. In 25 services (20%), the average caseload for each teacher was 80 or more, among which there are 8 services (6%) where each teacher had a caseload of 100 or more (CRIDE, 2015). It is difficult to imagine

that deaf students living in areas covered by Teachers of the Deaf with caseloads up to 100 receive the required support.

The NDCS (2010) also reports on the problem of lack of visiting Teachers of the Deaf and argues that the help received by deaf children from Teachers of the Deaf is unfairly determined by where they live rather than what they need. The NDCS report in 2018 showed that the numbers of Teachers of the Deaf had not improved despite the fact that heavy caseloads meant teachers could not properly carry out their work. Rather, NDCS (2018) expects student caseloads to get even more burdensome for such teachers.

> Figures show that 1/3 of councils have also found it difficult to recruit new specialist teaching staff. This is happening at the same time as nearly 60% of existing specialist staff are due to retire in the next 10 to 15 years.

The NDCS (2010, 2018) did not state the reasons why the local councils found difficulty increasing the numbers of Teachers of the Deaf. However, they argue that it is urgent for the UK Government to set up a national plan to increase trainee Teachers of the Deaf. The following statement within the General comment (CRPD, 2016: 12) states that "an adequate number of qualified and committed school staff is a key asset in the introduction and sustainability of inclusive education". The General comment can thus be applied to improve conditions regarding the serious lack of Teachers of the Deaf in the UK. The Government may be the only key able to resolve this situation.

This research found that the classroom teachers of deaf children played essential roles to adjust the PE and dance activities so that they are more

accessible and appropriate for the participation of deaf children. The work of classroom teachers of deaf children in deaf-segregated, integrated, and inclusive PE and dance lessons will be discussed through the Data Analysis and Discussion.

Training teachers with hearing impairments

The Convention (UNGA, 2007: 17) states that in order to employ teachers with disabilities, "States Parties shall take appropriate measures to employ teachers, including teachers with disabilities, who are qualified in sign language and/or Braille, and to train professionals and staff who work at all levels of education". The EUD (2016) encourages deaf teachers to teach more students either with or without hearing loss in sign language.

Dorothy Lepkowska (2012) wrote in an article of the Guardian about how teachers with disabilities benefited non-disabled students as well as students with disabilities through the example of a drama teacher with profound deafness working in a mainstream school in England. In the news article (Lepkowska, 2012), an assistant head of the school said, "he [the drama teacher with profound hearing loss] was outstanding, making sure he had eye contact and using his face and body to express himself. The students responded brilliantly". A pupil who participated in the drama class of the deaf teacher said,

> I thought the class was very calm and settled because we had to concentrate on him and what the interpreter was saying. It was a bit

> weird at first and it slows the lesson down a bit, but we're going to get used to it. It's really cool that he's teaching us.

As shown in the above statement, hearing students may feel that the progress of the lesson is slow when conducted through the medium of sign language interpretation. However, as the student states above, being taught by a deaf teacher could bring benefits for hearing students making it potentially preferable to sign language interpretation in some cases. Furthermore, hearing students may understand the difficulties experienced by deaf pupils who receive sign language interpretation in the classroom through this novel experience.

PE or dance teachers with physical disabilities or sensory disabilities and drama or music teachers with hearing loss, all could be good role models for disabled students as well as non-disabled students through showing that they acquired appropriate knowledge and skills in their target areas. Therefore, it could be beneficial for hearing children as well as deaf children to be taught dance by a dance specialist teacher with hearing loss. Lance G. Bryant and Matthew D. Curtner-Smith (2008: 126) show that mainstream students benefit from being taught PE by a teacher with a physical disability as follows:

> The most important finding of this study was that the elementary aged pupils were positively influenced by a physical education teacher who used a wheelchair. Specifically, and unexpectedly, pupils learned more about swimming from watching the WCL [teacher using wheelchair] than they did from viewing the ABL [able-bodied teacher].

Bryant and Curtner-Smith (2008) support this claim through the pupils' admiration for the teacher who was accomplished in their teaching area and defied convention. Bryant and Curtner-Smith (2008) add that it is also likely that the pupils learned more from the teacher using a wheelchair because they had a new experience which elicited a more desirable response. Either way, it is important that young students are positive about being taught PE by a disabled teacher. However, the results of further studies from Bryant and Curtner-Smith (2009) which targeted Middle and High school students were different from the study with Elementary school students. High school students learnt less from the swimming specialist teacher using a wheelchair than the non-disabled teacher. Learning from either WCL or ABL was similar among the Middle school pupils (Bryant and Curtner-Smith, 2009).

The authors thus conclude that pupils' beliefs about PE teachers with disabilities gradually change for the worse as they are socialised into the view that excellence in sport and physical activities is defined by being able-bodied. However, Bryant and Curtner-Smith add that there is a need for further studies to examine how the experiences of non-disabled students taught by disabled PE specialists at an early age affect their thoughts about disabled teachers and people. For instance, it might have been the first time that the High school students who participated in the Bryant and Curtner-Smith (2009) study had met a disabled swimming specialist or athlete. If non-disabled students are taught by disabled teachers on a regular basis, they might develop a positive impression on being taught by disabled PE specialists.

Being a good role model to non-disabled children may not require disabled teachers or specialists to be the same as non-disabled people. It is not always easy for non-disabled children to have the opportunity to meet and talk to disabled people in daily life. The benefit of being taught by disabled teachers and specialists may increase awareness that disabled people can achieve many things in their life just as non-disabled people do. Just as most non-disabled people face difficulties that hard to overcome, disabled people also face such hardship.

2.2.3 Definitions of support for disabled students within and outside legislations

In regard to the question of what can be considered as support in an educational context, there are several views in the education sector. The law sets out a statutory framework of support which education institutes are obliged to provide, but support can be offered beyond the boundaries of the legal requirements. In this section, I shall discuss the perspectives and practices of the support provided by education institutes. In *Improving Disabled Students' Learning* (Pollard (ed.), 2009) which was published as part of the TLRP,[13] Mary Fuller, Sheila Riddell, and Elisabet Weedon (2009: 11) explain that their project sought "to obtain students' first-hand experiences of reasonable adjustments and lecturers' perspectives on making such adjustments to their teaching and assessment practices". In the book, the kinds

[13] The TLRP and its individual projects were explained in section 2.1.5 What effectiveness means in education.

of 'reasonable adjustments' for disabled students in HE are classified into teaching, learning, and assessment policies.

Despite the legislation which stipulates essential guidance for education institutes, Fuller, Riddell, and Weedon (2009: 6) point out that individual education institutes are left to their own interpretations and applications of the legislation, such as "what counts as a reasonable adjustment and who is covered by the legislation". Riddell and Weedon (2009: 32) found that "the willingness of staff to adapt their teaching and learning practices to meet the needs of disabled students was said to be very varied". Another chapter author of the book, Jan Georgeson, also observed that lecturers had different views of disabilities and teaching approaches for disabled students and that this resulted in disabled students within the same department having different experiences. Beyond the legal requirements on education institutes with regard to the provision of support, each education institute and each person working in the institution can make different decisions about what adjustments should be made and who are eligible to receive the support.

Dyson (2001) sees a special needs system as a process of distributing additional resources such as infrastructure, and financial and human resources (these are also classified as material and non-material resources) according to the practices, procedures, and regulations to which an institution is subject. The term 'additional resources' which Dyson (2001) uses seems to mean specially offered resources to students who are regarded as those in the need of the resources and in a different category from other students who do

not need or receive the resources. I suggest that this categorisation and stigmatisation of students into two groups either receiving additional help or not is problematic because it does not consider that many kinds of resource benefit all students. It is difficult to identify who exclusively benefits from the input of specific resources. For example, when a group of students receive help from a teaching assistant in a classroom, the other students also benefit from the fact that the classroom teacher can give more attention to them. When a school equips its gym and hall with an advanced sound system, both deaf and hearing students will benefit from it. Furthermore, I suggest that the mainstream education system inherently discriminates against disabled students because their teaching is planned, targeting non-disabled students who are regarded as the standard; thus the provision of support for disabled students should be understood as a process of equity to neutralise the system's inherent unfairness and an opportunity for disabled students to reach their potential on an equal basis with non-disabled students.

Hazel Roberts, Jan Georgeson, and Katie Kelly (2009) state that the social model contributes to shifting education institutes' focuses on the limitations and deficits of individual disabled students to a structural and societal barrier to the students. Removing the barriers affecting disabled students might mean helping them to access the services or facilities of education institutes. The following statement in the General comment (CRPD, 2016: 10) clarifies the difference between making adjustments and providing access:

> The Committee reiterates the distinction between the general accessibility duty and the obligation to provide reasonable

> accommodation. Accessibility benefits groups of the population and is based on a set of standards that are implemented gradually. Disproportionality or undue burden cannot be claimed to defend the failure to provide accessibility. Reasonable accommodation relates to an individual and is complementary to the accessibility duty.

The General comment distinguishes the meaning of 'accessibility' from 'reasonable accommodation' by emphasising that the former must be implemented regardless of the appearance of disabled students, whereas the latter is complementarily offered when an individual student requires it. According to the view of the General comment (CRPD, 2016), support can be classified depending on who is targeted – either individual students with disabilities or all students including non-disabled students.

The General comment clearly states that 'reasonable accommodation' relates to individual students, whereas the definition of 'reasonable adjustment' in the *Equality Act 2010* emphasises its preparatory nature for groups of students with the same kinds of disability, as Roberts and Hou (2016: 148) state:

> While they [Universities] may expect to react to the needs of the individual student whose impairment is known to them, they must ensure they anticipate the needs of disabled students as a group, and proactively consider whether policies may substantially disadvantage such a group and, if so, what measures should be adopted in general.

The range of students who are eligible to benefit from a reasonable adjustment is narrower than those eligible for accessibility, who include all students (including future students). However, both reasonable adjustments under the

Equality Act 2010 and accessibility in the General comment (CRPD, 2016) emphasise its anticipatory nature.

To ensure accessibility for all students, the General comment (CRPD, 2016) promotes the application of the universal design approach to creating a classroom environment, curriculum, and assessment accessible by all students. The *Universal Design for Learning (UDL) Guidelines: Version 2.0* (Center for Applied Special Technology (CAST), 2011: 4–5) suggests three UDL principles:

- Principle I: Provide Multiple Means of Representation (the 'what' of learning). Learners differ in the ways that they perceive and comprehend information that is presented to them.
- Principle II: Provide Multiple Means of Action and Expression (the 'how' of learning). Learners differ in the ways that they can navigate a learning environment and express what they know. In reality, there is no single means of action and expression that will be optimal for all learners; providing options for action and expression is essential.
- Principle III: Provide Multiple Means of Engagement (the 'why' of learning). Affect represents a crucial element to learning, and learners differ markedly in the ways in which they can be engaged or motivated to learn. There are a variety of sources that can influence individual variations in affect, including neurology, culture, personal relevance, subjectivity, and background knowledge, along with a variety of other factors presented in these guidelines.

Each principle's explanation ends with "in reality, there is not one means of representation/expression/engagement/ that will be optimal for all learners" and "providing options for representation/expression/engagement/is essential" (CAST, 2011: 4–5). CAST (2011) is aware that a good way for some students can be a barrier to others. For instance, visual and auditory teaching materials are not accessible by those with sensory and learning disabilities, whereas printed text will not be or be less available for students with dyslexia. Individuals with cerebral palsy or executive function disorders might prefer to express themselves in written text rather than speech, and *vice versa* (CAST, 2011). These examples show the need for the careful application of the universal design.

There is an interesting discussion about the application of the universal design in dance technique classes in HE and professional training by Jürg Koch (2012). He explains that the "traditional teaching process involves the copying of one standard phrase, fixing the general objectives into absolute and rigid forms" (2012: 37). The main points of Koch's use of the universal design are not only moving away from absolute criteria and generic assessment but also shifting from making adaptations as an accommodation for individual students. As a substitute to adaptations, he suggests the concept of "making it relevant to the whole class". In the Data Analysis and Discussion chapters of this thesis, I make suggestions for adaptations of teaching aims and contents and those suggestions seem to correspond to the argument of Koch (2012) because my suggestions also concern benefiting both hearing and deaf

students. Koch's universal design concept will be explained in detail in section 2.4.3 The literature gap in the discussion of dance and disability.

There are still underdeveloped discussions in the literature regarding support for disabled students. First, making adjustments and providing support are still only considered when they concern the learning of students so this raises a question about what learning in school life is. Subject-related activities such as listening to lectures and undertaking individual or group tasks are definitely learning activities, but it is generally agreed that learning also occurs outside the classroom, such as during the recess, at home, after school, and in the holidays. Second, there has been a lack of discussion on support to promote communication and interaction between disabled and non-disabled students during partner or group activities. This research suggests signing and deaf-friendly environments in which both hearing and deaf students can experience the value of inclusion and enjoy learning together and doing partner or group work with different hearing-status peers. Further studies are also required to explore ways to improve inclusive learning environments.

Finally, there is an alternative way to replace the categorisation of disabilities of students in terms of making adjustments. There will be many disabled students who do not identify themselves as disabled or who reject the label of disability and the support available from schools (Roberts, Georgeson, and Kelly, 2009). In discussing inclusive learning and teaching in HE, Christine Hockings suggests adapting the universal design in the sense of achieving equity and fairness in inclusive education instead of categorising students'

disabilities. The universal design could be of great help for these unidentified disabled students and non-disabled students who have some problems in learning. However, there seems to be a lack of studies and practices about the universal design. Individual support is often necessary and more important for students with severe disabilities than the approach of accessibility for all students. The aim to benefit all students might discriminate against some disabled students who need additional or special help unless individual support for the students is ensured.

In this section, I have explored various definitions of support: making reasonable adjustments for individual disabled students which can be seen as the minimum and statutory support, the distribution of resources to students who need them for their learning; and the support as a comprehensive concept which means that all students have access to whatever facilities and services their education institute provides. These various definitions of support are reflected in Data Analysis and Discussion of this thesis as follows. First, this research investigates the auxiliary aids and services which are regulated by the *Equality Act 2010* and which are provided by the participating schools in this research. I also discuss the reasons for the absence of specific support which is regarded as a reasonable adjustment under the law but was not provided by the policies or situations of individual participating schools. Second, the support which this research emphasises can be categorised into non-material resources, including signing and deaf-friendly environments which facilitate the use of sign language and an understanding of deaf culture and identity. These non-material resources include human resources, such as

classroom teachers working as BSL interpreters or assistants in dance classes, PE and dance specialist teachers, and the training of the teachers. Further discussion about the various definitions of support will contribute to the improvement of support for more students to be able to benefit from it.

2.3 Theories of Primary school dance education

Under the *National curriculum in England* (DfE, 2013), deaf children attending English Primary schools will be taught dance in deaf-segregated, integrated, or inclusive dance classes as part of PE. As mentioned in the UK acts and policies relating to the education of deaf pupils, the *Equality Act 2010* does not ask schools to provide changed or modified teaching aims and contents to include deaf and disabled children in mainstream classes. Therefore, it is likely that many deaf pupils in mainstream, integrated, or inclusive educational settings are taught dance which originally targets hearing children and does not involve changes to include deaf children.

This Literature Review investigates the theories and practice that may have been broadly used for mainstream Primary dance education in the UK. It compares various models of Primary dance education: educational and professional models, the midway model, and creative dance. Rudolf Laban's educational model (1948) seems to be the basis for two dance theories: the midway model and creative dance, and it is regarded as the opposite of the professional model. Such theories and practice do not consider teaching deaf or disabled children; thus, I will also suggest some ways to adjust such theories and practice for the teaching and learning of deaf children.

This section also investigates what and how such theoretical frameworks are reflected in the national curricula of the UK, US, Australia, and New Zealand. Whereas in the national curricula of Australia and New Zealand, dance is part

of arts, in the UK and US national curricula dance is taught as part of PE. Being taught as part of PE or arts affects whether dance is approached from a physical or an artistic perspective and such a distinction which impacts teaching in the classroom.

Some important dance education theories have a long pedigree and, therefore, may not be relevant to trends in contemporary dance education. Furthermore, such theories may display many differences from the reality of practice in Primary schools with limited resources, time, and funding. As national curricula suggest some practical aims and objectives that Primary school dance classes may follow in practice, it is necessary to see how much dance theory is reflected in national curricula to understand dance theory in practice.

2.3.1 Educational and professional models of Primary dance education

There are two featured theoretical models that relate to dance education: the educational model and the professional model. Both seem to underlie modern dance education in Primary, Secondary and Tertiary educational settings. The educational model derives from Rudolf Laban's book titled *Modern Educational Dance* (1948). The opposing professional model was influential in Secondary dance education and in further and higher education in the 1960s and 1970s. Although Jacqueline M. Smith-Autard (2002) discusses the four major differences between the two models, she does not assess the two models with regard to the inclusion of disabled children. 1) The educational model

places importance on creation processes and performing dance to express the feelings and emotions of students as individuals. On the contrary, the professional model emphasises the product resulting from such creative and performative processes (Smith-Autard, 2002). Thus, the professional model prioritises the outcome as something that should be assessed using certain criteria and standards just as other subjects are objectively measured (Smith-Autard, 2002). It may seem unfair to apply the same criteria and standards of assessment to disabled students as are applied to non-disabled students. Although assessment may encourage some students to reach the heights of achievement, students who do not meet the required standards are likely to feel frustrated. Even though the criteria of assessment can be adjusted to children with disabilities, the application of different criteria for disabled and non-disabled students might effectively set limitations on disabled students.

Paine (2014: 71) outlines the strengths of formative assessment (relating to continuous assessment) for Primary school children: "assessment for learning is underpinned by the knowledge that ability is not fixed and that every child can make progress". Formative assessment asks children to understand their on-going progress and goals, so it includes self and peer assessment. This contrasts with summative assessment (relating to judgements at the end of the unit, year, or key stage) which usually includes assessing students comparatively against generic attainment targets and age-related levels for PE and dance (Paine, 2014). Formative assessment might be better than summative assessment as the former can help disabled and non-disabled children set up their own learning goals suitable for their capabilities as

informed by the opinion and expectation of the teacher. Adam Benjamin (2002) states that assessment of inclusive dance classes needs to include a recognition of the different bodies that disabled and non-disabled students have (2002: 8):

> Assessment procedures in schools may need to be revised when we recognise that each student is playing a different instrument, and although this appears to create insurmountable objections for some dance schools, the assessment of difference is a requirement central to those who teach in the arts.

Consequently, Benjamin (2002) places the duty to set the assessment criteria on individual dance teachers who should have the required knowledge and understanding of their students.

2) While the educational model aims at guiding children to spontaneously develop creativity, the imagination and individuality, the professional model emphasises the acquisition of knowledge regarding theatrical dance performance (Smith-Autard, 2002). 3) The two models differ in how they emphasise either feelings and subjectivity, or training and objectivity. The educational model wants children to be able to articulate their feelings and individuality through movement, while the professional model aims at helping dance students achieve high-level choreographic or performance skills that are reputable in the arts scene. The educational model seems more suitable for the education of pre- or Primary school students given that few young students will want to develop a professional career in dance field in the future.

Another aspect of interest is that there can be controversy over what is seen as performance in theatrical dance. In the 1960s and 1970s when the professional model was popular, disabled dancers and performers were rarely accepted in the mainstream art scene so the model was not likely to consider disabled dance students. The reason this research sees the educational model as more appropriate for inclusive dance classes is not because disabled students cannot become professional dancers or that lower standards or expectations should be applied to them than non-disabled students. The reason is twofold: first, the educational model seems more suitable for Primary school students; and second, the educational model is likely to provide more opportunities for dance lessons to be adjusted to various students with different requirements and abilities. The problem-solving approach embodied in the educational model will be explained below in addition to the reasons why the model is suitable for inclusive dance lessons.

4) The educational model uses problem-solving, whereas the professional model emphasises teacher-directed methodologies. The problem-solving approach of the educational model involves the open and discovery approach by which the individual directs his or her own learning. In the problem-solving approach, the role of the teacher is to set up situations in which children can maximise their creative, imaginative, individual, and physical abilities and can explore various dance movements. In this way, the dance teacher acts as a guide, stimulator, or catalyst rather than as a director or expert teaching techniques in a particular dance style. In the process of completing the given tasks, children independently discover answers and teachers ask searching

questions with a variety of possible answers so students can improve their own responses. Benjamin (2002: 9) also approves of the problem-solving approach for integrated or inclusive dance lessons:

> Integrated practice is about problem-solving and that rather than trying to fit new students in to pre-existing structures, the course itself should be geared to address and deal with problems as they arise, and should therefore be resourced and structured flexibly in order to do so.

Thus, dance classes with the problem-solving approach may need to design dance activities which can help disabled students find their strengths, weaknesses, limitations, and opportunities.

While in the directed approach or teacher-centred education, as emphasised in the professional model, teachers know what and how students should be taught in line with the standards required to achieve techniques in a specific style of dance. What may be asked of disabled students is to find and develop their own ways of dancing rather than fitting them to standards and criteria. The problem-solving approach aids disabled students to develop distinctive thoughts and creativity to choreograph and perform dance. Indeed, the emphasis on the educational model may lead to a paradigm shift in what is considered 'quality' and 'achievement' in the professional dance world. In other words, one of the roles of education may be to share the future of the profession of dance, not just reproducing present practices. Innovative ways of teaching inclusive dance classes will be discussed In section 2.4.3 The literature gap in the discussion of dance and disability.

The educational model of Laban seems to have been adopted by the dance national curricula for Primary school pupils in England (DfE, 2013), the US (SHAPE America, 2013), Australia (ACARA, 2013) and New Zealand (Ministry of Education, 2000). Such curricula reflected Laban's education model in different ways depending on whether the curriculum focuses on either physical or artistic aspects of dance. The strengths and weaknesses of such curricula in the four countries are accordingly discussed in the following section.

2.3.2 Discussions on improving national curricula for PE and dance

National curricula in relation to educational model of Laban

The national curricula outlined place importance on exploring the movement principles that Laban (1948) formulates through observing the natural movement of human beings. For example, the New Zealand dance curriculum explains its achievement objectives by borrowing the movement principles of Laban (1948) as follows: "explore through movement the dance elements of body awareness, space, time, energy, and relationships" (Ministry of Education, 2000: 22).

In the national curricula, various concepts of Laban (1948) are emphasised depending on whether dance is taught as part of PE or as under art. The PE curriculum of the US (SHAPE America, 2013), in which dance is taught as part of PE, focuses on the teaching and learning of dance for the development of motor skills. In the US curriculum, performing locomotor skills are repeated

and emphasised with some variations such as combining with manipulative or non-locomotor skills (SHAPE America, 2013). Performing such combinations of actions is represented and emphasised in Laban (1948) in the following ways: varying qualities of actions through differing weight, space (direction), time, and flow. On the other hand, the national curricula of Australia and New Zealand treat dance as a separate subject under arts education. The New Zealand curriculum of dance states: "use personal experiences and imagination to express ideas in dance" (Ministry of Education, 2000: 22). This is exactly what Laban aims at in dance education for children (Ullmann, 1975: 12):

> In schools where art education is fostered, it is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil.

Educational models are increasingly adopting a more problem-solving approach in teaching methodology and this is also reflected in the national curricula of New Zealand and Australia. For example, both curricula encourage children to explore, create, perform, and appreciate dance movement reflecting an individual's thinking, feelings, interests, and individualities. Children choose and decide what and how they will create and perform dance by themselves. Teachers are asked to be guides through using various stimuli to lead children to create and perform their own movement through responding to the stimuli (Ministry of Education, 2000; ACARA, 2013).

Before the appearance of Laban's educational model (1948), most dance theories and practice were for training juvenile or adult dancers aiming at acquiring techniques and skills to perform at theatre. Laban's theory as applied to the education of children may be why this still underlies the national curricula of the UK, US, Australia, and New Zealand over 70 years since it first appeared. In particular, the educational model emphasising creativity and individuality may fit well to the educational aims of many countries.

Strengths and weaknesses in national curricula

The *Physical education programmes of study: Key stages 1 and 2*[14]*: National curriculum in England* (DfE, 2013: 1) states it aims to ensure all pupils: "develop competence to excel in a broad range of physical activities; are physically active for sustained periods time; engage in competitive sports and activities; lead healthy, active lives". This implies that the curriculum focuses on the physical development of children rather than considering artistic development through dance. In key stages 1 and 2 of the English curriculum, activities other than dance are listed as follows: basic movements, including running, jumping, throwing and catching in isolation and in combination, competitive games (e.g., badminton, basketball, cricket, football, hockey, netball, rounders and tennis), athletics and gymnastics, outdoor and adventurous activities individually and within a team and swimming and water safety (DfE, 2013). It is important to identify the distinctive features and the benefits of dance in contrast to the other numerous activities within PE to

[14] Key stage 1 is for Year 1 and Year 2 pupils aged between 5 and 7; Key stage 2 is for Year 3, Year 4, Year C and Year 6 pupils aged between 7 and 11 years.

give dance a special status. Allocating an appropriate time for dance to ensure high-quality teaching and learning is also required due to competition with other activities within PE.

The *National Curriculum in England* (DfE, 2013) is open to various teaching contents and methods depending on the particular Primary school and teacher due to the lack of detail in the curriculum. The English curriculum mentions dance activities in the following two sentences: key stage 1: "perform dances using simple movement patterns"; key stage 2: "to perform dances using a range of movement patterns" (DfE, 2013: 2). The US *Grade-Level Outcomes for K-12 Physical Education* (SHAPE America, 2013) provides PE outcomes according to national standards. Among the Elementary school outcomes in the US curriculum, activities with lesser titles, including 'movement' and 'dance', seem to mean dance activities aimed at developing the skills of actions, dynamics, space, and relationships. The commonality between the dance curricula of England and the US is that both focus on performing, while the process of composing and appreciating dance is hardly considered.

Consequently, children taught under the national curricula of England and the US may experience only physical aspects of dance rather than learn its creative and appreciative aspects. Paine (2014: 24) argues "the three processes of doing, making and reviewing dance are mutually dependent". Contrary to England and the US, the curricula Australia and New Zealand equally place value on creating and appreciating dance in addition to performing activities. The England and US curricula, which ask students to perform dance by copying

the teacher's demonstrations, may result in limitations to the development of creativity and autonomy in children. Furthermore, the dance classes taught as part of PE are likely to be led by a PE specialist who may lack dance knowledge and skill.

The curricula of New Zealand and Australia have strengths in that they include plenty of detail on the content and practice of dance lessons, which will help teachers prepare and structure their dance lessons. In particular, New Zealand's curriculum provides various examples of stimuli to which students respond in composing and performing dance processes. The following example given in New Zealand's curriculum describes such well-structured dance tasks in detail (Ministry of Education, 2000: 22):

> Create a movement to depict an action relating to getting up in the morning. Individually explore different ways of doing this movement (e.g., by making it bigger, smaller, faster, slower). Choose the most effective version and share it with others. Select movements from three different students and link them to make a short movement sequence. Copy the sequence together. Repeat this with other students' movements.

The PE or dance curricula of the UK, US and New Zealand do not address how to adjust teaching and provide support for students with disabilities in lessons. Of the four countries' dance curricula, only the Australian curriculum mentions diverse learners, including students with disabilities. The curriculum states (ACARA, 2013: 16):

> All students are entitled to rigorous, relevant and engaging learning programs drawn from the Australian Curriculum: The Arts. Teachers take account of the range of their students' current levels of learning, strengths, goals and interests and make adjustments where necessary.

Although this commits teachers under the Australian curriculum to aim towards the inclusion of students with disabilities, it still lacks detailed guidance on how to support for children with disabilities. The Australian curriculum may leave out details as it places the duty for making adjustments on the art and dance teachers who may be better attuned to the needs of students with disabilities within their classes.

However, detailed guidance and provision would help teachers know what to expect and prepare regarding the requirements of individual students with disabilities. As mentioned above, the reasonable adjustment duties which the *Equality Act 2010* imposes on education providers are anticipatory duties. Thus, these anticipatory duties require PE or dance specialists to also make adjustments in advance of the appearance of a particular disabled person. Furthermore, PE or dance specialists may only teach students with disabilities in PE or dance classes around once a week, so they are not likely to have much awareness of the requirements of students. PE or dance specialists may also require the help of disability-specialists or coordinators to understand and meet the requirements of individual disabled students.

One of the essential roles for a curriculum aiming at the inclusion of students with disabilities is in offering detailed provision and guidance about what

forms of adjustments to teaching and support are required in PE and dance lessons for students with hearing or visual impairments, physical disabilities, autism, cerebral palsy, colour blindness, or dyslexia. A PE and dance national curriculum would also have to be flexible with the ability to adjust to include children with various disabilities. It is noteworthy that the Australian curriculum considers “students for whom English is an additional language or dialect (EAL/D)” by offering them additional time and support (ACARA, 2013: 16). Therefore, English deaf children whose primary communication is BSL could be categorised as students whose primary language is not English. Communication support is important for effective teaching and learning of PE and dance as well as other subjects. Categorising deaf pupils as a linguistic minority group may help PE and dance classes provide appropriate communication support for the deaf children.

A common problem for the PE and dance national curricula of the UK, US, Australia, and New Zealand is that they provide teaching and learning aims, objectives, and outcomes which target children who are regarded as physically and intelligently normal, standard, and normative. Some PE or dance specialists may think that it is their responsibility to help and support individual children with varying abilities or disabilities to reach the same standards, aims, and outcomes as contained in the PE or dance national curriculum. For example, deaf children may be in dance lessons which aim at teaching and learning dance movement to music. Dance teachers may exhibit hand signals to help the deaf children perform the correct movements in time to the music and they may feel satisfied when the deaf children are able to

perform as their hearing peers do.

A crucial absence in the current PE or dance curricula of the UK, US, Australia, and New Zealand is that none states what students with disabilities should be asked and expected to achieve in PE and dance classes. The disabled students may be asked to aim at either meeting the existing artistic, cultural, aesthetic standards and criteria, or developing creativities and individualities to suggest a new paradigm in the arts and dance scene. I think that dance education needs to aim at the latter. Every child has a different body shape: children can be overweight or underweight. Just as an overweight or underweight person may be able to run faster than someone of normal weight, a physically disabled performer/dancer may display a healthy, muscular, and athletic physique. One of the important aims of a dance national curriculum may be teaching and learning how to see different bodies without prejudice or stereotypical views of disabilities. The prejudicial views of disabilities of dancers and their potential problems in terms of teaching and learning of dance of children will be discussed in section 2.4.1 Views of dance and disability.

2.3.3 Creative dance theory and deaf-inclusive dance classes

The terminology 'creative dance' is mentioned in the PE curriculum of the US (SHAPE America, 2013) as an activity to learn locomotor skills in Kindergarten (at ages 4 to 5) and Grade 5 (at ages 10 to 11). Although the arts curriculum of Australia (ACARA, 2013) reflects the essential perspective of creative dance it does not directly mention the terminology 'creative dance'. Either way, such

national curricula highlight some perspectives from within creative dance which seem to fit to its aims, objectives, and outcomes.

Sheryle B. Drewe (1996) also argues that a flexible position is taken whereby creative dance is placed within the curriculum either as part of PE or arts education, or in the relation with other subjects, and this will reflect the aspect of creative dance emphasised (Drewe, 1996: 18):

> As part of the physical education curriculum, the focus of creative dance lessons is on the development of motor skills, with little emphasis on the aesthetic potential of the experience. In the realm of arts education, the aesthetic potential of creative dance is the primary focus. Besides an emphasis on motor skills or aesthetic potential, educators have viewed creative dance as a means to improve students' self-concepts and as a means to learn other subject areas.

The above statement of Drewe shows the various potential for the creative dance curriculum in schools.

Joan Russell (1975), Mary Joyce (1994), and Drewe (1996) have developed creative dance as a theoretical model to facilitate Primary school dance education. The importance of accessing the inner self for the creative dance has been emphasised repeatedly. For instance, in *Creative Dance in The Primary School* (1975), Russell describes dance as an expressive art through which children can reflect on their inner self, feeling and mood. Joyce (1994: 6), who studies teaching children creative dance, also argues it fosters the capacity for expression in the child as follows:

> A painter uses canvas and colors. A musician uses an instrument and sound. A dancer uses his or her body and space so that dance becomes a total personal expression – body, mind, and spirit engaged in a non-functional expression and communication itself.

This aspect of creative dance, which places importance on the inner self, may be essential in the teaching and learning of dance to deaf and disabled pupils. For instance, in creative dance, no pupils, including the deaf or disabled, are asked to merely copy the movement of instructors or other peers as it is regarded as correct and standard. Instead, creative dance encourages children to talk about their own narratives and stories through movement.

Drewe (1996) argues that the art of dance happens when a dancer expresses his/her feeling through the medium of movement and then the dance piece evokes within the audience the feeling that the dance tries to express. Thus, Drewe (1996) emphasises two aesthetic aspects of creative dance: the expression of feeling and thought through dance movement and the interpretation of the expressed feeling and thought. The arts curriculum of Australia (ACARA, 2013) seems to reflect Drewe's perspective above as it emphasises the processes of making and responding to art, and thus asks children to think in their dual status as artists and audience members.

Understanding the dance and movement of disabled performers may be a challenge to the audience irrespective of disability if they cannot understand the narrative of the performance. The audience of disabled artists needs to uncover meaning in the performances of the artists (Kuppers, 2003: 68):

> Disabled dancers can challenge what it means to dance every time they take the stage. Disabled dancers confuse non-disabled people's concepts of what dance can be, what bodies are supposed to do, and what disability means … opens up new chapters for disability narratives – and for dance.

Thus, dance education can help children develop new and critical perspectives as audience members and this can be necessary to develop the future audiences of various performances, including those by disabled performers.

The other important aspect of creative dance for deaf children may be that it regards dance as a "communication through movement" (Joyce, 1994: 1). Thus, creative dance aims at teaching and learning so students know "how to speak through their bodies and so become aware of body language and its relation to words" (Joyce, 1994: 5). This is also emphasised by Russell (1975: 2):

> Educationists have turned their attention to movement as a vital ingredient of interpersonal communication. An awareness of the importance of non-verbal communication has focused attention on this aspect of human behaviour which is involved in all social interactions.

The Australian curriculum includes the following statement as an aim of dance education: "body awareness and technical and expressive skills to communicate through movement confidently, creatively, and intelligently" (ACARA, 2013: 30).

Creative dance may help deaf children experience non-verbal communication

through creating and performing dance with either deaf or hearing peers. In fact, a participant in this research, Laura (pseudonym), a dance specialist at Primrose Primary school for deaf children (pseudonym), reflected this feature of creative dance as non-verbal communication in her teaching of both deaf-segregated and inclusive dance lessons. The deaf and hearing children could use either language, sign or spoken, and did not look comfortable expressing their creative ideas through the medium of movement alone during a one-and-a-half-day inclusive dance workshop. However, the deaf and hearing children using different languages may experience non-verbal communication through dancing together at some point as they become more comfortable with this teaching approach. Details of the teaching of Laura will be discussed in section 5.1 Specific teaching and learning content in dance lessons.

As with other dance education theories based on the theories of Laban (1948), creative dance does not emphasise dancing to music. As emphasised by Laban (1948), the dance education theories of Ruth L. Murray (1975), Russell (1975), Joyce, (1994), and Anne Dunkin (2006) focus on exploring activities which facilitate the learning of the four basic elements: body, weight (force, energy, or effort)[15], space, and time. These theories do not exclude the use of music: some examples of dance activities involve the use of stimuli such as the sounds of musical instruments or music (Murray, 1975; Russell, 1975; Joyce, 1994; Dunkin, 2006); however, such stimuli are not integral to the teaching and

[15] Those four basic elements have changes of vocabularies, i.e., Dunkin (2006) uses the terminology of 'energy' instead of 'force'; Russell (1975) replaces force with effort and adds relationship.

learning of dance. For example, auditory stimuli could be replaced by visual ones. These theories do not specifically mention the inclusion of deaf students in mainstream dance classes; however, examples of activities which do not use music as integral to dance can provide lots of ideas to dance teachers adjusting dance lessons to include deaf pupils. Concepts that do not utilise music as an integral part of dance were also reflected in the dance lessons by Laura mentioned above. The discussion of dance practice of Laura helps with comparing the differences between theory and practice. As outlined, creative dance seems to have various potential benefits for the inclusion of deaf and hearing children in dance lessons. Below, as the last section on theory and practice in Primary school dance education, the work of Smith-Autard (2002) and Paine (2014), both based on the midway model, are explored. I also discuss the strengths and weaknesses of the two authors' theories with regard to teaching deaf pupils.

2.3.4 Midway model and deaf-inclusive dance classes

The midway model, which Smith-Autard first proposed in 1977, amalgamates some of the elements of the educational and professional models (Smith-Autard, 2002). Although the midway model has some distinctive aspects, many commonalities with the educational and professional models are also identified. For example, the midway model states that it puts equal emphasis on movement principles (from the educational model) and stylised techniques (from the professional model). This is interpreted as meaning that children are taught to create and perform their own movements as well as develop

knowledge of stylistic conventions. This balanced guidance leads children to acquire autonomy in creating, performing, and appreciating dance.

Smith-Autard (2002) and Paine (2014) believe that the aim of teaching and learning dance in the Primary curriculum must be to achieve dance knowledge, understanding, and skills through the processes of performing, composing, and appreciating dance. Paine (2014) explains the activities and exercises foster the performing, composing, and appreciating of dance as follows:

- Performing: technical skills, movement memory, expressive skills, presenting dance, and understanding safe dance practice.
- Composing (or choreographing): responding to and exploring stimuli, creating movements with the dance ingredients of action, space, dynamics, and relationship, selecting and developing movement material, using compositional devices, and shaping and structuring movement to certain sections of structured dances.
- Appreciating: using appropriate vocabulary and terminology to talk about own and others' dances, including professional dances, critical appreciation skills, peer and self-evaluation with constructive feedback, and appreciation of dance in various contexts.

To analyse the dance activities in the dance lessons that I observed, the dance skills and knowledge according to each of the three processes, which Paine (2014) expect Primary school pupils to gain, will be referred to section 5.1 Specific teaching and learning contents in dance lessons.

Both Smith-Autard (2002) and Paine (2014) target a UK audience to help, in particular, PE or dance teachers planning dance lessons for use in the Primary school classroom. Paine (2014) covers dance as part of both arts education and PE, making it applicable to dance in the English national curriculum (DfE, 2013) which dance is taught as part of PE. Paine (2014) states that dance education has aspects of PE as well as arts education. For instance, dance activities share fundamental movement skills such as body management, locomotion, and manipulation with other PE activities (Paine, 2014). When dance is regarded as part of PE, it needs to be balanced with, and complement, other physical activities, such as games, gymnastics, athletics, outdoor and adventure activities, and swimming as taught in the *National Curriculum in England* (Department of Education, 2013).

On the other hand, the ideas of Smith-Autard's book, *The Art of Dance in Education* (2002), seem to be reflected in the national curricula of Australia and New Zealand as both place dance within arts education rather than as part of PE as in the UK. In the *Australian Curriculum: The Arts Foundation to Year 10* (ACARA, 2013), dance is covered alongside the four other arts subjects of drama, media arts, music, and visual arts. Each subject reflects strands of making and responding (ACARA, 2013: 7):

> *Making* includes learning about and using knowledge, skills, techniques, processes, material and technologies to explore Arts practices and make artworks that communicate ideas and intention. *Responding* includes exploring, responding to, analysing and interpreting artworks.

These notions of making and responding are reflected in dance practice

integrating choreography, performance, and appreciation (ACARA, 2013). The New Zealand curriculum (Ministry of Education, 2002: 22) also emphasises the strands of composing, performing, and appreciating dance as follows: “Students will use personal experiences and imagination to express ideas in dance. Students will share movement through informal presentation and respond personally to their own and others' dance”.

‘Responding’ as mentioned in the Australian and New Zealand curricula could be seen as corresponding to appreciation. Smith-Autard (2002) also places importance on appreciation as the ultimate aim of the teaching and learning of dance and an outcome resulting from activities, experience, and learning relating to performing, creating, and viewing. This emphasis on the appreciation of dance education for children may be the most distinctive feature of the midway model when compared to the other theories. The appreciation emphasised by Smith-Autard (2002) does not entail merely observing theatrical dance to copy the movement. Smith-Autard (2002: 82–83) explains how children benefit from the appreciation of the dance of peers, teachers, or professional art works:

> What they gain is an impression from a qualitative whole. Whatever the strength of the impression made by the art work, the dance outcome is entirely derivative of each child’s imaginative and creative interpretation.

However, such activities experiencing the processes of creating, performing, and appreciating dance, as suggested by Smith-Autard (2002) and Paine

(2014), potentially discriminate against deaf pupils because those necessarily involve verbal communication. For example, the three processes may include discussions about what they saw and how they felt in response to stimuli and selecting and developing movements. In particular, the activities of appreciating dance require description, interpretation, and evaluation of movements and performances using the appropriate vocabulary and terminology. In creating dance works in several groups, deaf children may be isolated when they have difficulties in communicating with hearing peers. Deaf and hearing children also may prefer to be grouped with children with the same or similar hearing status for effective communication.

However, in dance classes, I think that language need not be a barrier between deaf and hearing children. Just as body language is used by all students, including deaf students, movement can be a good medium to describe and interpret feelings and thoughts through creative movement, as mentioned regarding creative dance. This also would be beneficial for hearing children as well as deaf children to encourage the use of movement as a means of communication in dance classes.

Although Smith-Autard (2002: 83) did not raise the issue of deaf children in dance lessons, she emphasises communication through the medium of dance as follows: “They take in much more [from appreciation of dance works] than they can find words to describe and it is often the case that they find it easier to express such impressions through movement than any other medium”. Thus, children either with or without hearing loss need to be encouraged to

use movement as communication for discussions about appreciating dance as well as expressing thoughts and feelings for making and performing dance. The limited use of spoken language in dance lessons might help both hearing and deaf children to learn how to use their body as a means of communication.

As mentioned in the Introduction when discussing previous studies, Paine (2014) briefly deals with inclusive issues regarding children with various disabilities. For the inclusion of deaf children in mainstream PE and dance lessons, Paine focuses on ways to supplement listening to instructions and music; however, this does not deal with the communication and interaction of deaf children with hearing children. In dance classes emphasising partner or group dance work, partnerships and teamwork is integral to the learning process and communication and considering the preferences of dance partners or group members is an important issue among children with differing degrees of hearing.

Paine (2014) also does not discuss how to modify the activities, exercises, and tasks that she suggests adopting in the teaching and learning of deaf children. For example, according to Paine, saying keywords or a word bank, often used as starting points for generating movement material, should be replaced with visual forms such as showing keyword cards. Teachers should guide both hearing and deaf children in responding to the stimuli through generating movement rather than talking about their feelings and thoughts.

It will be discussed in 5.1 Specific teaching and learning contents in dance

lessons how the dance theories discussed in the Literature Review were reflected in the teaching of dance which I observed. The next section: Literature on dance and disability is the last part of Literature Review.

2.4 Literature on dance and disability

2.4.1 Views of dance and disability

In the field of dance and disability, discussions about various views of the dance of disabled dancers are probably one of the most popular and interesting topics. This section will explore the perspectives on dance and disability of Ann Cooper Albright (1997), Petra Kuppers (2003), and Sarah Whatley (2007). Kuppers (2003: 4–5) argues that there is "social knowledge about appropriate bodies" and Albright (1997) also states that the classic, traditional, and Western viewpoints are fixed idealistic body images such as sylph-like, thin, long-limbed, and able-bodied. Kuppers (2003: 52) explains how performers with disabilities have confronted these fixed viewpoints on the dancing body through the example of a performance of the armless Venus of Milo by physically disabled performer Mary Duffy:

> Born without arms, her body fulfils Western beauty criteria by aligning itself with Greek statues of women without arms – marble statues whose arms are lost. By using the idiom of the Greek ideal body, Duffy both points to the violence the Western gaze has perpetuated on women – using incomplete bodies to signify ultimate female beauty – and the ableist aesthetic that makes that reading possible, an aesthetic that see 'without arms' as broken, incomplete and passive.

Sarah Whatley and Kate Marsh (2018: 9) also state that "being confronted with difference highlights the fragility of 'normality'". These statements imply that

the appreciation of differences and disabilities will be the opposite of reinforcing and re-inscribing views which are negative or influenced by pity for people with disabilities (Albright 1997; Kuppers, 2003; Whatley and Marsh, 2018). These authors' views might have been ground-breaking when they were first promulgated, but they now seem to have spread among academics and practitioners in the field of dance and disability in the UK, as will be shown later.

As stated in the previous section (2.3 Theories of Primary school dance education), appreciation of dance is an essential part of Primary school dance education. For example, disability-integrated or inclusive classes will include children who have different physicality and disabilities and in such classes children will be asked to understand and interpret the creations and performances of disabled peers, providing and receiving feedback. The children's understanding and interpretation of the differences between people might be greatly influenced by their teachers. Joy Jarvis and Alessandra Iantaffi (2006) suggest that teachers develop their own beliefs, attitudes, and perspectives and they will bring these same perspectives to teaching their students with SEN or disabilities. Jarvis and Iantaffi (2006) also point out that the problem of the deficit model which had once dominated educational discourse is that it expected all children to learn in the same way, which denied the strengths and differences of children with disabilities. Their findings suggest the importance of teachers reflecting on whether their perceptions of and assumptions about disabled students embrace diversity and differences in the classroom.

This section will centre on Whatley's five viewing strategies: "Passive Oppressive, Passive Conservative, Post-Passive, Active Witness, and Immersion" (2007: 18). These are five categories of opinion (and associated ways of behaving) held by dance students about the disability of dancers. The list of five viewing strategies presents a spectrum of strategies ranging from the discriminatory to the more inclusive so it can be sub-classified into the following two opposing positions held by the participants in Whatley's (2007) study:

- Some participants saw disabled artists as 'other' and kept themselves apart from them: Passive Oppressive, Passive Conservative, and Post-Passive strategies.
- Some participants engaged with the disabled body doing dance, and some even integrated this into their own practice: Active Witness, and Immersion strategies.

An important observation made by Whatley (2007) was that University dance students' viewing strategies seemed to be progressive rather than fixed or static.

The passive oppressive and passive conservative strategies in relation to the medical/pathological model of disability

Whatley's (2007) 'passive oppressive' view means regarding disabled performers as 'other', victim, or deficient (Albright, 1997; Kuppers, 2003). A dance student who took part in Whatley's (2007) study talked about her feeling of sorrow and pity for a disabled performer. Those adopting this view

may have “hierarchy privileging” of their able body over a body with disabilities (Whatley and Marsh, 2018: 7). Albright (1997) also criticised this hierarchy privilege by giving an example of the performance of a wheelchair dancer, Verdi-Fletcher, with non-disabled dancers as follows (1997: 69):

> The physical relationship quickly becomes unequal with the dancers on legs directing and motivating the movement of the wheelchairs while the dancers on wheels follow but never actually initiate any movement with their partners.

This description of Verdi-Fletcher’s dancing shows an unequal relationship in the way of performing, varying, and initiating movement between disabled and non-disabled dancers more than just taking the role of a lead or follower in a dance performance. This unequal relationship can happen in disability-integrated or inclusive dance classes; for example, teachers usually designate leading and motivating roles to only non-disabled pupils. Albright (1997) also makes an important point that the mere presence of disabled performers with non-disabled performers emphasises the disability and marks the lack in a disabled body. Albright’s (1997) argument gives an insight for dance teachers who are concerned with maintaining an equal relationship between disabled and non-students more than simply their co-appearance in classes or performances.

It seems clear that the writers discussed so far (Albright, 1997; Kuppers, 2003; Whatley, 2007) disagree with this passive oppressive viewpoint, given the negative nuance of the terms which they use, such as ‘victim art’ and ‘hierarchy privilege’ which already imply the unequal status between (likely non-

disabled) viewers and disabled artists. These negative attitudes of writers continue in the discussion of the viewpoints of passive conservative, and post-passive strategies. About the second view, 'passive conservative', Whatley (2007) explains it as the classic traditional and conservative dance aesthetic which has discriminated against disabled dancers. A dance student chose the following words to comment on a disabled performer in the study of Whatley (2007: 19): "never be able to perform; never look right; creates a false situation; need … to do [it] properly". This student's words imply her/his dichotomised thoughts about dancing bodies between with and without disabilities and remind us of the medical model of disability. As discussed in the Introduction, the medical model sees disability as a medical condition requiring remediation and correction, so it implies that a disabled body is imperfect and requires complementing. This model's view is inflexible about, for example, what dance should be, so this view could prevent choreographers/dancers from exploring various movements with different dancing bodies. Whatley and Marsh (2018: 8) show what view of dance and disability is required for inclusive dance classes: "there is no 'standard' way of performing a task", so each student with/without disabilities will be asked to "find their own response to tasks". The audience of disabled dancers also needs to reflect on what the dancers intend to show through their performances (Albright, 1997).

The post-passive view in relation to ableism

The third strategy which Whatley (2007) explains is the 'post-passive' view with which viewers and often disabled dancers themselves try to erase

disabilities, making them invisible so that they disappear in the interpretation and performance of dance. Disapproving of the post-passive viewpoint, Whatley and Marsh (2018: 7) argue that "difference should be celebrated rather than erased". Given deafness as an invisible disability, attempts to hide and make disabilities invisible might occur more in the dance performances of performers with deafness than in those of dancers with other disabilities. With my personal interest in deafness as an invisible disability, I shall talk about this viewing stance in depth next.

There is an example of a dance performance entitled *Thousand-hand Bodhisattva* (Jigang, 2005)[16] showing how deafness was hidden and erased to reinforce the classical aesthetic viewpoint featuring the romanticism of female dancing bodies. *Thousand-hand Bodhisattva* (Jigang, 2005) consisting of 21 deaf dancers[17] is based on the legend that Bodhisattva Guan Yin, the goddess of compassion and mercy, had a thousand hands. In the video of the show (CCTV English, 2018), the deaf dancers stand behind a lead dancer in a straight line and they look like the legendary goddess performing with her numerous hands. The deaf dancers sway and flick their arms and twirl their hands in time to the rhythm of the music. The performance looks flawless and beautiful and the performers' deafness is not foregrounded and therefore irrelevant. However, the show contains an essential clue by which the audience could notice the dancers' deafness: on the stage, there are people dressed in white

[16] It is unclear when *Thousand-hand Bodhisattva* was premiered, so 2005 is given here because that was the year in which its primary filmed version was released on the Chinese TV channel CCTV at the Spring Festival in China.
[17] The numbers of dancers changed from one show to another.

and standing near the dancers, showing them hand signals. The presence of these helpers of the deaf dancers might be an answer for those audience members who are curious about how deaf people can perform in time to the music; however, this curiosity might not be justifiable because it is related to the misbelief that deaf people cannot dance. Kate Marsh (2019: 349), a dance practitioner and researcher, talks about how audiences can focus unthinkingly on her disability:

> A key objective in my practice is to challenge viewers of my work to interpret my performance outside a dominant narrative of trauma or bravery. As a person with a missing limb, I am intensely aware of the perceptions commonly associated with impairment of this kind. There is a fascination to know 'what happened'. Amputation or congenital limb loss are subjects of curiosity.

This curiosity about disabled artists will be an impediment for disabled performers/dancers to deliver the messages and meanings which they want to communicate with the audience.

Thousand-hand Bodhisattva (Jigang, 2005) seems to have deliberately informed the audience about the deafness of the dancers in order to engender in the viewers specific feelings, and that is proved by the review which Weisong Gao (2017) gave to the show:

> Since the hearing impairment is not visible to the spectators, this particular information has to be told … Surely, the external knowledge of the dancers' disability might as well bring about the feelings of admiration, exceptionalism, and so on … The dancers' disability urges to

> be told, as if it were part and parcel of the entire performance … [I] praise the tremendous human capacity to create beauty.

Audiences at this show might praise and admire the deaf dancers for overcoming the handicaps related to their disability and their hard training to achieve it. However, it is also important for the audience to be aware that regarding disability as something which must be overcome is 'ableism'. As a disability-equality organisation, Scope (2020) defines 'ableism' as a discriminating view of disabled people by ascribing them with an inferior status to non-disabled people and at the same time somehow favouring non-disabled people.

The ableist gaze is related to 'inspirational porn', and Stella Young, a comedian, ABC journalist, and disability advocate with dwarfism, comments that admiration for disabled people is often not accepted as just a compliment (TED, 2014):

> You know, when people in wheelchairs come to school, they usually say like inspirational stuff. We [disabled people] are not real people. We are there to inspire. I use the term 'porn' deliberately because they objectify one group of people for the benefit of non-disabled people. The purpose of these images [of disabled people] is to inspire you, to motivate you. So that we can look at them and think, "Well, however bad my life is, it could be worse. I could be that person". But what if you are that person? We're learning from each other's strength and endurance, not against our bodies and our diagnoses, but against a world that exceptionalizes and objectifies us.

In this section, I relate ableism to the post-passive viewing whereas Whatley (2007) explains it as the passive conservative stance. The boundaries of the passive conservative and post-passive stances seem to overlap to some extent, so explaining ableism from either stance might not be an issue. For instance, Albright (1997) argues that disability is erased by ableism when talking about a studio shot of Mary Verdi-Fletcher in a wheelchair with non-disabled dancers (1997: 66):

> We can barely see the wheelchair at all … she looks as if she is standing. This example shows us that unless we consciously construct new images and ways of imagining the disabled body, we will inevitably end up reproducing an ableist aesthetic.

Albright accuses the promotion of Verdi-Fletcher as "a victory of spirit over body" as being an "ableist notion of overcoming physical handicaps" (1997: 66). The post-passive viewing is also related to 'supercrip' which Margaret M. Quinlan and Benjamin R. Bates (2008: 68) argue in terms of the discussion of the public interpretations of Heather Mills whose left leg was amputated after an accident and who participated in the US TV dance contest, *Dancing with the Stars* (2007). Quinlan and Bates (2008) define 'supercrip' as a special or excelling disabled person who acts or lives as a non-disabled person, although their achievements might be regular works for non-disabled people. By audiences and the media, Mills was accused of "taking advantage of the sick role" which refers to a person performing as an able body but playing a disability role in order to attract attention or to arouse pity (Quinlan and Bates, 2008: 71).

What I am most concerned about is that teachers' adoption of the post-passive view negatively affects disabled children's reflection on and their self-identification as disabled. For instance, some teachers might regard it as a positive thing or convey their praise for that the fact that their pupils do not look as if they are disabled. In teaching and learning dance, teachers' guidance about concealing disabilities might misguide disabled students to pretend to be the able-bodied people that they never can become. Teachers may particularly assume that all disabled children want to overcome their disabilities rather than embrace their differences. Kuppers (2003: 51) states:

> The psychological stereotype says that disabled people want to be 'normal'. The stereotype denies disability culture as a positive experience … disabled people as tragic cripples/disabled people heros [*sic*] ready to take on the world and become 'honorary able-bodied'. Respect for difference is hard to come by.

Teachers need to see individual disabled students as having different bodies and physical abilities and respect the diversity of culture and identity of the students.

Quinlan and Bates (2008: 68) point out that "the supercrip image of individuals with disabilities is harmful because it makes it appear as if a disability can be overcome", and asking disabled children to overcome something which they cannot might cause deep frustration instead of development. As a deaf person, I emphasise that the most important thing to learn for children with or without disabilities is to be themselves and to love

themselves; they do not need to be an inspirational model, a hero/ine, or anything else which means that they are not themselves. The following two viewing strategies of Whatley (2007) can be seen as more advanced stances than the three passive stances discussed so far.

The active witness and immersion stances as advanced viewing strategies

Whatley's (2007) 'active witness' strategy involves "enabling a radical shift in aesthetic and a less judgemental view of their [viewer's] own and others' bodies" (20). Whatley (2007) quotes a student who commented that this stance "helped me to understand movement more; made me realise how many different ideas and stories; I could apply to my own dances" (Whatley, 2007: 20). This comment implies his/her acceptance of a disabled performer's movement as a new possibility of movement and a resource for his/her own movement. This viewing strategy is non-judgemental about disabilities and encourages disability-inclusive dance participants to learn new ways of movement from disabled peers and teachers.

The final stance is 'immersion strategy' which Whatley explains as enabling "the viewer to experience their own 'becoming' through the experience of engagement" (2007: 20). The dance students in Whatley's (2007) study watched the movement of disabled dancers and said that they experienced the disabled body as their own body and that this experience led to positively different and new ways of understanding their own body. Like the student with the active witness strategy, the comments of students who took the

immersion stance included using this new experience for their choreographic or performative ideas. Albright's concept of the "movement possibilities inherent in various kinds of bodies" (1997: 68) seems to be consistent with the immersion strategy. Whatley also explains the immersion as that "disability becomes 'ordinary', one more bodily possibility" (2007: 20). Given that immersion strategy is the opposite of the three passive stances, it can be seen as the optimal viewing strategy of the dance and performance of disabled people and this stance is recommended for teaching and learning dance in Primary school dance classes.

Whatley (2007) observed the change in the views of dance students towards a more inclusive one in inclusive dance classes in HE, and Michelle R. Zitomer and Greg Reid (2011) also observed disabled and non-disabled children who had a positively changed view of disabilities through an inclusive dance programme. In Zitomer and Reid's (2011) examination of non-disabled children's perceptions of physically disabled children's dance ability before implementing an inclusive dance programme, three themes emerged from their assumptions:

- Disable to dance: the non-disabled children thought that dancers need to be on their feet.
- Passive: they said that disabled people need to be physically manipulated by others in order to dance.
- Different: the non-disabled children differentiated disabled people from themselves.

After taking part in the inclusive dance programme, the children in that study showed positive views of the dance ability of disabled children and extracts from their interview statements will be quoted in the Methodology chapter: Review of literature on children's voices in PE and dance. The observations of changes made by Whatley (2007) and Zitomer and Reid (2011) suggest the importance of students' experience of inclusive dance programme which helps them to establish positive perspectives on disabled dancers' contribution on dance.

There have recently been more deaf choreographers and performers than before who reflect their pride as deaf in their dance performances. Kuppers's (2003: 4) advice to disabled artists shows their role in leading the performing arts scene towards inclusivity:

> Dissolve the stability of categories and posit openness and changes. Explode traditional art's boundaries, challenging the notion of genre, creating uneasy hybrids of art and the everyday.

In the next section, I shall discuss how deafness has been foregrounded in young deaf artists' performances and what young people will learn about the performances.

2.4.2 Reflecting deaf identity in dance

As discussed above, deafness is an invisible disability and some deaf dancers who have worked or aspire to work in the mainstream and professional dance fields can be also under pressure to hide their disabilities. Albright (1997: 59)

sees the visual downplaying of disabled bodies as an attempt to 'normalise' their differences and disagrees that it means that "they pass over important signifiers of difference. By being so general, they strip difference of all its disruptive power". Disapproval of such normalisation was also expressed by Kuppers (2003: 134) when talking about her dance project, *Traces*:

> *Traces* refuses the 'normal' images of people with mental health differences … Nor does *Traces* explore 'positive images': it does not attempt to normalize experiences that are 'different'. The participants and their bodies remain unknowable. By allowing our perception to explore the potentials of connection and unknowability, *Traces* hopes to address differences, shaping new horizons for performances.

As both Albright and Kuppers suggest, normalisation might deprive disabled performers of opportunities to talk about their frustration, difficulties, and isolation under its slogan 'everyone is different and has challenges', which actually means 'we don't really need to pay attention to your issues' (Albright, 1997: 59). The spread of the concept of normalisation can also affect dance education by asking disabled children to comply with mainstream dance styles or forms and by marginalising their expressing the minority identity.

Nevertheless, deaf dance practitioners have made continuous attempts to reflect deafness or deaf identity in their performances. For instance, sign language can be seen as a popular method of creating performances by deaf artists. Kochhar-Lindgren (2006: 419) emphasises sign language's "visual, spatial, and kinaesthetic modality", and my view is that signing often visualises

deafness in performing art works despite its invisible characteristic. To understand dance performances in which sign language is incorporated (the incorporation is different from sign language interpretation), it is important to understand the characteristics of BSL. It uses hand shapes (manual signs) and emphasises non-manual features such as facial expressions, mouth shapes and patterns, and movements of the head, shoulders, and trunk. A BSL education organisation, Dot Sign Language (2020), explains its visual features as follows:

> In spoken languages we change the tone of our voice to add extra meaning, for example to ask questions and to show emotions. In BSL we use non-manual features for the same purpose and to give clarity, richness and additional meaning to signs.

For example, *Scored in Silence*, which Chisato Minamimura choreographed and performed in 2018, is one of the performances in which BSL was incorporated. Minamimura is one of the choreographers/performers who have developed successful careers in the UK. The performance talks about the real stories of deaf survivors of the bombing of Hiroshima after an atomic bomb was dropped on the city in August 1945. In the show, Minamimura performed behind sets of animated images on a Holo-gauze screen with her narration in BSL and in which the boundary between performing and sign language seemed to be blurred. Her expressive way of using BSL became a part of the choreography and performance and the choreographer/performer herself defined it as a sign mime performance (Minamimura, 2020). Ian Abbott (2019) reviewed the show as follows:

> She is our sign mime medium holding these stories, passing them on to audiences and leaving us to reflect on the emotional enormity and human consequence of those fateful days in Hiroshima and Nagasaki.

The performer might have chosen to tell the stories of deaf people who were Japanese survivors of the atom bomb because she is also deaf.

Sign Dance Collective International, a culturally diverse and disability-inclusive dance company, has pioneered the incorporation of BSL in dance and performance. The company's actor and artistic director David Bower is one of the most important deaf actors in the UK. The company's recent show, *In Between Spaces, Zwischenräume* (Sign Dance Collective International and Transmitter Performance, 2020) included signing of a rap by Lionel Macauley performed mainly by David Bower and partly by Isolte Avila and Lionel Macauley (In Between Spaces, Zwischenräume, 2020). The show was based on song and poetry and included videos filmed across time and space and the actors performed by moving in and out the film[18] in the live shows. In order to appreciate the show, understanding BSL might not be so important because Bower's signing with his whole-body-movements is more than interpreting the lyrics of the rap and becomes a meaning itself.

Ian Abbott, executive director of 2Faced Dance Company worked with a BSL interpreter and an audio describer for the company's outdoor dance and circus

[18] This is called an image mapping technique by the company.

production entitled *Moon* (Fitzgerald and 2Faced Dance Company, 2017). The BSL interpreter and audio describer were deeply involved in making BSL and audio descriptions which became integral parts of the production. The BSL interpreter commented on her communication with the choreographer and dancer of the production as follows (Abbott, 2018/19: 25):

> Tamsin [choreographer] and the dancers were amazingly open and excited about incorporating access into the work. The dancers picked up the signing very quickly and were able to take complex direction so that the signing was clearly communicated, keeping up with the theatricality and pace of the work and matched to their character in the story.

It is impressive that dancers who had little knowledge of BSL learned it from the interpreter and were involved in incorporating BSL. One dancer explained his experience in the task as to “creatively engage and integrate BSL within the roles and the performance as a whole” (Abbott, 2018/19: 25). This approach of incorporating BSL as part of the show can be a good example for other performing arts companies which are looking for ways to achieve collaboration with deaf performers or sign language interpreters and the inclusion of diverse audiences.

Another example of incorporating BSL into choreography is Deaf Men Dancing, a dance company led by a deaf artistic director and choreographer Mark Smith and including male deaf dancers. In most of their performances, the company has expressed strong deaf identity and culture. In 2016, Smith participated in a project entitled ‘Exceptional & Extraordinary’ (E&E) which provided him with an opportunity to explore several medical museums in the UK and

produce performances derived from them (E&E, 2020). As part of the project, Smith choreographed and Deaf Men Dancing performed *Milan Conference* and *Speech Therapy*[19] in 2016. The performances dealt with the history that BSL was regarded as inferior to spoken English by governmental and educational policies in the UK. The Second International Congress on Education of the Deaf (1880), commonly known as the Milan Conference, deprived British deaf people of their language and forced speech therapy for all deaf people. This shameful history has been proved wrong now but learning about deaf history is important for hearing people as well as deaf people because it is also a part of our society's history.

Let Us Tell You A Story is another production choreographed by Smith in 2016 as part of the E&E project following his inspiration by the medical museum collections. In an interview with a representative of the E&E project, Smith explained what he wanted to communicate to the audience through the show (School of Museum Studies, 2016):

> I want them to leave after the performance with building a new knowledge and to be educated about the Deaf[20] history and the culture as well and at the same time being entertained and to be inspired.

Smith also said that he found the medical museums interesting in presenting the historical changes in views of deafness and disability and compared the

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[19] Videos of the performances are available on E&E project website: https://www.unrulybodies.le.ac.uk/4-extraordinary-artists/2nd-artist/

[20] The video-recorded interview on the E&E project in which Smith used BSL and spoken English included English subtitles. The subtitles referred to 'the deaf' as 'the Deaf', a capitalisation which means seeing deaf people as a group with a distinct culture and language.

present deaf children who decorate their hearing aids to make the devices more visible with people in the past who used an ear trumpet 100 years ago but hid it under a hat (School of Museum Studies, 2016). He said (School of Museum Studies, 2016):

> I am more proud they [current deaf children] either wear like blue ear moulds and pink hearing aids even with a bit of jewellery attached to their hearing aids and things like that; it's just amazing to see how much we've changed that we are more open now.

Fashion and aesthetics have continuously changed over time and this phenomenon is probably the same in terms of views of disability. Tobin Siebers states in an article titled 'Disability Aesthetics' (2005: 543) as follows:

> Beauty always maintains an underlying sense of disability and increasing this sense over time may actually renew works of art that risk to fall out of fashion because of changing standards of taste. It is often the presence of disability that allows the beauty of an artwork to endure. Would the Venus de Milo[21] still be considered one of the great examples of aesthetic and human beauty if she had both her arms?

Deaf or disability identity through performances or fashion styles might be more expressed among current deaf or disabled performers.

People and the media have seemed to look actively for celebrities or influencers with disabilities who represent new and different images of

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[21] In this research, the Venus de Milo is referred to twice as the example of the aesthetic qualities of a disabled body. Kuppers's (2003) reference is in section 2.4.1 Views of dance and disability.

disability such as confident, proud, humorous, and fashionable. I am also following several deaf performers on Instagram: Chris Fonseca, who performed hip-hop dance in the audition programme of the BBC's *The Greatest Dancer* (2019), Shaheem Sanchez who showcases his talent as a street dancer on his personal YouTube channel and had almost 3.7 million subscribers in August 2020, and Nyle DiMarco, the second male and the first deaf winner of CW's *America's Next Top Model Cycle 22* (2015–16) and the winner of season 22 of *Dancing with the Stars* (2016). Deaf performers aged between their late 20s and early 30s have actively communicated with the public by sign language (with/without English subtitles) on their social media channels, discussing various social issues. Fonseca, Sanchez, and DiMarco often talked about their pride in the deaf community, culture, and history. In 2020, DiMarco was appointed executive producer of a drama film based on the book, *Deaf President Now! The 1988 Revolution at Gallaudet University* (Christiansen and Barnartt, 1995). The book is based on the 1980s true story that Gallaudet University students protested at the installation of a hearing president and finally brought about the appointment of their first deaf president. In his Instagram post, DiMarco (2020) expressed his feelings about working on the film:

> I am shedding tears as I write this … This is a dream come true. Ever since I was a kid after learning about the DEAF PRESIDENT NOW protest in 1988 – a significant revolution in Deaf history at the world's only Deaf college, Gallaudet University, that garnered international attention and changed and advanced the lives of Deaf people and beyond.

As well as deaf influencers, there are memes of an ASL interpreter, Holly Maniatty, who translated at concerts by Jay-Z, Bruce Springsteen, Marilyn Manson, Kanye West, U2, Eminem, and Snoop Dogg. Her enthusiastic signing was said to have 'stole the show!' In a video on YouTube, the rapper Waka Flocka is impressed by Maniatty's signing (U LAUGH U SUBSCRIBE, 2017). There is other video of her signing on rapper Eminem's stage with the title *Rap God in sign language at the 2018 Firefly Music Festival* (Phouza, 2018); in the videos, sign language is a funny, passionate, and performative communication.

Sara Marshall-Rose developed her journey as a community dance practitioner. She (2019/20) learned body percussion by going to ceilidhs and barn dances at an early age and developed the skill by exploring English clog dancing, Appalachian Flatfooting and African and Native American dance. Marshall-Rose (2019/20: 16) states, "as a deaf child, I found it difficult to learn many of the necessary skills [of music and dance], but I was not going to allow that to stop me trying!". Working as a community dance practitioner, she (2019/20) explains the advantages of body percussion, including its inclusion and engagement with any age or ability groups, increasing participants' own body awareness, and building a sense of community and togetherness. It might inspire other deaf and disabled performers that she has found her own way of dancing and extended her interests and enjoyment in dance by engaging with other community members.

Deaf dancers/performers have developed marvellous careers and they will influence young people's perspectives of deafness. As has been discussed

above, young people might see deafness as a kind of difference, diversity, or identity and positive views of deafness can bring possibilities and creativities to dance choreography and performance.

2.4.3 The literature gap in the discussion of dance and disability

As I have already pointed out, there is a lack of literature on the perspectives of deaf dancers/performers and their practices compared with that on physical disabilities. There is also a significant lack in the literature of studies of Primary school dance education for deaf and disabled children. In particular, deaf pupils in dance classes have been hardly addressed with the consideration of their characteristics as a group using sign language and sharing deaf identity and culture. I identified the following four comprehensive and topical categories on which previous studies on dance and disabilities have focused, but which the discussions about deaf students have significantly lacked:

A. Adaptations of dance teaching materials;
B. Practices of dance teaching for disabled students;
C. Perspectives of dance practitioners with physical disabilities;
D. Prospects of dance education and training for young people with disabilities.

In this section, I shall discuss the literature concerned with those four topics and fill the gap by offering the perspectives of deaf children.

A. New approaches to the adaptation of teaching materials

Whatley (2007; 2008) discussed the practices of dance teaching and support for disabled students and disabled students' learning of dance in HE. In line with her research aim, her study (2007: 7) was designed for both disabled and non-disabled students to feel the benefits from their learning of inclusive dance:

> To thereby encourage all students to see the benefits of an inclusive learning approach, enabling disabled students to stake a claim to their place in the dance technique class, and for non-disabled students to confront any resistance, prejudice or stereotypical views they may have about learning with students with disabilities.

This statement shows Whatley's philosophy and concept of inclusive dance classes in which both disabled and non-disabled students challenge their views and possibilities of dance and this corresponds with this current research's emphasis on emotional inclusion in disability-inclusive dance classes.

Contrary to this current research focusing on Primary school dance classes, Whatley's study dealt with various issues in dance technique classes defined as follows (Whatley, 2007: 7):

> Those activities in the curriculum that focus on skills development and are usually led by a tutor taking students through a series of exercises, taught phrases and movement combinations, and which may have a particular style-focus.

This focus on a technical class has an important meaning in understanding the findings presented in her papers (2007; 2008) because its teaching and learning are likely to be different from non-technical classes such as Primary school dance. For instance, Primary school dance will rarely focus on teaching and learning specific dance styles and a series of movements involving a lot of repetitions given that dance is allotted only a few sessions as part of PE. The curricular dance in Primary schools is also different from extra-curricular dance such as ballet and contemporary dance which will have more in common with dance technique classes in HE.

I still see worthy learning from Whatley's inclusive dance practice despite the differences between dance in HE settings and in Primary schools. First, Whatley (2007; 2008) suggests diverse and individual learning and teaching which focus on individual response. In this sense, all dance students and teachers avoid aiming at the reproduction of standardised performances and the same aesthetics (Whatley, 2007; 2008; Whatley and Marsh, 2018). Koch (2012), whose teaching approach was similar to that of Whatley, argues about diversity in dance training which can be achieved by individual dance students' self-awareness as artists. Whatley's focus on individuality is shown in her statement (2008: 13): "We all learn in different ways and at different speeds. You will discover which learning style suits you best as you progress through the course". I interpret her statement as that individual students' self-led learning develops in their own ways. Self-led learning can help to avoid inappropriate or unnecessary adaptations of teaching materials. The following example reported by Zitomer and Reid (2011) also shows the potential of

disabled students for finding their best way of learning. Zitomer and Reid (2011: 150) observed a physically disabled child who "found suggested modification [by the dance teachers] unsatisfactory and made additional modifications of her own".

Second, Whatley (2007) raises questions in terms of the teaching of disability-inclusive dance classes: is making adaptations of dance movements/activities necessary? If so, what adaptations are needed and in what ways? Whatley (2007: 13) approves of the need for adaptation but emphasises the need for the teaching and learning of the same contents to include students who "do the same material but slower or do the same material but less in total". Whatley's teaching approach corresponds to the Universal Design of Instruction model of Koch (Whatley and Marsh, 2018: 7–8):

> Rather than taking an approach whereby movement is adapted to suit individual dancers, his approach allows all class participants to work with the same principles, using them in a way that is specific to their own needs and which allows them to push themselves.

Whatley and Marsh (2018) explain that Koch's approach includes disabled students who become a part of the full spectrum of diversity in a mainstream class, instead of isolating and separating them outside the mainstream curriculum.

Koch's concept of a universal design in dance technique classes in HE was briefly mentioned in the discussion about support for disabled students in

section 2.2.3. Koch (2012: 38) recommends "moving away from 'working with adaptations' as an accommodation for an individual student" and suggests instead that students should develop their own individualised materials which accommodate their different preferences, abilities, and paces. To help students to develop their own materials, teachers guide them to explore and improvise the movement principles in doing the same tasks (Koch, 2012). Koch (2012) emphasises the roles of dance instructors who ask students questions and provide them with feedback. The approaches of Whatley (2007; 2008), Whatley and Marsh (2018), and Koch (2012) to the adaptation of dance activities all consider dance technique classes in HE or at professional training levels, but their approaches can still be applied to Primary school dance classes. For instance, Zitomer (2017) investigated Elementary school dance teachers' perceptions of and roles in inclusive classes and found that all the participating teachers had similar approaches to those of Whatley (2007; 2008), Whatley and Marsh (2018), and Koch (2012). The participating teachers in Zitomer's (2017) study planned one set of activities for the entire class and occasionally modified the teaching materials by instantly responding to individual students' performances and different situations. In analysing some teacher's practices, Zitomer (2017: 434) emphasises the need for adaptations for all children, not just particular disabled students as follows:

> Accommodations were beneficial for all of her students [including disabled and non-disabled students] because any one of them may need some form of differentiated instruction depending on the activity … all

> these different accommodations are good for every kid no matter what or who they are.

The concept of adapting teaching materials suggested by Whatley (2007; 2008), Whatley and Marsh (2018), and Koch (2012) seems to be consistent with Zitomer's (2017) suggestion that teachers should make accommodations for every pupil in order to prevent disabled students from being excluded from doing specific movements or from being required to do different tasks from those of non-disabled students.

Whatley seems to have had a slight change in perspective in defining the terms 'translation' and 'adaptation'. In her 2007 study, she did not differentiate between the two terms, whereas in the study in 2018 with Marsh, the terms are separately defined as follows (Whatley and Marsh, 2018: 6):

> Translation is more often seen as positive, each dancer responding to and translating tasks and information to suit their individual physicality, in order to achieve an equal outcome. The task, exercise or sequence is offered as a way of developing particular mechanical, creative or interpretive skills, not as a copying, mimicking or imitation exercise.
>
> But adaptation implies that there is an optimum way of performing a task and any dancer with a different body will need to adapt it to his/her own body, reinforcing the difference and implication of 'other', which can be equated with a lack, or deficit, when compared with the 'original' performed by the 'whole' dancing body.

The different definitions of 'adaptation' and 'translation' by Whatley and Marsh (2018) imply that they rejected the medical model and adopted the social model even though they do not mention the models. The definition of 'translation' can be seen as an advanced viewpoint which disabled dance students and their dance teachers should have in inclusive dance classes.

My only concern about the teaching approach emphasising translation is that it might put the onus of translation solely on individual students, especially those with disabilities. The practice of Learning Support Assistant (LSA) at Coventry University which Whatley (2007; 2008) described is a good example to help disabled students in inclusive dance classes. The LSA scheme consists of final year dance students and recent dance programme graduates who are charged with the adaptation of learning and teaching methods and helping dance tutors of a large number of students (Whatley, 2008). Whatley (2008) emphasises the need for individualised feedback for disabled students because a disabled student will have a different sense of embodiment and experience of dance. I also suggest that the LSA works in Primary school dance classes. For example, to recruit LSA among dance programme students and dance graduates, HE and Primary or Secondary schools can work in partnership as a provider and receiver of the LSA. LSA experience will help University students who want to pursue a career in Primary school dance education. I also suggest that the LSA becomes part of teacher training for classroom teachers, PE specialists, and dance specialists who are working or want to work with inclusive dance classes.

The studies of Whatley (2007; 2008), Whatley and Marsh (2018), and Koch (2012) all give insights into dance teaching and learning of disabled students; however, as I have pointed out, their approaches consider dance technique classes in HE, so there is a need for further studies and practices which apply those new approaches in Primary schools' inclusive dance classes.

B. Dance teaching practice for Primary school pupils with disabilities

Zitomer (2016) investigated the learning experience of Elementary school pupils with disabilities in inclusive dance classes. By interviewing and observing selected children with disabilities in inclusive dance classes, she classified their relationships with peers or teachers into the three themes: (a) peer acceptance, (b) bodily learning, and (c) engaged support continuum. First, 'peer acceptance' which Zitomer (2016) identified was about non-disabled and disabled children's respect for each other and that mutual respect resulted in the disabled children's sense of belonging to the learning community and preference for working with peers. Second, 'bodily learning' concerns disabled children's feelings of challenges and enjoyment in doing dance activities. The bodily learning which the participating children in Zitomer's study were expected to achieve included "mastery of movement skills, increased spatial awareness, and ability to respond to music cues" (2016: 226). Finally, Zitomer (2016: 228) found that 'engaged support' helped "children participate in dance activities and socially interact with peers". She also emphasises the need for careful provision of support because she

observed that too much or too little support impeded the children's independence and autonomy.

Despite the significant findings made by Zitomer (2016), there are a few limitations in their application in the teaching and learning of deaf children. For instance, her study did not include deaf children[22] and she did not observe the interactions between disabled participants as distinct from the interactions between disabled and non-disabled pupils. Unlike those with other disabilities, deaf children have distinctive features as a group based on their sense of belonging to a deaf school or community and their signing communication, as has been emphasised in several previous studies (Padden and Humphries, 1988; Dolnick, 1993; Hoffmeister 1996; De Meulder 2015). These distinctive features might affect deaf children's behaviour or relationships with peers with the same or different hearing status. Furthermore, the roles of helpers/aids of deaf pupils in dance classes concern the clarification or interpretation of spoken language. There is a significant lack of studies which have investigated the relationships and interactions of deaf pupils in dance classes with consideration of their uniqueness.

Marcia Bersellia and Sergio A. Lulkinb (2017) published their practice of games and exercises used in their workshops with children and young people with hearing impairment in a Brazilian school as the final report of a three-

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[22] The eight Elementary school pupils who participated in Zitomer's study included "autism spectrum disorder, neurodevelopmental disability, intellectual disabilities, and visual impairment" (2016: 221).

year project entitled 'Theater and dance with deaf students'. The publication centred on the participants' recording their performed activities with photographs and videos, aiming at the development of new perceptions of their experience and practice of movement (Bersellia and Lulkinb, 2017). In the project, the researchers observed that the recording activity helped the participants to carry out a detailed investigation into and a review of their practice as well as looking at their progress and achievement with a more broadened and holistic perspective[23]. Bersellia and Lulkinb (2017) point out the lack of practices and studies of deaf students' experience of dance and performance activities. They mention the difficulties which they experienced in their project as follows: "As noted, in Portuguese, it is rare to find documentation and references about this field and work, making it difficult for researchers to refer to other productions and initiatives" (Bersellia and Lulkinb, 2017: 417). That seems to be not only a problem of Portuguese but also of English and other languages. As I have discussed throughout this section, there have been only rare dance studies and practice about deaf children in any school context and most of those which have been undertaken have involved physical or learning disabilities. There is therefore a need for more studies representing deaf children's voices about their dance experiences.

C. Perspectives of dance practitioners and researchers with physical

[23] Unfortunately, the English version of 'Flexible Theater: a guide to the development of theater and dance workshops with deaf students' including their practice of the three-year project was not available when I requested it in 2020.

disabilities

The common aspect of Adam Benjamin, Ann Cooper Albright, and Petra Kuppers who published books or journals about performing arts/dance and disability is that they presented their own disabilities in some of their publications and showed a strong interest in viewing dancers/performers with physical disabilities. As I have already discussed, there is a big difference between the views of deaf dancers and physically impaired dancers. However, the following personal and lived experience of two physically disabled performers, Kate Marsh and Eluned Charnley, will give an insight into what changes they want in the field of dance and disability. Marsh is a female dancer with a missing limb and explains her thoughts about 'inclusion' by giving an example of duet dances consisting of a female disabled dancer and a non-disabled male performer as follows (2019: 349):

> By resisting this [integrated dance] model, I am forcing my audience to re-think the position of the disabled dance artist in performance. I am deconstructing the comfortable viewing within which the disabled dancer is supported by their non-disabled partner. This deconstruction invites audiences to reconsider the normative frameworks commonly used to view 'inclusive' dance.

These fixed roles of disabled and non-disabled partners can occur in inclusive dance classes in which non-disabled pupils are usually charged with 'leading' or 'guiding' roles. The following examples of the teaching practices of Benjamin (2002) and Zitomer (2016) show how placing disabled children in roles of leading group activities can benefit all participants.

In Zitomer's (2016: 224) study, a disabled pupil in an inclusive dance class states: "I liked being a leader because I remember them (the moves), and because people listen to me. And people don't always listen to me too much. But they do in dance (John[24])". Zitomer states that the children learned mutual respect and both the disabled and non-disabled children did tasks, playing being leader or follower in turn in dance classes. Benjamin (2002) gave an example of Barry (the child's age is not specified in the study), an autistic child who used to sit alone and not accept any invitations to join groups. By using narrative centring, Barry made a big change as follows (72):

> He [Barry] became the hero of the children's story. Barry was obviously aware that something interesting was happening and was able to gauge his own proximity and involvement. He was excited about his choice just as the others were.

Benjamin (2002) emphasises that ensuring space for every participant to engage at his or her own level is necessary in order to include all participants capable of doing at many different levels. Self-led and autonomic learning is also important for disabled students as discussed above (Whatley, 2007; 2008; Koch, 2012; Whatley and Marsh, 2018).

About a disabled practitioner leading her/his own learning and practice development, Marsh (2019: 355) explains her own way as follows:

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[24] Zitomer (2016) did not specify each participant's age but mentioned the range of age of the participants as from 6 to 10.

> In my practice-research, I do not feel the need to conform to either the normative or the disability stereotypes that have informed my work in dance so far. This freedom has enabled me to be inside my own work as a leader, also to reflect back and see myself emerging as leaderful. I am not 'fitting in' to a prescribed ideology of leadership in dance.

Many disabled dancers may have experienced being a pioneer or leader in their dance career because they do not have many role models. Marsh's statement above can be interpreted as that being a pioneer or leader can provide a person with freedom from the ideology in both the inclusive and the mainstream dance sectors.

In a discussion of a new vision of dance of disabled artists, Charnley (2011) emphasises that the inclusion of the dancers is not only a matter of equal opportunities but also a contribution to contemporary dance as an art form. She (2011: 26) explains how disabled dancers bring diversity and changes in dance choreographies as follows:

> It would prevent the risk of an aesthetic stasis where choreography 'played it safe'. Rather than attempting to gloss over differences, opening up the field to a wider range of bodies and abilities, whilst nonetheless continuing to strive for high standards, could offer a breath of fresh air to the dance scene. The availability of a more diverse range of dancers would offer an exciting challenge to choreographers to work truly innovatively.

Marsh and Charnley's statements suggest redefining the meaning of inclusion by reflecting on the contributions and unlimited possibilities of disabled dancers to the whole dance scene.

D. The past, present, and future of young disabled people in the dance profession

Imogen J. Aujla and Emma Redding (2013) suggest several barriers which are regarded as preventing young people with disabilities from having access to dance training. The barriers which they listed are very similar to the findings of Jo Verrent (2003; 2004), who identified some barriers that young disabled people faced in accessing vocational training opportunities in the performing arts sector. The similarity of findings between Aujla and Redding (2013) and Verrent (2003; 2004) with a ten-year gap between them imply that there have been only rare changes in the vocational training environment for disabled people in UK's performing arts sector. The barriers identified by Aujla and Redding (2013) are as follows:

- Aesthetic barriers: discriminative aesthetics of disabled and able-bodied dancers;
- Attitudinal barriers: discouragement from parents and schools having a misperception of dance as an inviable or inappropriate activity and career for people with disabilities;
- Training barriers: the lack of available technical training, the content of dance training sessions and teachers' lack of knowledge of how to train young people with disabilities;

- Logistic barriers: transport, care and support needs, and the financial costs of taking part in dance training;
- Building barriers: inaccessible facilities for disabled performers, for example stage and backstage areas such as dressing rooms and common areas such as pathways and cafés;
- Lack of knowledge about provision: young disabled people's lack of information about dance training, projects and workshops which they are able to participate in;
- Dance and disability networks: the underdevelopment of networks between dance organisations; the lack of partnership of local arts (and disability) organisations with local schools, Universities, and vocational trainings.

The most interesting suggestion made by Verrent (2003) and Aujla and Redding (2013) is that both studies urge a change in the negative and discouraging attitude towards the engagement of young disabled people with the dance profession. Verrent (2004) also suggests challenging the assumptions about disabled performers who are often judged by their appearance instead of their performances. An urgent change in the perceptions of young disabled people who aspire to a career in dance is repeatedly asked for in the papers of Whatley (2014) and Laura Jones (2019/20). Based on her career as a dancer and a choreographer in a disability-led dance company named Stopgap over more than nineteen years, Jones (2019/20) argues that talented disabled dancers will only be properly represented when the whole dance world recognises the inclusion of disabled

artists as their responsibility instead of putting the onus on only disability-inclusive dance companies.

Sue Williams (2014: 12), who had worked in the arts and disability field for over two decades, argues that the emerging issues in the field of dance and disability are "diverse perspectives, personal narratives, and diverse aesthetic and language". She gave examples of disabled artists who have had a powerful influence on mainstream dance, such as Marc Brew's choreographies for non-disabled dancers and Caroline Bowditch's role as a dance agent at the Scottish Dance Theatre. Williams (2014: 13) asked the following questions which help to reflect on the contributions of disabled performers and choreographers to the dance sector so far and in the future: "how [does] work made by diverse artists contribute to and advances arts practice? How do the different elements of diversity bring new narratives, fresh perspectives to dance practice?" These questions will also help practitioners to think of the contributions of disability-inclusive classes in dance. So far, the inclusion of disabled students seems to have focused on providing them with equal opportunities of entry to and the learning in mainstream educational institutions. I suggest, however, that this is the time to shift the focus on inclusive dance education to the contributions which the insights, voices, and practices of disabled students will bring to the sector. Jones (2019/20: 8) shows her confidence in the benefits from inclusion and diversity in dance by saying that "Understanding and working with the individual potential of diverse dancers and honest integration can enrich movement material, leading to an exceptional, innovative outcome".

Recently, another emerging issue in dance and disability might be widening diversity through dance participation by young people from diverse ethnic minorities. Louise Katerega (2014) led Co-Mission, a multicultural dance project which involved five disabled and non-disabled dancers from Black, Asian, and Minority Ethnic (BAME) backgrounds. Pointing out the under-representation of professional dancers who are disabled and BAME, she raises the problem of the lack of training, access, and support for them. Young disabled BAME people aspiring to be involved in dance in HE, professional training or as a career may have faced an aesthetic and attitudinal barrier as suggested by Verrent (2003), Aujla and Redding (2013), and Whatley (2014). Multiculturalism in dance might not be so special in the dance sector in which dancers from various cultures often collaborate. Multiculturalism needs to be extended to young disabled dancers and the agenda for the inclusion of disability in dance will be more effective through ethnic and cultural diversity.

In this section, I have reviewed the literature on the adaptation of dance teaching and dance teaching practices for students with disabilities. Despite the literature gap on deaf pupils, especially in the Primary school context, there have been many important findings which will be useful for the teaching of dance to deaf children. The problems of disabled people's training and professional practice in dance which have been raised by previous studies give an insight into the need for a change of attitude about disabled dancers. The other important finding which has emerged from this review of the literature is about how the inclusion of disabled people in both the educational and the

professional contexts can benefit non-disabled people and the whole dance sector itself. The inclusion of disabled people in the dance education and professional sectors could be achieved through the embrace of diversity and difference.

Chapter 3 Research Methodology

This chapter aims to explain the research methodology and methods used in this research. This chapter includes a literature review of qualitative research methodology, interview and observation methods. One of the main aims of the data collection was to identify various factors facilitating or, otherwise, hindering deaf children's access and participation in the aims, activities, teaching methods and strategies of dance lessons. The other aim was to observe how deaf children responded to the instructions of PE and dance specialists and interacted and communicated with either hearing or deaf peers in different types of dance lessons.

3.1 Qualitative research methodology

3.1.1 Qualitative methodology in special education.

This section explores previous studies which use qualitative methodology, including interviews and observations to explore political or educational issues in the special education field. Qualitative research is a well-established methodology in special education for students with disabilities. Crowley (1994) explains the usefulness of qualitative research in special education as it allows researchers to understand the perceptions of research participants such as generalist and disability-specialist teachers, disabled students, and administrators in schools or local authorities. Crowley (1994) insists that interviews and observations are usually used in qualitative research. The

observation for this research aimed to understand the dynamics of dance classes. To understand the various events that occurred in the dance lessons, it was also important to listen to the PE or dance specialists, classroom teachers and deaf children who participated in the dance lessons. Thus, this research selected a qualitative methodology, observations and interview methods to carry out its aims.

Marleen C. Pugach (2001) states that special education journals, such as *Anthropology and Education Quarterly, Exceptional Children, Education Administration Quarterly, Elementary School Journal, International Journal of Qualitative Studies in Education, Learning Disability Quarterly, Journal of Special Education,* and *Remedial and Special Education* acknowledge qualitative methodology as legitimate in the field of special education as well as in the field of disability studies. Brantlinger *et al*. (2005) also state that qualitative research is used to inform policy and practice in special education, and it helps researchers explore "the extent to which a practice has a constructive impact on individuals with disabilities, their families, or on settings where they tend to work, reside, or be educated" (2005: 196).

In support of using qualitative methods for process evaluations aimed at helping decision makers or information users[25] understand the dynamics of programmes, such as in schools, Patton (1987: 23) states: "Process evaluations

[25] Unlike the process evaluations of Patton (1987), usually produced for specific users, this research was not implemented following requests for the evaluation of dance lessons.

most typically require a detailed description of program operations. Such descriptions may be based on observations and/or interviews". This argument from Patton (1987) regarding process evaluation is consistent with this research which also discusses the effectiveness and suitability of teaching materials and support which are offered to deaf pupils in dance classes. The description of dance classes was an essential objective of the data collection of this research.

Pugach (2001: 443) argues that fully understanding the particulars of a phenomenon or situation requires long periods of work, including interviews, observations, and document analysis which enables the researcher to produce "the descriptive writing that is the hallmark of qualitative research". Many contemporary and postmodern qualitative research commits to uncover "the surface stories of those whose voices have not been heard, those who have been oppressed or disenfranchised in schools" (Pugach, 2001: 443). Pugach insists that disabled students and their families marginalised in the educational system can be given power through qualitative research; therefore, "multi-vocal texts in which multiple voices of the participants themselves are presented (rather than re-presented by the author)" (Pugach, 2001: 444). This research also provided the opportunity to hear the feelings and experiences of deaf children who might be a cultural and language minority group in integrated or inclusive classes. I will review the literature on disabled children's voices about the learning of dance and PE in section 3.1.3.

This research also heard from classroom teachers of deaf children and PE or dance specialists who co-operated in integrated or inclusive PE and dance lessons. Srikala Naraian (2010) used a qualitative methodology for her study investigating experts/specialists working in co-teaching systems in inclusive educational settings. Naraian's research aims at identifying the positional identity development of disability-specialists working with generalist teachers in inclusive classes of mainstream schools. Naraian (2010) used interview and participant-observations in her study which meant she was sometimes placed as an observer, but mostly as a participant within the classroom. The researcher observed first-grade inclusive classrooms, including disabled and non-disabled students (the ratio was approximately 40:60), one generalist teacher, and one disability-specialist in a mainstream Elementary school in the US over approximately one year. The study focused on the description of the practice of the disability-specialist in inclusive classrooms over one year of observations[26] during which time Naraian (2010) documented and made detailed field notes for all visits, informal meetings, and conversations as well as school/class events attended.

Naraian (2010) also comments on the emerging issues and trends observed in inclusive classrooms in addition to interviewing a disability-specialist. Naraian (2010: 1679) explains how the interconnection between interview and observation methods affects methods as follows:

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[26] For a year, Naraian visited the school twice weekly in which each visit lasted about 2 hours for the first three months. These gradually decreased to once a week and eventually once every two weeks. Afterwards, she occasionally visited the classroom.

> I did not set out to investigate positionality [*sic*] of teachers within this classroom. But initial interviews established this as an important dimension to the work of Stephanie [a disability specialist] and to her implementation of inclusive practice. I pursued this issue in subsequent interviews, examining it in relation to my observations in the classroom.

Any new issues arising during observations were later raised during interviews and examined further, as seems to be implied when Naraian (2010) states that any issue raised was pursued "in subsequent interviews, examining it in relation to my observations in classroom". I think that this interconnection between interview and observation may have aided in-depth reflection and the examination and discussion of key issues during the study.

Patton (1987) suggests three approaches – informal conversation interview; a general interview guide; and the standardised open-ended interview approach – for qualitative interviews that have set and standardised interview questions to differing degrees before interview. Of the three interview approaches, the informal conversational approach seems to be consistent with Naraian's (2010) ideas regarding the interconnection of qualitative research methods for deep examinations and discussions of some issues. Patton (1987: 110) explains how a flexible and informal conversational interview allows one to develop interview questions in the course of interviews and observations:

> The informal conversational interview relies entirely on the spontaneous generation of questions, typically an interview that occurs as part of ongoing participant observation fieldwork. The observer does

> not know beforehand precisely what is going to happen and so does not know what questions will be appropriate. Each interview builds on the preceding ones, expanding information that was picked up previously, moving in new directions, seeking elucidations and elaborations from various participants in their own terms.

As Patton (1987) and Naraian (2010) state above, a researcher [an observer] cannot predict what is going to happen in a qualitative study; thus, a researcher is required to flexibly think in advance about observation and interview situations. I also examined some issues which I found of interest in earlier interviews or observations for the benefit of later in-depth interviews or observations. For instance, in interviews with deaf children, I was told that they did not like dancing with partners. Followed this, in interviews with the PE specialist and the classroom teacher of deaf children, I asked them whether they already knew about the dislike of deaf children working with dance partners. Furthermore, I observed how deaf children behaved and looked when they were asked to partner deaf or hearing children in the next dance session. In the following section, I will discuss the strengths and weaknesses of the interview approaches used in my research.

3.1.2 Interview method

This research used a set of questions carefully worded and prepared in advance. Patton (1987) categorised this interview approach which asks interviewees the same questions with the same words in a standardised open-

ended interview. This research mostly used each set of questions categorised to the standardised open-ended interview method. This interview approach has the following strengths (Patton, 1987): first, this method is less dependent on the conversational skills of the interviewer than the other two interview approaches (the informal conversation interview and general interview guide approaches). Second, the standardised open-ended interview is suitable for interviewing participants who will only be available for interview for a short time, e.g., before or after they enter or leave a class, event, or occasion. This research interviewed most interviewees for recess which lasts less than thirty minutes, or the interviews were made shortly before or after the PE or dance lessons which they took part in. Most interviews with deaf children were conducted soon after the dance classes that they had participated in and this helped the children recall how they felt and thought. Third, careful wording and clarification of interview questions were required to help children aged at seven to eleven understand. However, this standardised open-ended interview had limited flexibility in changing interview questions. Thus, the other two approaches of Patton (1987) were also used to complement the standardised open-ended interview.

As mentioned in the previous section, the informal conversational interview approach was partly used in this research by providing flexibility to immediately develop interview questions, making them appropriate to the issues emerging from the observations of dance classes. In explaining the strengths and weaknesses of the informal conversational interview approach, Patton (1987) lists the strengths as flexibility in changing interview questions

and making them adaptable to situational changes. The weaknesses, however, include difficulty in analysis such as finding patterns that will emerge in different responses. Because of the weaknesses that Patton (1987) mentions, this research used the informal conversational interview sparingly. This is especially because it could have been difficult for the children to stay focused on one topic during the interviews. This research thus used the general interview guide rather than informal conversation interviews when the researcher thought additional questions were required in the interviews with children.

As stated by Patton (1987), the interview guide is an outline, a framework or a checklist which ensures that all relevant topics or subjects are covered. The purpose of the interview guide is to obtain the same information from different people. In a study by Foster and Brown (1988), deaf students in HE were interviewed by following a general guide interview approach to ensure the same essential topics were covered in every interview. According to Foster and Brown (1988), this interview approach helps to work through a topic in various ways in order to ensure it is adapted to each interview situation. This interview guide approach also aids this research in interviewing children due to the need to adjust some interview questions on the spot in response to the different dance experiences that the children had. For instance, I asked about specific dance activities completed by the children as that seemed easier for the children to understand rather than asking them which dance activities they liked or disliked. Asking questions within the prepared framework also helped in leading the children in talking within the subject or topic areas. The

questions prepared in advance for deaf children were modified and complemented for reasons, including some questions required clarification to aid understanding, and other adjustments were made to enable longer or more elaborate answers (as discussed in the following paragraphs).

Foster and Brown (1988) analyse the interview statements of College-attending deaf students about their present feelings, thoughts, and experiences on social interactions with hearing or other deaf students. The researchers bring attention to some statements by deaf students which include details on their diverse experiences and backgrounds from either deaf-residential or mainstream Secondary schools up to College which can help when interpreting the interviews (Foster and Brown, 1988). Contrary to other studies conducted from the perspective of professionals, teachers, and school administrators, Foster and Brown (1988) emphasise how their study uniquely examines the impact of mainstreaming from the perspective of the deaf student.

However, it was difficult to receive long and elaborate answers from children aged around seven to eleven who participated in this research. Gunilla Preisler, Anna-Lena Tvingstedt, and Margareta Ahlstrom (2005) interviewed deaf children aged 8.5 to 10.5 wearing cochlear implants (which they had worn for 5–7.5 years) to hear their experiences using the implants. The interviews conducted were semi-structured to allow the children to tell their own stories for 15 to 30 minutes. “The children gave very short answers to the questions and did not elaborate on their responses” (Preisler, Tvingstedt, and

Ahlstrom, 2005: 263). Similarly, when I asked my interviewees what they liked in dance classes, they gave simple answers such as "I liked it" or "I didn't like it"; therefore, the following questions needed to include concrete and detailed descriptions based on my observations of the children in dance classes. For example, the questions were termed like: "Did you like dancing with partners?" and "Why did (or didn't) you like dancing with your partners?" or "Was it easy or hard to do?". To aid their understanding of my questions, I also demonstrated some of the activities that their PE or dance teachers had done in dance classes.

Preisler, Tvingstedt, and Ahlstrom (2005) also observed deaf students in the classrooms to supplement the validity of their interviews in many ways. They explained the purpose of the observation as providing "a further source of information to control for in regard to the validity of the data" (Preisler, Tvingstedt, and Ahlstrom, 2005: 264). The researchers concluded that the observations were similar to the children's interviews. For example, in both the interviews and observations, the children talked about difficulties in listening to their teachers (who "spoke too quickly, too much, or too indistinctly") and to peers ("when they answered questions from the teacher or when they were telling something to the whole class") (Preisler, Tvingstedt, and Ahlstrom, 2005: 264).

Just as Preisler, Tvingstedt, and Ahlstrom (2005) used observations to increase the validity of the data collected from interviews, this research also used interviews to examine the validity of my analysis in dance class

observations. For instance, when I observed deaf children who hardly spoke to hearing teachers or peers, the lack of proficiency or confidence about spoken English or deaf children was supposed to be a main reason for their lack of communications in spoken English. However, deaf children who had mild or moderate hearing loss were good at understanding and speaking English during the interviews. When the deaf children with mild or moderate hearing loss were also asked if they could understand the speech of hearing PE or dance specialists, they said that they understood it well. Therefore, there were other possible reasons which affected the communication of deaf children with hearing people in the PE and dance lessons beyond English proficiency.

Furthermore, Crowley (1994) argues that interviews should be carefully conducted to help interviewees express themselves without interference from interviewers or other interviewees. In this research, deaf children and their classroom teachers were interviewed after PE and dance lessons. Each classroom teacher of deaf students was interviewed in a separate place in which the students or other teachers were absent. The classroom teachers of deaf children were mainly asked about how and in what ways they supported deaf children and hearing PE or dance specialists in PE and dance lessons. Deaf pupils were also interviewed in a separate place where the PE or dance specialists were not present. The children talked about their thoughts, feelings, and experiences regarding the PE and dance lessons that they were taught. However, it was not possible to completely exclude the interventions of others during the interviews with the children. For instance, the classroom teachers

of deaf children participated in the interviews with the deaf children in order to provide BSL interpretation or to clarify interview questions.

Through the interviews with classroom teachers of deaf children and PE or dance specialist teachers, I was also able to receive some background information which would not have been possible through observations. For example, I could hear about their purposes and thoughts on integrated or inclusive PE and dance lessons from the classroom teachers of deaf children and PE or dance specialist teachers. Specifically, this included the teachers' desired benefits of the integrated or inclusive PE and dance lessons which were compared to my dance lesson observation findings. I learnt the aims and outcomes of PE and dance lessons from the interviews with PE and dance specialists. I also could more learn about the visual cues and hand signals (which is not sign language) that the PE or dance specialists used to include deaf children. The PE or dance specialist teachers were also asked about their background knowledge and their understanding of teaching deaf children dance.

In this research, it is essential to look at how educational acts and policies work in practice in Primary school dance classes. My research also placed importance on how teachers interpret their duties regarding support for deaf children as imposed by acts and policies. This research found a connection between an absence of acts and policies and confusion for teachers who taught deaf children in the schools where the acts and policies were applied. For instance, the participating teachers used two terminologies – integrated and

inclusive educational settings – without differentiation during the interviews and this seemed to affect their practice in teaching and supporting deaf children. There is also a lack of clarification on these two terms within the acts and policies. Another example is the *Equality Act 2010* which does not state the duties of adjusting teaching aims, contents, and curriculum to disabled pupils and this seemed to influence teachers' thoughts on the matter. For example, some dance instructors and classroom teachers of deaf children stated in the interviews that they focused on only the provision of support rather than involvement in major changes and modifications to the mainstream curriculum to include deaf pupils.

In my research, classroom teachers and head teachers at Primary schools for deaf children were asked about Government policies supporting deaf children and their schools. As outlined below, most classroom teachers and head teachers seemed to have the appropriate knowledge to answer such questions on Government policies. The teachers who I interviewed had already acquired the qualification of Teachers of the Deaf or were enrolled in the course which would award the qualification. The course awarding the Teacher of the Deaf qualification asks candidates to gain specific knowledge and understanding about educational acts and policies regarding deaf students. The classroom teachers interviewed provided their opinions and recommendations about what further support the schools and teachers of deaf children wanted to receive from the Government. The classroom teachers interviewed also talked about how their deaf children benefited from participation in deaf-integrated and inclusive dance lessons alongside hearing children. The interview

questions for students and teachers are listed in section 3.2.1.

3.1.3 Review of the literature on disabled children's voices about dance and PE

Reviewing the literature which includes interviews with children and young people with disabilities in PE and dance lessons will help to provide a deeper understanding of disabled children's experiences in and their perspectives on PE and dance. This review will also give an insight into how to interview children with disabilities.

Strategies for interviews with children with disabilities – the studies of Zitomer

As discussed in the Literature Review, one of important and rare studies in which children with disabilities in dance classes were interviewed were those carried out by Zitomer. Zitomer and Reid (2011) investigated children's perceptions of dance-ability and disability by interviewing both disabled and non-disabled children who took part in an inclusive dance programme which the researchers taught. Zitomer and Reid set up a hypothesis that "exposure to integrated dance may positively impact perceptions of dance-ability and disability regardless of participants' previous contact experiences" (2011: 140). Accordingly, they interviewed the participants twice, at the beginning and then at the end of the programme to determine how their perceptions had changed as a result of the programme. Zitomer and Reid (2011) obtained high-quality interview statements from the interviewees aged from six to nine and the following factors seemed to contribute to their successful interviews.

The dance programme was provided for one hour a week for ten weeks, which seemed enough time to examine children's changing views. In the post-programme interviews, many children talked about what they learned from the inclusive dance experiences (Zitomer and Reid, 2011: 148):

> Logan (with a physical disability[27]): I learned how to dance moving on my bum and turning on my tummy.
>
> Daniela (able-bodied): We saw Logan and Don [both with disabilities] dancing with us.
>
> Maggie (able-bodied): They can move their wheels side to side, like Logan did last week.
>
> Minnie (able-bodied): I learned that if somebody is in a wheelchair they can also dance.

Zitomer and Reid (2011) might have held effective interviews with the children because they had planned and set up the dance programme with their research aims in mind. However, as was the case in my research, researchers are not more than observers in most Primary or Secondary school dance lessons. An advantage of my status as an observer was that my research shows the reality of the dance lessons which English deaf children attend in Primary schools. I also could maintain an impartial and critical view in analysing and

[27] All the disabled participants in the study of Zitomer and Reid (2011) had physical disabilities, such as wheelchair users, walkers, or physically disabled children with no assistive devices.

discussing the dance lessons whilst dance teachers or programme providers might tend to focus on their own research achievements.

The other study which Zitomer conducted in 2016 investigated disabled children's perception of an inclusive/mainstream dance environment. Zitomer (2016) interviewed disabled six-to-ten-year-old pupils who took part in Elementary school dance lessons which she observed. In this second study, she only interviewed disabled pupils one-to-one and all of the interviews were conducted twice only after the dance classes. The participating children had various types of disability, including an autism spectrum disorder, a neurodevelopmental disability, an intellectual disability, and a visual impairment. Zitomer (2016) used additional prompts in the interviews for communication with children whose verbal expression was limited. For example, some children were asked to draw a picture of something which made them happy or unhappy in dance followed by additional questions such as 'What is happening in the picture?' and 'Why did this make you happy/unhappy?' (Zitomer, 2016: 222). Downloaded pictures were also used by asking children to point to pictures which reflected their responses.

As Zitomer had done in her study in 2016, in my research, the observations of the children undertaking dance activities helped me to understand their interview statements. For instance, in the observations, I tried to find tensions and dynamics in the relationships between children with disabled and non-disabled peers or teachers beyond what they said in the interviews.

Observations of children's facial expressions, behaviours, and interactions became important data for this research.

To summarise, the previous findings of Zitomer (2011 with Reid and 2016) suggest several factors for successful interviews with children. First, quality experiences of children can lead to them making quality interview statements. Researchers can plan class settings to provide children with as quality experiences as possible. In the cases involving dance lessons set up by others, it will be good to ask teachers to share the information and the details of classes and participants. Second, researchers might need to prepare various interview methods in order to include and accommodate more children with different disabilities. Finally, using observation with interviews is also important for understanding the context of class situations and environments. The studies of Fitzgerald discussed next also emphasise the requirements for interviewing children with severe disabilities.

The importance of gaining the voices and insights of students with disabilities – the studies of Fitzgerald

Given that dance is part of the PE curriculum in the UK, studies which have delved into disabled children's perceptions and experiences of PE, such as Hayley Fitzgerald's studies, can be also a useful resource for planning many studies of the dance experiences of children. The studies of Fitzgerald, Jobling, and Kirk, (2003a; 2003b), Fitzgerald (2005), and Fitzgerald and Stride (2012) have consistently emphasised the inclusion of disabled children's voices in their PE and sports studies. The voices of disabled pupils manifest their real

life as a minority marginalised behind the banner of inclusive PE classes which have been extensively adopted in the UK educational sector (Fitzgerald, Jobling, and Kirk, 2003a; 2003b; Fitzgerald, 2005; Fitzgerald and Stride, 2012).

Fitzgerald (2005) conducted focus group interview sessions with five disabled boys attending an inclusive education institution in England[28] – three participants had physical disabilities, one had a specific learning difficulty, and one had a hearing impairment. Fitzgerald (2005) adopted the interview method for an in-depth understanding of the participants. Hearing disabled students who speaking about their difficulties can help to improve their situations and circumstances. Fitzgerald and Stride (2012) therefore emphasise the need to present the lived experiences of disabled people in an empathetic way in order to encourage readers to take action for change. The following statements made by the disabled children who took part in Fitzgerald's (2005: 51–53) study moved me because I had similar experiences in mainstream schools as an only deaf student:

> Andy: When we were playing basketball last week remember [Andy looks over to James] no one passed us the ball [James acknowledges this with a nod].
>
> Steve: They don't want you to be there. It's not like I'm the worst. They think I am.
>
> James: Some of them call me [names]. Well, I know it's because of my frame and my walking … It doesn't make you feel good about yourself.

[28] Fitzgerald did not mention the ages of the participants or the education settings, such as a Primary or Secondary school.

Adam: I know, I think Mr Clarke doesn't see me. I feel like he's looking down on me and he doesn't care and he sees my chair and all things I can't do.

This laden comment by Adam can be summarised as follows: "peer-led exclusion, social marginality, a teacher's low opinion of him [a disabled pupil]" (Fitzgerald, 2005: 51–53), but I feel that these direct quotations from the children's responses arouse more empathy and a deeper understanding of their experiences.

Teachers may have different thoughts about their practices with regard to inclusive PE from those of disabled students. Fitzgerald (2005: 54) state that "even though these teachers may advocate and believe that they are working towards inclusive physical education this does not seem to be evident from the pupils' insights". The gap between physical inclusion and emotional/social inclusion on which my research focuses is related to this insightful gap which Fitzgerald (2005) identified. For example, the participating PE or classroom teachers for this research tended to regard the difficulties/challenges raised by the deaf pupils as typical complaints of children of the same age.[29] However, I suggest that disabled students might be more sensitive to how they look, such as abnormal or different, to non-disabled peers or teachers.

[29] The teacher's statements about children's behaviours at a specific age will be discussed in Chapter 4: Data Analysis and Discussion: Interaction and Behaviour of Children.

Fitzgerald, Jobling, and Kirk (2003a: 125) used a task-based approach to help their understanding of and communication with students with severe learning difficulties from the ages of fourteen to eighteen (three participants used Makaton[30] and only two were able to read and write) and to encourage their participation in the study. For example, in a task, one group of students was asked to select the pictured symbols indicating the PE and sporting activities which they had undertaken in the school. Their study (2003a) also used a special interview method in which the researchers played a news reporter and interviewed the students about their PE and free-time activities. The researchers used various props in order to encourage the interview participation of the students using Makaton or the less vocal ones (Fitzgerald, Jobling, and Kirk, 2003a). The efforts which Fitzgerald, Jobling, and Kirk (2003a) made to include the students with severe learning difficulties give an insight into the many studies which do not include students' voices. Furthermore, Fitzgerald, Jobling, and Kirk (2003a) argue that the disabled students could develop the skills to think and express their thoughts through participating in research.

The dance lessons which I observed for this research included two pupils with learning disabilities and two deaf-blind children. These pupils were excluded from the group interviews by their teachers because I had initially specified

[30] A language programme integrating speech, manual signs, and graphic symbols, developed to help people for whom communication is very difficult, especially those with learning disabilities (Oxford University Press, 2020).

that the research participants should be deaf students. I was not informed about the selected students' disabilities so I did not expect to see students with other disabilities than hearing impairments and I had prepared to interview the students on that basis. Furthermore, I was not good at BSL at the time of fieldwork so I could not hold quality interviews with those who could only sign unless I had the help of BSL interpreters. My experience in this research recommends that future studies involving special school students should prepare various ways for communicating with students with different disabilities.

During the interviews with the deaf children, I often demonstrated some dance activities which they had learned in the dance sessions to help them to recall their activities or to understand my questions. The pupils also demonstrated to me some dance activities which they liked or wanted to learn in the future as follows (interview Student group B[31], 23/Nov/2017).

> Hunter: Can you do this bit [demonstrating]? It's *sooo* so tricky. And that's when you can hold hands and spin that way, but with two people? [demonstrating].
>
> I: So, do you mean back-tumbling?
>
> Hunter: Yeah.

In my research, demonstrating some dance provided the interviewees and the researcher with fun, interaction, and a feeling of communication. Setting up a

[31] The details of individual interviewees and interview groups will be introduced in the Study Design section below.

friendly and fun atmosphere helps to encourage quality statements from children.

When Fitzgerald, Jobling, and Kirk (2003a) conducted group interviews with students, the students reminded each other of the PE activities and stimulated their peers to give further explanations or actions to help the researchers' understanding. The attitudinal tendency of children in a group interview situation is also mentioned by Zitomer and Reid (2011: 142) who state, "they [young children] feed off of each other and keep each other on track". This tendency was shown by the participating children for this research as follows (Student group A interview 26/Oct/2016):

> Alice: Yes, I don't like dancing with boys.
>
> Blake (the teacher): Why?
>
> Alice: Because, just … I don't know.
>
> Bess: It's kind of embarrassing.
>
> Blake: [translating Cathy's signing] They are my friends.
>
> Bess: She (Alice) went with Hamilton the whole time we kept practicing.
>
> Alice: You should choose a different partner, not the same.

Bess seemed to empathise with Alice because she tried to explain Alice's feeling about dancing with boys. It was also notable that both Alice and Bess were silent when Cathy described the hearing boys as her friends. The two students' silence can be interpreted as having a negative meaning given their active reactions when they agreed with their peers. In fact, Alice affirmed that she did not know the hearing students at the mainstream school.

This current research heard from the students about their likes, dislikes, fun, and difficulties about doing dance activities. As I expected, the deaf pupils expressed their thoughts and ideas in the interviews without significant difficulties and some of them helped the researcher, who had a hearing impairment but was not as good as them at signing. The group interviews had both disadvantages and advantages. For instance, as mentioned above, the pupils used to feed off the statements of peers, although the group interview situations might have hindered some of them from speaking out to express the minority's opinions. I also could not ask some questions about issues regarded as sensitive for the children, such as asking them to define the hearing or deaf peers in the dance lessons as their friends or not, especially in an interview situation in which their teachers and classmates were present. Instead of direct questions, I tried to understand the selected deaf pupils' feelings and thoughts in an holistic view by recalling my observations of the pupils in the dance lessons and comparing them with their interview statements. Despite a few limitations in terms of conducting interviews, my research produced meaningful findings by hearing deaf children's voices which talked about the reality that they felt in the dance lessons.

3.1.4 Observation method and researcher's position

As mentioned in section 3.1.1, this research displays similarities with qualitative evaluation research which provides detailed descriptions of activities, processes, and participants of programmes. Patton argues that an important source of qualitative evaluation data is observation while also

emphasising the use of "sensitising concepts" (Patton, 1987: 82) in observation which could produce useful information and insights. The sensitising categories for evaluation fieldwork that Patton suggests include describing the programme setting (physical environment); the human and social environment (interaction and communication between programme participants); programme activities and participant behaviours; informal interactions and unplanned activities; the language of programme participants; even extending to include things that do not take place (Patton, 1987). This research reflects the sensitising categories of Patton (1987) in the observations of dance lessons as outlined in the three Data Analysis and Discussion chapters which explore the interaction and behaviour of children, in addition to the teachers' strategies or methods to respond to the pupils; teacher practice; and environment and resources. The outline and the focus of my observations will be discussed in 3.2.2.

Although most important data were collected during the dance lessons, observations also took place during recess – before, after, or between dance sessions – when there was additional interaction and communication between children and teachers. Patton (1987) argues that everything going on and around the programmes, including the informal interactions of people during free time, are data. For instance, the voluntary interactions of deaf children with hearing pupils in recess were compared with that which took place during dance lessons in which they were asked to work together with hearing children by teachers. Many informal discussions among teachers about dance lessons occurred also in recess before or between dance sessions.

Many previous studies on interaction and communication between deaf and hearing children observed the children in classrooms or playgrounds through video-recording and analysed the videos by measuring the frequency of interactions and different types of communication among the children (Arnold and Tremblay, 1979; Antia, 1982; Levy-Shiff and Hoffman, 1985; Lederberg, Ryan, and Robbins, 1986; Antia, Kreimeyer, and Eldredge, 1993; Tvingstedt, 1993; Antia and Kreimeyer, 1996; Levin and Antia 1997). However, the schools which participated in this current research did not permit the video-recording or photographing of children.

Patton (1987) and Crowley (1994) argue that researchers using observation methods must decide on the following: the role of the observer either as participant or onlooker; the portrayal of the observer to others (between either informing the participants about the observation or not); the observer's purpose to others (between either informing the participants about the purpose of observation or not); and the focus of the observations. I informed the participating teachers in my research about the purposes of the observation. As discussed in section 3.1.3, I had an observer/a bystander status of the Primary school dance lessons. The fact that I was not involved in planning and delivering the dance lessons observed could be a disadvantage and an advantage. For example, I could not design the dance programmes to facilitate my interviews and observations; however, I could keep an impartial attitude in discussing the lessons to show the reality of Primary school dance education for deaf pupils. In conducting my research on Primary school dance

education for deaf pupils, I had a dual position: one was an 'insider' position as a deaf person who have had similar experiences with the participating deaf pupils; the other was an 'outsider' researcher because I had not had any relationship with participating schools and teachers before conducting my research. My dual position is explained in the following paragraphs.

When conducting observations and interviews, there are arguments about the impact of a researcher's membership status in relation to the research participants. Sonya Corbin Dwyer and Jennifer L. Buckle (2009) argue that, when doing participant interviews and observations, a researcher can put himself/herself in the position of an 'insider' which means that the researcher shares his/her personal experiences with the research participants. An 'outsider' position is the opposite and researchers who take this position may have a different membership status or sense of belonging from those of their research participants (Corbin Dwyer and Buckle, 2009). A researcher can be an insider, an outsider, or both, and that position may change as the research progresses (Corbin Dwyer and Buckle, 2009). Corbin Dwyer and Buckle (2009) argue that the insider role status of a researcher helps participants to accept them swiftly and wholeheartedly, giving more depth to the data gathered. They also state that participants might feel that a researcher with insider status understands them more than an outsider who has never experienced what they have been through; nevertheless, being an insider has drawbacks. For example, the researcher's similar experience with participants might influence their own perception. The interview or observation could be shaped and guided by the researcher's experience rather than focusing on the

participant's own testimony (Dwyer and Buckle, 2009).

Foster (1993) explains several strategies that she used to overcome her limitations as a hearing researcher who investigated deaf students' insights into and experience of deaf-inclusive education. She (1993: 4) defined herself as an outsider who was required to learn about deaf students' school life, experience, and community as follows:

> As I learned more about deafness, I was required to rethink this philosophy, in light of the experiences of mainstreamed deaf students for whom school is often a silent, lonely world, one without communication, friendships or social interaction with peers.

As a deaf researcher I experienced the opposite of that of Foster. As mentioned in the Introduction, I have been educated in mainstream schools and isolated from deaf communities for a long time. I sympathise with deaf students wherever they live. However, I was required to be aware that British deaf pupils at the age of the participants would have different experiences from me. All pupils who I interviewed belonged to deaf-special Primary schools. I tried not to bring my assumption or over-reflection in interpreting the pupils' behaviours and statements. However, my insider position also had advantages. When the deaf pupils realised that I was not proficient in BSL, one pupil voluntarily offered a BSL interpretation to help the communication between her peer and me. Some children wrote down some words when I could not understand his/her utterance. My deafness helped to increase familiarity between myself and the deaf children.

My deafness also helped me to raise some issues which seemed to be neglected by the participating teachers. For example, some teachers explained deaf pupils' dislike of dancing with a partner of an opposite gender as a typical behaviour at the age, whereas I connected it with the membership of a minority[32]. In interviews with the participating teachers, my experience in dance seemed to help them to reflect on the difficulties that their deaf pupils also would have. On the other hand, the teachers might regard me as an outsider and a visitor. They might highlight good aspects of their practice rather than share their concerns or problems about their teaching. However, our common interest in deaf students might help break down the boundaries between us. In my research, I believe that it was, on the whole, beneficial to have the dual status of both insider and outsider.

Gagan Chhabra (2020) who is blind and conducted interviews with young people with visual impairments suggests that insider researchers on disability studies need to take the role of an 'in-betweener' which is a tactic to take advantage of both insider and outsider positions. He (2020) argues that in-betweener researchers utilise their privileged access and empathic understanding of marginalised groups and simultaneously keep an objective and value-neutral attitude. Chhabra (2020) states,

> They [researchers] ought to remain critical yet culturally sensitive, constantly undertake self-scrutiny and empower the marginalized group through responsible and ethical data production and dissemination.

32 It will be explained in Chapter 4 Data Analysis and Discussion: Interaction and Behaviour of Children.

There is a lack of deaf researchers on deaf studies, and I hope that my research contributes to understanding and empathising deaf pupils and developing Primary school dance education for them.

3.2 Study Design

3.2.1 Interview participants and interview questions

I interviewed classroom teachers, PE and dance specialists, and selected pupils who took part in the dance lessons which I observed, head teachers, and an artistic producer and researcher. Anonymity is ensured by giving the interviewees and their schools pseudonyms, except for Jo Verrent (only interviewee using her real name in my research). Table 1 shows the details of interviewees, including their school, role in the school, auditory sense, and communication method, the interview method used (email or face-to-face), and whether they participated in the dance lessons observed. In the table, the students are grouped by school and Primrose school students are sub-grouped again into Years B and C (actual student years also pseudonymised).

Pseudonym	Role	Auditory sense and communication method	School	Interview method	Whether she/he participated in the dance lessons observed
Rebecca	Head Teacher	Hearing/ Speaking	Primrose Primary school for deaf children	Email	No
Drew	Head Teacher	Deaf/ speaking and signing	Fredrick Primary school for deaf children	Email	No
Blake	Senior teacher	Hearing/ Speaking	Starling Primary school for deaf children	Face-to-face	Yes
Amelia	Classroom teacher	Hearing/ Speaking	Starling	Face-to-face	Yes
Willa	Classroom teacher of Year B	Hearing/ Speaking	Primrose	Face-to-face	Yes

Teresa	Classroom teacher of Year C	Hearing/ Speaking	Primrose	Face-to-face	Yes
Grace	Lead teacher & music coordinator	Hearing/ Speaking	Fredrick	Email	No
Drake	PE specialist	Hearing/ Speaking	Sky Primary school (he also taught the integrated PE including Starling school students	Face-to-face	Yes
Laura	Dance specialist	Hearing/ Speaking	Primrose (she also taught the inclusive dance workshop including Land Primary school students)	Face-to-face	Yes
Kendrick	Dance specialist	Deaf/ Signing	Fredrick	Face-to-face	Yes
Student group A	Key stage 2 (7 to 11 years)	**Alice** – deaf/speaking **Bess** – deaf/speaking & signing **Cathy** – deaf/signing	Starling	Face-to-face	Yes
Student group B	Key stage 2 **Year B**	**Billy** – deaf/speaking & signing **Elsa** – deaf/speaking **Hunter** – deaf/speaking **Nancy** – deaf/speaking **Summer** – deaf/speaking	Primrose	Face-to-face	Yes
Student group C	Key stage 2 **Year C**	**Angelina** – deaf/speaking & signing **Diego** – deaf/speaking	Primrose	Face-to-face	Yes

		Ivy – deaf/speaking **Orion** – deaf/speaking **Sami** – deaf/speaking			
Student group D	Key stage 1 and 2	**Andrew** – deaf/signing **Nora** – deaf/ Signing	Fredrick	Face-to-face	Yes

Table 1 Details of interviewees

A. Communication methods of interviewees

The communication methods of interviewees were categorised into signing, speaking, or both, according to the way they used in the interview situations. The interviews with signing participants involved BSL interpreters to ensure correct interpretation. All face-to-face interviews were voice recorded. This research did neither test nor scale the proficiency in BSL and spoken English and the auditory sense of the pupils. In the Data Analysis and Discussion, the categorisation of pupils into those with 'mild, moderate, or profound hearing loss/impairments' were according to their classroom teachers' comments or my observations in the interview situations. In the interviews with the pupils at Starling and Primrose Primary schools, most of them spoke as requested by their classroom teachers. Contrarily, Fredrick Primary school pupils were not asked to speak and they communicated only in BSL in the interviews.

B. The group interviews with pupils

All interviews with the pupils were conducted as group interviews under the supervision of their classroom teachers who also acted as BSL interpreters and clarified the pupils' speech. The teachers also clarified my interview questions to help the pupils understand. Conducting the student interviews in groups

was requested by their head or classroom teachers as part of their ethics regulations, and it facilitated communication help from the teachers. All participating students for the interviews belonged to Key stage 2 including Year 3, Year 4, Year 5, and Year 6 pupils aged between seven and eleven years. The specific year groups and ages of the students are concealed to prevent their identification. All interviews with the teachers or the groups of pupils were conducted once.

C. The interviews conducted by email

Some interviews were conducted by email as requested by the interviewees:

- Drew, a head teacher at Fredrick school: He was a deaf person whose main communication modality was signing but mine was speaking. Drew found it hard to understand my pronunciations and lip patterns for the lip reading because I am not a native English speaker.
- Rebecca, a head teacher at Primrose school and Grace, a lead teacher and music coordinator at Fredrick school: They asked the email interviews because of their busy schedules.
- Jo Verrent, the artistic producer and researcher: Communication by email was required because she lived far away from me and preferred signing to speaking.

D. The reasons for interviewing Jo Verrent.

The interview with Jo Verrent was conducted to obtain her holistic view of and insight into dance education for deaf children. As discussed in the Literature Review, Verrent (2003; 2004) investigated the experience of young disabled

people in accessing and taking vocational training programmes and aspiring a career in the performing arts sector. She has worked as a senior producer at Unlimited, an arts commissioning programme that has supported deaf and disabled artists and introduced their new works to international audiences. As a deaf herself, her perspective on performing arts helped to understand the distinctive features of deaf performers in the field. It was also good to hear from her about how both hearing and deaf children benefit from deaf-inclusive dance classes and deaf dance teachers beyond teachers' perspectives and schools' practices.

E. Interview questions

a. Students

The interview questions for the deaf children were prepared in advance according to the standardised open-ended interview method (Patton, 1987); however, as mentioned in the previous sections, some additional interview questions were asked when these seemed to be required according to the frames of the general interview guidance approach (Patton, 1987). The questions prepared for the interviews with children were as follows:

1. What did you like in dance classes today?
2. What didn't you like in dance classes today?
3. Could you listen to the music (if the music was used in their dance lessons)?
4. Could you understand what the dance teacher taught?
5. What dance activities did you find it difficult to do?
6. What dance activities did you have fun to do?
7. Do you enjoy dancing? If so, what types of dance do you want to learn

further? (I gave examples such as ballet and hip-hop dance if children could not understand my questions)

8. Have you participated in dance classes outside your school? If you have, how was the experience?

b. The questions for the head teachers and the classroom teachers of deaf pupils who participated in the dance lessons observed or other dance lessons.

1. Could you describe any ancillary methods that your deaf pupils use in classrooms and places where PE and dance classes took place?

2. Could you describe any training you have undertaken to enhance your teaching skills for deaf pupils?

3. If you noticed that your deaf students have or had any difficulties/strengths in dance classes, could you explain how these can be used or further developed?

4. Could you explain how you helped your deaf students participate in dance classes?

5. What do you think about how deaf pupils benefit from being taught dance with hearing children?

6. Has your school used the 'PE and sport premium for primary schools' funding before? Do you have any opinion regarding the use of funding to help deaf pupils participate in dance classes?

7. In your opinion, what kinds of further support could the Government provide for teachers and schools of deaf pupils?

c. The questions for the PE or dance specialists who taught deaf children dance

in the classes observed. Questions 1, 2, 3, 4 and 5 that were asked to the classroom teachers of deaf children were also asked to the PE or dance specialist teachers.

6. If you have noticed that your deaf students have had any difficulties in listening to the music used in dance classes or your instruction, could you explain how you helped them?

7. Could you explain the aims and outcomes of dance activities that you taught today?

d. The questions for Jo Verrent were as follows:

1. What recommendations for making policies to help deaf children enjoy dance activities inside/outside schools?

2. Could you explain what support primary schools need to facilitate deaf children's access to dance classes?

3. In your opinion, which education type is most suitable for deaf children, mainstream or special school? If you noticed different strengths and weaknesses of mainstream or special schools, could you explain how these could be further developed?

4. If you have noticed that deaf pupils have had any difficulties in dance classes in which they are taught by hearing dance teachers who do not use sign language, could you suggest how such could be improved?

5. Could you explain how to help deaf children feel more comfortable in dance classes consisting of majority hearing children?

6. Could you explain how dance specialist teachers/dancers with a hearing impairment could be beneficial for hearing children as well as deaf pupils?

7. Could you describe how deaf children benefit from dance activities?

3.2.2 Observations, field notes, and timelines of data collections

Table 2 shows the details of all five schools concerned in the provision of the dance lessons that I observed. The deaf-integrated and inclusive dance classes were organised through a partnership of two different types of schools: deaf-special and mainstream schools. Starling (deaf-special) school pupils joined in PE and dance at Sky (mainstream) school as their school did not separately provide them with PE and dance in the curriculum in 2016. Primrose (deaf-special) school respectively provided Year B and C students (both were within Key stage 2, but Year B was one year lower than Year C) with ten sessions of dance in 2017 and also held a one-and-a-half-day inclusive dance workshop in which Land (mainstream) school pupils joined in 2018. Fredrick (deaf-special) school provided their pupils with the segregated dance lessons for two days in 2018.

<table>
<tr><th></th><th>Type of school</th><th>Type of dance lessons</th><th>Number of students in the dance lessons observed</th><th>Who taught dance</th><th>A total number of my observations</th></tr>
<tr><td>Starling</td><td>Deaf-special</td><td rowspan="2">Integrated</td><td>3 deaf pupils</td><td rowspan="2">Drake, PE specialist at Sky school</td><td>One session</td></tr>
<tr><td>Sky</td><td>Mainstream</td><td>14 hearing pupils</td><td>Two sessions</td></tr>
<tr><td rowspan="3">Primrose</td><td rowspan="3">Deaf-special</td><td>Segregated (Year B)</td><td>5 deaf pupils and 2 pupils with learning disabilities</td><td rowspan="3">Laura, dance specialist at Primrose school</td><td rowspan="2">Two sessions for Year B and C respectively</td></tr>
<tr><td>Segregated (Year C)</td><td>6 deaf pupils</td></tr>
<tr><td>Inclusive</td><td>8 deaf pupils</td><td></td></tr>
</table>

			(mixed years in Key stage 2)		One-and-a-half-day workshop
Land	Mainstream		8 hearing children (a year group in Key stage 2)		
Fredrick	Deaf-special	Segregated one-to-one lessons	4 deaf pupils and 2 deaf-blind-pupils (key stage 1 & 2)	Dance specialist	One day

Table 2 Five schools concerned in the provision of the dance lessons observed

During autumn 2016, a total of three dance sessions was originally planned as part of the integrated PE at Starling (deaf-special) and Sky (mainstream) Primary schools. However, the first session took place without the deaf pupils because of their school trip and the third session was cancelled. The timeline of my observations and interviews at the schools is in Table 3.

Date	Who participated in the dance sessions observed	Who participated in the interview
Wed 05/10/16	Sky school students only	None
Wed 12/10/16	Starling and Sky schools' students	None
Wed 19/10/16	Cancellation of dance lessons	**Amelia**, classroom teacher of deaf students
Wed 26/10/16	Gymnastics[33]	**Blake**, senior teacher of deaf students, **Student group A** at Starling school, and **Drake**, PE specialist at Sky School

Table 3 Timetable of my fieldwork at Starling and Sky schools

I interviewed selected pupils of the Year B and C students who took part in the deaf-segregated dance lessons at Primrose school during my observations. The pupils who had other disabilities than hearing impairments did not participate in the interviews; the reasons for their exclusion from the interviews were discussed in section 3.1.3 Review of the literature on disabled

33 My observation of gymnastics was omitted in the field note due to a lack of relation to this research .

children's voices about dance and PE. I interviewed none of the joint dance workshop participants, both hearing and deaf pupils because they were busy. The interview with Laura, the dance specialist at Primrose school, was conducted before the joint workshop that I observed, and she talked about her teaching of inclusive dance by recalling the other dance workshop with Land (mainstream) school, which took place in spring 2017. There were no pupils who took part in both the deaf-segregated and the inclusive dance classes which I observed. The timeline of observations and interviews at Primrose school is in Table 4.

Date	Who participated in the dance sessions observed	Who participated in the interview
Thu 23/11/17	Primrose school Year B students	**Student group B (5 students)** out of 7 students of Year B **Willa**, the classroom teacher of Year B students
	Primrose school Year C students	None
Thu 30/11/17	Primrose school Year B students	None
	Primrose school Year C students	**Student group C (5 students)** out of 6 students of Year C **Laura**, the dance specialist
04/12/17	No observation	**Rebecca**, the headteacher (by email)
05/12/17	No observation	**Teresa**, the classroom teacher of Year C students
Thu 24/05/18 – Fri 25/05/18	One-and-a-half-day joint dance workshop Deaf students at Primrose school and hearing students at Land school	None

Table 4 Timetable of my fieldwork at Primrose school

Table 5 shows the timeline of my observations and interviews at Fredrick (deaf-special) school.

Date	Who participated in the dance sessions observed	Who participated in the interview
16/11/17	4 and 5-year-old pupils in a group music lesson 4 deaf students (Key stage 2) in one-to-one music lessons[34]	None
07/12/17	4 deaf students and 2 deaf-blind students[35] at mixed ages in one-to-one dance lessons	**Student group D (2 students)** and **Kendrick**, the dance specialist
24/01/18	No observation	**Drew**, the headteacher (by email)
30/01/18	No observation	**Grace**, the lead teacher (by email)

Table 5 Timetable of my fieldwork at Fredrick school

I compiled the field notes while observing the dance classes and those were re-arranged soon after the observations. The field notes (Appendix A) were categorised to each school and sub-categorised to the days on which those dance lessons were observed and the dance lessons of each of the different years of the students (Year B and C students at Primrose school received the dance lessons on the same days). In Appendix A, the field notes of each of the dance session was structured as follows:

- Overview: which years of students participated in dance classes in the term; the number of dance sessions which took place during the term; and the pseudonyms of deaf students taking part in dance classes.
- Description of teaching and learning activities: introduction and development of the activities on the day or over the next several sessions; warm-up and cool-down exercises and games; specific

34 My observations of the group and one-to-one music lessons is included to the field note (Appendix A). The rhythmic practice taught in the music lessons will be discussed in the Data Analysis and Discussion.
35 Their dance lessons of two deaf-blind students were grouped.

activities/tasks, including partner, group, or trio works; the appreciation of performances of peers (if included in the lesson); exercises for developing musical sense; and the use of music.

- Events: students' non-participation; classroom teachers or teaching assistants' help for pupils; and the activities or interactions of students during recess.

My observation of dance classes focused on:

- The observation of deaf pupils who worked with deaf or hearing peers in dance classes;
- The communication of deaf children with deaf peers who were fluent in BSL and with hearing PE or dance teachers and children who were not proficient in BSL;
- The work of classroom teachers of deaf children who worked as sign language interpreters or clarified the speech of PE and dance teachers;
- Teaching materials used in the deaf-segregated or deaf and hearing integrated dance classes.

The observation will be analysed and discussed with the interviews in the Data Analysis and Discussion chapter.

3.3 Data Collection

3.3.1 Process of selection of participating schools

When selecting Primary schools which would take part in this research project, the following two aspects were considered: 1) having deaf children and providing dance classes in the curriculum and 2) the researcher's access to schools in respect of the distance and location of the schools. I emailed several selected schools to ask them to participate in my research with attachments, such as participant information sheets which include the purpose of research, the reason the participant is chosen, and any other information about my research; consent forms; interview questions; and a Disclosure and Barring Service (DBS) document.

When I started recruiting schools in 2016, I was introduced to an assistant head teacher of the inclusion department at Sky (mainstream) Primary school. After discussing with the teachers at Sky (mainstream) and Starling (deaf-special) Primary schools, she permitted me to observe their integrated PE and dance lessons. I also discussed with the teachers at Starling school about their own and students' participation in the interview. I received ethical approval from the ethics committee at Middlesex University on 7th September 2016 and initiated my first fieldwork at Starling and Sky schools on 5th October 2016. To recruit more schools, I checked a list of 'Schools for deaf children in the UK' on the website of the BATOD (2017). The list included 22 schools for deaf children, of which some did not have a Primary school department. Considering my accessibility to the schools, I selected six deaf-special Primary

schools from the BATOD list and emailed them in addition to a mainstream Primary school having specialist facilities for deaf children. As a result, two deaf-special schools, Primrose and Fredrick schools, agreed to their participation in my research. An administrator at Primrose school referred me to their research committee which dealt with the requests for research participation and scrutinised application forms from researchers. The committee confirmed the school's participation. After my fieldwork at the school was done in 2017, the head teacher, Rebecca invited me again for my observation of their one-and-a-half-day joint dance workshop in which Land (mainstream) Primary school students joined in 2018. Drew, the head teacher at Fredrick Primary school agreed to their participation providing I signed a Good Practice Agreement form, which was designed by the school and included the contents of the school's help for researchers' fieldwork and sharing research findings with the school.

The reasons of non-participations of the other five schools are as follows:

- School A (deaf-special): They declined to participate without explanations or reasons.

- School B (deaf-special): They confirmed that my email was passed onto the head teacher and the team that would discuss my request at their next meeting but did not contact me afterwards.

- School C (deaf-special): They informed me that they would not have dance classes at the time of my request.

- School D (deaf-special): They discussed their participation with their PE specialist but finally declined because their Primary school department was very small – having only three children at the time – and the PE specialist did not teach dance as a separate subject to those children. I said that the observation of dance as part of PE was also what I was looking for, but the PE specialist did not change her/his mind. They understood my difficulties to find participants, mentioning a small number of Primary school aged children in deaf-special schools as most were in mainstream schools. Afterwards, this school was mentioned by a dance practitioner who was planning a dance project with the school's students; however, the project was not initiated at the time of my fieldwork between 2016 and 2018.
- School E (mainstream): This school asked their PE coordinator but finally informed me that they did not have dance classes at the time of request.

3.3.2 Ethics

Research students at Middlesex University must apply for ethical approval for the research and follow ethical research methodologies and procedures before undertaking any experimentation or fieldwork. The application accompanies the submission of required documents, including a participant information sheet, a consent form, a list of interview questions, and a risk assessment. The fieldwork should begin after the Research Ethics Committee (REC) has given

approval.

All participants were given the participant information sheets and the consent forms that were approved by the Research Ethics Committee (REC) of Middlesex University before taking part in this research. Participating Primary schools acted as a gatekeeper in relation to their students' participation in this research. The participant information sheet included the following information: Research title, the purpose of research, the reason that the participant is chosen, notification about refusal of participation, the work of participants, the benefits of taking part, the pledge of confidentiality for participants, the expected results of the research, the notification of withdrawal from the consent process, and the contact details of the researcher and supervisor. The consent form asked participants to confirm they have read and understood the information sheet, and that they have understood the participation is voluntary and the participants are free to withdraw at any time without prior notice, and before publication of the thesis and conference papers. It also made clear that the name and signature of participants may be seen by a designated auditor, and that the data would be stored on a password protected hard drive/computer securely and separately from the lists of identity numbers/codes for individuals and organisations, and it would be destroyed after the completion of this project. By signing the consent form participants also stated that they understood that the interviews and observations might be voice recorded and then subsequently transcribed from that recording, and the identity of the participant would be concealed in any documents resulting from the research, including name and signature of

participant. I provided a special consent form for Jo Verrent to use her real name in my research. The participation information sheets provided to research participants in 2016–2018 and the sample of consent forms are attached to Appendix F.

3.3.3 Anticipated problems

The first anticipated problem was selecting Primary schools which would take part in my research. It was expected that some mainstream Primary schools had deaf pupils. However, most deaf pupils attending mainstream educational settings were sporadically dispersed across many schools and there would be only one or a small number of deaf children even if a mainstream school could include them. However, it was also difficult to recruit deaf-special Primary schools because of the small number of the type of schools in England. As discussed in Literature Review, many segregated education institutes had closed their doors (Weale, 2016). As more deaf pupils have attended or transferred to mainstream schools every year, there have been fewer deaf students in deaf-special schools. For example, only three deaf pupils were in a year group at Starling (deaf-special) Primary school and six and seven students respectively in two consecutive year groups at Primrose (deaf-special) Primary school. As mentioned above, one school did not want to participate in this research because they had only three children at their Primary school department. The decreasing number of deaf students in special schools might cause difficulties in providing quality and diverse activities and programmes inside and outside the curriculum.

The second anticipated problem was the small number of dance sessions to be observed. According to the *National Curriculum in England* (DfE, 2013), dance is an option that Primary schools could choose out of a variety of PE activities. For instance, one session of dance lesson was provided to a year group at Starling school during the autumn term of 2016 and the other year groups were not taught dance. Fredrick Primary school provided one-to-one dance lessons, which took place during PE for two days in 2017. On the other hand, Primrose Primary school provided two different year groups with numerous dance sessions comprising all sessions of PE in the autumn term of 2017. The number of dance sessions that Primrose school provided might be comparatively greater than those of other deaf special or mainstream Primary schools.

The third anticipated problem was communication with profoundly deaf pupils or teachers who had to use BSL. I had only basic BSL skills, so I needed someone who could help me communicate with BSL users. The strengths and weaknesses of my interviews with the deaf children were discussed in section 3.1.3. Given the building rapport with signing participants, researchers'/interviewers' signing ability probably plays an important role. The future studies involving signing participants are recommended to be aware of the importance of the communication with sign language.

Chapter 4: Data Analysis and Discussion: Interaction and Behaviour of Children

4.1 Categorisation of dance lessons observed

Two of the three deaf-special Primary schools which participated in this research provided integrated or inclusive dance lessons through working in partnership with local mainstream Primary schools. One of the important aspects influencing these partnerships is likely to be current UK laws and policies. As mentioned in the Literature Review, in ratifying the Convention (UNGA, 2007), the UK made incompatible interpretative declarations regarding simultaneously maintaining special schools as well as promoting an inclusive education system. Both deaf-special and mainstream schools in the UK might be under pressure to offer inclusive educational settings by the Government. Thus, both deaf-special and mainstream Primary schools seemed to find a way to provide integrated or inclusive PE and dance lessons through working in partnership with each other.

The teachers who participated in this research did not distinguish between 'integration' and 'inclusion' as terms when they referred to their classes. The teachers seemed to think that integration and inclusion mean the same thing in practical terms. This research used the following statement from the General Comment (CRPD, 2016: 4) as an essential requirement to consider a class as an inclusive one:

> Inclusion involves a process of systemic reform embodying changes and modifications in content, teaching methods, approaches, structures and

strategies in education.

In the Literature Review, I discussed the adaptions of dance content in technique dance at HE (Whatley, 2007; 2008; Whatley and Marsh, 2018; Koch, 2012). The authors suggest promoting individual and different learning, not seeing the need for adaptations for disability-inclusive dance classes, which seems to be different from the General comment above. However, as the authors emphasise moving away from the copying and reproduction of standardised performances, their approach should also be understood as involving structural reform, as the General comment asks. All of them therefore probably agree with systemic reformation to include disabled students. This research also added its own perspective on categorisation considering the level of knowledge of dance and deaf-awareness displayed by the PE or dance specialists. The dance class categorisations observed are detailed below.

Starling (special) school has worked in partnership with Sky (mainstream) school to offer some classes for deaf and hearing students to participate in together. All hearing and deaf children of the two schools were able to participate in the PE and dance classes on a regular basis. This research categorised their curricular PE and dance lessons as integrated classes rather than inclusive for the following reasons:

- The deaf children at Starling Primary school joined the mainstream PE and dance classes organised by Sky (mainstream) Primary school for hearing students.

- There seemed to be no major structural modifications and changes in the teaching aims and contents to include deaf children.
- The PE specialist who belonged to the mainstream school seemed to lack the appropriate expertise in dance and deafness to adjust the mainstream dance lesson for deaf children[36].

As mentioned in the Literature Review, the CRPD (2016) contends that inclusive education must replace forms of integration and segregation for deaf students. Furthermore, the General comment (CRPD, 2016: 4) states, "integration does not automatically guarantee the transition from segregation to inclusion". There needs to be more effort from teachers and schools to achieve inclusive PE and dance lessons and this chapter accordingly includes a discussion on potential improvements towards integrated PE and dance lessons.

Primrose Primary school provided curricular dance lessons for their deaf students in a segregated setting. The school also offered a joint dance workshop working in partnership with Land (mainstream) Primary school. The one-and-a-half-day joint dance workshop could be seen as an inclusive class, though it was organised for one occasion only:

- The dance lessons were planned and delivered considering both hearing and deaf children.
- Dance activities and outcomes aimed to improve teamwork and partnership between deaf and hearing children.

[36] This information on PE and dance specialists is based on their statements about their educational backgrounds and careers.

- The ratio of deaf to hearing children was equal (8 hearing and 8 deaf children).
- The dance specialist had a long career of teaching dance for deaf people.

This research categorised the dance workshop as an inclusive dance lesson; however, this does not mean that the inclusive dance lessons did not have any problems which need improvement.

Classroom teachers of deaf children at Primrose and Starling Primary schools, Teresa (interview 5/Dec/2017) and Amelia (interview 19/Oct/2016) thought of PE and dance lessons as inclusive places that are accessible for deaf children:

> Teresa: PE is a good leveller because even if you haven't got good speech, you can still hit a ball, play physical games. It's good for them to see that they can be equal. It's harder to be confident speaking with people you don't know, so this is good for them.
>
> Amelia: Our students are included with the mainstream, so they do all PE classes with mainstream. Often, PE has a physical element. So, it's about moving your body and it's a little bit easier to demonstrate to model. If they are playing a game, we'll often demonstrate the rules. Often, I think a lot of the learning in PE comes from observing, comes from watching the other students … Sometimes they are disadvantage because they can't access it through their hearing, but they still access it through their bodies, which, to me, is the point of PE: getting up, getting active, being

> part of the group.
>
> I can see that that's a strength. They are still doing; they're still dancing; they're still moving; they still make up their own movements. That's more dance like in sports. It's like anyone, you know, some of them are good at running, some of them are good at catching the ball, some of them are better at playing team sports than others. You know it depends on the student.

As reflected in the above statements, many physical activities may depend on sight rather than hearing. However, the following statement by Amelia (interview 19/Oct/2016) represents how hearing would be required for dance. "The other difficulty is, in dance is they can't hear the music". Amelia pointed out the lack of assistive listening devices which could help deaf students to listen to the music in dance because the loudspeakers and FM transmitters can produce sound which is too loud or noise which most hearing students and some deaf students would find unbearable (interview 19/Oct/2016). Blake, the senior teacher at Starling Primary school, also pointed out that dance would be harder for deaf children than other PE activities (interview 26/Oct/2016):

> Whereas when they're being taught a dance, they need to see what's happening and then they can learn it quickly. In dance, when you've got a partner, that you've take it in turns and learn the dance. It's a bit harder, sometimes, to follow.

The above teacher statements may be interpreted as PE lessons being

generally good for deaf children to access compared to other subjects, but access may not be as straightforward in dance.

Amelia (interview 19/Oct/2016) stated that PE and dance provide important opportunities for deaf children who have few chances to be taught alongside hearing children in the classroom:

> We have an inclusion policy like a combined school. The ideal would be that a lot of our students are included in the mainstream form well as many classes as they can, so they access the mainstream curriculum. But many of our students have additional needs and their learning levels are well below the National Curriculum so they can't access mainstream classes because they need a lot of support so they may end up staying here.

As shown above, the PE and dance lessons place importance on providing a class that is integrated or inclusive. The PE and dance lesson were the only integrated classes in which all deaf children were eligible to participate, whereas a few deaf students at Starling school who achieved well academically could take mainstream classes such as English or mathematics.

Despite this, most children at Primrose school were not given any opportunities to be taught with hearing children. A few deaf and hearing children at Primrose (deaf-special) and Land (mainstream) Primary schools could take part in the inclusive one-and-a-half-day dance workshop held once

a year[37]. The small number of opportunities for inclusive dance workshops seemed to be related to the marginalisation of dance and arts. Rebecca, head teacher at Primrose Primary school (interview 4/Dec/2017) stated:

> The changes in the National Curriculum introduced in 2014 have put significant pressure on all schools with regard to achievement and because of those pressures I worry that the creative arts subjects have had to be marginalised. It is hard to find the time to fit everything in. We are under such pressure to ensure the children 'keep up' and meet age expected norms that there is a danger we forget the benefits of subjects like dance, music, drama and art.

Senior teacher, Blake (interview 26/Oct/2016), and PE specialist, Drake (interview 26/Oct/2016), both of whom participated in integrated dance lessons at Starling (deaf-special) and Sky (mainstream) schools, explained how both of the deaf and hearing students benefit from the integration:

> Blake: I think that it's good. Because if I did PE just with my children, they're not learning from each other. Whereas, when they're in a big group, they're mixing with other children; they're learning from other children and they make friends that aren't just deaf. Whereas, in real life, they will be mixing with different people. And it's also good for the hearing children to see deaf children and get to know them, that they are normal and that they're the same.

[37] Nevertheless, Year B and Year C students at Primrose (deaf-special) Primary school received deaf-segregated dance sessions once a week during autumn term. The total number of dance sessions was the largest among all schools participating in this research project.

> Drake: They open kids' eyes to what is out there. They go outside and realise that not everyone is the same. You might not realise that there are people with hearing disabilities if you go to a school where everyone can hear. It is good education to look around. For example, they help the hard of hearing students to understand hearing instructions. I think this is very, very beneficial.

The two teachers emphasised the same point about the benefits of learning from peers with different hearing statuses.

The dance special teacher, Laura, who taught both deaf-segregated and inclusive dance lessons at Primrose school (interview 30/Oct/2017), said that the inclusive dance workshop helped hearing and deaf children interact with each other:

> It was all good! It made the hearing students think. They don't often meet with someone deaf, so that was a really good encounter. And the deaf students were brilliant, really focused and well behaved. And in the break time, they had a really lovely connection with the deaf students teaching sign language to the hearing students.

The above teacher statements based on their experiences in the integrated or inclusive dance lessons suggest an expectation of active interaction and friendships between deaf and hearing children. However, surprisingly, this research observed the opposite: there was a lack of interaction and communication between children with different hearing statuses in the two different observed dance lessons, and several teaching strategies were

implemented to improve it.

Furthermore, there seem to be other benefits of deaf-inclusive classes beyond making friends with children with different hearing statuses and learning different languages. As mentioned in the Literature Review, there has been a consistent argument that the inclusion of disabled dance students and dancers will contribute to the whole dance sector's development by bringing fresh perspectives of dance aesthetics and movement ideas (Whatley 2007; 2008; Charnley; 2011; Koch, 2012; Williams, 2014; Whatley and Marsh, 2018; and Jones, 2019/20). I suggest that teachers working with disability-inclusive dance classes should explain the benefits of inclusion to all students which might help them to accept one another as equal members of the class. The benefits of the inclusion of deaf children will be discussed in more detail in the following sections.

The next section will discuss the interaction and behaviour of children in dance lessons, emphasising either partner or group dance work, and will examine the effectiveness of teaching strategies which serve the aims of inclusive classes that the teachers set up.

4.2 Interaction and behaviours between deaf and hearing children

4.2.1 Integrated dance classes at Starling (deaf-special) and Sky (mainstream) Primary school

Three students at Starling (deaf-special) school joined in Sky (mainstream) school's dance teaching Tudor period dance aiming at learning the style of branle[38]. focusing on performing single and double-step patterns in eight beats (steps) to the music. Children were asked to copy the PE teacher's demonstrations and then to practice some step patterns with different dance partners and holding hands with their partner. Changing partners to the music changes was essential in the Tudor period dance.

Children were asked to partner with someone of the opposite gender. The deaf students from the special school were all girls, so they did not have a choice of deaf male partners and partnered with hearing boys of the mainstream school. Thus, choosing a dance partner involved the two issues of working with someone of a different gender and a different hearing status. The preference for dance partners with either the same or different hearing statuses was particularly related to integrated or inclusive issues.

In the integrated PE and dance lessons observed, the children preferred dance partners of the same hearing status. The following statement by two deaf pupils, Alice and Bess (Student group A interview 26/Oct/2016), shows that choosing a partner was an important issue influencing whether they liked or disliked the Tudor period dance:

Alice: I don't like dancing with boys.

Bess: It's kind of embarrassing. She went with Hamilton the whole time

[38]A 16th-century court dance of French origin (Oxford University Press, 2021)

we kept practicing.

Alice: You should choose a different partner, not the same.

I: Is it difficult to choose a different partner?

Alice: Yes.

The PE specialist and the teachers of the deaf students also noticed deaf children's difficulties regarding finding dance partners. The senior teacher, Blake (interview 26/Oct/2016), said, "you know, they're at their age where they don't want to be holding hands (of someone of the opposite gender). It's embarrassing". The PE specialist, Drake said (interview 26/Oct/2016):

> That's kids. In this age, as well; boy–girl–boy–girl. They're always not going to be happy. It's just kids. Yes, really. At first, the kids were like, 'I do not want to be with him, I do not want with him'. That's just children!

As in the interview above, the teachers thought that the dislike of partnering with children of the opposite gender was an expected behaviour among children of that age. The PE specialist asked the boys or girls to approach the opposite genders to dance. Alice and Bess clearly mentioned their preference for female partners. Bess stated, "I was hoping that the boys ran out, so I could go with another girl" (Student group A interview 26/Oct/2016).

While interview evidence points to the gender issue as a key factor in whether children enjoyed having dance partners, the literature (Stinson and Antia, 1999; Antia, Stinson and Gaustad, 2002) suggests dance partner preferences may relate to the membership or ownership of mainstream classes felt by hearing or deaf children. The following conditions of integrated PE and dance lessons participated in by deaf children at Starling school suggest that they

may feel a lack of membership or ownership in the lessons. The ratio of deaf to hearing children was 3 to 14, so the deaf children were a small minority group. The PE specialist teacher belonged to the mainstream school and could not use BSL. The deaf pupils were taught in deaf-segregated classes for the rest of the time except for PE and dance classes. Furthermore, Antia *et al*. (2011) argue that whether they consider themselves visitors or owners can influence the behaviour of deaf children. They found that deaf students who had assumed membership in mainstream classrooms gave themselves as good social skill ratings as the normative sample (implying the general population). The deaf students in this research might consider themselves visitors in integrated PE and dance lessons and this could affect their behaviour including social skills. For instance, the deaf pupils in the integrated dance lesson, Alice and Bess looked inactive when finding dance partners as they tended to just stand on the spot[39].

In the interviews, there were no teachers who directly mentioned the membership or ownership of deaf children in mainstream classes. However, the PE specialist or classroom teachers of deaf children, talked about the behaviour of deaf children who were not familiar with the mainstream classroom environment and hearing children. As mentioned above, achieving inclusion for deaf and hearing children in integrated PE and dance lessons was one of the major aims, so the teachers provided teaching strategies to help deaf

[39] Cathy, a profoundly deaf child who also took part in integrated dance lesson, might have been missed in my observations. Video records were not permitted, and I was unable to observe all three deaf students continuously and simultaneously.

children get used to integrated PE and dance lessons.

Amelia (interview 19/Oct/2016), the classroom teacher of deaf children, explained how the deaf children felt about working with hearing children from mainstream school:

> They look like they are enjoying it. They do. They get very nervous working with the other students because they are not often with them in the mainstream. They get so used to just being with their friends.

These teacher statements could mean that the deaf children preferred their deaf peers for partner or group work. However, it is also possible that, alternatively, the deaf children might not be chosen as dance partners or group members by the hearing children regardless of their hope or will. The hearing and deaf children doing Tudor period dance were asked to approach potential dance partners of the opposite gender. Children approached other children who they wanted to dance with. Alice, the deaf pupil, only danced with the same hearing boy, Hamilton although the PE teacher asked all students to choose different partners. It was unclear whether Alice or Hamilton was the first to approach the other. When I observed Alice, she tended not to move around to find dance partners, so I assume that Hamilton had approached her as the only one nearby. It was also likely that other hearing boys, but Hamilton did not choose Alice as a dance partner. Bess, another deaf pupil, was also inactive in finding dance partners but waited for others' approaches and stayed in the same spot. In doing solo dance, Bess danced with a hearing girl who approached her and led the dance, although the solo dance task was freestyle dance to individual feeling and mood. Bess's passive behaviour may

be related to her personality but there is still a possibility that she was rarely chosen by hearing students, especially boys, as a dance partner. A number of studies show hearing children's preference for hearing peers when choosing work partners from among individuals with mixed hearing statuses (Tvingstedt, 1993; Antia and Kreimeyer, 1996; Cappelli *et al.*, 1995) and these are outlined below.

Tvingstedt (1993) investigated 157 deaf pupils in mainstream classes and 58 students in deaf-special classes, from grades 1–11 in Swedish mainstream schools. In grades 1–6, 14 per cent and 25 per cent of children with mild or moderate hearing loss respectively were not chosen for classroom work and play by hearing classmates. However, only 9 per cent of hearing children were not chosen for either classroom work or play by their hearing peers. The comparatively low acceptance of deaf children by hearing peers becomes greater as they get older: in grades 7–11, 47 per cent of teenagers with mild or moderate hearing loss were never selected for either classroom work or play; on the contrary, only 8 per cent of hearing classmates were never selected for classroom work, and 11 per cent for play conditions. This low acceptance relative unpopularity of deaf children by hearing peers corresponds to a number of other studies outlined below.

To examine social acceptance for deaf children, Antia and Kreimeyer (1996) showed photographs of each child in their free-play group to hearing and deaf children aged between 4–6 years in either preschool or first grade. They were then asked if they recognised the child in the photograph and if they could

classify the child according to one of three play-preference categories: 'would not like to play with the child at all': score 1, 'would like to play with the child a little': score 2, and 'would like to play with the child a lot': score 3. This test also showed that deaf children received significantly lower social acceptance scores than their normally hearing peers and it is consistent with Cappelli *et al*. (1995). Antia and Kreimeyer (1996) demonstrated that an increase in recognition was not accompanied by increased acceptance of deaf children by hearing peers based on the finding that the deaf children received higher scores of recognition from hearing children over time.

The previous studies outlined suggest that hearing children are unlikely to prefer deaf peers as dance partners. This suggests that teaching strategies to promote choosing partners and working with peers with a different hearing status need to focus on changing the preferences of hearing children rather than deaf children. However, the strategies of Drake, the PE specialist at the integrated PE and dance lessons somehow seemed to focus on improving the behaviour of deaf children. Drake states (interview 26/Oct/2016):

> The first time, Starling school students were going into one group; now I break them up. That is what I changed, in style, from the first time, originally. I know that I like to get them to mix with the others.

It seems to be required for teachers to ask deaf pupils to partner or do group works with hearing pupils; however, this may put deaf children in an uncomfortable environment. Given there were only three deaf pupils in the integrated PE and dance lessons observed it may be unfair to put a big burden on the minority for social inclusion in such a context. It is probably more

justifiable to put an equal or bigger onus on hearing children as the majority group to work towards creating a more inclusive environment with deaf students. Blake, the teacher at the deaf-special school states, “Drake is great. He involves all the children and he treats all of them the same. So that’s good” (interview 26/Oct/2016). Drake was different from mainstream teachers who often treat the deaf students in mainstream classes as visitors, as reported by Stinson and Antia (1999) and Antia, Stinson and Gaustad (2002). An attitudinal change might be needed more from mainstream teachers and students than from deaf and disabled students.

Levy-Shiff and Hoffman (1985) found inactive interaction between deaf and hearing children who had been taught an integrated programme working for five hours a day, six days a week. Levy-Shiff and Hoffman (1985: 118) argue for the development of an effective programme for integration as follows:

> The segregational [*sic*] tendencies reflected in this sample suggest that mainstreaming efforts must go far beyond simple integration of the child into the classroom. Even though children in the present study were involved in a highly intensive integration effort, the signs of segregation were clear and striking.

This suggests that other teaching strategies beyond simply mixing hearing and deaf children may be needed for active interaction between children of different hearing statuses such as that targeted by integrated PE and dance lessons.

The teaching strategy for the integration which I observed simply involved

putting an individual deaf child into hearing pupil groups. In the integrated lesson, the teachers seemed to be more interested in deaf students' equal achievement and performance to those of hearing students in doing tasks than in their emotional inclusion. Amelia states (Interview 19/Oct/2016):

> In that class, I would say they were on [a] par with the mainstream students. Like, they're doing the same movement; they weren't behind; they could follow the instructions of that dance, find a partner. In terms of strength, they were doing what was being asked and they were meeting the objective of that class … Once they play a game, once [they] understand [the] rules, once they've practised a couple of times, they are, I would say, on [a] par with the other students.

However, the findings of this research suggest the need for new teaching strategies which help the minority of deaf students to feel comfortable and confident within a majority of hearing groups. It is also required that hearing children are taught the values of learning with deaf children. As I suggested in the Literature Review, teachers need to extend their perspectives of support for the inclusion of disabled children to consider the feelings and thoughts of both disabled and non-disabled students about each other. The integrated PE and dance lessons at Starling (deaf-special) and Sky (mainstream) schools can be seen as exemplary cases of the successful physical inclusion of deaf and hearing students, but their emotional inclusion seemed to need more efforts by the schools and teachers.

The previous studies mentioned above which reported the preferences of students for partners of the same hearing status for either play or work did

not clearly examine the factors which influenced their preferences. It is also problematic in this research to assert the factors, such as gender, membership, familiarity, trust, and language that influence the preferences of hearing and deaf children when choosing partners. Further studies are required to examine what factors affect the preference of dance partners and how such factors are related.

4.2.2 Deaf-segregated and inclusive dance lessons at Primrose Primary school

Primrose school provided two different types of dance lessons: deaf-segregated classes and an inclusive one-and-a-half-day dance workshop held with Land (mainstream) school. Both types of dance lessons were taught by Laura, a dance specialist teacher at Primrose school. This means that there were some similarities in dance activities and outcomes[40]; nevertheless, the deaf-segregated dance classes focused on partner dance work, whereas the inclusive dance lessons concentrated on group dance work (while also including partner work). The group dance work seemed to consider three times as many students participated in the inclusive dance workshop compared to the deaf-segregated dance lessons.

The children in both deaf-segregated or inclusive dance classes were matched with partners or group members as designated by the teacher. In the inclusive dance workshop, one hearing pupil and one deaf pupil made a dance pair, and

[40] Specific teaching and learning of dance activities provided will be presented in Chapter 5: Teacher practice and Appendix A: field notes

a group was made up of two such pairs, making group work a combination and more developed version of the work of the two partners. The partner or group dance activities reflected the dance teacher's own interests – making connections between students through dance – and the hopes of the head and classroom teachers at Primrose school – learning partnership and co-operation. For example, the partner work in both deaf-segregated and inclusive dance classes focused on building mutual trust.

Willa, the classroom teacher at Primrose (deaf-special) school, explained her students' progression in dance as that they took part in more sessions (interview 23/Nov/2017):

> They become more confident when they join in more, and then realise that they can do it. I think participation is the most important, then the confidence comes with that. You just want them to be happy and to enjoy it. The dance teacher doesn't make anything too difficult, but they perceive it as difficult until they take part.

In this statement, Willa did not consider an inclusive dance situation; however, increasing participation and increasing confidence can apply to disability-inclusive dance. Disabled and non-disabled children can be confident in working with one another through doing partner or group dance works in inclusive dance.

Both deaf-segregated and inclusive dance lessons at Primrose school placed importance on creating dance movements with a partner or group members who could have the same or different hearing status. As mentioned in the

explanation of the midway model (Smith-Autard, 2002) in the Literature Review, the creation of dance movement reflects the children's own creative ideas, thoughts, and imagination; thus, the process of creating group dance performances is likely to involve linguistic communication to understand the different ideas and opinions of group members. In observations of deaf-segregated and inclusive dance lessons at Primrose school, the inclusive dance lessons focusing on group dance involved more communication between the children than the deaf-segregated dance lessons which focused on partner dance work.

The involvement of linguistic communication seemed different from the expectation of dance specialists. The dance specialist, Laura (interview 30/Oct/2017), insisted that language barriers should not be a problem in her dance lessons:

> It is not a spoken language. It's a language between two bodies. You know I have worked in (a foreign country), with deaf people. There's always a language barrier. I do speak, but not very well. I do speak (the foreign country's) sign, but not fluent. So, there's always been a language barrier when I'm teaching, but dance is the language of moving together. You don't need to speak.

Indeed, the partner dance work that Laura planned did not involve the use of either sign or spoken language, though the group-dance work involved linguistic communication. The deaf and hearing children in the inclusive dance workshop were not provided a BSL interpretation service for communicating with group members using different languages. It seemed not to be expected

that the deaf children used lots of BSL rather than spoken English in the inclusive dance workshop.

For communicating with dance group members, the deaf children used BSL despite the fact that hearing children could not understand BSL at all. This means that communication in dance groups usually occurred between children with the same hearing status. There was one group in which a deaf pupil with moderate hearing loss, Samuel tried to interpret the BSL of his profoundly hearing-impaired peer into spoken English for his hearing peers (and vice versa) and this seemed to occur for a number of reasons. One reason is that group members were doing different actions at the same time meaning that communication helped them create more complex movements. This was unlike other dance groups which usually did the same actions simultaneously and copied the other members' movements. Furthermore, Samuel who interpreted was the only deaf child who participated in playing football with hearing children during recess and thus seemed more open to interacting with hearing children than the other deaf children.

The teachers in the inclusive dance lessons matched the children with a partner or group members with a different hearing status. The hearing and deaf children hardly communicated or interacted with group members with a different hearing status. Levy-Shiff and Hoffman (1985), and Antia, Kreimeyer, and Eldredge (1993) observed that children at the mean age of 4 or 5 interacted more frequently with like-hearing partners in play situations. Arnold and Tremblay (1979) and Levy-Shiff and Hoffman (1985) suggest that

the communication barrier might contribute to inactive interaction between hearing and deaf play partners. However, the communication barrier shown in the above-mentioned studies seems to differ, i.e., the deaf children who participated in this research seemed much more proficient in both BSL and spoken English than the deaf children examined in the above studies.

There seem to be other possible reasons why mildly or moderately deaf children did not speak English to communicate with hearing children beyond their language ability and skills. Levy-Shiff and Hoffman (1985) found that the deaf children preferred deaf peers though their conversation heavily relied on using gestures (not sign language) and this resulted in communicational frustration. This study indicates that effective communication could explain the preference of hearing peers for other hearing children, but it does not explain the preference for deaf peers among other deaf children. In this research, there is a good chance that the hearing children assumed that the deaf children with mild or moderate hearing, yet who were proficient in BSL with profoundly deaf peers, could not understand spoken English. The mildly or moderately deaf children in this research interacted and communicated with only deaf peers of the same school though they could communicate well with hearing children if they wanted. This finding indicates that the preference of deaf children for other deaf peers may be influenced by factors beyond communication.

Furthermore, this research found that the deaf pupils in the inclusive dance workshop used to communicate more with their deaf peers in BSL than in their

deaf-segregated dance lessons. As mentioned above, the deaf-segregated dance lessons which focused on partner dance work barely involved communication with a dance partner which contrasts with the group work in the inclusive dance workshop which could have required more communication. However, this still does not explain why the deaf children who seemed proficient in spoken English did not try to communicate with group members with a normal hearing status.

It is possible that deaf children want to ensure their membership among deaf peers by using their language which hearing children cannot understand. Foster and Brown (1988) share the example of a deaf student saying, "I'm not really trying [to make hearing friends] as hard as I used to because I have deaf friends and I'm more satisfied" (27). Complementing the previous study, my observations also suggest that deaf students are not likely to be motivated to interact or communicate with hearing students even when they are asked to work together with them. Rather, it seems that interaction between deaf children may be stronger in integrated or inclusive educational settings than deaf-segregated setting to ensure their membership and identity. Foster and Brown (1988: 12) state, "the separation between deaf and hearing [College] students occurred even in small classes and labs and when students were instructed to work in small groups". I also observed hearing and deaf children who looked uncomfortable during trio dance work consisting of either two hearing children and a deaf child or two deaf children and a hearing child in the inclusive dance workshop. When a hearing child worked with two deaf children, she looked uncomfortable, with her face and movement becoming

tense. That situation was repeated when a deaf child worked with two hearing pupils. This finding suggests how sensitive both hearing and deaf children are to being isolated or a minority.

The communication barrier does not explain deaf children's proficiency in spoken English but they communicated and interacted with only deaf peers using BSL. This finding contrasts with those of some studies which suggest that the communication barrier is a factor of inactive interaction and communication between hearing and deaf children (Arnold and Tremblay, 1979; Levy-Shiff and Hoffman1985; Antia and Kreimeyer; 1996). As mentioned above, there are many factors which are supposed to affect the relationship between hearing and deaf children. Without knowing these factors, it will be difficult for teachers to plan teaching strategies to promote the interaction of the hearing and deaf children. The teaching strategy at the inclusive dance workshop was simply to match partners or group members with different hearing statuses and was no different from the integrated dance lesson described in the previous section. Given the lack of strategies for the inclusion of pupils with different hearing statuses, I suggest the following strategies for teachers and schools which prepare inclusive dance classes.

The first suggestion is to build familiarity with students with different hearing statuses. Lederberg, Ryan, and Robbins (1986) and Antia, Kreimeyer and Eldredge (1993) found that familiarity greatly influenced social interaction between deaf and hearing children at the mean age of 5. The interaction of deaf children with hearing friends with whom they had friendly relations at home

was as interactive and highly responsive as that with their deaf friends with whom they frequently played at school (Lederberg, Ryan, and Robbins, 1986). This suggests that familiarity (friendship status) is as meaningful for positive interaction and responses between deaf and hearing children as having like-hearing statuses. This effect of familiarity on the interaction of deaf children is also reported in the study of Antia, Kreimeyer Eldredge (1993) which found that providing hearing and deaf children with opportunities to become familiar with each other by putting them in a stable group frequently working and playing together was more effective to increase interaction than teaching the deaf children social skills.

The deaf and hearing children who participated in this research did not seem familiar with each other. The deaf children at Primrose (special) school hardly had the opportunity to learn or play with any hearing children. The inclusive one-and-a-half-day dance workshop seemed too short to establish familiarity between deaf and hearing pupils. The pupils at Starling and Sky schools did not move together between the gym where the PE and dance classes took place and their different classrooms in each school[41], and they had no opportunities to talk to each other in the break or lunch time, as well. Considering the deaf and hearing students at Starling and Sky schools who participated in the integrated PE, meeting each other on a regular basis for more than three years but showing segregation tendency, building familiarity and trust between the groups required more intensive strategies beyond the regular meeting only

[41] The two schools shared school buildings and facilities, but their classrooms were separated.

through PE, as the following example shows. A classroom teacher of deaf children who participated in the deaf-segregated lessons at Primrose school, Teresa talked about the tendency of deaf children to prefer working with their familiar peers even though all were classmates in deaf-segregated classrooms (interview 5/Dec/2017): "At the beginning in the term, when they were asked to dance with a partner, they always chose the same partner. The same people they want to do everything with in class". When asked to explain why the children liked to go with one person as outlined above, Teresa (interview 5/Dec/2017) answered, "they look up to that child. It may be someone who doesn't challenge them where they could be in charge and the other person wouldn't complain".

Teresa's next statement implies the teachers' role in challenging the familiarity for students' various experiences with their peers (interview 5/Dec/2017):

> Two of the girls, in particular, were quite fixated on each other, but it didn't work very well as a partnership because they were at different levels and they didn't listen to each other. Now because they've worked with different people, they are better at working with partners and now they can make better choices of whom they work with. They're better in all areas at working together and sharing ideas.

This strategy can be used for the inclusion of deaf and hearing children. As Teresa's students had changes in choosing working partners after experiencing different partners, the experiences of working with different hearing status partners could have a positive effect on their future choices of partners. The teacher's role will therefore be to help the pupils to have

good experiences with different hearing status partners, to encourage them to share ideas actively and to be supportive of one another.

Secondly, Lederberg, Ryan, and Robbins (1986) found that hearing children who often played with deaf friends used varied and numerous visualised communication methods such as gestures and exaggerated facial expressions with their deaf friends just like communication between two deaf children. My observations complement the findings of Lederberg, Ryan, and Robbins (1986) in providing support for teacher guidance to promote the use of visual senses among hearing children doing dance work with deaf children. The hearing children at Land school who seemed to be working with deaf pupils for the first time did not try to watch their deaf peers even when the deaf children talked to other deaf peers using BSL. BSL has some visual cues which allow someone who does not know sign language to understand aspects of the conversation. There is also an argument of understanding deafness in performing arts as a multi-sensorial experience which is unlike mainstream theatre which prioritises "mouth and ear" and subordinates "hand and eye" (Kochhar-Lindgren, 2006: 418). The "hand and eye" art will include communication through carefully watching signers' facial expressions as well as the signing itself. In addition, BSL's characteristics such as hand shapes and facial expressions can also be components of making a dance movement so a deaf-inclusive dance class can give all students a good opportunity to understand and use BSL's characteristics for dance.

Thirdly, Antia (1985) suggests some teaching strategies which may help deaf

and hearing children interact with each other through doing group activities including asking students to make joint decisions or designing a project together. In particular, it is recommended to put them in groups of members who remain together for an extended period of time in order to maximise co-operation when completing tasks. Antia, Stinson, and Gaustad (2002) argue that co-operative activities motivate hearing and deaf children to interact and communicate with one another. Kreimeyer *et al.* (2000) also found that physical activities strongly motivate hearing and deaf students to develop the necessary communication skills to fully participate in activities.

In this research, the dance groups consisting of hearing and deaf children seemed to be stimulated to develop their group dance work through appreciating peer performances as emphasised by Laura, the dance specialist. This research found that some hearing and deaf children tried to communicate with each other to add or change their movements after they were seemingly motivated by watching the performances of other groups. It can thus be suggested that if deaf and hearing children watch the group performances of their peers, and exchange feedback with group members, then inclusion can be fostered due to increased motivation to improve dance creativity and performance.

I also observed how deaf and hearing children had lots of fun in doing the group activities when the activities were games and not tasks. During recess, the hearing children at Land school grouped to play the games that they had been taught in the dance lessons. Interestingly, a few deaf children at Primrose

school also voluntarily joined the game with the hearing children. This observation may support the hypothesis that the difficulties in asking for partners or team members may more reflect dislike of the activities rather than the deaf children generally preferring solitary works. An implication of this is the possibility that dance activities using games could help deaf and hearing children enjoy partner or group dance activities more.

Finally, I suggest that teachers have a role of providing scaffolding for children's working with different hearing status partners or group members. As mentioned in the Literature Review, Blatchford *et al*. (2003) do not consider the group work situation in deaf-inclusive classes, but teachers' scaffolding role which the authors emphasise will be also required in such situations. It will be a big challenge for pupils to do partner or group dance activities with different hearing status partners or group members. In my observation, the children in integrated or inclusive dance classes were very aware of differences such as the schools to which they belonged and the languages that they used. The main concept of partner or group work will be learning from peers, but teachers still play an essential role in it, such as maintaining a balance between challenges and enjoyment.

In the interviews with participating teachers, it was impressive to hear teachers' emphasis on setting challenges in tasks and their roles as supporters for the tasks. The classroom teacher of deaf students, Willa (interview 23/Nov/2017), and dance specialist, Laura (interview 30/Nov/2017) who participated in the deaf-segregated dance lessons at Primrose school explain

their work as follows:

> Willa: encouraging them to try and take part and have a go. That's what we try to do as teachers and support staff. In all subjects, children don't try things that are hard, because they don't want to fail and get things wrong.

> Laura: Sometimes you just have to set an exercise that might be hard for some of them, but you still need to engage the more advanced. You still have to do something that one might find difficult, then I might ask the teacher to come and support that person in that exercise.

Many teachers will already be aware of the need for scaffolding work and doing it well. As a researcher, what I want to point out is that this scaffolding work is required for guiding inclusive dance classes to help disabled and non-disabled students experience good partnership and teamwork with each other. For instance, the deaf and hearing children were complimented by the dance specialist about their achievements and development through the inclusive work on the last day of the workshop in which their parents were also invited to appreciate their dance performances. It is important to acknowledge that the inclusive work was hard for all the participants, students, and teachers alike, so the participants deserve to be complimented.

There might not be teaching strategies which will make dramatic changes in children's behaviour and attitudes with regard to inclusive learning. As was emphasised in the Literature Review, Biesta (2016) states that effectiveness

will be different depending on the different aims and educational situations which individual teachers and schools have. All, some, or none of the suggestions made above are likely to have any effects on deaf-inclusive dance classes. Recalling the comments of Ainscow, Booth, and Dyson (2004) and Biesta (2016) about the role of research regarding educational effectiveness in the Literature Review, this research's suggestions might help teachers and schools to view their practices from unfamiliar and different perspectives.

The following section suggests some approaches that may promote the equality of deaf children in inclusive theatre and dance lessons.

4.3 Recommendations to promote equality for deaf children in theatres and schools

4.3.1 Equality for deaf culture in theatre

Kochhar-Lindgren (2006) insists that deaf theatres redress cultural inequities suppressing linguistic difference. Reflecting my observations of performances by deaf children at Starling and Frederick (deaf-special) schools, the roles that deaf children played in the shows seemed to address issues of equality for deaf pupils.

A musical show at Starling (deaf-special) and Sky (mainstream) school, which was part of their graduation ceremony, comprised mainly speeches and songs in which the main characters were played by hearing children using spoken English. Deaf children rendered with signing the meaning of the English lyrics of songs that the hearing children sang which could thus be categorised as Sign Support English (SSE). The major difference between BSL and SSE may be that the latter sees spoken language as the dominant language (Swanwick, 2016). Kochhar-Lindgren (2006) also states that ASL is different from Signed English as the latter involves signing in the syntactical order of English, with one sign for each English word. In the show, the deaf children at Starling school and their language looked sub-dominant. Even though a mainstream show includes deaf people and includes the use of sign language, one can infer that the appearance of deaf children on a mainstream stage does not ensure equality.

Nevertheless, I also appreciated the Christmas show by students at Fredrick deaf-special school for which only deaf children took part. The deaf pupils performed a show titled *Charlie and the Chocolate Factory* including the performance of some dance routines. The show was rendered by BSL and this was interpreted into spoken English for the hearing audience members. The use of BSL in the show seemed due to two reasons: one reason might be that BSL was the main language of the deaf students and teachers at Fredrick school; the other reason might be due to the histories and cultures of deaf theatres.

The following examples of deaf theatre may provoke ideas on how to improve the equality and inclusion of deaf people in addition to the use of sign language in shows, dramas, or dance with hearing people. For instance, in describing the musical work, *Big River* (1985) by Deaf West Theatre (DWT), Kochhar-Lindgren (2006: 432) describes the special method used to simultaneously present sign and spoken language on an equal basis:

> Hearing actors sign, sing and speak while deaf actors sign and dance – one method of communication does not gain priority over another. When staging speaking actors in relation to deaf ones, the voice comes from somewhere behind the signing performer. On other occasions, the voicing comes from within a crowd, while the attention is centred through other aspects of the staging on the deaf performer.

Fingersmiths is another example of a theatre company which uses both a deaf actor using BSL and a hearing actor with spoken English playing the same roles

as mirror images of each other on stage. These deaf theatres may attract new (deaf and hearing) practitioners and audiences (Fingersmiths, 2018). The main strength of putting signing and speaking on an equal status may be that it promotes equality between deaf and hearing actors as well as audience members with different hearing statuses.

Padden and Humphries (1988) argue that deaf people developed sign language through performances, plays, poets and songs. Sign language is organised visually and spatially, so it may have more in common with paintings and cinema (Kochhar-Lindgren, 2006). The following statement is a review of the poem, *Windy Bright Morning* (1985), created and performed using ASL by Clayton Valli (Padden and Humphries, 1988: 83–84):

> The beauty of this poem lies in the careful arrangement of one-handed and two-handed signs. Each segment of the poem is deliberately chosen to fit with segments before and after it. In the first line, Valli takes advantage of the fact that the sign WINDOW requires two hands. He sets up the sign WINDOW, then slowly but clearly he moves the hands out of the position for WINDOW and into position for the two one-handed signs WINDOWSILL and CURTAIN-EDGE-GENTLY-BLOWING. He simply changes the relation of the hands to each other, flowing into the next two signs without a break. The result is a very lyrical line with a soft rhythm.

Deaf-special schools may have taught deaf children to create and perform poems or songs using sign language. It seems that deaf-special schools could provide hearing children as well as deaf children with opportunities to know

the aesthetics of deaf arts and performances which differ from the mainstream and spoken language. In the Literature Review, I mentioned the deaf performers, dancers, choreographers, and artistic directors who have had great effects on the dance and performance scenes in the UK. I also mentioned several dance companies which have incorporated BSL into their performances, developing various artistic ways of doing it. The common factor in the work of the practitioners and companies is that they have tried to achieve the inclusion of disabled and non-disabled artists as well as disabled and non-disabled audiences. Some of their performances have expressed deaf identity, deaf pride, deaf culture, and deaf history, and they are intended not only for deaf people but also for hearing people. The deaf community is a part of our society so knowing about their culture and history is required for all societal members.

4.3.2 Equality in deaf-integrated and inclusive classes

Some previous studies (Padden and Humphries, 1988; Wilcox, 1989; Dolnick, 1993; Butler *et al*., 2001) infer that greater understanding of deaf-special schools may be required to achieve the successful inclusion of deaf children. As mentioned in discussing the different perspectives on deafness, such as the medical and social model of disability in the Literature Review, the social model sees deafness as a distinctive cultural group with its own language and culture (Padden and Humphries, 1988; Wilcox, 1989; Dolnick, 1993; Butler *et al*., 2001). Padden and Humphries (1988) argue that deaf residential schools contributed to “the transition from a world in which deaf people live alone or

in small isolated communities to a world in which they have a rich community and language" (1988: 29). "Recognition of Deaf culture is strongest in [deaf] residential schools" (Antia, Stinson, and Gaustad, 2002: 225). These notions of Padden and Humphries (1988) and Antia, Stinson, and Gaustad (2002) suggest that deaf-special schools were likely to develop as a place where deaf children establish their distinctive cultures, identities, and languages.

There are some examples that deaf children were taught to behave like hearing people which is regarded as normal or standard behaviour in mainstream hearing society. Padden and Humphries (1988) introduce some episodes about the experiences of deaf children who were corrected by hearing adults. The below statement by Gannon (cited by Padden and Humphries, 1988: 97) shows how deaf children were unreasonably forced to laugh in the manner of hearing people.

> Glares were given to those who failed to laugh "properly" or didn't sound like a "normal" person. Some of us have since then forgotten how to laugh the way we had been taught. And there are two or three from our group, who have chosen to laugh silently for the rest of their lives!

The following episode of a deaf child also shows how a hearing adult not aware of deafness inappropriately treated a deaf child (Padden and Humphries, 1988: 101):

> Now there was this one girl this counselor picked on mercilessly. She was one of those types that unconsciously used her voice when she signed. You know, she'd do little squeals and grouts and other kinds of noises. This counselor couldn't stand her, thought she was mad. She would yell

> at her to stop, but of course the poor girl couldn't. It was just the way she talked (lots of Deaf people do this, you know the type).

The unreasonableness and ignorance with which deafness was disciplined, as described by Padden and Humphries (1988), may differ from current education for deaf children. However, the different behaviours of deaf children compared to hearing culture may still not be acknowledged or understood as a distinctive deaf culture by hearing teachers or children.

In my research, the classroom teachers of deaf children were very aware of deafness; nevertheless, the classroom teachers also might ask their deaf children who participated in integrated or inclusive classes to behave as other hearing children. For example, in the integrated PE and dance lessons at Starling (deaf-special) and Sky (mainstream) schools, a profoundly deaf child made some loud sounds and laughter which she was unaware of and which disturbed the class. The deaf child was instantly given several warnings from her classroom teacher who was doing sign language interpretation for her at the time.

This direction of the teacher to the profoundly deaf child might be acceptable given it was to ensure the lesson is not disturbed for the hearing children and the teacher; however, it might also affect the behaviour of the other two deaf children in the lesson. The other two deaf children with mild or moderate hearing loss were able to speak English to some degree compared to the profoundly deaf child, but they barely spoke during the integrated PE and dance lessons. The mildly deaf child's pronunciations were particularly clear,

but she hardly spoke to the hearing teacher or the children. It is possible to hypothesise that the two deaf pupils were reluctant to speak using their voice since they would not want to look bad or abnormal in front of the hearing teacher and children.

Language preferences were also shown among hearing children in the integrated PE and dance lessons. It was said that the hearing children at Sky mainstream school took some sign language lessons though the proficiency in sign language was not identified for individual hearing children. The hearing children who used BSL in the integrated PE and dance lessons were not observed perhaps because they did not feel like using it regardless of their language proficiency. Both hearing and deaf children might regard the spoken language as the dominant language in integrated classes taught through spoken language. This argument may support the hypothesis that hearing children may use sign language when it is promoted as equal with spoken language.

Antia, Stinson, and Gaustad (2002) suggest a curriculum which infuses knowledge about deafness, hearing impairments, and deaf culture with the courses already set up, and for which deaf-special and regular classroom teachers collaborate to plan and implement the curriculum. Antia, Stinson, and Gaustad (2002) emphasises the participation of hearing and deaf students and deaf-special and regular classroom teachers in the learning and teaching of deafness and deaf culture.

As discussed in the section on the UNGA's educational policy in the Literature Review, the Convention (UNGA, 2007) states facilitating the learning of sign language and promoting the identity of the deaf community (article 24, clause 3). It can thus be suggested that the language and identity of deaf children need to be secured in inclusive educational settings as well as deaf-special schools. Foster and Brown (1988) state that group identification is based on perspectives, similarities in background, or experiences shared by community members as explained by a deaf student in their study (Foster and Brown, 1988: 28):

> I'm hearing impaired, my friends are hearing impaired, we're all going through the same thing, we understand our limitations and our problems, while these hearing students have different problems and different limitations.

As the individual deaf students in the study strengthened their identities by associating with deaf students, deaf children may need to be taught alongside groups of deaf children rather than being isolated.

As mentioned in the previous section, deaf children at Primrose school used BSL more often in the inclusive dance workshop than in deaf-segregated dance lessons. This finding suggests that BSL may be a method to ensure the membership or identity of deaf children as part of the deaf community as opposed to identifying with hearing people. In my research, in contrast to the deaf-segregated classes, the deaf students in the inclusive dance lessons might have a strong desire to ally themselves with each other to safeguard their status against hearing children. The hearing children at Land (mainstream)

school were invited to the inclusive dance workshop taking place at Primrose (deaf-special) school and in which deaf pupils might consider themselves insiders and the hearing children outsiders.

Fredrick school for deaf children was the only school in this research which did not provide integrated/inclusive dance lessons with hearing children while participating in the project. Like Starling (deaf-special) and Sky (mainstream) schools, Fredrick school also shared their school building with King (mainstream) Primary school. Although the classes of the two schools were thoroughly separated, Frederick school occasionally provided hearing children and teachers from the mainstream school with BSL lessons. The school also placed importance on teaching and learning with BSL and deaf culture which is seen in the fact that pupils were taught most of the curriculum by a majority of deaf teachers using BSL. The head teacher of Fredrick school, Drew (interview 24/Jan/2018), said: "I also think that TODs [Teachers of the Deaf] should be able to communicate in BSL to meet the language needs of deaf pupils who require language and communication input in BSL".

Although emphasis on teaching and learning through BSL may cause difficulties in providing integrated/inclusive dance lessons with hearing children, BSL communication also has a role of helping deaf children to be confident in expressing their ideas. For instance, in interview situations, the deaf children at Fredrick school communicated throughout the interviews in BSL unlike the deaf children at Starling and Primrose schools who asked to speak to the interviewer. The Fredrick school children were fluent in sharing

their thoughts and experiences and they looked comfortable and confident when talking in BSL. Deaf-special schools which provide integrated/inclusive lessons with hearing children may face the dilemma of teaching in either BSL or spoken English. Either way, deaf or hearing children need interpretation in inclusive classes which are taught in either sign or spoken language. The deaf students at Starling school required a BSL interpretation service to participate in the integrated PE and dance classes unlike their deaf-segregated lessons in which they could communicate freely using BSL. Ensuring the equality of the children in such inclusive classes may require more than merely asking the deaf children to put in effort to realise inclusion.

The deaf-integrated and inclusive lessons that participated in this research were all taught through spoken English and during such lessons the hearing children did not need to make much effort to take part. For instance, the hearing children were not asked to learn BSL to communicate with deaf pupils. Rather, profoundly deaf children had to use sign language interpretation to take part in integrated or inclusive classes.

The reason spoken English is promoted for deaf children in schools may be for educational purposes. For instance, Teresa, the classroom teacher at Primrose school for deaf children, said (interview 5/Dec/2017): "We don’t teach using it (BSL) because their parents have chosen for them to come here to learn how to speak and listen. We are not a signing school”. Primrose school did not have teachers with hearing impairments. However, the emphasis on using spoken English by deaf children also may consolidate the dominant language status of

spoken English in integrated and inclusive classrooms. Furthermore, many deaf children in integrated or inclusive classrooms may be asked to learn the attitudes or culture of hearing children by deaf-special or general classroom teachers.

However, it is questionable whether hearing children are asked to learn about their deaf peers. As mentioned in the beginning of this chapter, the teachers wanted both hearing and deaf children to learn the sameness and differences of each other. However, the integrated or inclusive education that I observed did not seem to require hearing children to learn from deaf children. Instead, the education seemed to emphasise that deaf children learn from hearing children.

Integrated or inclusive classrooms which do not ensure the equality of deaf culture and language may not help children learning about diversity. Jimenez-Sanchez and Antia (1999) emphasise the importance of facilitating the school environment so that deaf and hearing students can share equal status throughout their cultures, languages, and identities. "In this environment, the students were immersed in a situation where differences were not degraded but viewed as valuable and respected" (Jimenez-Sanchez and Antia, 1999: 223).

Jo Verrent, the deaf artistic producer and researcher, explained how children benefit from the learning of diversity as difference (interview 20/Apr/2018):

> Diversity is always beneficial to all. We start to understand that humanity

> is incredibly different and that all of us is welcome here. If there are any children in the group with any 'difference' at all – not just disability, this is a marvellous way to make them feel ok about difference overall.

As Verrent states above, learning difference or the sameness of deaf children was the most often stated benefit of integrated or inclusive classes by the teachers interviewed in this research. This will be why deaf, hearing, disabled, non-disabled children, and children from different social and cultural backgrounds have to learn together.

Throughout in this research, I have emphasised the awareness of hearing children and teachers of deaf identity and deaf culture. It is difficult to define what deaf identity and culture are, but they can be glimpsed in the past episodes about hearing instructors' ignorance of deafness quoted from Padden and Humphries (1988), and events such as the Milan conference depriving deaf people of BSL. This research's findings also show the importance of BSL, deaf people's associational tendency with other deaf people, and the important roles of deaf performers. My request to treat deaf children equally in the classroom and to learn the value of diversity will acknowledge the cultural and membership characteristics of deaf children.

4.4 Deaf dance specialists as role models

As mentioned in the Literature Review, the Convention (UNGA, 2007) recommends that States Parties employ teachers with disabilities or who are proficient in sign language. The deaf pupils who took part in this research were

taught by hearing PE or dance specialists, except for students of Kendrick, the dance specialist at Fredrick school. Dance specialists with hearing impairments may become effective teachers of deaf children through sharing expertise on developing dance skills. For instance, as a dance specialist with profound hearing impairments at Fredrick school, Kendrick developed his own way to choreograph or perform hip-hop dance with the right timing. Kendrick was able to listen to some aspects of the music through feeling the vibrations of the music beats and rhythms.

The clarinet lessons of Fredrick school were also taught by a deaf flutist (the music specialist was a graduate of Primrose school for deaf children). Being taught by the deaf flutist who successfully developed her career as a flutist and a music teacher would likely be inspirational for the deaf children. Just like Kendrick, the deaf flutist also used special music teaching methods for deaf children developed through her long experience both teaching and learning music.

Kendrick emphasised the importance of role models to motivate deaf children who want to be dancers and he explained how motivated he was to explore dance with other deaf people (interview 7/Dec/2017):

> In my second year at university (Art and Graphic Design course), one of my deaf friends asked if I was interested in setting up a deaf dance group and I said, “of course!” You find hearing dance groups everywhere, but very few deaf groups. So, this was a public opportunity to break down stereotypes and show that deaf people can dance. I performed for three

years with a deaf dance group.

Indeed, Kendrick might be a positive and motivated role model to the deaf children. Andrew and Nora, pupils at Fredrick school taught by Kendrick, said that they wanted to learn hip-hop, street dance or other dance styles which they had not experienced before (Student group D interview 7/Dec/2017). Having a dancer with a hearing impairment can also help children understand that hearing impairments should not be a barrier to dancing. Andrew spoke about an event of a deaf organisation at which he participated annually to learn various performing arts. It is important for deaf children to have such opportunities to be taught by specialists with deafness working in various fields such as drama, music, and dance. As mentioned in the above statement of Kendrick, it is essential for deaf children who are interested or gifted in performing arts to meet role models and teachers at an early age. Outside of school, Kendrick also provided inclusive dance workshops in which both hearing and deaf people participated. He said that his lessons focused on building encouragement and gaining confidence in dancing for anyone regardless of disabilities.

Kendrick has not yet been invited to teach hearing children in mainstream schools although his teaching may be of some benefit to hearing children, as well, particularly as his accomplished hip-hop dance techniques may arouse the interest of hearing children. Kendrick can be a healthy role model to hearing children who have not been taught by teachers with hearing impairments nor met hearing-impaired professionals in society. Jo Verrent

(interview 20/Apr/2018) explained how having deaf teachers benefits hearing children:

> By having a deaf tutor, stereotypes and assumptions are broken down from the start, people see how others can do the same as them, even if they take a different route to get there or use a different method.

As Verrent emphasises above, meeting deaf specialists with hearing impairments can benefit deaf and hearing children by breaking down assumptions if the children are not aware that the deaf can also be excellent dancers, artists, actor/actresses or athletes.

Furthermore, hearing children may become more aware of the culture and language of deaf people through communicating with deaf specialists even though they may need BSL interpretation support. Deaf dance specialists may help hearing children learn how to communicate with dance group members with hearing impairments for group dance work. In dance lessons, deaf children were likely to use eye contact and tapping body parts on the floor to communicate with dance partners or group members. The deaf dance specialist would help hearing children who may usually depend on listening and speaking to understand how to use multiple senses for creating and performing dance with deaf children.

Some deaf-integrated, inclusive, or mainstream schools may be concerned about the language barrier between profoundly deaf specialists and hearing children who do not know BSL. However, the benefits from having dance specialists with hearing impairments may outweigh the inconvenience of

communication through sign language interpretation.

Chapter 5: Data Analysis and Discussion: Teacher Practice

As mentioned in the Literature Review, the dance national curriculum of England (DfE, 2013) leaves what children are taught in dance to the discretion of teachers. In practice, the dance lessons at participating schools in this research were taught different dance activities, aims, and outcomes either as part of PE or dance. This chapter looks into how PE or dance specialists planned and delivered the dance lessons, and what training specialists needed to meet the requirements of children with hearing and other impairments. It also explores special visual means to facilitate the access and participation of deaf children in dance activities used by the PE or dance specialists who participated in this research. There seemed to be various factors which might account for the differences in the dance lessons that I observed in this research.

Gilbert (2005) argues that there are several important issues regarding dance education for children that are globally shared. Gilbert (2005) insists that the following factors account for the varying quality seen in dance education: the qualifications standards for instructors teaching dance (dance specialists, PE or music specialists, and classroom teachers); training opportunities for dance instructors; appropriate dance teaching methods appropriate to child development; and the number of dance programmes in schools. This research adjusts the above criteria of Gilbert (2005) to discuss the observed dance lessons including deaf children as follows:

- First, whether dance was taught by a PE or a dance specialist;

- Second, whether dance was taught as part of PE or as a separate discipline;
- Third, how aware the PE or dance specialist was of deafness;
- Fourth, whether hearing or deaf children, or both, were targeted in the planning of the dance lessons;
- Finally, what visual means were used to support deaf children's access to music or rhythmic exercises.

The below sections discuss how the factors listed affected the participation of deaf children and their access to dance lessons. The discussions also include several suggestions which may improve planning and delivering dance lessons, and special teaching methods for deaf children.

5.1 Specific teaching and learning contents in dance lessons

5.1.1 Specific teaching and learning contents

In the schools which participated in this research, what contents were taught and how they were taught were decided either by the schools or the dance instructors. I classified the Primary school dance lessons observed into two types depending on whether their teaching focused on the performing of dance through copying teachers' demonstrations or on pupils' own creations. As mentioned in the discussion on the national dance curriculum in the Literature Review, the performing of dance is usually emphasised when dance is taught as part of PE. On the other hand, teaching dance under arts is likely to concentrate on the three processes of performing, composing, and appreciating. In this research, the integrated dance lessons at Starling (deaf-special) and Sky (mainstream) schools by a PE specialist, Drake, and the one-to-one dance lessons by Kendrick at Fredrick (deaf-special) school mostly focused on performing dance, whereas Laura, a dance specialist at Primrose school, gave equal emphasis to the three processes in her teaching of both deaf-segregated and inclusive dance classes.

There were no participating dance instructors who provided detailed explanations about the dance skills and knowledge at which they aimed. For me to be able to analyse the dance skills and knowledge which the children were expected to gain through doing the specific dance activities that I observed, I refer to Paine's (2014) expectations about dance skills and knowledge according to each of the three processes as explained in section

2.3.4 Midway model and deaf-inclusive dance classes. Except for Fredrick school which provided one-to-one teaching, the dance lessons which I observed for this research mostly focused on partner, trio, or group works designed to develop teamwork. In the previous chapter, I discussed the pupils' partner or group works with a focus on the interaction and communication between different hearing-status pupils, so that will not be repeated here. Detailed descriptions of each of the dance activities are included in the field notes of my observations (Appendix A).

A. Integrated dance at Starling (deaf-special) and Sky (mainstream) Primary schools by Drake

Performing	
Activities	Featured skills and knowledge
Warming up – Rhythmic practice through copying demonstrations of teachers	**Developing rhythmic sensitivity**
Main activities – Tudor period dance Copying demonstration of step patterns Performing movements to teachers' directions and the music	**Movement memory** **Expressive skills – Musicality**
Cooling down – Performing freestyle dance to music	**Expressive skills – Musicality**
Composing and Appreciating N/A	

Table 6 Integrated dance of Starling and Sky schools

My suggestions for improvement are as follows. The impression of the main activities was monotonous although the children were continuously asked to move and sometime chaotic situations occurred. Alice, a deaf pupil in the dance lesson, told the teacher of deaf pupils, Blake, that "I don't like it [Tudor

period dance] because it was boring". Blake explained the reason for Alice's dislike as follows: "Because the dance that they learnt was Tudor dance, which is a very old dance, they didn't enjoy it" (interview 26/Oct/2016). However, I related the reason for Alice's dislike to the monotonous composition of the dance ingredients in terms of the teaching of Tudor period dance. For instance, most of the actions were walking to find partners and performing step patterns in some variations such as a pair, a half circle, or a big line composed of several pairs. I suggest using various assistive teaching materials, for example, for the activity of making different formations and floor patterns, drawings or pictures of the patterns will help pupils to understand the activity because it is usually hard to recognise the floor patterns and the whole shape of the formations during the dance. It would also be good for a pair of pupils to be on steps or a higher place in order to look down on other pupils making the patterns or formations as the kings and queens who did it in the Tudor period.

The pupils seemed to find one activity, 'passing under arch', exciting. The activity was as follows: the pupils paired and each pair made an arch by raising their arms and facing each other holding hands. The other pupils passed under as many arches as they wanted by joining other pupils passing in a line. The children's interest in this activity seemed to be because it left each child open to finding various ways of how to do the activity. For instance, the pupils were left to experiment with various ways of exploring the space, such as making an arch shape with a partner at a high level by standing on tiptoe or at a low level by bending their knees; passing several arches high, low, narrow, or wide;

travelling in different directions to join other children in a line; and forming a long or short line. It was a good example of learning action, space, and relationships and children's own variations of those factors.

The integrated dance lesson included solo dance work for cooling down. The solo dance work was freestyle dancing to music, and it was the most popular part for both the hearing and the deaf pupils. The children performed freestyle dance listening to various pieces of music with different musical elements, such as rhythm, melody, pitch, and instrumentation. Some children moved slowly with several gestures to slow-tempo music in a romantic mood. I classified this freestyle dance in the integrated dance class as performing activity rather than creating activity since it was responding to music rather than translating ideas into movement in structured dance. However, children's responses to the music can also be seen as the first step in creating dance if the musical responses are developed and shaped with other movement ideas and materials.

The deaf pupils, Alice and Bess, said that they liked the freestyle dance time (Interview 26/Oct/2016):

> I: When you did free dance, when you created your dance, was it easy, listening to music?
>
> Bess: Yes, easier when I am doing it myself.
>
> I: Do you like that?
>
> Bess: Yes
>
> I: Was it better than with a partner?

Alice: It is better by myself.

Blake (the teacher): Why?

Alice: Because I just like it.

Blake: Do you like dancing by yourself?

Alice: [Nodding]

One of main reasons for the popularity of freestyle dance might be because it did not require a dance partner, which is consistent with their dislike of the Tudor period dance which required them to dance with different (male) partners. The freestyle dance offered freedom from the pressure of dancing with partners. Performing with a partner or as a group is complicated work requiring understanding and respect for others' physicality, such as weight and strength, and space. Furthermore, the freestyle dance enabled the children to dance in whatever way they wanted, expressing their feeling and mood according to their individual interpretations of the music, whereas most activities of the Tudor period dance involved following the specific and detailed directions of the teacher. The preference for solo dance was also strongly expressed by the pupils at Primrose school and this will be discussed below. The use of music in the integrated dance lessons at Starling and Sky schools will be discussed in depth in section 5.3 The use of music in dance lessons including deaf children.

B. Primrose Primary school's dance specialist, Laura's teaching of deaf-segregated sessions and an inclusive dance workshop

Laura emphasised the following three things in her dance lessons placing

importance on children's creation: do not copy the teacher's demonstrations; use creativity, individuality, and uniqueness; and any movement ideas are welcome except for aggressive or violent actions such as imitating shooting a gun. Working with others was the most emphasised aspect in her teaching. During my observations of Laura's different dance lessons, she varied her teaching depending on the learners' age and number. As mentioned in the Methodology chapter, students' years of participating in deaf-segregated dance lessons are referred to as Year B and Year C (both were within Key stage 2, but Year B was one year lower than Year C).

Creating & Performing	
Activities	Featured skills and knowledge
Partner work (deaf-segregated) Leaning in different directions with contacting body parts to partners (Year B and C) Creating and transforming shapes (Year C) A leader's creating movements and follower's copying those (Year B)	**Skills of creating and developing movements** **Confidence in working with peers** **Technical skills** (mobility and flexibility) **Leadership with safe practice** (as leaders) and **Good observation** (as followers)
Partner and group works (inclusive dance workshop) Performing a series of partner works (Partner work A) Creating own group dances by adding new movements after or between the Partner work A	**Skills of creating and refining group dance work** **Advanced exploration of relationship as a group** **Development of peripheral vision** to perform with peers in time
Presentation of dance (inclusive dance workshop) Presentation to peers, teachers, and parents	**Movement memory** **Presentation skills** **Sense of self-esteem and achievement**
Appreciating	
Activities	Featured skills and knowledge

Dance appreciation of peers (Both deaf-segregated and inclusive dance classes) Providing and receiving positive and constructive feedback	**Development of movement vocabulary** **Application of peers' ideas to own dance movements**

Table 7 Laura's teaching of deaf- segregated and inclusive dance

Exemplary teaching and learning activities were as follows. The impression of Year C students at the deaf-segregated dance lessons was that they were creative and bold without hesitation in performing. For example, in doing the partner work which asked one pupil to lean in various directions and make body contact with the partner, their performance of Austin and Angelina was impressive. Austin leaned backwards, tying his foot with Angelina's ankle and Angelina supported Austin's weight while both of them kept their balance. The next task was one child making a shape, putting his/her partner inside the shape which the partner then explored and escaped from, making movement. For this task, making shapes at different levels was emphasised. That time, Angelina (the same child who had partnered Austin above) performed with Sami, who was much smaller than Angelina, so this pair needed creative ideas to overcome the difference in their heights. Sami raised his leg making a bridge shape for Angelina to pass through although he could not reach a height sufficient for Angelina. Angelina therefore bent low to the ground and then glided under Sami's leg. Sami talked about the partner work with Angelina (Student group C interview 30/Nov/2017):

> Teresa (the classroom teacher): This bit was hard, was it? Why it was hard? What made it hard?
>
> Sami: Because I am small.

Teresa: Because you're smaller than your partner?

Sami: Yeah, I couldn't reach.

There will be a great variety in the height and weight of pupils in any Primary school dance lessons. Willa, the classroom teacher of Year B students at Primrose school (interview 23/Nov/2017), explained the reasons for children's dislike of challenges as follows:

> Anything that children find hard, especially at this age, they don't want to try because they worry about looking bad and they don't want to get things wrong.

Despite children's feelings at that age, working with a partner who has different physicality and abilities will be a good opportunity to extend doing dance works with others. Children will learn how to perform well and be confident to dance with unfamiliar partners with different strengths and weaknesses.

Some tasks during the deaf-segregated dance lessons at Primrose school were a combination of partner and solo dance work. For instance, the children performed the following series of movements: Snake – Connecting 1 – Walk a circle and Jump – Connecting 2 – Turn – Connecting 3 – Run off. Turning the music on was the signal to start the task by doing 'Snake', which meant freestyle and solo dancing, whereas 'Connecting' was doing movements with a partner. Before the task, each pair of the pupils attached small red, green, and blue coloured stickers on three different parts of their body. When the music was switched off, a pupil connected his body part with the red sticker to the

part of the body on which his partner has attached the red sticker (Connecting 1). They repeated these tasks of connection with green (Connecting 2) and then blue (Connecting 3) stickers while performing the actions between three times of connecting.

Year B students Summer and Nancy talked about this task as follows (Student group B interview 23/Nov/2017):

> I: What was the most favourite thing in the dance classes? For example, dancing like the 'Snake'?
>
> Nancy and Summer: Oh! Yeah!
>
> I: Or 'Connecting'? What did you like?
>
> Nancy and Summer: Umm [they shook their heads].
>
> Nancy: My favourite was the 'Snake'.
>
> I: You didn't like the 'Connecting'? Like this?
>
> Nancy: No.
>
> Summer: I don't really like [Connecting].
>
> I: Oh. Why?
>
> Nancy: It made it hard.

Four (Elsa, Hunter, Nancy, and Summer) of the five students in the Student group B interview stated a like of 'Snake' and a dislike of 'Connecting' and as Nancy stated, Elsa and Hunter also said that they found the 'Connecting' hard (Student group B interview 23/Nov/2017). The partner work for 'Connecting' looked straightforward but might have been difficult for children at the ages of seven to eleven because performing dance together requires sensitivity to others which needs a responsibility for self and for others. Hunter's statement

shows how he cared about his dance partner (Student group B interview, 23/Nov/2017):

> Hunter: I like it when me and Dawson [dance]. When I put my foot up, but I couldn't balance—couldn't like get [*sic*] my energy to keep the leg up. As soon as you put my leg up, it get [went] you down. I did not like that bit.
>
> I: You thought that it was dangerous?
>
> Hunter: Yes. Dawson is a little boy. The blood goes down there, so I have to put it down, so the blood can go up and down.

The other reason for the dislike of the 'Connecting' might be related to the movement's characteristic of fixation which required a bit of creativity or freedom from the children. The following statement of Orion, one of the Year C students, who did the same activity ('Snake' and 'Connecting') helps to understand the reason for their dislike of 'Connecting' (Student group C interview, 30/Nov/2017):

> Teresa: [On behalf of[42] Orion] Before, it ['Connecting'] was boring. Huh.
>
> I: The previous one was boring?
>
> Teresa: Apparently so.
>
> Orion: I don't wanna my knees are tied.

As explained above, the children repetitively had to connect parts of their body with those of their partner on which the same colour stickers were put and this monotonous activity might make some pupils, including Orion, feel that

[42] The classroom teachers who took part in the interviews with the deaf pupils clarified the children's speeches or translated their signing to spoken English.

the activity was boring. As the popularity of the 'Snake' freestyle dance has shown, promoting individual children's creativity in doing dance works can arouse and keep their interest. Willa, the classroom teacher, also understood how her students enjoyed the dance class as an opportunity to use their creativity and expression (interview 23/Nov/2017):

> I have a couple of students that really enjoy dance. These opportunities give them the chance to express themselves. When we first started, they often just copied what they had already been taught by the teacher. Now they add their own movements. It's given them freedom to add their own movements, which is brilliant.

There was a pair of Year B students, one with a learning disability and the other with a hearing impairment, who performed some of the actions of walking, jumping, turning, and running between 'Connecting' 1, 2, and 3 together, holding hands. The pair were exemplary because they completed the task by respecting one another even though they were the only pair who were confused about the instruction. Laura, the dance specialist, explained a teaching strategy of pairing a slow learner and an advanced learner as follows (interview 30/Nov/2017):

> If [there are students having] difficulties, I might try and get one of the more advanced students to come and help the student who is struggling a bit. I think it's nice for them. It makes them feel confident if they feel like they are being asked to come alongside. It teaches them about co-operation and looking after each other and working together. It brings the group together rather than one half galloping ahead.

In a diverse and inclusive dance class, all the pupils will need to learn to work together, respecting each other' different abilities and disabilities. There was an event during Year B pupils' trio work in which a leader created movements and the other two pupils copied the leader. Hunter insisted on taking the lead role first although the teacher had assigned one of the other pupils to be the first leader. Hunter finally refused to participate in the trio work. Dance classes will be a good place for all students to learn to hear and respect peers' opinions for a good performance.

The partner and trio works for the inclusive dance workshop at Primrose (deaf-special) and Land (mainstream) schools were mostly similar to those in the deaf-segregated lessons. However, unlike the deaf-segregated dance asking children to develop the dance materials from demonstrated dance work, the inclusive dance workshop asked them to freely explore dance ingredients for creation. My observation suggests that pupils would have understood the task better if there had been examples of explorations such as moving at different levels or in different directions, or varying relationships such as making complementary or counterpointing shapes and actions or performing in unison or canon. For instance, in performing creative dance, three of the four groups performed in unison, meaning that all the members performed the same actions at the same time. Only one group (group D[43]) involved members' different actions at different levels, for example, for the ending position, this group made two lines in which two pupils sat at the front

[43] Details of the group works of the groups named A, B, C, and D are given in the field notes (Appendix A).

while the other two stood at the back. Group D received the most positive comments from both peers and teachers.

The pupils had an opportunity to improve their own group work after their presentations of the first version by receiving feedback from their peers and teachers. Their appreciation of other groups' performances and the feedback seemed to motivate the children to improve their own group works. Each group's second version after the improvements was as follows:

- Group A: each of the two pairs tried to perform in time as they had complimented group D about this.
- Group B: this group also seemed to be inspired by group D's ending posture and modified their ending part to all members' forming a circle, moving with flapping arms and keeping the posture of round-shaping arms above their heads until the music was switched off.
- Group C: this group seemed to be inspired Group B's work in that they copied the posture of round-shaped arms above their heads.
- Group D: this group made changes in the ending position to the two children's sitting at the front then doing a forward roll while the other two pupils stood at the back of the line and jumped back.

For the presentations of four groups described above, the music of the film *The Greatest Showman* (2017) was played but the presentations did not require the pupils to dance to the music. The music was used to signal the start and the end of the presentations as well as to arouse the dancers' excitement. The dance specialist, Laura, explained about dancing with partners in time through

using eye contact (interview 30/Nov/2017):

> I'm more interested in them being in time with each other, making lots of eye contact. If there're two duets, I might say, 'make sure you are doing it at the same time as each other'. So, there's a sense of timing, but it doesn't matter with the music. It's more visual.

Laura's idea about using eye contact should have been emphasised in the inclusive dance workshop because it was strongly required for the group dance works. My observations of the hearing and deaf pupils doing group work together impressed on me the need for peripheral vision in order to be able to dance with others in time. During my observations of the group work, however, only a few deaf pupils peripherally watched another pair in the same group while they were simultaneously performing the same movements.

C. The dance specialist of Fredrick Primary school, Kendrick's one-to-one teaching

Performing	
Activities	Featured skills and knowledge
Memorising dance routines	**Movement memory**
Expressing characters	**Expressive skills**
Understanding the beat and rhythm of music	**Expressive skills – Musicality**
Composing and Appreciating N/A	

Table 8 Kendrick's one-to-one teaching

Kendrick's lessons reflected his dance style as a deaf, hip-hop dancer/choreographer. His choreography of dance routines for Fredrick

school pupils seemed to be based on hip-hop or street dance. In the two days' lessons, Kendrick's teaching focused on teaching dance routines which each child had to memorise, and then correcting their movements. Two deaf pupils, Andrew and Nora, took the main roles in a show based on Roald Dahl's story *Charlie and the Chocolate Factory* (1964) and had big solo dance parts. Both children struggled to understand the musical sensitivity. For instance, Andrew was not well aware of the timings for performing steps rhythmically. Nora also needed the teacher's help to perform the dance routines to a regular tempo. It might be comparatively easier for hearing dancers who dance listening to the music; however, dancing and listening to music are separate activities for deaf dancers, for example, understanding music through repetitive listening through headphones or feeling the vibrations is required before dancing to the music. My impressions of the children's practice and performance in the show were that they were not very aware of performing rhythmically. Teaching and learning musicality in a dance class is different from a music class. In the next section, I shall explain the deaf dance specialist's teaching practice to help deaf children to understand music for dancing.

Expressing characters through actions, facial expressions, and gestures was emphasised as a way to help the audience's understanding of the characters. For example, for the role which Nora was playing, the feedback was "You are not [supposed to be] angry. It's attitude, glamour attitude" and "Show your costume [to the audience]" (field note, 7/Dec/2017). A comment was made to another girl Vivian that she should be more expressive and exaggerate gestures in order to show the character.

Learning dance routines based on street or hip-hop dance seemed to arouse great interest. Although Nora said that "it was hard to try different moves" (Student group D interview 7/Dec/2017), Andrew's statement is important because out of all the children interviewed in this research, he was the only child who spoke in detail about the joy and benefits gained from learning dance. Andrew stated (Student group D interview 7/Dec/2017):

> I like dancing. I like the feeling of it. It was really good. We've been practising for the Christmas show; I like that. It was really good. I haven't forgotten anything! We have to rehearse for that. Dancing is really good for me because it helps my balance because I have a problem with my balance. I've noticed that change in me and it is really exciting.

Not all deaf children have the same balance problem as Andrew, but some might have found that their hearing impairment hinders access to some dance activities. As shown by Andrew, it is also important for deaf children to recognise dance as an enjoyable and joyful activity and that makes it important for dance instructors to plan dance activities which are fun for children to participate in. In particular, dance classes in schools can be an essential starting point from which deaf people can develop an enjoyment of dance which will last a lifetime.

It does not seem to be appropriate for this research to judge the effectiveness of the teaching of the participating dance instructors here because the dance contents and activities were so different. However, as this research has included the pupils' reviews of some dance activities in

this section, the children's thoughts might help dance teachers to plan dance lessons in which children will have more interest and fun. I hope that the discussions in this research will help other dance teachers who plan or want to improve their dance lessons in similar learning environments and contexts to those of the participating teachers and dance lessons in this research.

5.1.2 Styles of dance taught at the dance lessons observed

The teaching and learning of specific styles of dance was emphasised according to the different specialities and interests of the dance instructor. Laura had a clear concept of teaching dance to deaf children as follows (interview 30/Nov/2017):

> The work that we did in the [joint dance] workshop was a lot like last week, partner work and trio work. I'm not interested in making nice shapes. It was more about the connection between two people, three people, four people. So, using dance to find connection.

It seemed that Laura had developed her own teaching style by adapting some concepts of existing dance theories and models, for example, her dance lessons had some aspects of creative dance. As discussed in the dance education theories section of the Literature Review, the creative dance educationalists Russell (1975), Joyce (1994), and Drewe (1996) see creative dance as self-expression through the medium of dance in which feelings, emotions, thoughts, and individualities are materials and themes which dancers express. The role of instructors in creative dance classes can act as a stimulator or

catalyst to help participants to express themselves. The following statement by Laura reflects her attitude of encouraging, respecting, and embracing the diverse and individual expressions of participants (Interview, 30/Nov/2017):

> I think that it's to make them feel relaxed. It's a place to express yourself. There's no right and wrong. Any expression or movement is great. I just love seeing it. You know, some sessions are really hard and some sessions you see moments in a child—a lightbulb moment. Something connects for them. These moments make it worth and you think, 'Today was worth it'; at that moment, it's good.

As already shown above, there were some lightbulb moments during my observations of the pupils' dance creations and performances which were impressive and exceeded my expectations about them.

Laura's dance lessons also had commonalities with the midway model of Smith-Autard (2002) which emphasises the three strands of creation, performance, and the appreciation of movement. The midway model understands these three processes as an holistic and mutually influencing concept (Smith-Autard, 2002; Paine, 2014). This research suggests considering the mutual effects of the three processes of dance in relation to the dance lessons which did not involve the activities of the creation and appreciation of dance.

The Tudor period dance lessons which Drake, the PE specialist in integrated dance at Starling (deaf-special) and Sky (mainstream) schools, delivered were taught using a cross-curricular method along with literature, history, arts, and

geography. To synergise the cross-curricular teaching of Tudor period dance, it is necessary that all the participants are familiar with the theme of Tudor times and have background knowledge and an understanding of the period. As the dance lessons used medieval style music for performing branle, using props such as medieval clothes might also help children to imagine the atmosphere of the Tudor period. The Tudor period dance lessons began by learning the Tudor style of greeting between a boy and a girl and this seemed to be a good way of helping the children to understand partner dance work with the opposite gender.

Fredrick (deaf-special) school also used the cross-curricular approach to teach dance. As already discussed, the performers needed to understand the characters in *Charlie and the Chocolate Factory* who they were to play in the Christmas show. When I went to watch the show, I was given a small book containing several pieces written by the children about their perspectives of the characters in the show. This was a good learning experience for the children to practise expressing their understanding of the characters and communicating with the audience through various media such as writing, dancing, and playing.

To summarise, the dance lessons given by the participating dance instructors commonly provided activities which can develop dance skills and knowledge regarding performing, such as technical skills (alignment, balance, control, coordination, and core stability), movement memory, expressive skills (projection and musicality, sensitivity to others), presentation skills, and safe

dance practice in showing respect for the physical safety of the pupils themselves and for that of their peers. One important finding was that the children liked creating movement. As discussed in the teaching and learning of Tudor period dance, the monotonous composition of the dance ingredients of the main activities can lose children's interest. Laura's dance lessons were a good example which incorporated all three processes of creating, performing, and appreciation into each dance session. Laura's students seemed to be confident in using their body, expressing movement ideas, and trying bold actions and exploring extensive space and relationships with peers. Laura's teaching shows that encouraging children's creativity in individual activities can help to arouse their interest and satisfaction. Finally, Kendrick's teaching of dance routines gives an insight into making dance lessons which children can fully enjoy and want to learn more about.

5.1.3 Teachers' thoughts about various dance activities

During the fieldwork, a limited number of dance sessions were offered when they were taught in the PE time in the curriculum. Even so, this did not mean that dance was a rare activity for the deaf children. In the interviews, some deaf children talked about their experience of dance outside the school. For example, Angelina, who had profound hearing loss, spoke about her experience in ballet (Student group C interview, 30/Nov/2017):

> Teresa (the classroom teacher): Do you know anything you want to learn next in dance? What do you want to do next?

Angelina: Ballet.

Teresa: Have you done ballet before?

Teresa: [on behalf of Angelina] A long time ago.

Teresa: (To Angelina) Did you go to ballet lessons?

Angelina: Yes

Teresa: (To Angelina) Did your Mum take you?

Angelina: Dad.

Her previous experience of ballet seemed to be good because she wanted to do ballet again. Angelina also said that she liked the 'Snake' movement, meaning freestyle dance, in the curricular dance time because it enabled her to have a nice stretch.

Willa, the classroom teacher at Primrose deaf-special school, also said that one of her students attended tap dance and ballet classes outside school time (interview 23/Nov/2017):

Willa: There is one student who does tap and ballet dance classes every Saturday. And one who goes to gymnastics. It's not dance, but she often does movements that are related to the gymnastics class.

I: Do you know why they choose dance classes after school or on weekends?

Willa: It's her one opportunity, at the weekend, to do something with her family and she joined gymnastics with her sister, which is nice.

Given the dance experiences of Angelina and of Willa's students, some parents whose children have hearing impairments seem to see dance as an activity that their children can access and enjoy both with and without other

family members. As discussed in the Literature Review, there are parents of disabled children who see dance as an inappropriate activity for their children and this has become a barrier to young disabled people's participation in dance (Verrent, 2003; 2004; Aujla and Redding, 2013). In my research, it is not known what perspectives on dance and disability the parents of the deaf children had, but parents whose children are disabled will have changes in their view of dance for their children with a more positive prospect on dance training and dance as a profession.

Amelia, the classroom teacher at Starling deaf-special school, talked about her students' dance in a party in the school (Interview, 19/Oct/2016):

> But interesting[ly], on Friday last week we had a party here and we put on a song that they like and a lot of them got up and danced. It was that 'Watch me whip, now watch me nae nae' [singing a song], that song. And they were all dancing. They watched the videos on YouTube and copied the dance moves. They still access dance [and] also do free dance in their social time. They do a lot of movement in dance like that free dance.

Hunter, a deaf student at Primrose school, also talked about his dance experience in a dance hall on Christmas day (Student group B interview 23/Nov/2017). Like hearing children, deaf children can also enjoy dance for fun or for socialisation with their peers.

The head teacher's view of dance is also important in terms of providing deaf students with dance activities within or outside the curriculum. The head teacher at Primrose deaf-special school, Rebecca, talked about her thoughts

about dance for deaf pupils (interview 4/Dec/2017):

> The children at Primrose school often come to us with low self-esteem having struggled in mainstream schools. We have to work hard to build them up and help them feel good about themselves again. We cover the whole National Curriculum and whilst some may find Maths or English challenging, they may enjoy the creative subjects like art, dance and drama. It is important [that] we provide a rich, balanced curriculum.
>
> We spend a lot of time supporting the pupils to develop an understanding of their emotions. Dance is one of the media that offers the children the opportunity to express these emotions. They do not need words to express how they are feeling but can show [it] through their movements. Our dance teacher works hard on supporting the development of co-operation too. The children may have been the only deaf child in their previous setting and now they are surrounded by other deaf children. The dance lessons provide the opportunity for excellent collaborative work: working in partnership, supporting each other.

To summarise Rebecca's statement, dance benefits deaf children by building up their self-esteem, expressing emotions, developing co-operation and partnership, and supporting each other. Rebecca's view of dance as a good medium corresponds with that of the creative dance educationalist, Drewe (1996: 73): "People find particular media with which they are comfortable, and they develop their ability to express themselves in their preferred medium". All of the statements above explain the importance of the provision of dance activities for deaf children. It can therefore be suggested that schools

and parents encourage deaf children to participate in more and various dance activities.

5.2 Teacher practice in dance classes

5.2.1 Planning and delivering dance lessons, and meeting individual requirement of pupils with disabilities

The integrated PE and dance classes at Starling and Sky schools took place as part of PE in the curriculum. The PE specialist, Drake from Sky (mainstream) school, set up and taught the integrated PE and dance lessons. Classroom teacher of deaf children, Amelia (interview 19/Oct/2016) pointed out that the PE and dance lessons planned by the teacher from the mainstream school alone were not suitable to include the deaf pupils:

> It's a lot of challenges that come working in a deaf school and with a mainstream school because they do, planning for the mainstream and they don't necessarily always consider what [is required for deaf students' accessibility]. So, at the end, he played a game, musical step tunes. And I said to him quietly that 'this is not really a deaf aware game because they can't hear the music so they can't really play, but as a hearing teacher, you don't realise that'.

As mentioned in the above interview, the mainstream school did not consider deaf students when planning the PE and dance lessons though they knew in advance that deaf children would take part. To organise dance lessons, Drake adapted several dance activities from a PE lesson plan book that the Sky (mainstream) school made, originally targeting only hearing children.

Drake did not make a lot of changes and modifications to the PE lesson book

to include deaf pupils. It was possible that the PE specialist might not think of the need to change the content or activities to adjust for deaf children. Instead, the PE specialist might misunderstand that providing deaf children with BSL interpretation or visual cues would be enough. It also seemed that the PE specialist did not have a lot of flexibility in adjusting the dance lessons for deaf pupils given that the teacher's work focused on delivering the teaching of PE and dance rather than creating his own materials

It seems that the PE specialist, Drake (interview 26/Oct/2016), also lacked in-depth knowledge and skills about dance as he said the following: "It's part of the job. I'm not a [dance] expert. My best sports are football, cricket". Given that dance is taught as part of PE in the *key stage 1 and 2: National Curriculum in England* (DfE, 2013), many PE specialists like Drake who have expertise in sports rather than dance may be teaching dance in schools. Gilbert (2005: 33) insists that dance should be taught by appropriately trained dance specialists as a distinct subject.

> Dance is an art form and physical education is a sport form. One is based on aesthetics and the other on athletics. Dance has its own curricular content, as does physical education. Both subjects cannot reasonably be fully covered by one teacher.

PE specialists teaching dance may have difficulties in planning and making changes and modifications to dance lessons to include students with disabilities because of a lack of knowledge in dance.

In the interviews, some teachers clearly stated the need for teacher training to

broaden their knowledge about dance or music. In response to my question about the Government's further support for teachers of disabled pupils, Willa, the classroom teacher at Primrose school for deaf children, answered as follows (interview 23/Nov/2017):

> Willa: I think it's training, teacher training. I think most teachers working with disabled pupils or children with any disability learn as they are working and training costs so much money. I think in Primary school, especially, teaching all the subjects, teaching dance is really enjoyable, and it would be great to learn how to teach it like Laura (the dance teacher) does.
>
> I: Have you found some information to teach deaf students dance on the internet or in workshops?
>
> Willa: Not for dance specifically. There are a lot of workshops about how children learn but I haven't seen anything for teaching dance to deaf students. I don't know if that's really available.
>
> I: So, do you mean teacher training?
>
> Willa: Yes.

Teresa, a classroom teacher at the same school as Willa, also admitted that teaching dance to deaf students would require specific expertise, saying "If I was planning dance lessons, I would need a lot of support because I'm not a dance teacher" (interview 5/Dec/2017).

From her work as a music coordinator and lead teacher at Fredrick school for deaf children, Grace (interview 30/Jan/2018) said that she used resources from a charity called Music and the Deaf. She also mentioned the importance

of quality pre- and in-service teacher training, emphasising the need for the Government to put greater focus on music and the arts for deaf students. It is important to provide non-dance specialists, such as classroom teachers and PE specialists, with appropriate training opportunities to broaden their knowledge and understanding of dance. The Government's support for teacher training will also meet the needs of passionate classroom and PE teachers who want to learn more about teaching dance to deaf students.

Deaf-segregated dance lessons at Primrose school were taught as a separate subject from PE for one academic term by a dance specialist. As the dance specialist, Laura used spoken English as the Primrose school had adopted auditory-oral provision. However, the dance specialist who taught both deaf-segregated and inclusive dance lessons at Primrose school was aware of deafness. For example, to ensure that deaf pupils could lip-read the dance specialist used to stand with her back against the wall to maximise light. Laura was trained in Candoco Dance Company, the disability-inclusive dance company and worked with deaf dancers for long abroad. Primrose school placed total responsibility for planning dance lessons on the dance specialist according to her philosophy of dance and deaf people.

The small size of deaf-segregated dance lessons at Primrose school consisting of six or seven students for a session was good for a classroom teacher as well as a dance specialist to support the students with hearing impairments and learning disabilities with/without a teaching assistant. The classroom teachers and teaching assistants were very aware of individual requirement of

pupils. The classroom teachers at Primrose school for deaf children who did not provide BSL interpretation services seemed more focus on meeting requirements of individual students. Laura, the dance specialist asked the classroom teachers to participate as dance partner or a member of trio in the deaf-segregated dance lessons. The classroom teachers were asked to provide ideas as a dance partner or trio member in addition to encouraging the children to give their opinions. The deaf children seemed to be enjoying and confident, working with the classroom teachers together for making and performing dance. Through working with deaf children in doing dance activities, the classroom teachers also seemed to broaden their understanding about their pupils.

The classroom teachers at Primrose school who participated in the deaf-segregated dance classes also clarified the instructions of dance specialist using spoken English. The dance lessons used a white board to help all children either refer back to or refocus on the dance activities. The classroom teacher, Teresa explained using the white board (interview 5/Dec/2017):

> I help them to understand it. I'll do bullet points on the board with little pictures. Then when they're working independently, they can refer back to that. Checking they understand what the need to do, helping them to re-focus. When you first came, someone hurt their foot and needed time out and then drawing back into the lesson, instead of them needing to sit out for the whole lesson. It really depends on each lesson.

The deaf-segregated dance lessons at Fredrick school for deaf children were

given one-to-one dance lessons. The school's lead teacher and music coordinator Grace (interview 30/Jan/2018) explained that each deaf pupil benefited from one-to-one music lessons in a quiet room through being able to go at their own pace and listening ability. The dance lesson's environment was similar to the music lesson. The other strength of one-to-one lessons seemed to be the ease of meeting the individual requirements of children with different disabilities. The school consisted of mostly deaf children, but the degree of hearing loss for each deaf child was different. The dance lesson also included two students with both hearing and visual impairments (whose pseudonyms are Philip and Jordan: Philip had both mild impairments and Jordan had more profound impairments). A teaching assistant helped the communication between the deaf-blind students and the dance teacher as follows: The teaching assistant held both hands of Jordan to deliver the dance teacher's instructions conducted in BSL. To help Jordan practice his dance routines, the teaching assistant stood behind the boy, holding his hands and then slowly moved with the boy, watching the dance teacher's demonstration. Philip helped Jordan through stamping his foot on the ground to give him a cue through the use of vibration and he escorted Jordan when they made their entrance and exited the stage.

Deaf-special as well as mainstream schools may include students with multiple or different disabilities for which there may not be specialised support available. The PE and dance lessons, in particular, are used as disability integrated or inclusive classes, but most PE or dance specialists do not have the expertise to support disabled students who may have different

requirements. As shown in the dance lessons observed for this research, classroom teachers or teaching assistants who are aware of multiple disabilities as well as deafness seem necessary to support students with different disabilities in PE and dance lessons.

It is likely that teachers working in mainstream schools including PE and dance specialists may lack awareness of disabilities including deafness to prepare the appropriate support for disabled children. Amelia, the classroom teacher of Starling (deaf-special) school, spoke about working with the PE specialist, Drake, from Sky (mainstream) school (19/Oct/2016):

> Drake is a new teacher as well and it's the first time he has worked with deaf students, so it's about training him—working together. He is great. He's a person who is very willing to learn. So, when I said, "This is not very deaf aware game". He was like "Oh, okay" and so hopefully next time, he might have a different game.

The above statement by Amelia suggests that the PE specialist needed training through practice to complement his lack of knowledge and experience teaching deaf children.

This research suggests providing teachers working in disability-integrated or inclusive PE and dance classes with training opportunities to prepare and develop the inclusive classes. The Convention (UNGA, 2007: 14) ensures that teachers are provided with training which incorporates:

> Disability awareness and the use of appropriate augmentative and alternative modes, means and formats of communication, educational

techniques and materials to support persons with disabilities.

The General comment (CRPD, 2016) also states that pre and in-service teacher training should be provided in preparation for working in inclusive settings and meeting inclusion challenges. The head teacher at Fredrick school, Drew (interview 24/Jan/2018), also states: "I think schools should ensure that children with additional disabilities should ensure training is provided or specialist support in place". However, the pre and in-service teacher training for disability awareness is not legally yet required in England. For instance, Drake, the PE specialist, said that he did not have any training opportunities for deaf-awareness. The provision of teacher training should perhaps be one of the priorities for the UK Government or local educational authorities to achieve inclusive education.

It may also be essential for deaf-special schools to fully use existing Government funding to hire dance specialists aware of deafness. The UK Government has operated the 'PE and sport premium for Primary schools' project since 2013 which offers English and Welsh Primary schools funding to develop or add to PE and sport activities for their current and future pupils (DCMS and DfE, 2015). The title of the project directly mentions PE or sports; however, it encourages Primary schools to support dance in the curriculum through the funding (Schynkel, 2014). For example, the funding supports schools to hire dance specialists to work with their teachers who do not have expertise in dance; to provide the teachers with professional or developmental training opportunities; or to pay for training resources, materials, or services from dance organisations (Schynkel, 2014).

The DfE (2015b) approached premium awarded schools about launching new curricular or extracurricular PE activities through the funding. According to the responses, dance (23%) is second most highly ranked between multi-skills (25%) and athletics (21%) for curricular activities. For extracurricular activities, dance has been the most frequently cited new activity (29%) since the introduction of the funding. The funding is awarded also to special Primary schools and mainstream schools that want to use it for the integration of pupils with SEN in their PE classes. The DfE states that 36% of schools responding to the survey spend/spent part of the funding on SEN students, and among them, 89% of students were attending mainstream schools (DfE, 2015b).

The Primary schools for deaf children which participated in this research used this funding to hire dance specialists. Starling deaf-special school did not receive this funding since all pupils joined in PE and dance lessons at Sky (mainstream) school. Before Kendrick joined the school, Fredrick deaf-special school also used this funding to have another dance specialist for a long-term project, but they did not receive funding to hire Kendrick who helped out on a two-day Christmas show. Primrose deaf-special school used the funding to hire the dance specialist, Laura. Rebecca (interview 4/Dec/2017), the head teacher at Primrose school, emphasised that they were able to provide the deaf children with quality dance lessons through receiving the funding from the DfE:

> We use the sport premium a lot. It provides us with opportunities to have input and training from outside coaches who are specialists in their field.

> It is this sports funding that enables us to fund our present dance teacher. In addition, we have coaches who have developed our skills in golf, basketball, tag rugby, cricket, football, gymnastics and cheerleading. We have a full programme of PE thanks to the sports funding, both during school hours and after school.

This funding will be helpful to train PE specialists teaching dance through working in partnership with outside dance specialists or coaches. For instance, the PE specialist at Land mainstream school learnt dance teaching through participation in an inclusive dance workshop taught by dance specialist Laura at Primrose deaf-special school (though it is not clear if both schools received funding for the inclusive dance workshop). As outlined in an earlier chapter, this research recommends mainstream schools invite hearing-impaired dance specialists. The invitation of deaf dance specialists may help mainstream PE specialists such as Drake teach and include deaf children in dance lessons.

To summarise, I suggest two kinds of teacher training for those working with deaf-segregated or inclusive dance classes. One is deaf-awareness training for PE or dance specialists who might not have prior experience of teaching deaf children. The other is dance teacher training for classroom teachers of deaf students working as BSL interpreters and aiders in dance classes and PE specialists teaching dance as part of PE. There will be many classroom teachers and PE specialists who teach dance without expertise and, as emphasised above, dance knowledge and skills are required to plan and modify dance

activities for deaf and disabled students. Increasing teachers' knowledge and understanding of disability and dance will result in quality learning and experiences of disabled students in dance, so it can also be seen as support for the students. This research therefore emphasises the need for the Government to take a special interest and offer support by providing teacher training.

5.2.2 Teacher co-operation in integrated or inclusive PE and dance lessons

In this research, the classroom teachers of deaf children and PE or dance specialists working together in integrated or inclusive PE and dance lessons was likely to require co-operation throughout the whole process of planning and delivering the lessons, in addition to providing support for deaf pupils. Feedback from the classroom teachers of deaf children seemed particularly important to adjust the PE and dance lessons for deaf pupils. The classroom teachers of deaf children who did BSL interpretation also needed to be informed of the teaching aims, contents, and outcomes of the lessons in advance to provide quality interpretation. Sharing and discussing lesson plans between teachers working together in the same classroom will be necessary for quality lessons and support for deaf children (Antia, 1999).

In this research, modifications or changes to dance activities usually occurred during or after the lessons. As the classroom teacher of deaf children at Starling school, Amelia (interview 19/Oct/2016) spoke about the difficulty of co-operating with the PE specialist while working in different schools.

> I suppose difficult. I work at the deaf school. Drake, who is the PE teacher,

> works at the mainstream school and we don't… I only work three days a week and I only go to his class on Wednesday for one hour. So, I don't see him to be able to talk about what's happening on your lesson, what's the plan, what you are doing so I'm interpreting on the spot.

Whereas, Blake, the senior teacher who worked longer than Amelia at the same school said that she had been able to have some discussions about the dance lessons with the PE specialist. Amelia's above statement implies that time and place could be important factors that hinder or facilitate the co-operation of teachers working together in a class.

A deaf-special teacher in the study of Antia (1999) that researched the roles of deaf-special and regular teachers working in inclusive classrooms spoke about difficulties planning adaptations since no written lesson plans were received from the regular teacher in advance. A special education coordinator in the study explained as follows (Antia, 1999: 207):

> People aren't planning week to week anymore, they're planning day to day. They don't know until the end of today what they're going to do tomorrow. You don't have time for material preparation.

The above statement shows that there seem to be various pressures on time for both special and regular teachers and the lack of time for class planning seems to cause difficulties in co-operation between teachers working together in the same classroom. Antia (1999) reports that meetings between special and regular teachers usually took place either after school or at recess for 5 or 10 minutes and the teachers preferred informal meetings to regular. Time is one of the main barriers to communication for deaf-special and regular

classroom teachers (Antia, Stinson, and Gaustad, 2002).

One of the two deaf-special teachers who participated in Antia's (1999) research was a resident teacher serving all special needs children including deaf children. The other teacher was an itinerant teacher serving a deaf child for three days a week and for a total of five hours. As mentioned above, Amelia also worked only three days a week. Thus, the lack of communication between deaf-special and regular teachers seemed due to the difficulties in meeting each other. As mentioned in the Literature Review, the heavy caseload of each visiting (peripatetic) teacher may be one of the most serious problems for the education of deaf children in the UK. Many visiting teachers are busy. If visiting teachers are paid by the hours they teach, meeting times with other teachers may not be paid. As a result, communication problems between teachers boil down to resources such as time and money.

Time pressures were also observed in the inclusive dance workshop at Primrose (deaf-special) and PE specialist at Land (mainstream) schools. Laura, the dance specialist at the deaf-special school, planned the inclusive dance workshop and she was helped by the PE specialist at the mainstream school. The teachers working in different schools did not have any discussions regarding the lesson plans in advance, so the PE specialist was not informed about what the children would be taught. Instead, at recess, the dance and PE specialists used to briefly talk about the dance activities that the pupils would be taught following recess. The PE specialist looked passionate to learn about dance and the dance specialist also wanted to hear the thoughts of the PE

specialist; however, the discussions at recess seemed too brief for the teachers to exchange meaningful feedback from one another.

In my research, all classroom teachers of deaf children were resident teachers, whereas the dance specialists, Laura and Kendrick were part-time/term-time teachers. Furthermore, as discussed above, the teachers who worked at different schools had difficulties meeting to discuss the integrated or inclusive PE and dance lessons. These findings suggest the need to establish a system to help teachers meet and discuss the whole process of teaching contents, strategies and support for deaf children while working together in integrated and inclusive PE and dance lessons. The General comment (CRPD, 2016: 4) regards the whole system approach as a core feature of inclusive education:

> Whole systems approach: education ministries must ensure that all resources are invested toward advancing inclusive education, and toward introducing and embedding the necessary changes in institutional culture, policies and practices

This statement in the General comment suggests that mainstream and special schools running inclusive classes together should invest resources to establish inclusive education.

However, there is little prospect of the UK Government expanding spending for inclusive education due to austerity and budget cuts since 2011. The education spending of the UK Government slumped from £95.5bn in 2011/12 to £87.8bn in 2018, a total fall of £7.7bn (Buchan, 2019). An article in *The Independent* (Buchan, 2019) also reports that four in five teachers were using

their own money to support pupils, while schools relied on parents to prop up school budgets. A *BBC* news article refers to a chief executive of the NDCS pointing out that "the Government is starving local councils of funding, meaning their support is cut back and their specialist teachers are being laid off" (Sellgren, 2019).

Many schools with students with disabilities may have difficulties in receiving further financial support from the Government, which means they would face many challenges in establishing a system of inclusive education. If teachers or schools are burdened with providing inclusive education, including teacher training and setting up a system for co-operation among schools and teachers, inclusive education may be hard to realise. This indicates that in order to establish an inclusive education system it is necessary for the Government to provide adequate support for schools.

5.2.3 Recommendations to improve teacher co-operation in PE and dance lessons

As briefly mentioned in the Literature Review regarding the EUD's perspective on inclusive education, in team-teaching such as 'co-teaching and co-enrolment models' mean that deaf and hearing students are taught together in a classroom by two teachers consisting of a deaf special teacher and a regular classroom teacher using sign and spoken language respectively (Luckner, 1999; Jimenez-Sanchez and Antia, 1999; Kreimeyer *et al.*, 2000; McCain and Antia, 2005; Tang, Lam, and Yiu, 2014). Luckner (1999) and Jimenez-Sanchez

and Antia (1999) argue that teachers perform collaboration particularly well in team-teaching classrooms. With reference to work by Luckner (1999), Jimenez-Sanchez and Antia (1999), Kreimeyer *et al*. (2000), McCain and Antia (2005), and Tang, Lam, and Yiu (2014), this section will discuss the strengths of teamwork among teachers in co-teaching/enrolment classrooms which may help to improve co-operation among teachers working in the integrated or inclusive PE and dance lessons that I observed.

The work of deaf-special and regular classroom teachers working in integrated or inclusive classrooms differs somewhat from teachers working in co-teaching and co-enrolment classrooms. The teachers working as a team-teaching member in co-teaching/enrolment classrooms assume the same responsibilities for both hearing and deaf students (Luckner, 1999; Jimenez-Sanchez and Antia, 1999; Kreimeyer *et al*., 2000; McCain and Antia, 2005; Tang, Lam, and Yiu, 2014). Conversely, Antia (1999) states that deaf-special teachers in integrated/inclusive classrooms tend to focus on supporting one or a few deaf students and classroom teachers place fewer responsibilities on the deaf students. Deaf-special teachers are often regarded as performing supplementary work such as adopting and modifying contents or strategies set up by regular classroom teachers (Antia, 1999). Ownership of the deaf children by the regular classroom teachers is necessary to promote the full membership of deaf pupils (Antia, Stinson, and Gaustad, 2002)

In my observation, Drake, the PE specialist taught the integrated dance lesson of Starling (deaf-special) and Sky (mainstream) schools did not pay lots of

attentions to deaf pupils. Instead, the classroom teachers of deaf children who worked as BSL interpreters checked if the deaf children understood the PE specialist's instructions. The classroom teachers might take complete responsibility for the deaf children because of their role in aiding communication between the PE instructor and deaf pupils. However, this research suggests that PE or dance specialists teaching in deaf-integrated or inclusive lessons may have to take complete responsibility for deaf pupils to promote ownership, membership, and inclusion of deaf children in the PE or dance lessons. The attitude of teachers to deaf children may also have an important effect on the thinking of hearing children. Furthermore, as mentioned in the previous section, the classroom teachers of deaf children were rarely included in planning and delivering PE and dance lessons although they undertook other essential work supporting the deaf pupils. The different roles and responsibilities assumed by each teacher could make work more effective; however, it also may hinder co-operation.

Luckner (1999) and Jimenez-Sanchez and Antia (1999) argue that it is essential for two teachers teaching the same curriculum in co-teaching/enrolment classrooms to exchange knowledge and expertise. In the study of Luckner (1999), teachers also reported that the team teaching helped making changes and modifications of lessons and assignments for deaf children. Deaf students could learn problem-solving and co-operative skills alongside hearing peers by watching teamwork between the teachers every day as follows (Jimenez-Sanchez and Antia, 1999: 220):

> The teachers described themselves as models of collaboration for all

> their students, since they were presenting ways to work together, appreciate each other, accept other people's ideas, and communicate with one another. In this environment teachers expected their D/HH [deaf/hard of hearing] students to engage in the same type of collaborative work as they did themselves.

Teachers as role models of hearing and deaf children may be important in PE and dance lessons that require students to have good partnerships and teamwork with peers of a different hearing status. In PE and dance lessons, two teachers who exemplify a successful partnership in making and performing dance could motivate children.

In particular, Jimenez-Sanchez and Antia (1999) emphasise the benefits of team teaching composed of a hearing teacher and a deaf teacher. This team composition would also benefit both teachers working in PE and dance lessons. For instance, teachers using only either BSL or spoken English may receive help from their partners for interpretation to communicate with all pupils. The hearing and deaf teachers would become more aware of either deafness or mainstream culture through working together.

5.3 The use of music in dance lessons including deaf children

5.3.1 The use of music

The integrated dance lessons at Starling (special) and Sky (mainstream) schools frequently used music and this seemed to exclude deaf children, particularly one child who had profound hearing loss and could not hear the music at all. In the Tudor period dance lessons, every single activity was accompanied with certain tracks from a music CD provided by the mainstream school. The loud music also could have disturbed deaf children who attempted to partially listen to the instructions of the PE teacher over the music. Making movements or dancing to the music was an essential part of the dance lessons at Starling and Sky schools.

As part of Tudor period dance, the students were asked to make small groups with three or four pupils and to do different actions such as standing, sitting, or partnering boys/girls according to changes in the beat or rhythm of the music. The children were also asked to make a big line with all students together and then find partners when the beat or rhythm of the music changed. The children performed steps for eight beats (step) in the line in different directions (left and right). For this task, quick and sensitive reactions through movement were essential, as was being aware of changes in the music components. The start of the music in Tudor period dance was changed to sounds with bass and strong drums so that the two deaf pupils with mild and moderate hearing losses could more easily notice the changes. Nevertheless, it

did not ensure that the deaf pupil with profound hearing loss noticed the changes.

Drake, the PE specialist, argued that deaf children could take part in the activity without hearing the music (interview 26/Oct/2016):

> Drake: I help people struggling to hear with hand signals. In the dance lessons, it was about recognising when the music changes, in beats of four. If they struggle to hear when the music changes, I will sign with my hands [counting by his fingers] so they know one, two, three, change. If they can't hear the music, they get used this, knowing when they'd change and when they'd stop … If you remember, in the Tudor dance, they made a big line and then changed partners. Because they see others change, they change straight away and then begin to step, step, step, step, step, step, step, step [demonstrating steps], eight steps and then change. So, the hand signals in the beginning, would be one way of helping.

As well as the PE specialist, the teachers of deaf children also exhibited hand signals. Blake (interview 26/Oct/2016) and Amelia (interview 19/Oct/2016) shared their thoughts about the effectiveness of visual cues in deaf-integrated dance lessons using hand signals and copying others respectively:

> Blake: If it is on a beat, they can't always hear the beat. When I've done dance with them before, I've shown them with my hand, the beat, so they know one, two, three so then they could follow it. There's lots for them to think about. They got to do the steps, they've got to be with their partner and do it at same time as the music. So, we have to show them

the music because if they can't hear it very well.

Amelia: What they're really picking up on is the movement, moving their bodies, being in the group, following instructions. So, they're learning that by watching what the others are doing and copying what the others are doing. In the PE class, at the moment, there is a lot of repetition, as well. In the first class, when they are copying, they are gonna be behind the hearing students because they are copying. But as the weeks go on, they will know it, and they will remember the movements until they will be able to do them with the other students.

As briefly mentioned in the Introduction, Park (2008) found that exhibiting hand signals helped deaf dancers move at appropriate times and figure out the rhythm and count of the music. However, there were differences in how hand signals were exhibited between the dance instructor who participated in Park's (2008) study and Drake, the PE specialist in this research. Park (2008) explains that the instructor who participated in her study stands, facing toward mirror usually made repetitive demonstrations, five or six times, with a manual count (visual cue/hand signal), plus pre-counting. All dancers who stand behind the instructor and face toward mirror copied the instructor. In the study of Park (2008), the deaf dancers said that they simultaneously understood the steps, rhythm, and count when they watched the demonstrations.

However, PE specialist Drake did not include a manual count (hand signal)

before or during his demonstration. Drake's dance lessons were usually conducted with him standing in front of the pupils and demonstrating the dance routines while the students sat on the floor. The PE specialist used to speak, while he was providing the demonstrations and his speech was interpreted into BSL by a classroom teacher of deaf children[44]. The music was off during the demonstrations and verbal instructions, following which the pupils performed dance routines to music following hand signals from Drake.

Providing hand signals both prior to and during the demonstration seems more effective for deaf children to figure out the rhythm and count before they perform the dance routines themselves. In fact, the deaf children seemed to perform the dance routines without understanding rhythm and count.

The PE specialist and classroom teacher assumed that the deaf pupils got more used to the activities the more they took part as repetition of dance routines helps to memorize those. Park (2008: 2) states, "maximizing the number of times of repetition allowed hearing impaired dancers to improve in movement skills and memorization and to increase movement confidence". Nevertheless, it seems unlikely that a total of one session, as the students received, would be enough for deaf children at Starling school to get used to the dance routines. Given that a total of three dance sessions were originally planned for Year 4 students for Autumn term in 2016[45], the lack of practice and repetition of the

[44] The problem regarding BSL interpretation in dance lessons including demonstrations will be discussed in the next section.

[45] the deaf students were absent from the first dance session while Starling school

deaf students were not planned ones by teachers.

On the other hand, there are some commonalities between the dance lessons in Park's (2008) study and the teaching and learning of dance routines for a Christmas show by deaf children at Fredrick Primary school. For the Christmas show, the deaf children were asked to perform dance routines to music. Dance specialist Kendrick exhibited hand signals in the one-to-one lessons such as clapping in front of each deaf child to help them keep a constant tempo if they performed too slowly or too fast. Kendrick also counted on his fingers to let children know the correct rhythm and asked the students to remember it.

In the Fredrick Primary school Christmas show, the deaf children found it hard to perform the dance routines in time to the music. There seemed to be a number of reasons for this including the fact that the children only received two dance sessions to prepare for the show which was not sufficient to memorise the routines to the music. The children had to do the repetitive practice at home alone. They seemed to have performed the dance routines without music at both school and home as speakers for one of the two dance sessions at the school could not be used. The children also seemed to be unable to use loudspeakers at home.

The dance specialist did not participate in the Christmas show and there was

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went on a school trip. The third session was cancelled due to an unexpected event.

no one who display hand signals on behalf of the dance specialist. Watching hand signals would have helped the deaf children perform dance routines to the music while on stage as the instructor could have positioned him/herself with his/her back to the audience while facing the stage. The hand signals would have been useful as it seems unavoidable that the Primary school deaf pupils would have experienced difficulties due to the inability to practise and remember the routines without music while training their muscles to dance in time and to the rhythm of the music.

Music was also essential for performing freestyle dance in the integrated dance lessons at Starling (deaf-special) and Sky (mainstream) Primary schools. For the freestyle dance time, the PE specialist asked the children to create their own movement based on the feelings and emotions aroused by listening to the music. A total of five pieces of music with different moods and atmospheres were played for the freestyle dance work for five minutes. The children liked this freestyle dance for which they were able to freely make their own movement to the various types of music.

As already mentioned in the previous chapter, although the deaf students also liked the freestyle dance (solo dance), they could have found it hard to listen to certain forms of music. For instance, even the deaf children with mild or moderate hearing loss might find it hard to listen to the four pieces of music which included pipe sounds at high pitch. The other one music piece accompanied with loud drum bass seemed suitable for the deaf children with cochlear implants or hearing aids and even for a profoundly deaf child who

might feel vibrations of the drum bass.

The five pieces of music quickly changed to the next one as they played for less than one minute on average, which did not seem enough for the deaf children to understand the music. The quick change in music may help hearing children remain interested. However, deaf children might need more time to understand the mood, atmosphere, melody, rhythm, and tempo of the music. Before understanding the components of music, deaf children might find it hard to have any feelings or emotions to the music. In fact, a deaf student with moderate hearing loss looked frozen at the beginning of each piece of music.

This research questions the effectiveness of teaching dance activities for deaf children when music is so integral to the lesson. The teaching of dance activities that I observed as part of Drake's deaf-integrated dance lessons seemed to develop the quick and sensitive reactions of children through movement to the music. Thus, deaf children's movements through watching the hand signals of the PE specialist and classroom teacher of the deaf children, or copying their hearing peers, arguably would not achieve the original teaching aims of such dance activities using music.

Furthermore, if deaf children dancing to music have to follow hand signals to take part, this means that they are dependent on hearing people. Park (2008) observes that deaf dancers used to ask hearing dancers for the correct rhythm and count and finds, "considerable evidence of hearing and hearing-impaired dancers helping each other" (Park, 2008: 70). However, Park (2008) does not

explain how deaf dancers helped hearing dancers. I also observed that a hearing child led a deaf peer, Bess in freestyle solo dance in the deaf-integrated dance classes. However, I did not also see hearing children who received help from deaf children in the integrated dance lessons.

If deaf children are taught dance which necessitates listening to music, they might be made more aware of deafness as a loss, barrier, or frustration rather than embracing their body through dance. As briefly mentioned in the Literature Review, the aims and outcomes of the teaching and learning of dance may focus on children regarded as normative in terms of physique and intellect. Thus, applying the same teaching aims and outcomes to children with disabilities may result in asking the children to fit into the standards of non-disabled children.

As discussed in the Literature Review, rather than emphasising music, dance education specialists following Laban's (1948) modern educational dance (Russell, 1975; Joyce, 1994; Dunkin, 2006; Paine 2014) emphasise the body, force (or effort), space, time and relationships as essential dance elements. Paine (2014: 94) states that "music is not an absolute necessity for the dance lesson, and there are times when it is more appropriate for children to explore and improvise without any accompaniment". As mentioned in the previous section, the dance lessons of Laura, the dance specialist at Primrose Primary school for deaf children, were similar to the creative dance (Russell, 1975; Joyce, 1994) based on the notions of Laban (1948). As she states, although Laura's dance lessons also used music, it was

not essential (Laura interview 30/Nov/2017):

> I don't really worry about the music because I'm not doing it on the count of eight. It's more to give a feeling and I think a lot of them can feel it. So, it's more to give an energetic or a calm feeling. The music I use for that rather than 'we must do it in time to the music'. I'm not really interested in that.

In the joint dance workshop with hearing children, music was more often used to establish the mood and atmosphere for group performance presentations rather than the deaf-segregated dance lessons. However, neither hearing or deaf children were asked to perform dance to the music.

As mentioned above, I suggested exhibiting hand signals for deaf children who performed dance routines in the Fredrick Primary school Christmas show. However, performing dance routines to music for the show seemed to be for hearing audiences rather than the deaf children performing in the show. Jo Verrent, the deaf artistic producer and researcher, explained the importance of learning of enjoying dance without music as follows (interview 20/Apr/2018):

> The idea of not relying only on the music to convey atmosphere is also useful. Deaf people have to understand the emotions to be conveyed and can't rely on the 'prop' of the sound in the same way hearing dancers can.

It may be beneficial for hearing audiences as well as deaf performers to have opportunities to appreciate dance performances and shows for which music is not necessary.

To summarise, my arguments laid out above suggest that dance activities should be developed which do not require deaf children to react to music or copy their hearing peers. However, I also suggest that the decision to use or not to use music in dance lessons should be left open to each school, considering the relationship with music education which the school provides. I observed music lessons, including one-to-one clarinet lessons, for Fredrick school pupils and also heard that Starling school pupils took part in curriculum-based music classes. The deaf students seemed to develop various ways to understand and interpret music. For example, playing the piano with the score and transcribing a song helps me to understand the song although this way might especially work for me because I have played the piano since before my profound hearing loss happened at the age of fifteen. Guiding deaf children to follow music could be a way of achieving diverse teaching techniques. In the next section, I shall suggest several ways to help deaf children to develop a musical sense, and to choose appropriate music for the children in dance classes.

5.3.2 Teaching methods using music and rhythm to help deaf children participate

Developing musical and rhythmical senses through reacting to music may be important in some dance lessons whether they include deaf children or not. In my observations of dance classes, the use of music seemed to help arouse the interest of deaf children as well as hearing children even when the deaf children were not able to fully hear all or part of the music.

Not all deaf children have the same degree of hearing loss and they benefit from various personal assistive listening devices. This means that the range of frequencies that an individual deaf child can hear may be different from other deaf children and, therefore, it is important to consider choosing suitable music for each deaf child. The deaf students at Starling school talked (Student group A interview 26/Oct/2016) about listening to music in the dance class.

I: Could you listen to the music in the dance class?

Alice: Yes, yeah.

I: Was it easy to hear?

Alice and Bess: Yes

Bess: But mostly with our cochlear [implant]s and hearing [aid]s.

Blake: [Translating Cathy's signing] A little bit. I can hear a little bit.

Bess: A bit like she's feeling it and then it's like she's hearing it.

The frequencies that deaf children can hear will vary according to the personal assistive listening device used. The following studies prove that cochlear implants help acquiring a good sense of rhythm. There is a study showing that 7-year-old children using cochlear implants synchronise to every second and fourth beat in a song, with some generating movement components that synchronise to every beat just as is similarly seen with hearing children (Vongpaisal, Caruso and Yuan, 2016). The study of Jessica Phillips-Silver *et al*. (2015: 32) shows that adults receiving cochlear implants are able to move in time to the beat of music. However, Phillips-Silver *et al*. (2015) argue that with the current cochlear implant technology, the users' hearing is limited depending on the musical instrument used.

Phillips-Silver *et al*. (2015: 27) examines the bounce performance of cochlear implant wearers to three versions of a popular Merengue song: one is the original Merengue version and two are “simpler” versions of the Merengue stimulus through transcribing the rhythmic structure. Of the two simpler versions, the first version had pitch variations transcribed onto a piano score; the second version had reduced pitch variations transcribed onto a score for a drum set and the drum music elicited better timing in people with cochlear implants than piano music (Phillips-Silver *et al*., 2015). “The advantage of the drum music was not merely the reduction in complexity, but rather might be due in part to the absence of pitch variations” (Phillips-Silver, 2015: 32). It suggests that cochlear implant users are still not proficient at music recognition and perception containing melodic pitch variations or music rendered by a piano only which does not include any other accents or strong beats. The study also shows that choosing appropriate music instruments and pitch is important for deaf children with cochlear implants.

As discussed already, performing dance, watching hand signals without seeing repetitive demonstration and practicing to a sufficient amount does not seem effective for deaf children attempting to figure out rhythm, musical count and memorising dance routines with the right timing. However, exhibiting hand signals may help to facilitate participation and access for deaf children in various games in PE and dance lessons. For instance, in the integrated PE and dance lessons at Starling (deaf-special) and Sky (mainstream) schools, PE specialist Drake used his fingers as numbers for the warm-up activities such

as when the children were asked to make groups of the appropriate number according to how many fingers the PE specialist held up and called out. The students went around and completed actions as if frozen or moving according to the teachers' hand signals which were explained in advance.

In Laura's dance lessons, the dance specialist at Primrose (deaf-special) school, hand signals were also displayed in a warming up game. The deaf pupils were asked to dance while the music was being played and then freeze when the music stopped. The dance specialist asked a pupil to stand, facing other students and to provide cues visually to inform them that the music had turned on or off. For example, rolling the arms meant the music on, so it was time to dance. The children reacted to the music in time and looked to be enjoying the warm-up game with music.

The integrated dance lessons at Starling (deaf-special) and Sky (mainstream) schools also included teaching and learning rhythm. The PE specialist provided demonstrations of rhythmical clapping and then asked the students to copy them while sitting on the floor. The practice of copying rhythmical clapping did not seem difficult for the hearing children able to watch and hear the instructor simultaneously. However, the deaf children had to depend on sight rather than listening to the rhythm and might have found it difficult to do the rhythmic practice. The PE specialist also demonstrated clapping and tapping while marching at the head of a procession which the children followed. The deaf pupils in the middle or at the end of the procession seemed to find it hard to copy the teacher's demonstrations because they could not see

his hands. During the march, a classroom teacher of deaf children helped the deaf children by being next to them and relaying the PE specialist's demonstrations. This help from the classroom teacher was necessary, but it also seemed hard for the classroom teacher to help the three deaf children who were situated in different parts of the procession.

Rhythmical practice is likely to be beneficial for deaf pupils as well as hearing children in dancing to various musical rhythms. The rhythmic practice could be improved with the following recommendations starting with the instructor standing or sitting where deaf children can easily see the instructor. First, the classroom teachers or teaching assistant delivering the instructor's demonstrations also needs to stand or sit somewhere visible to all deaf children. Second, the instructor makes demonstrations by tapping on the floor where the deaf children are able to see the instructor and feel the tapping vibrations. Finally, the rhythmic practice demonstrations need to go to the next stage at which all children, including deaf children, are able to correctly copy the rhythm patterns.

Rhythmic practice should not simply consist of the teacher demonstrating and the students copying. I observed a good example of students creating the rhythms as well. In the one-to-one clarinet lesson at Fredrick school, a deaf student did not understand the difference between quarter notes (crotchets) and half notes (minims). The music teacher suggested playing a game of rhythmic practice as follows: first, the teacher demonstrated some rhythms using body percussion such as clapping and asked the pupil to copy them. The

teacher then performed some rhythms using body percussion but this time the pupil was asked to create his own rhythms. The teacher and the pupil performed many different rhythms as if they were holding a conversation or questioning and answering each other. Finally, the teacher played the clarinet as well as doing body percussion for performing rhythms. They performed various rhythms just like a conversation. This rhythmic practice helped the student to understand the different notes having different durations. It also aroused the interest of the child and distracted him from having difficulties in understanding the notes.

Benari (1995) suggests rhythmic exercises for profoundly deaf children who may not be very aware of rhythm which involve deaf children clapping or sitting and beating their hands on the floor. To learn a rhythm with various and complex beats, the deaf children can learn the slower ones by beating on the floor to the side away from their body, while they can learn the faster ones by clapping on the floor in front of the body (Benari, 1995). Benari (1995) emphasises the importance of using drums and tambours in teaching deaf children dance because they help them understand music by hearing or feeling the strong vibrations. Benari (1995) states that by following her instructions, deaf children can play various drumbeats at different speeds and with different accents, which helps them to vary speed for different movements. She goes on to state that an effective method is to utilise a visual pattern on the drum to help the deaf child learn to play at different tempos and to vary the sound. "When drumming a rhythmic phrase, it can be helpful to beat different parts of the drum, making a visual pattern which helps in remembering the

sequence" (Benari, 1995: 38).

Some teaching methods used in music lessons at Fredrick school had commonalities with the suggestions made by Benari (1995) discussed above. The group music lesson for four- and five-year-old deaf children involved playing various musical instruments including triangles, small drums, small cymbals, small trumpets, maracas, and castanets. The interesting aspect was that the young children were more interested in the trumpets than in the percussion instruments. The loud sound of the trumpet and the action of blowing into a trumpet seemed to be fun for the deaf children. In the one-to-one clarinet teaching, the music teacher used a visual method as follows: the teacher showed a drawing of the different positions of the fingers for the different notes as well as demonstrating with her own fingers on her clarinet. When some of her students made too high sounds with their clarinet by blowing too strongly into the mouthpiece, the teacher asked them to put their mouth on the half of the mouthpiece.

One of the small differences with regard to deaf and hearing children using musical instruments is that hearing children can use a wider variety of musical instruments, including melodic sound as well as rhythmic and beating sounds. Nevertheless, this does not mean that dance teachers are restricted to teaching deaf children rhythm and dance; rather, it means that dance teachers who instruct deaf children are required to devise methods that are more suitable for their students. It is likely that teachers will gain this knowledge through experience.

Drew (interview 24/Jan/2018), the head teacher at Fredrick school, also spoke about the special devices they used for rhythmic practice in the music and dance lessons: “We would use instruments where vibrations could be felt, or we will use visual prompts, e.g., flashing lights, bright colour objects to show rhythm, timing, etc.”. These visual prompts were not used in Kendrick’s dance lessons.

Kendrick (interview 7/Dec/2017) also explained the special teaching methods used to help deaf people understand music in the teaching and learning of dance:

> When I teach the classes and workshops, the first thing that I explain is the structure of the music. Because I want [deaf] children to understand the structure of the music, so they can assimilate that, and it will help them to know how to move themselves. So, the structure of beat, structure of tone, how many counts there are, that helps children. They know what’s coming next in the routine.

Deaf performers and dancers understand the structure of the music through repeatedly listening to the music or feeling the vibrations of the music and then memorising the rhythm and tempo. Kendrick also emphasised understanding the structure of the music for a deaf child who found it difficult to perform the complicated step patterns to the music in a one-to-one dance lesson.

Kendrick (interview 7/Dec/2017) explained how feeling vibrations helped the

profoundly deaf children:

> Profoundly deaf children can feel the vibrations. And also, knowing the count is very helpful. Because the more they know about the counts that helps them link it to the music. It's like narrative.

As there were no loudspeakers where the dance lessons took place, Kendrick asked the deaf pupil to hold his mobile phone while the music was playing to feel the vibration of the music. Some street dancers with profound hearing loss perform dance while holding a small loudspeaker to feel the vibrations. Kendrick played music with heavy bass like hip-hop or house music on his mobile phone. The dance specialist said that music with heavy bass would help deaf children better understand the music than music actually accompanying the show. The dance specialist demonstrated step patterns to the music and then the deaf pupil copied the demonstration, feeling the vibrations delivered from the mobile phone.

Park (2008) found that explaining the music and the characters used for dance work helped deaf dancers connect their emotions to the music. Park (2008: 80) shared the example of a deaf dancer who was interviewed: "I think it depends on what people are saying about the music—if they tell me the music is happy or sad. It can be related to any emotion". Understanding the character being performed and the music was important to deaf children at Fredrick Primary school who performed different dance routines appropriate to each character they played in the Christmas show entitled *Charlie and the Chocolate Factory.* It would have been helpful if the dance instructor or classroom teachers of deaf children had explained the mood or atmosphere of the music.

It would also have helped the deaf children if they had had the opportunity to listen to the music in a quiet environment such as an audio listening room, putting on headphones to repeatedly listen before the dance classes took place.

As discussed so far, choosing appropriate music instruments and pitch will help deaf children to listen to music. Knowing the structure of the music and the count and feeling the vibrations will also be very helpful. As well as using the ways described in this research, dance teachers who instruct deaf children can try various methods and eventually find effective ways for their students and their dance lessons.

In the next chapter, the various devices and technologies that provide a haptic response to a beat will be introduced. The next chapter will also discuss the auxiliary aids and services that deaf children received in the dance lessons in practice.

Chapter 6: Data analysis and discussion: environment and resources

Overview

As stated in the Literature Review, support can have several meanings. The provision of auxiliary aids and services regulated by the *Equality Act 2010* will be support. This statutory support can be seen as a minimum duty but there will be different interpretations of it in each school's application of the law in practice. In this chapter, I shall explore the reasons for the underuse of supportive devices and technologies by schools and how the physical environment of dance lessons can be improved both within and beyond the boundary of reasonable adjustment of the legal duty.

The suggestions of providing a signing classroom environment and improving BSL interpreters' expertise in dance lessons can be categorised as non-material resources. As already emphasised in the Literature Review, this research does not find the rationale of the provision of support for disabled students in the causality process to expect an increase in outcomes. I believe that support for disabled students as an equitable provision to neutralise the mainstream education system which inherently discriminates against disabled students. My view of support is consistent with the social model which sees equality as removing the barriers by which various sectors or structures of society limit the access and participation of disabled children.

Finally, the suggestions in relation to support usually involve increasing accessibility and benefiting both disabled and non-disabled students. Establishing a deaf-friendly environment in which deaf culture, identity, and sign language are respected will be something that all students are required to learn.

In this chapter, support and supportive devices will be discussed in two stages: 6.1 Physical environment: Assistive listening technologies and 6.2 Communication environment and non-material resources.

6.1 Physical environment: Assistive listening technologies

6.1.1 Various assistive listening technologies for PE and dance lessons

Some assistive listening devices such as radio aids and induction loops cannot be solely used without personal assistive listening devices such as hearing aids and cochlear implants. Schools have a responsibility to provide assistive listening devices for use in schools while the NHS also provides personal assistive listening devices such as digital hearing aids and cochlear implant (NHS, 2015). Schools will need the care of students using a cochlear implant and hearing aid in PE and dance involve vigorous activities such as running, jumping, tumbling, or colliding with peers which have a risk of damage to the device. The audiologist of a school may need to help deaf pupils use hearing amplifiers more comfortably and securely while wearing a special protective cap for the head (England Athletics, 2014).

The NDCS makes the following recommendations for adjusting the hearing aid and cochlear implant settings to be more appropriate for music activities (NDCS, 2012b): Use the multiple programmes with which modern hearing aids or cochlear implants are equipped to amplify the capability for listening to music, e.g., add programmes for music which alter the gain and output of the devices; use device accessories such as wireless ear hooks, neckloops or Bluetooth streamers that can enhance deaf people's ability to listen to music.

Many assistive listening devices, which are used for school activities, supplement the limitations of hearing aids or cochlear implants in noisy

environments or when listening to distant speakers. Some assistive listening devices such as radio aids are of proven benefit for use in classrooms; however, there has been little research into assistive listening devices suitable for PE and dance activities. A radio aid directly sends the teacher's voice from a wireless microphone and transmitter worn by the teacher to the pupil's receiver attached to their hearing aids, bone conduction hearing implants or cochlear implants. The device may not be suitable for PE and dance lessons, e.g., a PE or dance instructor may find it hard to move freely while wearing the microphone and transmitter as big as their hands. The radio aids also include lots of noise as well as the teacher's voice in the gym or hall compared to a classroom situation which is relatively quiet.

An induction loop is a sound system for people with hearing aids when it is set to the 'T' (Telecoil) setting in a specific area such as a meeting room, classroom, or service counter. When the microphone picks up the spoken word, the loop cable placed around the perimeter of a specific area sends the signal to the amplifier processing it and the hearing aids pick up the magnetic waves. The people using hearing aids need to remain within the loop which makes it unsuitable for outdoor activities or people engaging in excessive movement (NDCS, 2012a). The biggest weakness of induction loops is that they cannot be used successfully with some types of cochlear implants. Considering that 74% of eligible deaf children receive cochlear implants at ages 0 to 3 (Raine, 2013), induction loops may be not a suitable option for many deaf children wearing cochlear implants.

Some schools are equipped with sound-field systems which project the teacher's voice using a wireless microphone and loudspeakers placed around the classroom. A sound-field system is beneficial for hearing students as well as deaf students by providing an even spread of sound around a room wherever the students are seated. There are portable systems available so that it can be moved between classrooms and other locations such as the gym. A sound-field system used together with a radio aid will amplify the hearing of deaf children in a classroom. It could prove to be a more effective device for PE and dance lessons than a radio aid and induction loop in that it is compatible with personal assistive listening devices and it is easy to carry between classrooms and gyms or halls.

There are new technologies which can help deaf pupils access music for dance activities. SUBPAC, smart watches/bracelets, and smart metronomes simultaneously deliver vibrations and music. Those products are marketed for the entertainment of hearing people and there are a few examples of how to use these products in dance activities, especially of deaf people. SUBPAC is a tactile-audio wearable device that converts bass (sound) to vibrations to help users experience deeper and more intense connections with music. The SUBPAC company introduces this product as a device with a wider range and finer tuning than traditional speakers and headphones. SUBPAC explains bass as "you feel bass more than you hear it and you feel it most in gut" (Subpac, 2018). The experience of SUBPAC is described as if being surrounded by big speakers and sounds in a live music venue, which can penetrate through the body, especially the bowels. SUBPAC references a neuroscientist to state that

there is a similarity between hearing and feeling bass and the low frequency melody and rhythm that a baby hears in utero when high frequencies are filtered out (Subpac, 2018). A SUBPAC product is wearable and portable and the shape and size make it closely resemble a backpack. Although the company provides various examples of its uses – in a music studio to accurately monitor bass frequencies; being fitted into the seats of motor vehicles or cinemas; for gaming and VR – the company website at subpac.com makes no mention of any potential uses for deaf people.

However, there have been cases for which the company has provided the SUBPAC for dance lessons for deaf people. Chris Fonseca, a dancer/choreographer who had hearing impairments used the SUBPAC to teach wedding dancing to a profoundly deaf couple who did not have prior experience of dancing as a couple (Chris Fonseca, 2017). In the video, each couple was learning dance while wearing the SUBPAC (Chris Fonseca, 2017). There is also a video that Fonseca and young deaf people were dancing to a song by Missy Elliott, wearing the SUBPAC (Chris Fonseca, 2016). It is unclear, however, whether the size and weight of a SUBPAC is suitable for Primary school children. Nevertheless, the portable and wearable device seems of particular benefit for dance lessons in gyms or halls which are not equipped with wooden floors which resonate with vibrations.

There are bracelets or smart watches which operate as vibrating subwoofers delivering extra bass directly to wearers. The smart watches and bracelets are usually equipped with a haptic feedback engine capable of recreating the

entire bass frequency spectrum which enables it to be turned up or down depending on how much bass users want to add. The bracelet should be connected to an audio source, including headphones or loudspeakers, so this device may not be convenient for dancing (Cnet, 2018).

There are also wearable smart metronomes which look like smart watches or bracelets. Some smart metronomes deliver vibrations much stronger than the average smartphone. People can adjust the beat and tempo by simply tapping their fingers on the device or turning the outer wheel (Soundbrenner, 2018). The smart metronomes seem convenient enough for use in dancing as the device does not need to be connected to any audio source. The simple functions also seem suitable for the use of children although it has limitations such as not delivering the vibrations of the musical rhythms.

The classroom teachers of deaf children in this research were in charge of providing deaf children with suitable devices for different school activities including dance. The teachers also took responsibility for manipulating hearing aids and cochlear implants by helping deaf children. However, the teachers do not seem to receive up-to-date information about such devices. For example, deaf children will receive technologically and functionally upgraded new cochlear implant devices every five years from the NHS (Raine, 2013; NHS Commissioning Board, 2013). The classroom teachers also need to know about upgrades and updates to optimise their use in school. Technologies serving entertainment purposes as well as medical uses are also updated regularly so many new products are produced. Audiologists and

dance specialists could help classroom teachers of deaf children to learn about new technologies, as well. In this research, I did not observe dance lessons with deaf children which used assistive listening devices in conjunction with the new technologies mentioned above. The various reasons the schools had for not using such devices and technologies in PE and dance lessons with deaf children will be explained in detail in the following section.

6.1.2 The use of assistive listening devices in PE and dance lessons

Starling school provided deaf pupils with radio aids (also called the FM system) in classrooms. The classroom teacher at the school, Amelia (interview 19/Oct/2016) explained how the FM system works at classroom situation:

> It's picking up the sound and it's going directly into the hearing aid. So, the FM goes right, like straight into the hearing aid. It blocks the external noise so it makes easier for them just to hear the teacher.

However, the FM system was not used in the gym or hall where PE and dance classes took place. Amelia explained the reason that they did not use radio aids in PE and dance as follows (interview 19/Oct/2016):

> If I took that downstairs [from the classroom to the gym] and put it next to the music, all the kids going "Aaaaah" [the interviewee copied kids screaming]. It will pick that up, too. So, then, right directly in their hearing aids they're getting "Aaaaah" [the interviewee copied kids screaming].

The statements of Amelia imply the need for new equipment that would help deaf children in PE and dance lessons that would include children's noise.

A loudspeaker was placed at the side of the gym in which the integrated PE and dance classes took place. Amelia (interview 19/Oct/2016), stressed the difficulty in playing speakers loudly for deaf children in integrated dance lessons which also include hearing children:

> If they want the deaf student to hear the music, he would need to be playing very loudly or have speakers that are in the floor so they can feel the vibrations, but, they can't play the music really loudly because that then doesn't work for the mainstream students, either. So, that's a difficulty. It's not always accessible for everybody at the same time.

Given the size of the class – 26 hearing students and 3 deaf students at the integrated dance class – one loudspeaker does not seem to ensure that the deaf children could hear the music wherever they are positioned. As mentioned above, a sound-field system which provides an even spread of sound around a classroom may benefit hearing and deaf children in PE and dance classes. Furthermore, the sound-field system can selectively amplify sound for deaf children who use it with a radio aid.

The gym in which the integrated PE and dance lessons at Starling and Sky schools took place was not equipped with a wooden floor and placed thick mats on the floor to protect the children from injury if they fall down. However, the hall shared by the two schools and the classrooms of Starling (deaf-special) school were equipped with wooden floors. Installing wooden floors can be also seen as a way to benefit every child. The senior teacher, Blake (interview 26/Oct/2016), explained how the deaf children benefited from wooden floors

which deliver musical and sound vibrations:

> The problem is in this gym—the floor doesn't vibrate either. So, when you play music in our classrooms upstairs, we have a floor in that vibrates so they can feel it. Whereas here, they can't feel it. They can just hear it. So, when they're in the other hall, when they do singing, because it's a wooden floor, they can feel the beat, the vibrations. Whereas here, it is hard to feel it because it's concrete floor. So, they have to listen. And that's hard because they're listening for the beat, they're watching to see what they have to do, they have to be with their partners, so, a lots for them to take in.

Blake's statement implies that listening to music made deaf children harder because the children were doing various works at the same time.

Although the hall in which the dance lessons at Primrose school were held was old, it was equipped with a wooden floor. The wooden floor aided the deaf children feel the vibrations and helped them safely perform movement. There was a loud speaker in the hall which seemed to be suitable for a dance lesson with only 7 to 8 children. The children could position themselves around the loudspeaker where they could hear well. The children participated in dance sessions, taking off their shoes to feel the vibrations on the wooden floor of the hall. However, the difficulty was the same in dance lessons at Primrose Primary school. Laura, the dance specialist, also said, "once I turned the music up really loud, but I got told off because it disturbed all the other classes in the school. I have to get the right balance" (interview 30/Nov/2017). As in the shared hall at Starling and Sky schools, the hall at Primrose school is located

in the centre of the school, so playing music loudly might disturb other classrooms. Reflecting on the teachers' experiences, some technologies suitable for a few deaf children might hinder the accessibility of other hearing or deaf children who have different degrees of hearing.

The dance lessons at Primrose school also did not use listening assistive devices. In classrooms, Primrose school for deaf children used a specific type of radio aid[46] developed by the school's technicians. The classroom teacher, Teresa explained that the group hearing aid system with the specific type of radio aid above was static, so it could not be used for dance activities. Dance specialist Laura also said that she was sometimes asked to wear a microphone which included a radio aid transmitter, but she did not use it because it was difficult for her to move wearing it. The size of the radio aid receiver attached to pupils' hearing aids or cochlear implants was around 1 cm, relatively small and light, in contrast to the microphone the teacher wore on the neck which had a transmitter of 5–6 cm in length (the outdated radio aid was also heavy).

The classroom teachers of deaf children at Primrose school had different thoughts about using assistive listening devices in dance lessons. Teresa, classroom teacher (interview 5/Dec/2017), said that using the devices might not be necessary when participating in the dance lessons: "We do have a sound-field system. Laura [dance specialist] doesn't use it for dance. She's not

[46] A group hearing aid system: the microphone of teacher goes through the group system turned on/off by the teacher to remove noise; children have a box with a microphone, so they have access to all other children's voices as well as the teachers.

communicating a lot. She models and shows what needs to be done. None of them have a radio aid". However, Willa, the other classroom teacher (interview 23/Nov/2017), explained that deaf pupils without the radio aid were limited in how far they could participate in the music and communicate through spoken English in dance lessons:

> In dance, they can't hear music, so they try to copy what their teachers are doing. So sometimes there is difficulty for them in hearing, especially in the hall because of the noises. It is quite hard to hear each other without using a radio aid.

As mentioned in the previous chapter, Laura's dance lessons did not involve much use of music and verbal communication. However, dance lessons designed to help deaf children less dependent on hearing may not require the complete exclusion of listening to music or verbal communication in lessons. As Willa's statement suggests, the provision of assistive listening devices may still be of importance in dance lessons which emphasise non-verbal communication through movement and for which music is not used as integral to the dancing.

The hall of Frederick Primary school was also not equipped with assistive listening devices though the school was operating in a newly constructed building. The dance lessons usually took place in a hall equipped with wooden flooring and which had loudspeakers, as well. The dance specialist, Kendrick (interview 7/Dec/2017), said that placing speakers on the wooden floors benefited deaf children:

> Most of them [deaf children] are able to pick up some sort of sound from the music. There are a few children here that are profoundly deaf, so that means I have to modify how I am with them. I have to give them more explanation and help them feel the vibrations. They can use the speakers to feel the vibrations, so that's how they adapt.

However, one out of Kendrick's two dance sessions took place in a classroom since the hall was booked for another event. There were no loudspeakers in the classroom, so the dance routine practice hardly used any music.

In the previous chapter, I argued that music seemed unnecessary for the Fredrick Primary school show. However, it may be important for deaf children to know what technologies or services deaf people can use in theatres considering that most mainstream musical, dance, and drama shows include music, sound, and speech. Many theatres provide deaf people using sign language with interpretation services or assistive listening devices to increase access for them. For example, the National Theatre provides various assistive listening devices such as an infra-red audio system, headsets and neckloops enhancing the capabilities of hearing aids as well as captioned and signed performances to help deaf people access the theatre (National Theatre, 2018).

In my research, there were no schools which used assistive listening devices and new technologies in PE and dance lessons and there may be various reasons for this. First, one possible reason is that classroom teachers of deaf children might not place importance on using assistive listening devices in PE and dance lessons which have lots of demonstrations. The following

statements of classroom teachers of deaf children at different schools seem to indicate that they are confident in their PE and dance activities being accessible to deaf children through watching and copying others and repeating the movements. In addition to Teresa at Primrose school (interview 5/Dec/2017) stating, "She [the dance instructor] models and shows what needs to be done", Amelia at Starling school (interview 19/Oct/2016) also said, "A lot of the learning in PE comes from observing. I know, in a dance class, you [as a deaf] pick up by watching, by practicing, by doing it again and again and *again*.". Blake at Starling school (interview 26/Oct/2016) also said, "a lot of their PE is easy for them to access because they watch others and they copy. Doing gymnastics, it's very easy to do because they can see very quickly what they need to do and they do it by themselves". These arguments from classroom teachers about the accessibility of classes for deaf children did not distinguish dance from other PE activities.

Second, hearing PE or dance specialists may not know what specific technological support is available to promote the accessibility of dance activities for deaf pupils. The statement by Amelia below implies that the classroom teachers of deaf students need help from the specialists who have knowledge about the personal or assistive listening devices which could be used by students or teachers in dance and classroom situations (interview 26/Oct/2016):

> I'm probably not the best person to ask about that. We have a man who comes, who's the audiologist. he knows all about that. Because he's the audiologist. He comes and he checks everyone's hearing aids and

cochlear [implant]s. He knows about all that equipment. I only know for the students in my class. They mainly have cochlear [implant]s and hearing aids with the transmitters.

It will be good for teachers to hear from audiologists about up-to-date technologies and equipment for dance classes including deaf children. Kendrick, the deaf dance specialist of Fredrick Primary school, who was very aware of the new technologies which could help deaf people hear or feel the music based on his experience as a deaf dancer. Kendrick (interview 7/Dec/ 2017) states, "We have technologies that can make music accessible for deaf children. So, there are lots of different methods of making music accessible for deaf people. They can enjoy music". Working as a music coordinator and a lead teacher at Fredrick school, Grace had some knowledge about the technologies available for teaching music to deaf students. Grace (interview 30/Jan/2018) said, "Some children struggle to feel the beat and so follow rhythm. It would be amazing to have special rucksacks that have a bass in and are connected to the music by Bluetooth and help someone feel the beat". However, their music and dance lessons did not use the technologies.

The final reason seems to be due to the prohibitive cost of such devices. Kendrick and Grace did not directly mention the reason why their schools did not have the technological devices which they knew the benefit of, but these technologies seem to be too expensive for a Primary school to purchase. Grace (interview 30/Jan/2018) stated her concern about the Government's severe funding cuts for music and the arts which have a very negative impact on the teaching and learning of those subjects. With reduced funding, many schools

are expected to find it hard to hire dance, music, or arts specialists and provide their teachers with training as well as equipment. The senior teacher at Starling Primary school, Blake (interview 26/Oct/2016), explained the difficulty in receiving funding to buy new devices and equipment as follows:

> There is fantastic new equipment that they can use for their hearing aids and their cochlear [implant]s with the FM systems to help them hear better, but they are very expensive. Buy a lot of resources that the children can use them and see them, feel them because they're so expensive. I think with the Government. There's a lot of problems at the moment because special schools don't have a lot money and so they don't have a lot of resources and equipment and so that's a big problem.

Schools in the UK are financially supported by "the high needs funding system" (Education Funding Agency, 2016) which outlines the funding pupils and students with special educational needs and disabilities (SEND) are eligible for core education and basic programmes from their early years to 25, in addition to additional costs associated with a support package.

According to the funding guidance of the Education Funding Agency (2016), mainstream schools (with SEN units and resourced provision) and special schools usually receive the same core funding from local education authorities. For schools for pre-16 students, the high needs funding system consists of core funding and top-up funding. Mainstream schools with SEN units and resourced provision [47] or maintained/non-maintained special Primary schools are

[47] Mainstream schools without SEN units and resourced provision receive core

awarded core funding: "£10,000 per place based on number of places to be funded, for example an institution may have 30 high needs places for which it receives a total budget of £300k (30 × £10k)" (Education Funding Agency, 2016). Independent mainstream or special Primary schools are excluded from the core funding. Top-up funding provides schools with agreed per-pupil top-up fees paid by the local authority (Education Funding Agency, 2016). Unlike the core funding, independent schools are eligible to receive the top-up funding. The core funding, plus top-up funding may not be enough for the school to purchase technologically up-to-date devices and equipment for deaf pupils in PE and dance classes. Such new technologies introduced in the previous section are expensive. In particular, schools may encounter difficulties in receiving funding from the NHS or Government to buy some products not produced as medical auxiliary devices for deaf children.

This research suggests deaf-special schools to collaborate with the companies producing such products. For instance, SUBPAC provided opportunities to try the device for free through the partnership with deaf performers. There is also the example of HUAWEI, the global information and communication technology (ICT) provider, offering StorySign, a mobile application created by the company to help deaf pupils read books in partnership with a deaf-special school in the UK. For this project, HUAWEI states that they collaborated with the EUD and the BDA to understand the challenges of deaf children and to find technological solutions for deaf literacy (Consumer Huawei, 2019). These

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funding "to meet the first £6,000 of additional support costs" (Education Funding Agency, 2017).

partnerships between product companies and deaf specialists or schools may be a way to ensure mutual benefit through collaboration.

It seems that the PE and Sports Premium for Primary schools funding could be used to purchase equipment for PE and dance lessons. The head teacher at Fredrick Primary school, Drew (interview 24/Jan/2018), stated that they bought new equipment for PE and dance lessons through this funding: “We have received and used PE/Sports Grant funding. The funding helps to buy new equipment”. These findings have important policy implications in that schools can receive funding to buy new technological devices. An alternative may be to draft a new policy which focuses on technological support which meets the requirements of students with hearing or other impairments who participate in various PE and dance activities in Primary schools. It may be also helpful for international or domestic organisations of deaf people to aid in connecting schools with private companies and to undertake research into the new technologies that could help improve the dance education of deaf children.

In talking about the auxiliary aids used by teachers in dance classes, Amelia’s stark observation was that “it’s not always accessible for everybody at the same time” (interview 19/Oct/2016). Even the loudspeakers generally used for dance lessons had limitations in their use in the schools’ dance lessons observed. The only equipment on which many teachers agreed was a wooden floor. In this research, the teachers ensured that devices for deaf students should not hinder the accessibility of classes for other students and this

thought seems to be consistent with universal design. As discussed in the Literature Review, universal design emphasises that there is no single means that will be optimal for all learners (CAST, 2011), It will therefore be important that teachers and schools develop various means and offer various options for learners.

6.2 Communication environment and non-material resources

6.2.1 BSL interpretation in dance lessons

The deaf children taking part in this research were taught in either BSL or spoken English (or both) in their classes depending on language provision within the schools. In this research, only the integrated PE and dance lessons at Starling (deaf-special) and Sky (mainstream) Primary school provided BSL interpretation support. The classroom teachers at the special school interpreted the speeches of PE specialist at the mainstream school into BSL. Amelia, the classroom teacher at the deaf-special school explained how their BSL interpretation helped deaf students in the integrated PE and dance (19/Oct/2016):

> We are bilingual school, so they learn in English and in sign language. All our students even that they're hearing-impaired, sign. That's why in the PE class there is a teacher [doing BSL interpretation]. They [deaf students] are not accessing it through hearing, they are accessing through the interpreter. We use the signing, so they access the class.

An interpreter or a communication support worker seemed to work with a classroom teacher of deaf students in their deaf-segregated classrooms. Amelia stated that (19/Oct/2016):

> There is the teacher and the communication support worker translating, so I don't sign and talk [in the classroom]. Because that's bad English and bad sign language at the same time. So, having clear English and clear BSL is what we are trying, what we are aiming for. That's because we are bilingual.

It might be a strength in a classroom situation that a classroom teacher and an interpreter deliver the instructions simultaneously in spoken and sign languages, but this could have some problems in PE and dance lessons which place importance on demonstration. In the below part, I will discuss how to improve the BSL interpretation in PE and dance.

In the Literature Review, there was a brief discussion of how sign language interpretation operates in the classroom. Pagliaro (2001: 75) argues that sign language interpretation causes "lag-time – the time difference between what is said by the teacher and what is interpreted for deaf students". Pagliaro (2001) insists that lag-time means that deaf students lack the time needed to process information, formulate responses, and ask questions before a teacher or lecture moves onto the next topic. Foster and Brown (1988) state that lag-time was the most frequently cited reason that deaf students' participation was hindered in group discussions or asking/answering the questions of teachers.

The PE specialist simultaneously provided verbal explanations and demonstrations during which time lag-time occurred. The PE specialist did not wait for the interpreter to finish interpreting before going on to the next explanation and demonstration. Because of the delayed instruction interpretation, the deaf pupils found it hard to keep an eye on the PE specialist. Nevertheless, the classroom teacher at Starling Primary school for deaf children, Amelia (interview 19/Oct/2016), spoke about the importance of seeing the demonstrations and facial expressions of the PE specialist while he

is giving explanations:

> That's why I was asking, 'Can we model, can we demonstrate what you're saying?' cause then I can interpret it, but it definitely helps our students to watch it so that's why I was saying, 'You know, you don't do that facial expression like 'Ugh, go away from me', 'Ugh, I don't wanna work with you', but they need to see you act that out rather than just explain it'.

It was interesting that Amelia asked the PE specialist to use more facial expressions in his instruction. As discussed when talking about deaf artists and their sign language interpreters in the Literature Review, the facial expression is a part of communication with mouth shapes and patterns, and movements of the head, shoulders, and trunk. Amelia seemed to teach the PE specialist about how deaf people communicate.

In Park's (2008) study, deaf dance students said that they prefer it when demonstrations and (both verbal and signing) explanations are separated, especially when the explanation is given first and then the demonstration follows the interpretation of the instructions. Whereas the dance specialist who had profound hearing impairments and used BSL, Kendrick separately delivered his signing instructions and demonstrations. Kendrick used to pause his demonstrations to help the pupils focus on his explanations. The signing instructions were given when those seemed to be required such as when pupils found it difficult to copy some movements.

The classroom teachers who worked as interpreters in this research sometimes stopped the PE specialist to check if they had understood the

instructions and demonstrations correctly. The interpreter did not seem to completely understand the instructions and demonstrations of the PE specialist. Even the classroom teachers' interpretation usually had to be demonstrated because the deaf pupils had missed the PE specialist's demonstrations while watching the BSL interpretation. As Linda A. Siple (1993) points out, just as interpreters are not content experts, the classroom teachers of deaf children working as interpreters are also not experts in PE and dance. The demonstrations delivered by the classroom teachers were not of the same quality as the PE specialist. A solution to sign language interpretation in PE and dance lessons may be found in the interpretation work in theatres for opera and drama. When deaf people appreciate opera and drama at the theatre, the role of sign language interpreters is important as deaf audiences usually watch the interpreter rather than the actors on stage. Siobhan Rocks (2011) argues that the quality of the acting must be reflected in the interpreter's rendition because deaf spectators cannot look at the actors. Thus, sign language interpreters are asked to use various facial expressions and gestures to include the real expressions and performances of the performers on stage. Rocks (2011) recognises the existence of lag-time in theatre sign language interpretation and suggests some effective methods to help audiences using the interpretation service. These include interpreters guiding the audience's focus to what is happening on stage to ensure that they do not miss vital visual information. Alternatively, interpreters can use a signal when the audience is required to return their attention to the interpreters.

PE or dance specialists could use such techniques to draw the attention of deaf

children during demonstrations and let them return their attention to interpreters once the demonstrations are complete. To draw the attention of deaf children, the PE or dance specialists could try using signals agreed with the deaf children in advance. Whereas the dance instructors know which demonstrations are important and when they will be given, the interpreters are not as aware of what is happening. Therefore, it could be beneficial for PE and dance specialists to show the interpreters essential demonstrations and activities to aid their understanding. Rocks (2011) even suggests that theatre sign language interpreters have deep and detailed knowledge about the theatre pieces they are interpreting.

In the study of Antia and Kreimeyer (2001) that investigate the role of sign language interpreters in inclusive classrooms, a classroom teacher said, "I think that an interpreter has to be just as much a teacher, to keep [the deaf students] on task [in order] to keep him focused on a lot of information that he misses out" (361). This suggests that sign language interpreters could be asked to play a broader role including teaching in addition to only interpretation. This argument is consistent with the recognition that classroom teachers working as sign language interpreters need to have some knowledge and understanding of PE and dance to provide quality of interpretation.

Sign language interpreters can work effectively when teaching and learning materials are shared with the interpreters in advance (Siple, 1993). More accurate interpretation, the interpreter needs to review the lecture notes and

discuss the class aims with lecturers before class (Siple, 1993). In fact, Blake, the senior teacher at Starling school, said that talking about PE and dance lessons with a PE specialist helped her interpretation (interview 26/Oct/2016):

> We had talked about the dance and talk about what they need to learn. And I'm just trying to make it really easy for the children so they can understand. And I'd show them how to do it, as well because it helps them learn.

This finding shows that there is a need for co-operation between classroom teachers at Starling (special) school doing interpretation and the PE specialist at Sky (mainstream) school. Teachers working in PE and dance lessons have different expertise and there may be a need for planning and discussing PE and dance lessons together. As mentioned in the previous chapter, providing hearing PE specialists with some deaf awareness training would help to improve co-operation with sign language interpreters. For instance, PE or dance specialists would be aware of the need to give interpreters some time before moving on to the next topic or demonstration.

Sign language interpretation could also influence the relationship between deaf children and PE or dance specialists. Interpretation often does not include a direct and intimate relationship between the actors on stage and the audience (Rocks, 2011). For instance, the PE specialist at Sky (mainstream) school tried to use eye-contact with the children to see if they had understood; however, the deaf students usually kept their eyes on the BSL interpretation and were not aware of the facial expressions or the eye contact of the PE

specialist. Furthermore, the deaf children at Starling school asked questions to their classroom teachers who was interpreting while the hearing children talked to the PE specialist. The classroom teacher usually did not interpret the deaf children's questions into spoken English and rather answered the deaf children directly. When the classroom teacher thought that the deaf pupils did not clearly understand the PE specialist's instructions, the classroom teacher asked questions to the PE specialist on behalf of the pupils. Thus, there was rarely direct communication between the PE specialist and the deaf children.

Two deaf students who participated in the study of Foster and Brown (1988) said that they prefer direct communication with the teachers without the medium of interpretation to develop the relationship with the teachers. However, this would be difficult when deaf students and hearing teachers use different languages. In my observation, the three Starling (deaf-special) school students who participated in the integrated PE and dance lessons barely talked to the PE specialist although their interview statements show that two of them were able to understand the instructor's speech (Student group A interview 26/Oct/2016):

> I: Could you understand the PE teacher's speaking?
>
> Alice and Bess: Yes
>
> I: Is it easy?
>
> Blake: [Translating Cathy's signing] 'Cos when they're coming and they're talking, I don't understand.

This preference of deaf children for indirect communication through an interpreter was reflected in Foster and Brown's study which included a deaf

student who spoke about how he felt when using his voice in classrooms with hearing students (Foster and Brown, 1988: 19):

> I can see it, like everyone is looking when I raise my hand. I'm scared to ask questions. The interpreter's willing to voice it. I decided to talk and use my voice. I said, I'll just use my voice and the interpreter offered. And they look and I feel maybe I'm just being paranoid.

As this research suggested in Chapter 4 in the discussion on communication between hearing and deaf children, the preference for sign language among mildly or moderately deaf children may be more influenced by their feelings or thoughts than their ability to speak English. Thus, it suggests that deaf students able to do verbal communication with hearing teachers and peers may not want to talk to them, using their voice.

However, dependency on the interpreter among deaf children could hinder building relationships with hearing teachers. The deaf children may feel closer to the interpreter than to the PE or dance specialists. Ideally, the PE and dance specialists would learn BSL in order to better understand deaf culture and build relationships with deaf pupils. It is useful to compare sign language interpretation with the dance lessons taught through BSL. The deaf children at Fredrick Primary school were directly able to communicate with the dance specialist using BSL. The deaf pupils at Fredrick Primary school asked lots of questions using BSL until they fully understood the instructions of the dance specialist. In the dance lessons at Fredrick school, I observed more conversations between deaf pupils and the deaf dance specialist than at the other dance lessons in which the PE or dance specialist used spoken English.

BSL communication with the dance specialist might encourage the deaf children at Fredrick school to ask lots of questions to the dance specialist. However, their active communication must be interpreted with caution because it might be affected by other reasons beyond ease of communication through BSL. For instance, children might feel more comfortable talking to the dance specialist in one-to-one lessons rather than in group lessons, or the personality of the child could also be the paramount factor influencing the relationship with the dance specialist. This suggests that BSL communication could be seen as one of the reasons influencing active communication between deaf pupils and dance specialists.

As mentioned in Chapter 4, Fredrick Primary school for deaf children was the only school which did not provide integrated or inclusive dance lessons, and this seemed to be because of the boundaries to participation for hearing children who do not know BSL. Ironically, it does not seem common for hearing children to receive interpretation services in classes taught through BSL although many deaf children are offered interpretation services to take part in deaf-integrated or inclusive classes. The report of CRIDE (2015) states that 86% of deaf children communicate using spoken English in school and 10% use sign language either on its own or alongside another language. This means that many students attending either deaf-special or mainstream schools are likely to receive BSL interpretation services from school. Thus, this research suggests Government and schools put in more effort to provide quality BSL interpretation services to deaf children.

This research found that merely providing sign language interpretation for dance lessons is not enough to ensure that deaf children are fully able to access the instructions of PE specialists. The interpretation, in particular, might put the users at risk of missing the demonstrations given by the dance instructor. As emphasised in the section regarding the definition of support, I do not agree with seeing support as using additional resources for disabled students, classifying them as individuals who are unable to reach the educational goals without the support. I see the provision of BSL interpretations or teachers able to do signing as a remedy for mainstream education's inherent discrimination against deaf students. A signing environment in the classroom can be important for the equality of sign and spoken language and the relationship between deaf and hearing peers and teachers. In the next section, I shall discuss co-teaching/enrolment classrooms which promote a signing environment.

6.2.2 Recommendations to promote signing environment in schools

There are some examples of English mainstream schools teaching hearing students BSL. A BBC news article introduced one mainstream Primary school which had continuously provided their hearing students with BSL lessons through working in partnership with a deaf-special school. In the interviews with deaf children in the article, a deaf child and a hearing child explained that the most important benefit of learning BSL was making friendships with each other (Sellgren, 2017). However, in the section on the equality of integrated or

inclusive PE and dance lessons in Chapter 4, this research suggested that spoken or sign language proficiency may not ensure the language preferences of children in deaf-integrated or inclusive classes. As mentioned already, this research found that hearing children at Sky mainstream school did not use BSL in the deaf-integrated PE and dance lessons at all even though they had already taken BSL lessons for a while. This finding has important implications for developing class environments in which sign and spoken language are equal in order to promote the use of sign language as well as spoken language.

This research suggests that the use co-teaching/enrolment classrooms to promote the use of sign language by hearing children with deaf pupils. In Chapter 5, the discussion on the co-teaching/enrolment model focused on team-teaching as a model for teachers who co-operate in PE and dance lessons yet have various expertise. On the other hand, this section emphasises a co-teaching/enrolment classroom environment in which hearing and deaf children feel more comfortable using sign language.

Hearing pupils educated with multiple deaf peers in co-teaching/enrolment model classrooms successfully acquired proficient sign language skills (Jimenez-Sanchez and Antia, 1999; Luckner, 1999; Kreimeyer *et al*., 2000; McCain and Antia, 2005; Tang, Lam, and Yiu, 2014). In particular, Kreimeyer *et al*. (2000) reports that most hearing students comfortably signed during group activities by the end of their first year in the co-enrolment classroom and they used sign without voice in 50%–60% of conversations with deaf peers. The established signing environment in co-teaching/enrolment

classrooms promoted the acquisition of sign language among new hearing students who began communicating using sign language in two or three months despite not having learnt sign language (Kreimeyer *et al*., 2000). Visitors to a school using co- teaching/enrolment in Luckner's (1999) study could not distinguish the deaf students from the hearing students in co-teaching/enrolment classrooms. A participating school administrator states that the co- teaching/enrolment classroom environment helps hearing students learn sign language "in such depth and in such an immersed kind of way" (cited by Luckner, 1999: 28).

Co-teaching/enrolment models increase direct communication between hearing and deaf pupils using sign language (Luckner, 1999; Jimenez-Sanchez and Antia, 1999; Kreimeyer *et al*., 2000; McCain and Antia, 2005; Tang, Lam, and Yiu, 2014). 83% of hearing students in co-teaching/enrolment classrooms communicated with deaf peers using sign or combined speech and sign (McCain and Antia, 2005). Co-teaching/enrolment classrooms facilitate stable interaction between hearing and deaf students (Jimenez-Sanchez and Antia, 1999; Luckner, 1999; Kreimeyer *et al*., 2000; McCain and Antia, 2005). A school with a co-teaching/enrolment setting that participated in the study of Kreimeyer *et al*. (2000) used a special method to facilitate the development of sign language among hearing students by designating deaf students as signing specialists or mentors. Designating the deaf students may positively effect both deaf and hearing children by potentially increasing the self-confidence of all deaf students, in addition to the designated mentor student, while also motivating hearing students to learn and use sign language. McCain and Antia

(2005) insist that breaking down the communication barrier through the co-teaching/enrolment model suggests the potential to alleviate the social isolation of deaf students.

There have as yet been no reports of schools running the co-teaching/enrolment model in the UK. The schools shared in the work of Luckner (1999), Jimenez-Sanchez and Antia (1999), Kreimeyer *et al*. (2000), and McCain and Antia (2005) are all located in the US. However, the deaf-special and mainstream Primary schools which participated in this research seem to have plenty of resources to develop their deaf-integrated or inclusive classes to reflect co-teaching/enrolment settings. Starling school's bilingual approach had some commonalities with co-teaching/enrolment. For instance, their deaf-segregated classes (not integrated PE and dance) were taught by a teacher who spoke and was accompanied by a communication support worker who translated through signing. The two teachers using different languages seemed to help deaf students to develop both English and BSL. This bilingual policy of Starling school is different from co-teaching/enrolment in that they did not include hearing students and their communication supporters were not teachers. However, as Amelia, the teacher at Starling school (interview 26/Oct/2016) commented, the school had a higher ratio of staff in a classroom with deaf students under the school's bilingual policy and this human resource was a big strength.

Furthermore, Starling and Fredrick deaf-special schools share their buildings with mainstream schools and this gives them a locational advantage with

regard to co-operation with mainstream Primary schools. Starling and Primrose deaf-special schools also have teachers with experience working in integrated/inclusive PE and dance lessons with mainstream schools. The lead teacher/music coordinator at Fredrick school, Grace (interview 30/Jan/2018), said that they had teachers who were deaf and could be excellent role models for deaf students and teachers fluent in BSL. These teachers will clearly provide an advantage in forming co-teaching teams consisting of a pair of deaf and hearing teachers working in partnership with a mainstream school. The deaf students at deaf-special schools were proficient in using BSL, so they could potentially perform well as mentors to hearing peers in mainstream schools learning BSL.

There are arguably several requirements before the co-teaching/enrolment model is successfully implemented in schools. First, there is a need to recruit teachers who can make up teaching teams with the appropriate knowledge, skills and shared education visions (Luckner, 1999; Kreimeyer *et al*., 2000). Second, one of the two teachers in teaching team is required to be a qualified Teacher of the Deaf proficient in BSL. As mentioned in the Teacher of the Deaf section in the Literature Review, there is a lack of qualified Teachers of the Deaf in the UK. Training qualified Teachers of the Deaf to work in co-teaching/enrolment classrooms requires the appropriate time and funding. Finally, it is possibly required to scrutinise the suitability of teaching the whole curriculum in BSL and spoken language simultaneously to all hearing and deaf children before the co-enrolment model is implemented. For instance, hearing and deaf students might be bored with the slow pace of teaching and learning

delivered when two languages are delivered simultaneously (Kreimeyer *et al.*, 2000). Teachers teaching in co-teaching/enrolment classrooms may need to be mindful of any gaps in academic level and attainment between deaf and hearing children (Jimenez-Sanchez and Antia, 1999). As mentioned in the Literature Review, GCSEs result indicate a 23.1% gap in 2015 and a 22.6% gap in 2016 in how many students achieved five good GCSEs at A* to C between deaf and hearing children without SEN (NDCS, 2018a). Deaf pupils transferred from deaf-special schools are particularly likely to be taught different curriculum from mainstream school, so such pupils may have a gap in knowledge reflecting the difference between the two educational settings. However, the most important aspect for teachers teaching in a co-teaching/enrolment classroom is that deaf children are able to catch up with hearing children.

A signing environment will mean more than teaching sign language to hearing students. It is establishing an environment that encourages and motivates both hearing and deaf students communicate with peers and teachers with sign language. The signing environment is expected to increase interactions and communications between hearing and deaf peers and consequently to lead them to the emotional inclusion. Schools and teachers' support is

So far, the Data Analysis and Discussion across the three chapters discussed the practice of teaching and support in dance lessons and suggestions to improve teaching and support. Although the law and policies of the UK still allow for the maintenance of deaf-segregated and integrated educational

settings, schools are in charge of advancing an inclusive education setting. Even though physical inclusion may be successful in some cases, comprehensive inclusive education in the UK does not seem to be complete yet, especially with regard to emotional inclusion. This research emphasises changing the perspectives of teachers and schools in order for inclusive education settings to succeed and this will require new teaching aims and contents that are different from existing mainstream models.

The Conclusion will first give a brief review of the main findings and implications before going on to discuss the limitations of the research and the recommendations for future research. The report ends with outlining the contribution of this research to knowledge in the field.

Chapter 7: Conclusion

7.1 Main findings and suggestions

Overview

In this research, reporting schools' practices, delivering teachers' and students' voices, and talking about my observation of dance classes required an impartial attitude in order not to interpret the situations and participants' statements with my prejudice or over-reflect my experience as a deaf person. This research was designed to make suggestions to change and improve the practice of Primary school dance education including deaf pupils. It was important to report the reality which readers of this thesis such as teachers, inclusion coordinators, or policy makers might have already experienced or been aware of. However, my experience as a deaf person permeated throughout this research and it was also valuable. As a deaf person, I empathised with other deaf and disabled students who I met in person for this research or through reading articles and books. My empathy and insight into deaf pupils helped me to see often neglected or under-emphasised aspects of inclusive education for the deaf.

As a deaf researcher, my position in this research was as an insider. At the same time, I was an outsider about reporting the practice of teaching dance or providing support in which I was not involved. These dual positions as both an insider and an outsider seemed to influence my interpretation of situations. I believe that the perspective reflecting the dual positions highlighted the

reality of dance education for deaf children which is pervasive but can be seen as unequal and discriminated against. The terminologies of 'physical inclusion' and 'emotional inclusion' which I have coined in this research were also viewed from my dual research positions. In my view, the physical inclusion of deaf and disabled children was something which schools and policy makers have emphasised. The emotional inclusion of hearing and deaf students was neglected, whereas other studies, schools, and governmental policies rarely included the voices and experiences of deaf and disabled students. As I have defined it, 'emotional inclusion' focuses on students' thoughts and feelings about inclusion, such as a sense of achievement with understanding the sameness and difference of different hearing-status peers and respecting a different culture and language. However, the findings of this research imply that both types of students might not feel the benefits from inclusion in the current learning environment. This raises a question: for whom is the inclusive education intended?

The popular theories which many studies adopt in talking about perspectives on disability will be either the social/cultural model or the pathological/medical/deficit model. This research reflected my inclination towards the social/cultural model. I refer to the social model of disability which Shape Arts, a disability-led arts organisation based in the UK, explains (Shapeart.org.uk, 2020) as follows:

> This [the social model] is in contrast to the traditional Medical Model, which presents disability as an individual, medical 'problem', centres care, cure and welfare instead of accessibility, independence and

> inclusion, and places responsibility and burden on the disabled individual. The Social Model takes the focus away from impairment; it places responsibility on government, organisations, businesses and individuals across all sectors of society to identify and implement constructive changes to remove barriers and increase access.

The dance lessons observed for this research seemed to focus on filling the deficiency of disabled students with support in the way that the medical model sees it. The fundamental or systemic changes which this research promotes throughout is that schools and Government policies create a new dance environment in which both disabled and non-disabled students can see disability as one of a range of diverse identities.

In the Introduction, I explained the three fields of discipline as my three self-states with different views of the problems and solutions of dance classes including deaf children. Thus the three disciplines worked as a conceptual or theoretical framework for my research. In particular, deafness as an invisible disability might result in the lack of discussion in the field of dance and disability in both the educational and the professional sectors. This research contributes to filling the gap in the perspective on deafness in the literature by bringing and referring to deaf studies. The findings and suggestions will be represented according to my three fields of discipline: law and policies, Primary school dance education, and deaf-inclusive education.

7.1.1 Law and Policies

This research sees law as one of the essential bases of the support which schools provide for disabled students, so an investigation into the law and policies was set up as the first theoretical framework. In section 2.2 of the Literature Review, I discussed the *Equality Act 2010* which stipulates the requirement to make reasonable adjustments for disabled pupils. Reasonable adjustments are the statutory and minimum support imposed on schools and which they are expected to provide, and there will be other kinds of support beyond the legislation. The reasonable adjustments of the *Equality Act 2010* include changing the provision, criterion or practice, and physical features, and providing auxiliary aids and services. In particular, this research focused on assistive listening devices and sign language interpretation. Making reasonable adjustments is open to various interpretations and applications depending on individuals and individual schools (Fuller, Riddell, and Weedon, 2009; Georgeson, 2009). Of the dance lessons which I observed for this research, there were no lessons which used other assistive listening devices than loud music speakers. Even loud music speakers did not seem to be specially provided for deaf pupils given that they are used generally in mainstream dance classes and do not help some deaf students with profound hearing loss. The reality was that dance classes including deaf pupils were far from the technologies currently available in the marketplace and some teachers' statements implied that schools' lack of funding can be a reason for not using up-to-date technologies.

One of the meaningful findings concerning support in dance lessons is the lag-time. Compared with the discussions on lag-time between verbal instructions

and the subsequent sign language interpretation in classroom situations (Foster and Brown, 1988; Pagliaro, 2001), this research related it to deaf students' missing the dance instructor's demonstrations while watching sign language interpretations. Suggestions were made about providing quality sign language interpretation in dance, separately delivering demonstrations and signing explanations, learning from the interpretation work in theatre, and improving co-operation between classroom teachers doing interpretation and dance instructors.

In disability-inclusive education, the boundaries of teaching and support seem to overlap, for example there is an opinion that the statutory duty of making reasonable adjustments includes teaching, learning, and assessment policies (Fuller, Riddell, and Weedon, 2009), whereas this research suggests that there is an omission in the *Equality Act 2010* in that it does not stipulate making changes and modifications to the materials used in the teaching and learning for disability-inclusive education settings. The findings of this research suggest that in making changes to dance lessons originally planned to target one part, either deaf or hearing students, it might be necessary to include the other part. Considering the findings of Whatley and Marsh (2018) and Koch (2012), modifications will need to be made to materials, providing all students are taught the same content and work with the same principles.

This research emphasised the need for teacher training to improve teaching and support for deaf students in dance classes. The findings pointed out the lack of PE and dance specialists who are aware of deafness and of classroom

teachers who have knowledge and skills in PE and dance. The following two suggestions for teacher training were therefore made: deaf-awareness training for PE or dance specialists and dance teaching training for classroom teachers of deaf students acting as BSL interpreters in dance classes and for PE specialists teaching dance. This research suggested a possibility that the dance knowledge and skills which classroom teachers and PE specialists have might affect their changes or modifications to dance activities for deaf students.

A need was also identified for a system through which dance instructors and classroom teachers of deaf children could discuss planning and modifying the teaching materials and contents or support for deaf children in advance. In particular, teachers working in the same integrated/inclusive class but from different schools did not have a place or time to discuss their work regarding the integrated or inclusive PE and dance offered by a partnership of two schools (a mainstream and a deaf-special school). It was suggested that it is necessary for teachers playing different roles to share expertise in a deaf-inclusive class. The systemic discussion about teaching inclusive dance classes should be synergetic, with the provision of teacher-training opportunities. The Government's support, such as establishing a system for teachers' co-operation and providing teacher training, will help disabled and non-disabled students to have more opportunities for inclusive dance classes and a quality learning experience.

I also emphasised the need to establish a deaf-friendly and signing environment. There will be several ways to examine the effectiveness of support for deaf students in dance, such as scrutinising students' achievements in dance, the number of dance participants or sessions provided, and examining the quality of aids and services provided for deaf students. My research, however, shifted the focus of effective support to the feelings and emotions of the pupils. The observation of deaf students in integrated/inclusive dance lessons suggested that deaf pupils did not prefer communication with hearing peers and this tendency seems to be related to the learning environment. In a class taught by spoken language, deaf students' use of sign language or an interpretation service could highlight their deafness, especially when they are the minority. My observation of communication between deaf and hearing students also implied that the use of sign language by the students might be more dependent on who is the majority between signers and speakers rather than their language ability.

I suggest the need to move away from the pathological model's perspective which seems to have affected the law. For instance, the terminology of auxiliary aids or services in the *Equality Act 2010* seems to stigmatise disabled students for needing supplementary or additional resources and to separate them from other students who do not need it (Roberts, Georgeson, and Kelly, 2009). As I have consistently emphasised, a mainstream class inherently discriminates against disabled students, so a restructure of the class is needed in order for all students with and without disabilities to be able to access education services and facilities. The current legislations will also need to

reflect the social model's view emphasising the need to remove barriers to increase access by all people.

Finally, the findings of this research have provided a deeper insight into deaf people's views of the law, especially in regard to sign language. In the Literature Review, I cited the example of Scotland which had already established an Act in 2015 by accepting deaf people's request to regard them as a language minority which has a unique culture, history, and life experience (Scottish Parliament, 2015, cited by De Meulder, 2017). I also mentioned the EUD (2016) which argued for the adjustable application of inclusive education to facilitate sign language learning and identity development for deaf children and to encourage more deaf teachers. The findings of the current research contribute to filling the gap between deaf people's and organisations' self-identification and the domestic and international laws which group them alongside other disabled people.

7.1.2 Primary school dance education

The first contribution of this research to the field of Primary school dance education is a comprehensive insight into what English children with and without hearing impairments are taught in Primary school dance classes in reality and what knowledge and skills they are expected to acquire through the dance lessons. As emphasised in the Literature Review, the English National Curriculum for dance left the specifics of dance teaching and learning open to teachers and schools and this has resulted in diverse dance contents

and outcomes. The contents of the dance lessons observed for this research were also too different to be generalised. In the Literature Review, I explored various dance theories and models: the educational model put forward by Laban (1948), the midway model devised by Smith-Autard (2002), the teaching guidance introduced by Paine (2014), the creative dance theories of Russell (1975), Joyce (1994), and Drewe (1996), and the Primary school dance national curricula of the UK, the US, Australia, and New Zealand. The theories and national curricula were used to analyse my observations of dance activities.

One of the important findings from the responses in the interviews was that the most popular dance activity was solo freestyle dance as the pupils at different dance lessons stated. The reason for this popularity seemed to be that they felt free from the pressure of dancing with others and could express their own feelings and moods. The dance classes observed for this research usually included partner or group dance works except for one-to-one teachings. However, many children stated that they found it hard to work with peers regardless of the peers' hearing statuses.

The expected dance knowledge and skills were largely different depending on the teaching and learning of either encompassing all three processes of creating, performing, and appreciating dance or focusing on usually performing. Dance performing activities were usually copying, repeating, or memorising step patterns and dance routines. However, as this research found, only performing movements according to teachers' directions seemed

to lose children's interests. Children used creative and funny ideas for varying dance ingredients and this helped to improve the main performing activities which have a monotonous composition of ingredients. There might be a presumption that music will not be used in teaching dance to deaf students, but my research findings showed that music was used along with the exhibition of hand signals such as counting on fingers. I have suggested providing hand signals both prior to and during the demonstration for deaf students to figure out the rhythm and also to count when they perform dance routines to music. Some dance and music lessons included various rhythmic practices using body percussion including clapping, stamping, and tapping. The rhythmic practice was effective for arousing interest and increasing interaction with instructors.

Students could experience all the processes of dance – composition, performance, and appreciation – in Laura's deaf-segregated and inclusive dance lessons, and through the lessons, children were expected to learn how to develop movement ideas and to respect their dance partners by sharing space and weight or making contact with each other's bodies. It was a stunning moment to see children's confidence in performing and their excitement in creating ideas with their peers. On the other hand, it was suggested that setting a limit to the range of exploration of dance ingredients might facilitate children's creation rather than leaving it open for unlimited exploration. Laura's lesson did not use music as an integral element and is a good example of how to prepare various dance activities not using music.

So far, discussions concerning dance and disability have seemed to focus on physically disabled dancers/performers and their ways of movement, whereas deafness in dance has rarely been addressed in the literature and this seems to be related to its characteristic of being an invisible disability. However, in addition to reviewing the literature which has discussed the presumptions and preconceptions about disabled dancers in an historical context (Albright, 1997; Kuppers, 2003) and among dance students in HE (Whatley, 2007), and disabled and non-disabled children engaged in a disability-inclusive dance programme (Zitomer and Reid, 2011), this research discussed what assumptions of deafness dance teachers might have and how these assumptions affect children. This research also disagreed with views of disability based on ableism, normalisation, or patronising, sympathetic or voyeuristic gaze, admiring a disabled artist as a hero/heroine, a supercrip, or an inspiring model regardless of his/her will. Beyond criticising the negative or unwelcoming view of disabled artists, this research has suggested a new perspective which can lead both deaf and hearing generations towards social inclusion by referring to the deaf performers currently working with pride, deaf history, and deaf culture.

7.1.3 Inclusion of deaf and hearing pupils in dance classes

This research adopted Biesta's (2016) view of effectiveness as a process value so that educational improvement can be suggested on the condition of specifying the subject (effective for whom?) and the reason for improvement (effective for what?). Thus, this research's suggestions for improvement were

made considering the teaching aims and anticipated outcomes which the teachers set up. One of the main aims of integrated and inclusive dance classes which the teachers spoke about was the inclusion of both deaf and hearing pupils. In particular, the teachers participating in this research wanted hearing and deaf pupils alike to understand the sameness or differences between them and to build friendships.

In the deaf-integrated and inclusive dance lessons which I observed for this research, the only inclusive strategy was teachers' partnering or grouping students with others of different hearing status for dance works. However, the teachers' statements and my observation of students' behaviour suggested that deaf and hearing students did not seem to prefer undertaking tasks with different hearing-status peers and rarely interacted with them. This segregation tendency is consistent with the findings of previous studies (Arnold and Tremblay, 1979; Levy-Shiff and Hoffman in 1985; Foster and Brown, 1988; Antia, Kreimeyer, and Eldredge, 1993; Tvingstedt, 1993; Antia and Kreimeyer, 1996).

I made several suggestions for increasing the interactions and communications between hearing and deaf students in dance lessons. The first suggestion was to guide children to have good experiences with different hearing-status peers in doing dance activities by encouraging them to share ideas and to be supportive of each other. Good experiences can help children to move away from their fixed preference for partners or team members with the same hearing status as themselves. The second suggestion was the need

for teachers' guidance to promote the use of visual senses among hearing children when doing dance work with deaf children. All students can use BSL elements such as hand shapes and facial expressions as ingredients for making dance. The third suggestion was to motivate students to interact and communicate with one another when undertaking partner or group dance works. This research found that watching the performances of other groups motivated students to revise or develop their own group's performance. It was also found that all students enjoyed dance activities using games so games can help students to engage with each other. Finally, I emphasised teachers' scaffolding role for children's working with different hearing status partners or group members. Partner or group works aim at learning from peers (Blatchford et al., 2003) so some of the participating teachers emphasised their scaffolding role, such as setting up challenges and understanding students' difficulties. It is hoped that teachers reading this research will want to use my suggestions for reflecting on their practice beyond their current views.

Shifting the view of inclusive dance would be a fruitful area for further work. So far, providing dance activities has seemed to focus on whether a disabled child can access them or not. However, this research shifted the focus to achieving the emotional inclusion of children with the emphasises on deaf role models such as deaf dance teachers, on embracing BSL, and on deaf culture and arts. Building a positive view of deafness will also help hearing students to acknowledge deaf peers as equal members of the classroom and to understand the value of diversity. Inclusive education is an on-going

phenomenon and a future international project which can be achieved when disabled and non-disabled students understand the reason for inclusion and enjoy it.

My thesis will be added to the few studies which have delivered deaf and disabled students' voices and thoughts: starting with Foster and Brown (1988) hearing deaf students in a deaf-integrated College and Padden and Humphries (1988) delivering episodes of deaf pupils in deaf-residential schools governed by hearing people not aware of deafness. More recently, Fitzgerald (2005) and Fitzgerald and Stride (2012) included the voices of disabled children doing inclusive PE and sports and Zitomer and Reid (2011) included both disabled and non-disabled students' perspectives on physicality and disability for dancing. The voices of disabled students in these previous studies may have been too small to attract the attention of policy makers or schools. There are difficulties which can be anticipated in interviewing children and particularly children with disabilities, but I am confident that there will be changes in practice when more and more studies listen to the voices of disabled children and consistently respond to them.

7.2. Limitations of the research

Limitation regarding observation

A limitation of this research is that it did not include deaf pupils at mainstream schools. All the deaf pupils who participated in this research belonged to deaf-special schools. As already mentioned in the Data Analysis and Discussion, deaf-special schools seemed to strengthen deaf children's membership and identity in the deaf community (Foster and Brown, 1988; Padden and Humphries, 1988; Antia, Stinson, and Gaustad, 2002). On the contrary, deaf children at mainstream schools are taught with few deaf peers and may have weak membership and identity as deaf. Deaf children isolated from deaf peers in mainstream educational settings may differ in terms of feelings, emotions, behaviours, and interactions with hearing children when compared to groups of deaf children at deaf-special schools as discussed in this research.

In the dance lessons observed, partner or group dance work with children with a different hearing status did not seem to help increase interaction and communication between deaf and hearing children. The paucity of observations of integrated or inclusive dance lessons caused some difficulty in finding exemplary teaching contents and strategies that could be recommended for the inclusion of different hearing-status children in other dance classes. More studies therefore need to be carried out to examine various teaching materials for emotional inclusion where disabled and non-disabled students feel the benefit of the inclusion and Government policies supporting it are needed.

This research also did not observe hearing children in deaf-special classrooms. As mentioned in Chapter 4, hearing children at Sky (mainstream) Primary school were taught BSL, but they did not use BSL in the integrated PE and dance lessons. I was also told that some students at Sky (mainstream) Primary school had opportunities to take lessons in deaf-special classrooms mainly taught through BSL. It seems that the interaction and communication between hearing children and deaf peers in deaf-special schools might be different from that seen in integrated PE and dance lessons with a majority of hearing children. During my fieldwork observations, there were no students who participated in both segregated and integrated/inclusive dance lessons. As the observations of music and gymnastics lessons helped me to understand individual students' personality and attitude to learning, it will be worthwhile to observe students in various situations such as dance in different educational settings, other PE or arts activities, or recess.

The schools which participated in this research did not permit video-recordings and it caused some difficulties. I could not simultaneously watch all three deaf students who were undertaking the tasks with different partners because they were scattered in the integrated dance lessons at the Starling and Sky schools, including a total of 17 students. I also could not analyse every targeted child after class using video. Observations were widely used in the studies which examined interaction and communication between deaf children and hearing children/adults (Arnold and Tremblay, 1979; Levy-Shiff and Hoffman, 1985; Lederberg, Ryan, and Robbins, 1986; Antia, Kreimeyer,

and Eldredge, 1993; Antia and Kreimeyer, 1996; Levine and Antia, 1997; Klatter-Folmer et al. 2006). These studies video-recorded the interactions of targeted students in turn and then classified the children's behaviour and communication according to detailed categories such as gestures, head nods, and facial expressions as well as sign or spoken languages. Such detailed measurement of the behaviour and communication of children would have possibly increased the reliability of the research results.

This research was limited by the period during which PE and dance lessons were observed. Antia, Kreimeyer, and Eldredge (1993) and Antia and Kreimeyer (1996) compared children's interaction before and after teacher interventions in order to find ways of increasing interaction between deaf and hearing children through more effective teacher interventions. The teachers who participated in the project said that they had provided guidance to help children interact with their hearing or deaf peers. However, for the current research, evaluating the effectiveness of teacher guidance usually relied on teacher statements rather than directly observing changes in the children's behaviour. Furthermore, most PE and dance lessons taking part in this research are only held less than three times a year. The limited number of dance sessions did not allow for the observation of various forms of guidance and direction from teachers to children.

It is unfortunate that this research did not include language tests that could examine both the BSL and spoken English skills of the hearing and deaf children. Instead, I asked the classroom teachers about the degree of hearing

loss of each deaf child. The language proficiency among deaf children was also identified through conversations with deaf children in interviews. For example, some children with mild or moderate hearing loss communicated either in BSL or spoken English, whereas other children with profound hearing loss communicated in only BSL. I was reliant on observations to evaluate the language preferences of either BSL or spoken English as displayed by deaf children when talking to either deaf peers, hearing children, or hearing teachers in PE and dance lessons. Judging by their displayed language skills in interviews, most deaf children in this research with mild or moderate hearing loss seemed proficient in both BSL and spoken English. However, without language tests, this researcher was limited in terms of the recommendations that could be made regarding deaf children's language preferences and whether they might have been more affected by other factors beyond language skills.

Limitation regarding interviews

This research raises various factors which seemed to affect the interaction and communication between deaf and hearing children in addition to preferences for partner or group work in dance. As it was difficult to hear directly from children about the reasons for their behaviour, this research makes tentative recommendations based on the findings of previous studies. The Primary school children who took part in this research told what dance activities they liked or disliked; however, they found it hard to explain the reasons. In this research, the group interview setting and the accompaniment by teachers doing BSL interpretations seemed to have some advantages and

disadvantages. As stated in the Methodology chapter, some of participating students in this research tended to support peers' statements and remind one another of specific dance activities, as has been reported in previous studies (Fitzgerald, Jobling, and Kirk, 2003a; Zitomer and Reid, 2011). Even so, there remains the possibility that some interviewees who had different opinions from the majority might have been reluctant to speak out.

As stated in the Methodology chapter, there were students who did not participate in the interviews because I had not prepared to talk to students who had other disabilities, including visual impairments and learning disabilities as well as hearing impairments. Detailed information about participating students' disabilities would help researchers to set up and develop interview methods which are appropriate for different disabilities. Fitzgerald, Jobling, and Kirk (2003a) emphasise that disabled students' participation in research would help them to develop skills of reflecting on questions and expressing opinions.

The teachers interviewed clearly explained how the integrated/inclusive PE and dance lessons could benefit deaf pupils as well as hearing children. However, most benefits stated by the teachers were expected or desired outcomes rather than results they had experienced or observed through participating in integrated/inclusive PE and dance lessons. In particular, it was difficult to hear about the weaknesses or problems that the teachers interviewed experienced or identified in the PE and dance lessons.

A limitation of this research is that it did not examine various assistive listening devices for PE and dance lessons. The classroom teachers who participated in the PE and dance lessons did not have experience using such devices outside the classroom. Testing up-to-date technologies such as SUBPAC, smart watches, bracelets, or metronomes in the teaching and learning of dance for deaf children would be very helpful for other dance instructors and schools including deaf pupils. As well as the practice of using new devices and technologies, sharing and learning effective practice with regard to teaching aims, contents, and strategies for dance lessons with deaf children would be beneficial for other teachers. As emphasised in the Introduction, there is a lack of practice and guidance dealing with the teaching and learning of dance for deaf children in Primary schools. Therefore, it is strongly recommended for there to be increased sharing of ideas, practice, guidance, and meetings between teachers working in different schools.

Finally, there will be limitations in applying this research's suggestions for improving teachers' and schools' practice. Primary school dance classes reflect the different desires and interests of head teachers, classroom teachers, and dance instructors, so effectiveness will only be achieved when these variations are taken into consideration.

7.3. Recommendations for Government acts and policies

A core recommendation of this research is for dance to be given more importance within the Primary curriculum for English schools. Under the current *National Curriculum in England* (DfE, 2013), which categorises dance as part of PE, it is not possible to allot dance more than two or three sessions over an academic term due to competition with other PE lessons in the Primary school curriculum. Schools participating in this research did not provide dance sessions for every student year or in every academic term. Furthermore, some deaf-special schools contacted for participation said that they were providing deaf students with other PE sessions, but they did not provide dance lessons at the time of contact.

Even if dance is taught as an art subject it may not help to improve the status of dance under the current educational policy which places more focus on traditional academic subjects or STEM subjects (Science, Technology, Engineering and Mathematics) than arts subjects. For example, in English Primary and Secondary schools, arts subjects have been increasingly squeezed out of schools since the implementation of 'Progress 8' which prioritised the results achieved in English, sciences, maths, modern foreign languages, history or geography (Adams, 2017). Some participating teachers spoke about their concerns about the marginalisation of art subjects. The Government's funding cut for arts subjects would result in difficulties for quality lessons. As discussed in the Literature Review, the Government's support for dance education for deaf students is a statutory duty in relation to section 149 of the *Equality Act*

2010 which requires the public sector to encourage disabled people to participate in activities in which their participation is disproportionately low.

The *National Curriculum in England* (DfE, 2013) should be reformed in order to make PE and dance lessons more accessible for deaf children. As mentioned in the Literature Review, PE and dance in the *National Curriculum in England* (DfE, 2013) does not explicitly require the inclusion of students with disabilities. More detailed guidance in the national curriculum may help PE and dance specialists include students with different disabilities. Another consideration is to separate dance from PE in the *National Curriculum in England* as in the curricula of Australia (ACARA, 2013) and New Zealand (Ministry of Education, 2000). The most important benefit of separating dance from PE may be that dance would become more likely to be taught by dance specialists rather than PE specialists. As shown in the practice at Primrose (deaf- special) Primary school, which taught dance solely for one academic term, the deaf children were taught by a dance specialist who was also aware of deafness as well as specialised dance education. This research has particularly suggested that dance specialists with broader knowledge and understanding about dance may be better at planning dance lessons for deaf children than PE specialists.

It would be a fruitful area for further research to find ways to improve co-operation and partnerships between a deaf-special school and a mainstream school which operate integrated or inclusive PE and dance lessons together. As mentioned above, the literature has not yet fully explored integrated or

inclusive classes through co-operation or a partnership between two schools. As briefly mentioned in the Introduction, the Brown government supported an increase in Academies from 2000 and recommended they share their properties and operate some programmes with special schools (Adonis, 2011). For instance, the mainstream Primary schools which shared their buildings with Starling and Fredrick (deaf-special) Primary schools were Academies. There seem to be more examples of deaf-special schools working in partnership with mainstream Academies which developed exemplary inclusive classes. As such, what is now needed is a national study looking into more examples of partnerships and co-operation between deaf-special and mainstream schools in the UK.

This research recommends drawing up policies to support deaf dance specialists to teach hearing and deaf children. Deaf dance specialists can benefit hearing children as well as deaf children by presenting positive role models for deaf people. Deaf and hearing students can also learn how to solve problems and co-operate with each other through watching the daily teamwork between deaf and hearing teachers just as suggested by Jimenez-Sanchez and Antia (1999). This research also suggests that Government policies are drawn up to support classroom teachers of deaf children and PE and dance specialists who work together in deaf-segregated, integrated, or inclusive PE and dance lessons. As mentioned in the Data Analysis and Discussion, the work of classroom teachers of deaf children exceeded BSL interpretation and PE or dance specialists also require the help of disability specialists to meet the individual requirements of disabled students.

Government policies will need to support teachers working in PE and dance lessons with deaf children to broaden their knowledge and understanding beyond their area of expertise and to develop a system for teachers' co-operation.

There is also a need for a long-term Government plan to provide qualified Teachers of the Deaf. The *Education (School Teachers' Qualifications) (England) Regulations 2003* stipulates that Teachers of the Deaf are only offered for classes with a majority of deaf children. Thus, deaf children in mainstream Primary school may receive support from visiting Teachers of the Deaf. However, CRIDE (2015) and NDCS (2010; 2018) continue to report problems due to low numbers of visiting Teachers of the Deaf and the high caseload each visiting teacher is burdened with.

Several important reforms are required to UK laws and policies. First, the *Equality Act 2010* needs to reflect the General comment (CRPD, 2016) which requires structural or systemic modifications and changes to teaching contents, methods, and strategies to facilitate access and participation for deaf children in PE and dance lessons. Furthermore, the General comment (CRPD, 2016) emphasises the need to ensure accessibility for groups of students beyond making reasonable adjustments for individual students, and this accessibility policy concerns establishing a signing environment. As the benefits of co-teaching/enrolment classrooms were discussed, a signing environment promotes both deaf and hearing students to learn and use sign language as well as facilitating teachers' co-operation. The Government will

need to shift the focus to make structural changes to schools and establish a deaf-friendly environment.

Second, the guidance of the EHRC (2014) and the accessibility strategies of local councils should provide detailed provisions to improve accessibility for deaf children in PE and dance activities. The EHRC (2014) guidance and the accessibility strategies of local councils offer some direction and guidance to help schools prepare for the inclusion of students with different disabilities. Thus, any omissions or unclear instructions could cause confusion such as with some schools mistakenly assuming they can comply with their obligations despite not providing deaf children with assistive listening devices in PE and dance lessons.

Finally, a clear definition of inclusive education is required. It is apparent that the terms 'inclusive' and 'integrated' classes are used without distinction in practice. The teachers who participated in this project seemed confused about the two terms or assumed they were interchangeable. Parliament documents such as the Joint Committee on Human Rights (2009), and the House of Lords: Select Committee on the Equality Act 2010 and Disability (2016) use the term of inclusion without a clear definition. Making the definition of inclusive education clear would help schools fulfil the requirement for inclusive education as outlined in UK educational acts and policies.

This research contributes to distinguishing between deaf-integrated and inclusive PE and dance lessons. The Data Analysis and Discussion begins with

the criteria that this research sets up to distinguish deaf-integrated and inclusive PE and dance lessons. In this research, it may be difficult to say that inclusive dance lessons achieved the full inclusion of deaf and hearing children. However, the inclusive dance lessons had clear teaching aims, contents, and strategies that deaf and hearing children are both able to access and participate in. Further investigation into the appropriate criteria of inclusive dance lessons as recommended by this research may help deaf-segregated and integrated dance lessons become more inclusive.

7.4. Conclusion

This study contributes to the understanding of issues which are of relevance to dance lessons with deaf children. The empirical findings of this research raise the following important points: governmental and political support for teacher training, a system for effective co-operation between dance specialists and classroom teachers working together in dance lessons, and an inclusive and accessible environment which emotionally and physically promotes deaf students' participation in dance. These findings could help future researchers interested in how to include deaf students as a group which shares the language and culture of the deaf community beyond focusing on individual accommodations.

The empirical findings of this research provided particularly deep insight into understanding the various factors which may help or hinder the inclusion of deaf children in dance lessons. The Government and schools may think that deaf children can fully participate and enjoy dance activities if the children receive assistive listening devices and communication support. Yet there is no doubt about the additional importance of providing auxiliary aids and services or physical features in schools to increase access. However, deaf children who participated in this research usually talked about their dislike of doing dance work with deaf or hearing peers. This research finding will draw the attention of teachers to that the dislike of partner or group dance work among deaf children might impede the enjoyment of dance lessons.

Some thirty to forty years since the studies of Foster and Brown in 1988 and Arnold and Tremblay in 1979, the findings of this research imply that the emotional separation between the two groups with different hearing statuses will continue unless the Government and school policies are reformed to promote the emotional inclusion of deaf and hearing children. Emotional inclusion might be achieved when both disabled and non-disabled students see disability as one of a range of diverse identities. As deaf children are taught by hearing teachers, hearing children also should be taught by deaf teachers. The teachers who I interviewed assured me that the hearing and deaf children would benefit from integrated or inclusive PE and dance lessons. The teachers wanted their pupils to experience how to get along with other pupils who are different from them before they go off into society. Some deaf children might feel inequality, isolation or discrimination in integrated or inclusive classes, and this is also a reality that children will likely face in society. However, I think that such experiences are not inevitable in inclusive classes. Inclusive PE and dance lessons should be a place where hearing and deaf pupils learn and experience the values of inclusion, equality, and diversity. I believe that inclusive dance lessons are also not a place where deaf children will require help from hearing teachers or peers to take part in dance activities. Deaf and hearing children can mutually develop through partnerships or teamwork by mutually supporting and helping each other.

This thesis contributes to the existing knowledge of Primary school dance education. The detailed fieldwork observations and the deep analysis and discussion drawn from the observations provided data on what and how

children were taught, how the students addressed the tasks, and what knowledge and skills they were expected to acquire in dance. These findings give an insight into possible future studies of Primary school dance education. It is important for deaf people to develop their own way to participate in the various activities of the creation, performance, and appreciation of dance.

Theatrical dance has developed by opening newer, more diverse, and creative ways of dance to which deaf and disabled choreographers and dancers can increasingly contribute. Hearing and deaf children are also future audiences for dance shows by deaf choreographers and deaf dancers. Primary school dance classes will teach all children how to create, interpret, and understand the different narratives of people with different abilities, disabilities, interests, and life experiences. As this research has clearly shown, there are deaf dancers and choreographers who reflect their pride as deaf performers in their dance works. One of the important roles of dance education will be to help all children to move away from the view of disabled people as victims, as deficient, ill, or deviant people.

I hope that all children can enjoy dance. The Government and schools can provide an environment in which all children are confident, comfortable, and joyful in dancing together. The different abilities, disabilities, and differences that each child has will be embraced, being used as forms of creativity, individuality, and identity for dance. I believe that the positive experiences of deaf and hearing children in inclusive PE and dance lessons will finally contribute to the building of an inclusive society.

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Abbreviations and Acronyms

ASL: American Sign Language

BAME: Black, Asian and Minority Ethnic

BATOD: British Association of Teachers of the Deaf

BDA: British Deaf Associations

BSL: British Sign Language

EHC: Education, Health and Care

EUD: European Union of the Deaf

CAST: Center for Applied Special Technology

CRIDE: Consortium for Research in Deaf Education

CRPD: Committee on the Rights of Persons with Disabilities

DCMS: Department for Digital, Culture, Media and Sport

DfE: Department for Education

DFID: Department for International Development

DoH: Department of Health

E&E: Exceptional & Extraordinary: Unruly Minds and Bodies in the Museum

EHC: Education Health Care plan

EHRC: Equality and Human Rights Commission

EUD: European Union of the Deaf

HE: Higher Education

LEA: Local Education Authorities

LSA: Learning Support Assistant

NDCS: National Deaf Children's Society

PE: Physical Education

SEN: Special Education Needs

SEND: Special Educational Needs and Disability

SRP: Specially Resourced Provision

The Code: Special educational needs and disability code of practice: 0 to 25 years

The Convention: Convention on the Rights of Persons with Disabilities and its Optional Protocol

The General comment: General comment No.4 (2016) article 24: Right to inclusive education

TLRP: Teaching and Learning Research Programme

UNGA: General Assembly of the United Nations

Appendix A Field notes

Field notes of observation of dance lessons

These field notes are the descriptions of what happened in the classes which I observed with little interpretation. The Data Analysis and Discussion chapters included detailed discussions of the examples drawn from this field note.

Integrated dance classes at Starling deaf-special and Sky mainstream Primary schools

Participants: three pupils (Alice, Bess, and Cathy: Student group A) from the deaf-special school and fourteen hearing children from the mainstream school.

Instead of the scheduled three sessions of the integrated dance, the deaf pupils took part in one session on 12 Oct 2016 (see Table 3 in section 3.2 Study Design). Here the observation of dance including only hearing pupils on 5 Oct 2016 will be mentioned if required for the complement of and comparison with the lesson on the 12th.

12 Oct 2016

The consecutive theme of dance lessons of the autumn term of 2016 was Tudor period dance. In the building where the two schools, Starling and Sky, shared, I had seen paintings and texts that the pupils completed in the classes of literature, history, or painting which also taught the Tudor period.

One session of dance class comprised warm-up (10 min) – introduction and tasks (45 min) – cool down (5 min) totalling one hour.

A. Warming up exercises

The warming-up exercise in the lesson in which only hearing pupils took part were from the deaf-integrated one as follows:

- Move and freeze game

The hearing pupils made groups consisting of different numbers of pupils which the PE specialist called. The pupils went around the gym and then froze or moved according to the teacher's verbal directions. Whereas, in the deaf-integrated lesson, the PE teacher asked all pupils to make groups and counted numbers on his fingers which indicated the number of members of each group.

- Rhythmic practice

When both teacher and pupils sat, the PE specialist clapped a short phrase of rhythm, which the pupils then copied. Deaf pupils seemed to depend on watching instead of hearing.

In the second exercise, the teacher demonstrated clapping while marching at the head of a procession being followed by children. The deaf pupils in the procession found it hard to watch and copy the teacher. The PE specialist also demonstrated the combinations of tapping feet with clapping during marching.

B. Introduction

The teacher reminded the pupils what they had learned in the previous session and explained how it would be developed in that day's class. The warming up exercises were related to the tasks which I will explain.

- Tudor period's greeting

A pair comprising a hearing boy and a hearing girl demonstrated a greeting of the Tudor period. The boy volunteered with the girl. The girl slowly bent a knee, slightly bowing. The boy took a small step backward and bent the back leg. It seemed that the hearing pupils learned that type of greeting in other subjects/classes before the dance lesson.

This greeting was combined with performing the step patterns with partners later in the session.

C. Development

- The children were asked to group with three or four members whenever the music had changes in the beat or rhythm.

- They did different actions, such as standing, sitting, or finding partners with the opposite gender whenever the beat or rhythm in the music changed. The classroom teacher of deaf children informed them of the changes by using BSL.

- Thus, listening to the music was essential for this dance activity: the music aroused interest in hearing children, but the deaf pupils seemed to struggle to quickly notice and catch up with the following actions.

- Partnering with someone having the opposite gender:

Looking for a partner caused a jumble because the numbers of boys and girls were different in the lesson. Some boys were reluctant to partner with girls and hold their hands. The PE specialist asked all the pupils to line up and then boys to come to girls and it was reversed on the next turn.

- Practising single and double step patterns with partners:

Single step was taking one step forward and close feet together; double step was three steps and close.

They practised the single and double steps for eight beats to which the PE specialist clapped and counted. Some children, regardless of their hearing status, did not seem to understand the step patterns perfectly. The time of practising step patterns was too short and the teacher's instructions did not seem to be delivered to all pupils scattered in the gym. The music was off while the PE teacher gave verbal instructions, but the pupils seemed to find it hard to focus on the instructions.

- Passing under arch

The pupils were asked to pair and each pair was asked to make an arch by raising their arms and facing each other holding hands. The other pupils who could not pair passed under as many arches as they wanted by joining other pupils passing in a line. For fun, some pairs made their arch shapes at a high level by standing on tiptoe or at a low level by bending their knees to block those passing. They also created various sizes of arches, such as wide or narrow ones. At the end of this activity, only one arch remained and the other pupils passed it in a long line. It was the children's ideas to vary the shapes of arches and make a long line in which many pupils could pass the arch together.

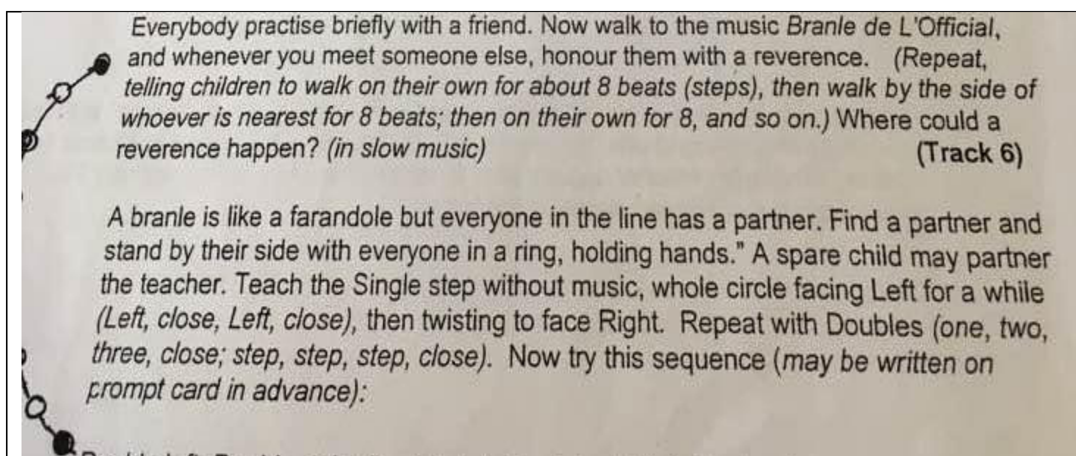
This activity sometimes resulted in chaotic situations. Some children ran to find a partner or to move to the next arch. When the pupils passed under the arch they ran fast, holding hands with the next one and this might have caused an unsafe situation such as falling. The PE specialist asked to pass at a good speed, and not to run.

When hearing children only took part in a dance lesson and did this activity, a boy cried because he often could not find partners during repeating the activity. The classroom teacher took away the boy and waited until he got calm and wanted to be back to the class.

When the deaf children joined the second session of dance and did this activity, all children performed better.

- Forming a big line

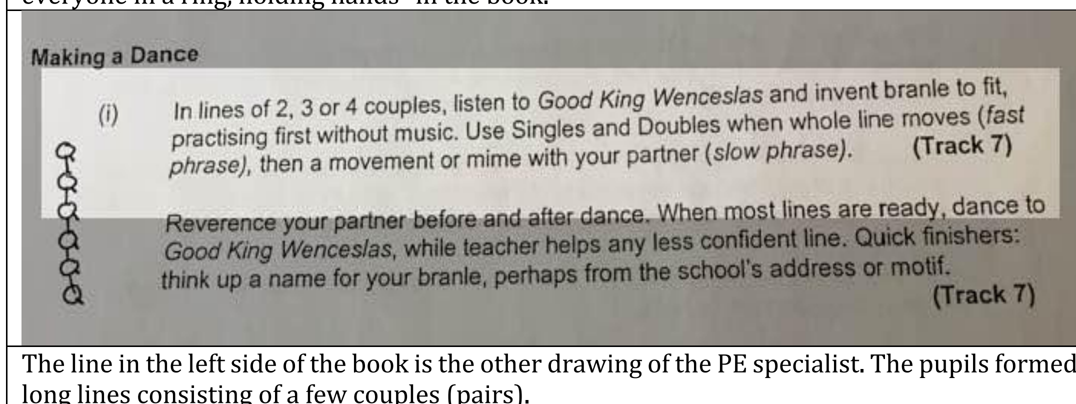
The children performed steps for eight beats in the line in different directions, left and right (Fig. 1). I was not able to get close to the pupils moving so as not to disturb or block them.



Everybody practise briefly with a friend. Now walk to the music *Branle de L'Official*, and whenever you meet someone else, honour them with a reverence. *(Repeat, telling children to walk on their own for about 8 beats (steps), then walk by the side of whoever is nearest for 8 beats; then on their own for 8, and so on.)* Where could a reverence happen? *(in slow music)* **(Track 6)**

A branle is like a farandole but everyone in the line has a partner. Find a partner and stand by their side with everyone in a ring, holding hands." A spare child may partner the teacher. Teach the Single step without music, whole circle facing Left for a while *(Left, close, Left, close)*, then twisting to face Right. Repeat with Doubles *(one, two, three, close; step, step, step, close)*. Now try this sequence (*may be written on prompt card in advance)*:

The above picture is a part of the PE lesson book that the PE specialist referenced to. The specialist said he adjusted several activities to the pupils' ages and numbers in a class. The drawing of a half-circle line is that he drew to modify an activity "stand by their side with everyone in a ring, holding hands" in the book.



Making a Dance

(i) In lines of 2, 3 or 4 couples, listen to *Good King Wenceslas* and invent branle to fit, practising first without music. Use Singles and Doubles when whole line moves (*fast phrase)*, then a movement or mime with your partner (*slow phrase)*. **(Track 7)**

Reverence your partner before and after dance. When most lines are ready, dance to *Good King Wenceslas*, while teacher helps any less confident line. Quick finishers: think up a name for your branle, perhaps from the school's address or motif. **(Track 7)**

The line in the left side of the book is the other drawing of the PE specialist. The pupils formed long lines consisting of a few couples (pairs).

Figure 1 Dance lesson book of the PE specialist

D. Cooling down

- Freestyle dance to the music

This freestyle dance was the most enjoyable time for both hearing and deaf pupils. Various kinds of music were played. Some girls moved slowly with delicate gestures to the slow tempo and romantic melody of the music.

The deaf children also enjoyed the freestyle dance, but one pupil with a cochlear implant, Bess, seemed to find it hard to dance to the music. She looked to be frozen for a few seconds at the beginning of the music. A hearing girl voluntarily approached Bess and partnered with her although it was solo dance time. The hearing child led her to dance.

For the last five minutes of freestyle dance, a total of five music pieces played. Those pieces seemed to have changed too quickly for the deaf children to understand and adapt to the music, whereas hearing children seemed to be enjoying the quick changes.

Four music pieces usually composed of pipe sounds at high pitches and one included heavy drum sound.

Primrose Primary school for deaf children

I respectively observed a total of four sessions of dance of Year B and C pupils for two days. Year C was one year higher than Year B. The activities and exercises for both year groups were different but had similarities. Year C pupils were taller on average than Year B pupils and looked more comfortable in using their limbs than Year B pupils.

The dance specialist emphasised on children finding connections through doing dance works with peers. This theme was consistent in the four sessions which I observed.

Thursday 23 Nov 2017

Year C pupils

Participants: A total of six pupils: four boys (Austin, Diego, Orion, and Sami) and two girls (Angelina and Ivy). Student group C who took part in the interviews included the five pupils of Year C except for Austin.

The structure and activities of the lesson are as follows:

A. Warming up

They had a simple warming up. All participants stood in a circle in which everyone could see each other. Sequentially, each of the participants created freestyle dance/movement, termed 'Snake', and then others copied it.

B. Introduction

- Contacting body parts and leaning in various directions

The dance teacher, Laura demonstrated a task with Austin. She leaned towards Austin and backward, holding his one hand and leaning in various directions. Some pupils partnered with much taller or smaller/heavier or lighter peers than them and this needed trust in their partners. A small girl, Ivy looked afraid that she could not support the weight of her male partner although the boy acted carefully. Some pupils actually fell down because of the weight of their partner, but serious problems did not happen. Some children who worked with a classroom or dance teacher looked more comfortable and joyful because they seemed to trust in their teachers more than peers.

In doing this task, holding hands was not recommended because it was already demonstrated by the teacher. About the pair of Austin and Angelina, Austin

leaned backward, tying his foot to Angelina's ankle. The other pair leaned, contacting arm in arm. A pair consisting of a student and a classroom teacher leaned towards one another with contacting the following body parts in turn: forehead to forehead – back to back – arm in arm.

The children were required to concentrate on their partners. They were asked not to use verbal or sign communication, so they should keep watching partners for communication.

C. Development

- A series of movements: Snake – Connecting 1 – walking in a circle & jumping – Connecting 2 – turning – Connecting 3 – and running to the goal.

The action vocabularies mentioned above were written on the whiteboard by the dance specialist.

Turning the music on was the signal to start the task by doing 'Snake', which meant freestyle and solo dancing, whereas 'Connecting' was doing movements with a partner. Before the task, each pair of the pupils attached small red, green, and blue coloured stickers on three different parts of their body. When the music was switched off, a pupil connected his body part with the red sticker to the part of the body on which his partner had attached the red sticker (Connecting 1). They repeated these tasks of connection with green (Connecting 2) and then blue (Connecting 3) stickers while performing the actions between three times of connecting. The pairs could do the actions of walking, jumping, turning, and running, individually or holding the hand of their partner.

D. Appreciation of dance of other pairs

The pupils watched other pairs' movements and talked about what movement they liked.

Event: Ivy had some troubles on her feet, so she did not want to participate in some movement at the beginning of the class.

Year B pupils

Participants: four girls (Elsa, Nancy, Sia, and Summer) and three boys (Billy, Dawson, and Hunter). Student group B who took part in the interviews included the five pupils of Year B except for Sia and Dawson.

A. Introduction/warming up

- Move-and-freeze game

Participants were asked to move when the music was on and freeze when the music was off. A pupil able to listen to music stood in front of other children and exhibited hand signals, e.g., rolling arms meant move.

They danced when music was on and contacted various body parts of partner when music was off, e.g., nose & knee and elbow & back

B. Development

- A series of movements: Snake – Connecting 1 – Walking in a circle & jumping – Connecting 2 – turning – Connecting 3 – and running to the goal.

This task was the same as that of the Year C pupils.

Most pairs of the Year B pupils individually performed the actions of walking, jumping, turning, and running between 'Connecting' 1, 2, and 3 as written on the whiteboard. However, a pair composed of two girls, one with a hearing impairment and the other with a learning disability performed some of the actions together, holding hands of her partner. It was not sure if the pair were confused about the instruction, or the deaf pupil wanted to help her peer having a comparatively slow understanding of tasks. The pair performed well.

C. Appreciation of dances of peers

Each of the pairs showed the last task to audiences (their peers and teachers) and received feedback.

Thursday 30 Nov 2017

Year C pupils

At the beginning of the dance class, the classroom teacher asked all pupils not to choose the same partners all the time.

A. Introduction/warming up

- Moving with the opposite speed to partners

Each pair was asked to move at the opposite speed to their partner, e.g., one moved very slowly, then his/her partner moved quickly. On the next turn, they repeated the movement at the speed which their partner performed just before.

B. Development

- Making shapes with partners

In a pair, one was asked to make a shape by using his/her body and put his/her partner inside of the shape while his/her partner explored the inside of the shape, then going outside of the shape, making movement. Each pair did this task by exchanging the roles of making a shape and escaping the shape. The dance teacher asked them to make shapes on different levels.

Austin made a bridge shape by using his whole body and placed his partner Angelina under the bridge. On the next turn, when Angelina made a shape Austin moved/danced like a robot to block Angelina trying to place him inside the shape.

Angelina also partnered Sami who was much smaller than her. Despite the difference of their heights, they performed well. By raising his leg, Sami made a shape for Angelina to pass through. His leg could not reach a height sufficient for Angelina to pass through, so she bent low to the ground and glided under Sami's leg. Their performance was well-harmonised.

C. Appreciation

Each of the pairs showed their performances to their peers and received feedback. Austin said that Sami and Angelina's performance was a good example using different angles.

D. Cooling down

- Surfing

A few pupils lied on the floor in a row and rolled in the same direction, moving a pupil who was lying on them. The children laughed a lot, doing this activity. When Ivy was asked to lie on her peers, she rejected first, but she joined finally.

Year B pupils

A. Introduction/warming up

- They did the move-and-freeze game as in the last class.

B. Development

- Taking different roles of the leader and the follower

One of each pair took a lead role and the other took a role of follower. The lead role moved in different directions and at different speeds and then the follower copied the leader's movements. They did this task by exchanging their roles.

Then, the pupils made trios. Each of the trio members took the lead role in turn. The three pupils of a trio stood by in a row. When the leader moved in a direction, the other two should move in the same direction. When the other

student took the lead role, he/she should move in a different direction from those of the previous leader. The point of the activity was that the lead and following roles were quickly changed, involving quickly changing directions. The trios performed the above activity again, positioning in a triangle shape.

Event: There was an event when Hunter insisted on taking the lead role first although the teacher had assigned one (with a learning disability) of the other pupils to be the first leader. Hunter finally refused to join in the trio. He stayed in a side of the hall away from other peers and talked to a teaching assistant who approached him. He was back to the class almost at the end.

Inclusive dance workshop at Primrose deaf-special school and Land mainstream schools

I observed the one-and-a-half-day workshop in 2018.

Participants: eight pupils (four girls and four boys) of a year group at the mainstream school came to the deaf-special school. A PE specialist at the mainstream school accompanied her pupils and assisted the dance specialist at Primrose school, Laura. Eight pupils of mixed ages at the deaf-special school who took part in the workshop did not have other disabilities than hearing impairments.

Only a few pupils' pseudonyms will be mentioned in describing this inclusive dance workshop.

Thursday 24 May 2018

A. Warming up

Self-Introduction: all participants including the teachers stood (not holding hands) in a circle and introduced their names through speaking or signing with creating a signature action.

B. Introduction

- Partner work (A):

Each pair performed five actions (Fig. 2) and repeated it by exchanging the roles of one another. All pupils also performed the five actions with other partners.

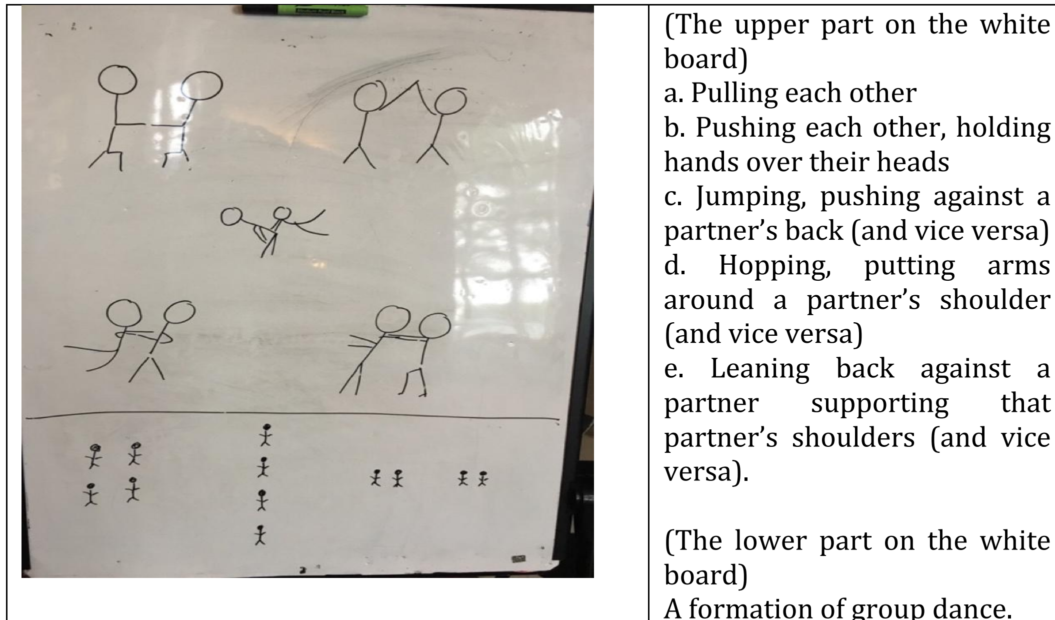
	(The upper part on the white board) a. Pulling each other b. Pushing each other, holding hands over their heads c. Jumping, pushing against a partner's back (and vice versa) d. Hopping, putting arms around a partner's shoulder (and vice versa) e. Leaning back against a partner supporting that partner's shoulders (and vice versa). (The lower part on the white board) A formation of group dance.

Figure 2 Drawings of movements on the white board

- Trio work (A):

Each trio consisting of two hearing and one deaf (or vice versa) did the five actions (Fig. 2).

Building a house: A pair was positioned side by side and made a house shape by raising their arms, holding a hand of each other over their heads. The third pupil passed under the house and then replaced him/herself with one of the two pupils building the house. Anyone who passed under a house shape could choose either to stay in the trio by changing his/her role for building a house or leave the trio to join the other trio by passing the other house. There were some children who liked passing under houses and did not like building houses

C. Development

- Group work (A):

The teachers made a total of four groups consisting of two hearing and two deaf children as the teachers matched in advance. Each pair of a group composed of the same hearing status pupils and performed the five actions (Fig. 2).

These four groups (group A to D) were asked to create and add more movements after or between performing the five actions. About the created movements, in groups A, B, and C, all the members performed the same actions, whereas in group D, each of the members performed different actions. Each group's dance works are described in Table 6 below.

Each group presented their movements to the audiences consisting of other group members and teachers in turn. For the presentation, the dance specialist

played the soundtrack of a film titled *The Greatest Showman* (2017). Switching music on and off was used as a cue of starting and ending the performance of each group and it did not mean that they needed to dance to the music in time.

The children were asked to provide feedback and the most praised group by peers was the performance of group D. All groups worked on producing a second version after receiving the feedback. Giving each other feedback seemed to stimulate the children to improve their performances.

Table 6 shows the first and second versions of dance works of each group and different gender compositions of each group. The gender composition seemed to affect the characteristics of their dance creation and performance. For instance, group A consisting of girls only created delicate movements, whereas group D composed of boys only performed an acrobatic action.

Group	The first version	The second version after appreciating other groups	Genders of each group
A	They added a turning action after the two pairs' performing the five actions	They practised for the two pairs to simultaneously perform the five actions in time This group complimented the group D who performed in time	Two boys and two girls
B	They created a movement of flapping arms slowly like birds in a romantic movement, with each member's stepping in different directions.	All members formed a circle to which they joined, moving with flapping arms. For the ending posture, they kept the posture of round-shaping arms above their heads until the music was off.	Four girls
C	A pupil of this group left the class early due to a personal reason. The three pupils performed the five actions as a trio.	They added step patterns and the posture of round-shaping arms above their heads to connect with each of the five actions. Their 2nd version seemed to be inspired by the group B.	Two girls and a boy
D	For the ending, they positioned themselves at different levels by making two lines for which two pupils sat at the front while the other two children stood at the back.	The two pupils who sat at the front rolled forward and the other two children who stood at the back jumped back.	Four boys

Table 9 Dance works of four groups

The communications and interactions of the children in doing the group works were as follows:

Group A: The hearing and deaf pupils did not communicate and interact. A pair did not watch another pair during performing their group work. When they made their 2nd version, the two pairs tried to watch each other to perform in time.

Group B: They also did not communicate and interact with different hearing status pupils. When some pupils of the group created movements the other members copied those.

Group C: They received help from teachers to adjust their group work because the absence of a pupil seemed to become a big loss to this group.

Group D: A profoundly deaf pupil had a lot of ideas to create movement and Samuel with moderate hearing loss interpreted the signing of his peer to spoken English for the hearing members.

Event: During recess, the hearing and deaf pupils played some games on the playground, making several groups with the same hearing status peers. Samuel, the deaf pupil at Primrose school, was the only child who joined in playing football with the hearing children. Samuel looked to enjoy interacting with new people.

D. The afternoon session

- Warming up after lunch time

The PE specialist at the mainstream school led a short rhythmic practice. All children sat on the floor, surrounding and watching the teacher at the centre of the circle. She clapped a short phrase of rhythm and the pupils copied it. Hearing pupils seemed to be familiar with this practice, whereas the deaf pupils did not. I never had seen that the dance specialist, Laura did this rhythmic practice.

- Group work (B)

Pairs stood in two lines and held a hand of their partner over their heads. One of each pair passed under the hands and then sat on the right side of his/her partner. The pupils standing in the line performed a series of following movements: kicking their left leg – leaning against the partner sitting and supporting and being back to the standing position. At the end all pupils simultaneously jumped.

E. Cooling down

- Partner work

A student paired with a different hearing status peer. A lead role moved an arm and hand, walking slowly and the other pupil kept watching the leader's hand and chased the leader. This work seemed to develop watching skills to perform dance with a partner in time.

- Game: cat and mouse

A pupil took the role of cat and caught other pupils taking the role of mouse. The children liked this game and voluntarily played it during break time.

- Trio work: Responding

Teachers made trios composed of the pupils with different hearing statuses. A trio stood in a row, holding hands and a child of the trio delivered vibrations to the next person who then repeated them. The person standing in the middle could deliver vibrations to two pupils standing at both sides. The pupils repeated by changing their positions.

Friday 25 May 2018

Parents were invited to see their children's dance show which was made by connecting the partner and trio works from the day before. In the morning, the children had practised for this show.

The show was composed as follows:

A. Beginning

- Introducing dancers: All pupils formed a circle and introduced their names through speaking or signing with a signature action that they created on the first day of the workshop.

- Trio work: Building a house

- A pair consisting of a deaf pupil Samuel and a hearing pupil Eddison demonstrated performing the five actions (Fig. 2). Their dance teacher Laura complimented their partnership and said, "Samuel was nervous because of lack of trust of Eddison [in the beginning of this workshop], but now he trusts".

B. Group dancing

- The soundtrack of the film titled *The Greatest Showman* (2017) was played to arouse the excitement of the performers and audience.
- The total of sixteen pupils were divided into two groups and then stood at the opposite sides of the hall. Firstly, two pupils of each group met at the

centre by crossing the stage and then performed the five actions (Fig. 2) and it was repeated four times until all pupils joined at the centre.
- The pupils were paired and the pairs stood in two lines and held a hand of their partner over their heads. One of each pair passed under the hands and then stood on the right side of his/her partner. They parted to four sides of the hall by dividing into the four groups of the day before (group A to D).
- The groups C and D joined at the centre and performed their own group works which they made the day before. After they were back to where they stood by, a deaf student voluntarily added a 'floss' which means repeatedly swinging both arms with clenched fists from the backside to the front on each side.
- The groups A and B did the same thing as the groups C and D did.
- All pupils joined at the centre and stood in two lines. The pupils did the following series of actions to the rhythm of music: thrust to left (count 1) and right side (count 2) – squat (count 3 & 4) – spin (count 5 & 6) – jump (count 7) – and ending position (count 8).

Fredrick Primary school for deaf children

I observed the second day's lessons out of a total of two days. I will describe each pupil's one-to-one lesson. Some children were accompanied by teaching assistants (TA) or classroom teachers depending on their requirements.

Four pupils, Andrew, Tom, Nora, and Vivian had hearing impairments only. Nora and Vivian were accompanied by the same TA. Jordan and Philip who were deaf-blind were taught as a group and accompanied by a classroom teacher and a TA. Andrew and Nora also took part in the interviews (Student group D).

Tom and Vivian belonged to Key stage 1; the other pupils belonged to Key stage 2.

Thursday 7 Dec 2017

A. Andrew (without a TA)

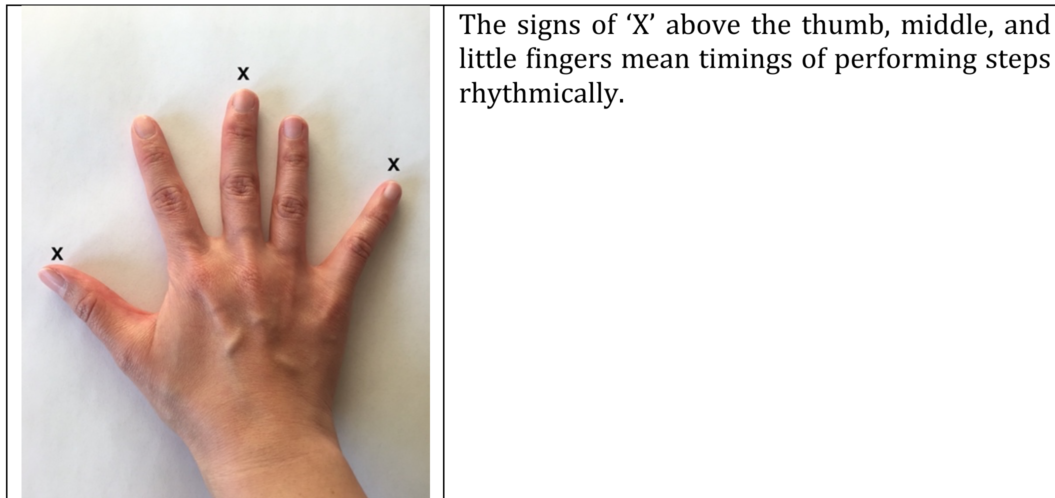
The boy remembered the dance routines which he was taught on the first day. The dance specialist, Kendrick showed demonstrations to correct some parts. The boy struggled clapping his feet soon after jumping.

Kendrick counted numbers in fingers to help the pupil to be aware of the right rhythm and tempo. The student also counted numbers in mind or murmuring during dancing.

Instead of the music which would be accompanied in the show, the teacher used the other music with a strong bass for practising the dance routines. Kendrick held a mobile phone playing the music to feel the vibrations of the

bass because they did not have a loudspeaker. The pupil also sometimes held the teacher's mobile phone which was playing the music.

The dance teacher explained some step patterns to the music by displaying those on his one hand (Fig. 3). The main language of Kendrick and Andrew was BSL. Andrew asked many questions in BSL and looked eager to improve his dance.



The signs of 'X' above the thumb, middle, and little fingers mean timings of performing steps rhythmically.

Figure 3 Tipping fingers to display step patterns

B. Tom (without a TA)

Tom was a young boy, and he performed easy dance routines that might fit his age.

C. Jordan and Philip

The two deaf-blind pupils who would perform a duo dance in the show were taught together. For Jordan with profound visual and hearing impairments, a TA held both hands of Jordan, behind him and then she performed movements by copying Kendrick's demonstrations. For the communication with Kendrick in BSL, the TA also held the student's hands and did BSL.

Philip with mild visual and hearing impairments was scheduled to enter the stage with Jordan and to stamp his foot to deliver vibrations to give a signal for Jordan to leave the stage.

D. Nora

Kendrick asked Nora to improve her expression skills while performing dance. He instructed Nora to perform more exaggerated actions and movements to feature her character. The TA also tried to help Nora by saying, "you are not angry. It's attitude, glamour attitude" and "show your costume [to the audience]". Nora's personality was likely not active and expressive in communication, e.g., she hardly talked to the teacher or the TA. Maybe she felt

uncomfortable in the situation that three people (the dance specialist, the TA, and the researcher) were watching her.

She practised an action of making frames by shaping her arms and hands around her face. Kendrick also helped Nora to perform the dance routines to the right rhythm and tempo because her tempo of performance was irregular, being too fast or too slow.

As Kendrick did for Andrew, he counted numbers using his fingers. A TA asked if Kendrick could use his voice since the girl was able to listen to the voice and sound.

E. Vivian (the same TA as Nora)

Vivian's dance routines included a lot of using BSL movements such as signing her character's name. As Vivian was asked, some actions such as chewing gum showing the character were asked to be more expressive and exaggerated.

Field notes of observation of music lessons

Fredrick Primary school for deaf children

I observed the music lessons at Fredrick school (see Table 5 in section 3.2 Study Design). The schools provided the deaf pupils with a group music lesson and one-to-one clarinet lessons taught by a deaf musician.

One to one clarinet lessons

16 Nov 2017

Participant: Four students, including Andrew and Nora who took part in the dance lessons observed and a girl and a boy who were also deaf pupils at the age of Key stage 2.

The lesson which I observed was the third session of the lessons. Each student was taught the similar content as follows:

A. Playing C and D chord on clarinet

Placing his/her left hand upside and right hand downside on a clarinet, the pupils played C chord with left hand's three fingers and D chord with two fingers (for which the little finger was spread off)

The teacher showed a drawing of the different positions of fingers for the different notes. She showed her fingers which perfectly cover the holes on the

clarinet. When the pupils made too high sounds with their clarinet by blowing too strongly into the mouthpiece, she asked the pupils to put their mouth on the half of the mouthpiece. Andrew was good at playing the clarinet as well as at dancing. He succeeded learning E (placing one finger on the clarinet) .

B. Rhythmic practice

A boy did not concentrate on the lesson. He could not understand the difference between quarter notes (crotchet) and half notes (minim). The music teacher suggested playing a game of rhythmic practice as follows: first, she demonstrated some rhythms using body percussion such as clapping and asked the pupil to copy them. She then performed some rhythms using body percussion but this time the pupil was asked to create his own rhythms. The teacher and the pupil performed many different rhythms as if they were holding a conversation or questioning and answering each other. Finally, the teacher played the clarinet as well as doing body percussion for performing rhythms. The boy seemed to enjoy this rhythmic practice a lot. This rhythmic practice helped the student to understand the different notes having different durations.

Group music lesson

16 Nov 2017

Participants: four- and five-year-old deaf pupils (one boy and five girls), grace (lead teacher/music coordinator), three classroom teachers, and the music teacher who taught to play the clarinet.

A. Playing various musical instruments

The young children were asked to choose various musical instruments in a box and then to play those. They played triangles, small drums, small cymbals, and small trumpets.

B. Dancing or playing musical instruments to music

The music teacher demonstrated dance routines before playing recorded music and the children performed those to the recorded music. They seemed to be familiar with the dance routines. Two children wanted to play small trumpets instead of participating in this dance activity.

Playing a recorded song with lyrics about a magic ring, the music teacher comped with maracas and castanets. A girl copied the teacher and she listened to the castanets that she was playing. Teachers positively reacted to the girl. The music teacher asked all children to shake maracas loudly and quietly and then stop.

The music teacher played a clarinet, but three pupils were distracted. While the teacher played a music piece titled 'Twinkle Twinkle Little Stars' with a clarinet, some classroom teachers sang the song and the other teachers translated the lyrics to BSL. A girl could hear the song and the other girl seemed to be able to follow the music but not lyrics and speech.

Appendix B Interview transcripts – Starling school

Interviews of Amelia – Blake – Drake – Student group A

Interview with Amelia (19/Oct/2016).

I: Interviewer
A: Amelia

I: Was your teacher training for mainstream students?

A: Yes, for mainstream.

A: Now I'm doing my Masters in deaf education. So, I am learning more next year, our Teacher of the Deaf training to become a specialist in deaf education. Now I am a general teacher, but hopefully, eventually, I will be a qualified Teacher of the Deaf.

I: When were you expected to have that training to be a specialist for deaf students?

A: At Starling school, when you are appointed as a teacher here, part of the appointment is that you would undertake study to become a Teacher of the Deaf, to become a qualified Teacher of the Deaf. (A teacher), next door, she is doing her training now, and our head teacher already has that qualification. So, everyone who works here will go through the training.

I: Does the UK have special teacher training?

A: Yes, for deaf education.

I: [Pointing a device that the teacher put on the desk] Is it an ancillary device like hearing aids? What is it?

A: They are different (The device that she had was an FM transmitter). You'll have your hearing aid, then it clips in the bottom. And the teacher wears a pack here, so you wear it close to the throat so it's picking up the sound and it's going directly into the hearing aid. Some children, so this [stepping to show another device in the room]. So when they walk from room to room they're patched in, they walk in a (in audible-04:30) there and then patched into this room. So the FM goes right, like straight into the hearing aid. It blocks the external noise so it makes easier for them just to hear the teacher.

I: I want to have that one!

A: But you can. So, you can get, like a transportable one. So I work with a woman who is hard of hearing and she has her own pack. So, she will give, when she goes to guest lectures or university, and she'll give it to the person to wear and then she just turns her own hearing aid on.

I: I may ask to my University. Could you introduce any other ancillaries?

A: I'm probably not the best person to ask about that. We have a man who comes, who's the audiologist. (The audiologist) will be here on Thursdays and Fridays. (someone who did not participate in the interview said, 'he comes in on a Tuesday'). But I can send you his email. Because he knows all about that. Because he's the audiologist. He comes and he checks everyone's hearing aids and cochlears. He knows about all that equipment. I only know for the students in my class. They mainly have cochlears and hearing aids with the transmitters.

I: Could you explain how you helped hard of hearing students participating in the PE including dance classes?

A: Our students are included with the mainstream, so they do all PE classes with mainstream. So we have an interpreter or a communication support worker go with the students. So they'll sign to the PE teacher [who] will teach and they will sign so that the students are following. Often, PE has a physical element. So, it's about moving your body and it's a little bit easier to demonstrate to model downstairs [the PE took place in a gym downstairs]. So, if they are playing a game we'll often demonstrate the rules so I can/can't.

And often, I think a lot of the learning in PE comes from observing, comes from watching the other students. So, in the dance class, at the beginning, I was signing a lot. But I know, as a hearing person, that, in a dance class, you pick up by watching, by practicing, by doing it again and again and *again*. And for most of—, some of those students that you were watching, one girl is fully deaf. So she won't be able to hear the music, ever. Two of them might be able to access the music, depending what pitch and how loud he plays the volume.

But what they're really picking up on is the movement, moving their bodies, being in the group, following instructions. So, they're learning that by watching what the others are doing and copying what the others are doing.

I: Can I talk about my experience in dance classes? When I copy others, sometimes I feel not comfortable because I am late. After watching and after observing, I can copy. Other hearing people can do, they can move, hearing the instructions of teachers.

A: In the PE class, at the moment, there is a lot of repetition, as well. So… You're right. In the first class, when they are copying, they are gonna be behind the hearing students because they are copying. But as the weeks go on, they will know it, and they will remember the movements until they will be able to do them with the other students.

It's also—I suppose difficult. So, I work at the deaf school. Drake, who is the PE teacher, works at the mainstream school and we don't… I only work three days a week and I only go to his class on Wednesday for one hour. So I don't see him

to be able to talk about what's happening on your lesson, what's the plan, what you are doing so I'm interpreting on the spot. So, it's a lot of challenges that come working in a deaf school and with a mainstream school because they do, planning for the mainstream and they don't necessarily always consider what…

So, at the end, he played a game, musical step tunes. And I said to him quietly that 'this is not really a deaf aware game because they can't hear the music so they can't really play, but as a hearing teacher, you don't realise that'. So, Drake is a new teacher, as well, so it's about the first time he has worked with deaf students, so it's about training him as well, erm, working together. And that's why I was asking, 'Can we model, can we demonstrate what you're saying?' cause then I can interpret it but it helps—definitely helps our students to watch it so that's why I was saying, 'You know, you don't do that facial expression like 'Ugh, go away from me', 'Ugh, I don't wanna work with you', but they need to see you act that out rather than just [inaudible-11:19] explain it'.

In other games, not dancing, you know, we might use visual clues, so if he's doing game with, like red/green rather than make sign RED/GREEN, I'll have the colour cards. So, the students are getting it visually rather than through signing. But different… I mean it's the first dance class that I've been to. So, I mean, you're first time you're watching, first time I've been there.

I: The co-operation between you and the PE teacher was good.

A: He is great. He's very willing, like he's a person who is very willing to learn. So, when I said, 'This is not very deaf aware game'. He was like 'Oh, okay' and so hopefully next time, he might have a different game. In saying that, they all, I would say, all my students enjoyed playing even though they can't hear the music. They're just watching around and freezing. So, I don't know yet.

It's difficult… you're right. Sometimes they are disadvantage [sic] because they can't access it through their hearing but they still access it through their bodies, which, to me, is the point of PE: getting up; getting active; being part of the group. You know, it'd be interesting to ask them if they... I don't know. *I don't know…*

I: They looked like enjoying.

A: They do! They look like they are enjoying it. They do. They get very nervous working with the other students because they are not often with them in the mainstream. And they get so used to just being with their friends, that's like any, any child, I think.

I: I am as well.

I: If you noticed that hard of hearing students have or had any difficulties/strengths in dance classes, could you explain how these can be used or further developed?

A: In PE or dancing?

I: Dance classes exactly, for example, in a playground or outdoor situation, it is difficult to listen to someone with my hearing aid and cochlear implant. But in a classroom situation, [if] a teacher is very close to me and, in only this situation, I can hear. I thought that other hard of hearing students would have the similar difficulties in an outdoor situation to listen to the teachers.

A: All of our students while they're hearing impaired because they come to Starling [school]. We are bilingual school, so they learn in English and in sign language. So, all our students even that they're hearing-impaired, sign. So that's why in the PE class there is a teacher. But they are not accessing it through hearing, they are accessing through the interpreter. We use the signing so they access the class.

I mean the other difficulty is, like what I said, in dance is they can't hear the music, so if they want the deaf student to hear the music, he would need to be playing very loudly or have speakers that are in the floor so they can feel the vibrations, but, you know, they can't play the music really loudly because that then doesn't work for the mainstream students, either. So, that's a difficulty. It's not always accessible for everybody at the same time.

Then the other possibility is that they have the transmitter and we take the speaker downstairs and put it next to the—like where the music is playing might help them to access the music maybe.

I: You can use that one in the gym?

A: Maybe. But the problem is—so, if I took that downstairs and put it next to the music, all the kids going 'Aaaaah' [copying kids screaming]. It will pick that up, too. So, then, in—right directly in their hearing aids they're getting 'Aaaaah' [the interviewee copied kids screaming].

I: Yes, it will be too noisy and stressful.

A: And sometimes, one of the girls has a cochlear, so sometimes in that big class, in that big area, it very loud, so she just takes it off.

I: me too. When I was at a party yesterday, there were too many people in a small place. It was crowded so I wanted to take off my cochlear implant.

I: Do you know any strengths that hard of hearing students have? Some students may have gifts in dance or talented [sic]. I know it is not usual.

A: In that class, I would say they were on par with the mainstream students. Like, they're doing the same movement; they weren't behind; they could follow the instructions of that dance; find a partner. In terms of strength, they were doing what was being asked and they were meeting the objective of that class.

But interesting on Friday last week we had a party here and we put on—like on a song that they like and a lot of them got up and dance. It was that 'Watch me whip, now watch me nae nae' [singing a song] that song. And they were all dancing. They watched the videos on YouTube and copied the dance moves. They do still access dance also do free dance in their social time. They do a lot of movement in dance like that free dance.

I can see that that's a strength. They are still doing; they're still dancing; they're still moving; they still make up their own movements. That's more dance like in sports, it's like anyone, you know, some of them are good at running, some of them are good at catching the ball, some of them are better at playing team sports than others. You know it depends on the student.

Once they play a game, once understand rules, once they've practised a couple of times, they are, I would say, on par with the other students. I suppose the difficulty with ball games is they shout each other's name so the students miss that.

I: This is a question about special educational needs and disabilities, provisions of the Government and school to help hearing impaired pupils. In my research, I suggest how the educational acts and policies need to be changed or need to be improved to help more hearing impaired students in Primary school.

A: I'm not overly familiar with this. I mean, there are things that—I mean they receive funding for speech and language classes and the audiologist that comes to check their hearing aids. So there are additional provisions because they are hearing impaired. Things like their transmitters that they use, I think, belong to the school.

But, you know, like a provision, teachers have to have. So, just, even if you go to the mainstream classes they have some students who are hearing impaired, who are in those classes, not in Starling school, but in Sky (mainstream) school, and the teachers have them as well. So that's like a requirement they have to have for those students.

And then, you know, but natural teaching of the deaf, so, having them sit in a location that is more useful—so at the front or at the sides so they can see the conversations, making sure everything is well lit, so I mean, that they're the only provisions come to mind.

I: How about the learning assistants?

A: We have a ratio, I'm not quite sure exactly on the numbers, but we have a higher ratio staff in a classroom with students who are deaf. But then again, that's also because we have a bilingual approach, so there is the teacher and the communication support worker translating, so I don't sign and talk. Because that's bad English and bad sign language at the same time. So, having clear English and clear BSL is what we are trying, what we are aiming for. That's because we are bilingual.

And then some students, again, depending on… Because we have a lot of students are hearing impaired but with additional needs. And so, they may need additional funding or learning provisions for them because they have extra needs. So, then we have additional adult staff that work with those students, as well. But often that funding is not necessarily because they are hearing impaired. It's because they have additional needs.

I: This is the last question. I remember that the other teacher told me that if some Starling students have higher development in maths or the other subjects, some students study in Sky (mainstream) school.

A: We have an inclusion policy so we, that's why we are, like a combined school. And then again, the ideal would be that a lot of our students are included in the mainstream form, well, as many classes as they can, so they access the mainstream curriculum. But, again, many of our students have additional needs, and their learning levels are well below the national curriculum's, so they can't access mainstream classes because they need a lot of support so they may end up staying here.

Currently, we do have a number of students that will go to mainstream for maths or English or different classes, sometimes supported with a signer and sometimes not, sometimes independent.

I: If they are in a mainstream class, their learning assistant will be them?

A: Sometimes, it depends on the students, it depends on their needs. The last year when I worked here, we had two boys who would go to maths, and sometimes to science, and they would just take their transmitter but no adult. They go by themselves and be supported by the classroom teacher and the other students.

Interview with Blake (26/Oct/2016)

I: Interviewer
B: Blake

Interviewer: Could you explain how you helped hard of hearing students in dance lessons?

B: All of them enjoy music and they enjoy dancing, like copying it from TV or dancing outside with their friends, but because the dance that they learnt was

Tudor dance, which is a very old dance, they didn't enjoy it. And also, because they were with (peers of the opposite gender), you know, they're at their age where they don't want to be holding hands (of someone of the opposite gender). It's embarrassing.

But a lot of their PE is easy for them to access because they watch others and they copy. Whereas when they're being taught a dance, they need to see what's happening and then they can learn it quickly. Doing gymnastics, it's very easy to do because they can see very quickly what they need to do and they do it by themselves. Whereas in dance, when you've got a partner, that you've take it in turns and learn the dance. It's a bit harder, sometimes, to follow.

And also, if it is on a beat, they can't always hear the beat. So then, when I've done dance with them before, I've shown them with my hand, the beat, so they know one, two, three so then they could follow it that because the problem is in this gym—the floor doesn't vibrate either. So, when you play music in our classrooms upstairs, we have a floor in that vibrates so they can feel it. Whereas here, they can't feel it. They can just hear it. So, when they're in the other hall, when they do singing, because it's a wooden floor, they can feel the beat, the vibrations. Whereas here, it is hard to feel it because it's concrete floor. So, they have to listen. And that's hard because they're listening for the beat, they're watching to see what they have to do, they have to be with their partners, so, a lots for them to take in.

I: So, when you worked in dance class with your students you need to give visual sign to…?

B: Show them the beat. Because there's lots for them to think about. They got to do the steps, they've got to be with their partner and do it at same time as the music. So, we have to show them the music because if they can't hear it very well. And they've got to think about a lot of things. It's very difficult.

I: Do you ask some special methods to the PE teacher?

B: Today I suppose?

I: Not today. When you were in dance classes. Can I know what you discussed with the PE teacher?

B: What before? We had talked about the dance and talk about what they need to learn. And I'm just trying to make it really easy for the children so they can understand. And I'd show them how to do it, as well because it helps them learn.

I: When the PE specialist demonstrated, for example, the taping feet in a march. Some hard of hearing students couldn't see him. In that case, do you know any special ways?

B: If I can't see the teacher that showing them with their feet, then you'd sign it with your own hands. Because sometimes if the feet are too low, they can't see, or you'd move the children so they'd can see. Move them to the front. So, I come and sit here and then you can see. Or I'd then show them later and say like 'you're doing this'. Just to meet with them. Just so they can see me do it. So, then they understand.

I: Before Starling school, you also worked in a special school?

B: No, I was in a mainstream school for (many) years. And then before that, I was in Starling school but not as teacher, as a communicator.

I: The other teacher told that, to work here, she had teacher training.

B: It's not just in Starling school, it's all deaf schools. You have to have a special qualification called a Teacher of the Deaf. And when you work in a deaf school, if you've been working there for three years, you have to start this qualification. Otherwise, you have to leave. So, it's special training to help, understand what deaf children and deaf education, and how to support them: we learn about audiology; we learn about cochlears; we learn about hearing aids; we know lots, so it's good.

I: Is it a post-graduate course?

B: It's a Master's.

I: Three years?

B: Two years.

I: It will be the last question. Could you explain the benefits of inclusive classes [in which] deaf students learn with hearing students?

B: I think that it's good. Because, if I did PE just with my children, they're not learning from each other. Whereas, when they're in a big group, they're mixing with other children; they're learning from other children and they make friends that aren't just deaf. Because if I don't include them, they'll just be with their deaf friends. Whereas, in real life, they will be mixing with different people. And you know some deaf and some hearing. So, it is important that they mix with others. And it's also good for the hearing children to see deaf children and get to know them, that they are normal and that they're the same.

I: If you want to suggest something to improve inclusive classes, what do you want to suggest for you students?

B: What do I want?

I: Yes, what do you want to suggest to schools, to PE teachers, to the Government?

B: Drake is great. He involves all the children and he treats all of them the same. So that's good.

And I think with the Government. There's a lot of problems at the moment because special schools don't have a lot money and so they don't have a lot of resources and equipment and so that's a big problem.

And for deaf children, and for me, it's important that they are confident so that then when they get older, they realise that 'yes, I'm deaf, but it doesn't matter. I can do the same as everybody else'. That's why it's really important that they mix with hearing children. So, they can see they are the same. Yes, they can't hear, but that doesn't mean you can't go to College, you can't go to University, you can't get a job. And I want them to kind of, you know, do well in their future.

I: If you receive money from the Government, what resource or equipment do you want to buy?

B: New equipment, there is fantastic new equipment that they can use for their hearing aids and their cochlears with the FM systems to help them hear better, but they are very expensive. Buy a lot of resources that the children can use them and see them, feel them because they're so expensive.

So if I'm teaching maths I have a lot of different things for them to have to use, to learn from.

I: Could you explain the equipment that your students use?

B: There's a special FM system that the teacher wears, so then the voice goes into this and it goes into the hearing aid so it doesn't matter if there they are over there or next to me, they can hear my voice really clearly. And then if I'm doing something on a computer and I can plug it in so they can hear the computer. And they can, like, watch a film or listen to music. The technology is amazing, but it's very expensive.

I: What is the equipment called?

B: FM system.

I: I thought that your school has enough equipment.

B: We have some, but ours is old. We want the new ones, but they are expensive.

I: The brand is, the hearing aids' brand is Phonak?

B: Yes, Phonak. It's good but it's expensive.

Interview with Drake (interview 26/Oct/2016)

I: Interviewer
D: Drake

I: Do only (a specific year) students have dance classes in this autumn term?

D: Yes, that is Tudor dance, and we changed the topic to gymnastics. Possibly we will teach dance after Christmas. I'm only teaching outdoor sport and gymnastics at the moment – no dance until after Christmas.

I: Do you plan to teach dance to the other years?

D: Not until spring. It depends on what timetable they give me. Head of PE gives me the lessons to teach. Last term, part of the curriculum was to teach dance to [the students of a specific year), and this time it's gymnastics. The rest is not dance, so maybe in January they may have planned for me to teach dance. I don't know. It depends what they've got planned.

I: Do you let me know how many dance sessions students will have in the next term?

D: I don't know, to be honest; I don't know what I'm going to be given. The best person to ask is (the head of PE).

I: Could you explain how you helped hard of hearing students in your dance lessons?

D: The dance lessons are very simple anyway. I help people struggling to hear with hand signals. In the dance lessons, it was about recognising when the music changes, in beats of four. If they struggle to hear when the music changes, I will sign with my hands [counting by his fingers] so they know one, two, three, change… If they cannot hear the music, they get used to this, knowing when they'd change and when they'd stop. If you remember, in the Tudor dance, they made a big line and then changed partners. Because they see others change, they change straight away and then begin to step, step, step, step, step, step, step, step [demonstrating steps], eight steps and then change. So, the hand signals in the beginning would be one way of helping.

I: I remember that you asked them to stand up and sit down when the music changed.

D: Yes. It was like sections with different music; marching in the group and then when the music changed they needed to have partners. It was all about recognising when was the appropriate time to change to being in partners. That was probably quite hard for the hard of hearing children.

I: Do you think that the hard of hearing students understood your instruction well in the dance classes?

D: I'd say so. I always explain face-to-face with mouth instructions or demonstration. I help them to integrate with the other students. In today's gymnastics, I never like to have three of them in one group. I like to separate them in that way, to integrate with the others in the class. The first time, Starling school students were going into one group; now I break them up. That is what I changed, in style, from the first time, originally. I know that I like to get them to mix with the others.

I: If you have any training that you took to enhance your teaching skills for hearing impaired students, could you describe those?

D: What training have I got? To be honest, nothing. I have done my university degree, sport and coaching qualification but not in teaching.

I: I noticed that you used sign language.

D: I've been asking people that work here to teach me! I know the basics but am not good. I want to learn more. I'd like to go to the classes that they do here, but it's the same time that I'm teaching. I ask the kids to teach me. I'm learning the basics like warm up, thank you, please [signing].

I: Did the three hard of hearing students who participated in dance classes have difficulty in hearing music?

D: I think Bess could hear music, but Cathy does not pick up sounds. It would be nice to do more. I was enjoying that topic.

I: Did you consider what music the hard of hearing students could hear when you choose the music in dance classes?

D: It is hard because we are going off the curriculum. When they choose a topic –like Tudor dance – they gave one CD; lesson one, this track; lesson two, this track. We do not get to choose. That is quite hard, but a lot of songs were quite distinct in sounds if that makes sense.

I: Did you make it? [I showed him a copy of the PE lesson plan book which he gave me]

D: The school gives me this and I adapt it. These are set plans [pointing some parts out on the papers], and I adapt depending on what they are good or bad or stick to that one. [pointing one image that people dance in a line out on the paper]. I didn't do that. I decided to stick with this kind of time, but we didn't move on because of time. In one paper [pointed one part out on the paper], it does not work. It is based on what is going on. At the start of term, we're given a book of lesson plans, with a CD, then it's up to me whether I stick to it or adapt to it. With 30 kids, it doesn't always work out like it is on paper.

I: When I asked the hard of hearing students whether they enjoyed dance classes one student said they did, but another student did not because she did not like to partner boys.

D: That is kids. In this age as well. Boy – girl – boy – girl; they're always not going to be happy. It's just kids!

I: Do the hearing students do not want to partner students of a different gender?

D: Yes, really. At first the kids were like, 'I do not want to be with him, I do not want with him'. That's just children!

I: Could you describe the benefits of inclusive dance classes with hard of hearing and hearing students?

D: They open kids' eyes to what is out there. They go outside and realise that not everyone is the same. You might not realise that there are people with hearing disabilities if you go to a school where everyone can hear. It is good education to look around. For example, they help the hard of hearing students to understand hearing instructions. I think this is very, very beneficial.

I: Had you any difficulties in teaching hard of hearing students?

D: Yes. At the times when we were outside, and our sessions were about creating games with large equipment and balls. I tried to stop and come in. I called 'stop, stop' and the kids came in. But some hard of hearing students wouldn't be able to hear straight away and when they did hear, they were still making a lot of noise. It was difficult, but nothing major, nothing serious. There are more benefits than negatives, definitely.

I: Do you like teaching dance?

D: Yes, I like it. I'll teach anything; it's part of the job. I'm not an expert. My best sports are football, cricket… but I enjoy it, and the kids like it as well. I like music.

I: Have your school used the 'PE and sport premium for Primary schools' funding before? Do you have any opinion regarding the use of funding to help hearing impaired pupils participate in dance classes?

D: No, I don't know. The question is probably asked to (the head teacher at the school). He's in charge of that. As far as I know, no.

I: How long have you worked in Primary schools as a PE teacher?

D: One and half years. I wanted to be a tennis coach, before. I am 23. I graduated University in the last year. I like to teach kids.

I: Thank you for the interview.

Interview with Student group A (26/Oct/2016)

I: Interviewer
Interviewees: Alice, Bess, and Cathy
Blake, a senior teacher took part in the interview as a BSL interpreter.

Blake: (To students) The lady wants to ask you some questions about PE.

Blake: (To interviewer) So we're gonna be really quickly because it's lunchtime.

I: Yes, I will do interview.

Blake: Sit down. (To Alice and Bess) You have to use your voices because the lady is recording it, right?

I: Did you have experience of dance activities outside Primary school?

Bess: Sometimes.

I: Sometimes. With parents?

Bess: Not really but outside on the playground.

I: How was it?

Bess: Yes

I: It was good?

Bess: Yeah.

I: Would you remember what did you learn? Ballet? Or? What dances?

Bess: Well, I make up my own dances.

I: Own dance?

Blake: What about you, Alice?

Alice: I did make up my own dance, too.

Blake: (to Alice) And do you copy dancing that you see on the TV, on the internet, on YouTube?

Alice: No

Blake: Yes, sometimes you do, 'Nae nae' [referencing the music video, 'Watch Me (Whip/Nae Nae)' by Silentó].

Alice: Oh…

Blake: Where did you see that?

Alice: My brother put it on TV.

Blake: On TV? So sometimes you see dancing on TV or on YouTube and then you copy it, right?

Alice: Sometimes

Blake: Yeah, sometimes.

I: (To Alice) What you didn't like in dance class? Partnering with boys?

Alice: Yes, I don't like dancing with boys.

Blake: Why?

Alice: Because, just… I don't know.

Bess: It's kind of embarrassing.

Cathy: (Both speaking and signing)

Blake: [Translating Cathy's signing] They are my friends.

Alice: [Signing]

Blake: (To Alice) Use your voice.

Bess: She went with Hamilton the whole time we kept practicing.

Alice: You should choose a different partner, not the same.

I: It is difficult to choose a different partner?

Alice: Yes

I: Why?

I: Because you don't know them?

Alice: Yeah

Cathy: [Both signing and speaking]

Blake: [Translating Cathy's signing] Maybe.

I: How about the girl partner, not boy?

Alice and Bess: Yes

I: That is better?

Alice and Bess: Yes

I: Could you understand the PE teacher's speaking?

Alice and Bess: Yes

I: It's easy?

Cathy: [Signing]

Blake: [Translating] No, I don't understand.

Cathy: [Signing]

Blake: [Translating] 'Cos when he is talking…

Blake: (To Cathy) Do you understand talking?

Cathy: [Signing]

Blake: [Translating] No. You need what? I need signing.

Cathy: [Signing]

Blake: [Translating] 'Cos when they're coming and they're talking, I don't understand. Yes, I don't understand talking.

Blake: (To Cathy) You need signing, right? Yes

I: (To Cathy) However you can understand the signing?

Blake: [Translating] Yes

I: (To Cathy) What did you enjoy in dance class?

Blake: [Translating my speaking to signing]

Cathy: [Signing]

Blake: [Translating] I don't know.

I: (To Cathy) But you moved very well and you danced very well.

C: [Smiling]

I: Could you listen to the music in the dance class?

Alice: Yes, yeah.

I: Was it easy to hear?

Alice and Bess: Yes.

Bess: But mostly with our cochlears and hearings.

I: Yes, me too, I have [showing my cochlear implant].

Bess: Wow!

I: Yes. This is mine.

Alice: Is that a cochlear?

I: I have a hearing aid, too.

Bess: What is that one?

Cathy: What's that?

I: Yes [showing my hearing aid in my left ear].

Blake: (To Bess) It's a special one - inside, not outside.

I: Was all music easy for you to hear?

Alice and Bess: Yes

Cathy: [Signing]

Blake: [Translating] A little bit. I can hear a little bit.

I: A little bit could you hear?

Bess: (Inaudible- 05:20) A bit like she's feeling it and then it's like she's hearing it.

Blake: Yes, she can feel it and then she thinks she's hearing it, yeah.

I: This is the last question, I remember that some of you in the dance class, sometimes you were frozen when played the music. Could you explain why you were frozen? Why didn't you dance?

Bess: (Inaudible- 06:00) I was hoping that the boys ran out, so I could go with another girl.

I: Sorry, what did you say?

Blake: She was hoping that all the boys were chosen so it was just girls that were left, so she could be with a girl.

I: Oh.

Bess: [Signing]

Blake: [Translating Bess's signing] She was waiting to see if she could be with a girl and not a boy.

I: Ah, ok. So, because of selecting partners?

Bess: [Nodding]

I: Yes. That's good.

I: When you did free dance—when you created your dance, was it easy, listening to music?

Bess: Yes, easier when I am doing it myself.

I: Do you like that?

Bess: Yeah.

Alice: Yes.

I: Is it better than with partner?

Alice: Yes

Alice: It is better by myself.

Blake: Why?

Alice: Because I just like it.

Blake: Do you like dancing by yourself?

Alice: [Nodding]

I: Perfect. Thank you so much.

Appendix C Interview transcripts – Primrose school

Interviews with Laura – Rebecca - Student group B – Student group C - Teresa – Willa

Interview with Laura (30/Nov/2017)

I: Interviewer
L: Laura

I: Could you describe any ancillary methods that your deaf pupils use or used when taking classes?

L: What does ancillary mean?

I: Like hearing aid or radio aid.

L: Okay, sometimes I am asked to wear a radio aid, but it's quite difficult when you move. So usually it's just watching and demonstrating, clear reading, making sure I don't stand in the light where they can't see me.

I: Do you know any useful auxiliary aid in dance classes?

L: I don't know. You're probably best to ask the teachers here. And usually I would like to sign, but I'm not allowed here.

I: Do you think that the deaf students understand when you do your lip-reading?

L: I hope so. They seem to understand what's happening.

I: If you had any training that you took to enhance your teaching skills for pupils with disabilities, could you describe those?

L: I trained in Candoco Dance Company, which is an inclusive dance company.

I: I know that company.

L: You know them? I was on their education team, but just watched lessons and then joined in. Then it was really through doing it and making mistakes and changing what I did next time. That was helpful. And I trained with Adam Benjamin who started Candoco. Living abroad in [a foreign country] for (many) years, we had lots of overseas artists coming, so I learned bits from them. I trained at Laban School of Dance in London, and I did a professional diploma in community dance. It was very helpful, but it is more a springboard. It didn't really teach me anything to then use later because they give you like 40 minutes session on teaching under the fives, 40 minutes session on autism, 40 minutes session on teaching the elderly. It's more like—this is a quick introduction to community dance, when you discover your passion, you need

to pursue it. There is no any professional training for this path. It's quite difficult.

I: Is it like a degree course?

L: I had to have a degree to go to Laban. I don't think it's degree. You can do a degree course at Laban, but I just did a one-year course.

I: How long were you in Candoco Dance Company?

L: Maybe two years. I wasn't in the company, but I was training with them in the education team.

I: If you noticed that your deaf students have/had any difficulties or strengths in dance classes, could you explain how these can be used or further developed?

L: I think, in these classes, it's just very exciting if someone really focuses. Sometimes their attention span in the classroom makes it difficult to focus. Sometimes, here, they are more grounded and focused on activities. It's really lovely to see it. I don't know that, but I get back that from feedback from the staff who see them in another setting. They learn in a very different way.

I: What do you mean learning different ways?

L: I suppose it's more creative and freer.

L: If [there are students having] difficulties, I might try and get one of the more advanced students to come and help the student who is struggling a bit.

I: Why do you want to get other students involved in helping?

L: I think it's nice for them. It makes them feel confident if they feel like they are being asked to come alongside. It teaches them about co-operation and looking after each other and working together. It brings the group together rather than one half galloping ahead.

I: Did you notice any special difficulty for your students, for example, listening to music?

L: I think, in the work that I'm doing, I don't really worry about the music because I'm not doing it on the count of eight. It's more to give a feeling, and I think a lot of them can feel it. So, it's more to give an energetic or a calm feeling the music I use for that rather than 'we must do it in time to the music'. I'm not really interested in that. I'm more interested in them being in time with each other, making lots of eye contact. If there're two duets, I might say, 'make sure you are doing it at the same time as each other'. So, there's a sense of timing, but it doesn't matter with the music. It's more visual.

I: However, I noticed that some deaf students couldn't hear the music at all. Is that also fine?

L: I think so. Quite often, my dance class has no music and that's okay. They can create the music inside. Once, I turned the music up really loud, but I got told off because it disturbed all the other classes in the school. I have to get the right balance.

I: In the previous time when I met you, you told me that this Primary school and other mainstream Primary school had a workshop, a one-and-a-half-day workshop. Did you notice any difficulties and strengths from deaf students when they worked with other hearing students?

L: It was all good! It made the hearing students think. They don't often meet with someone deaf, so that was a really good encounter. And the deaf students were brilliant, really focused and well behaved. And in the break time, they [mainstream school students] had a really lovely connection with the deaf students teaching sign language to the hearing students. And it was just a lovely sharing. It was really special actually. It was really lovely. I know some of the parents of the hearing students, and when they all went home that afternoon, they were telling their mums and dads about what had happened. I think that was really special. And the work that we did in the workshop was a lot like last week, partner work and trio work. I'm not interested in making nice shapes. It was more about the connection between two people, three people, four people. So, using dance to find connection.

I: Did you see any strengths in doing dance from deaf students?

L: I don't see them in classes. I just come for these sessions, but the feedback from some of teachers is maybe that they are distracted in class, and they don't focus on the task. When it is movement, maybe they can focus, in a different way. Sometimes, their behaviour is difficult, and that's difficult for me. I find it very frustrating. You're providing a space where you want them to be creative and express, but you also have to put the boundaries in to keep the rules. It's an environment that can unravel quite quickly, so it's a bit of both. It's about building confidence, wanting their ideas, free expression, but also going, 'no, that's a boundary; you can't do that'. I am also learning how to do that.

I: What's your opinion, deaf students are taught with other hearing students or they are taught by themselves?

L: I'm more interested in inclusive projects where different people can meet. That might not meet each other day-to-day. Because it's nice for them to have something different as well to go to a different school, a different canteen, a different playground. To see it is great, a really nice experience. And then if the hearing children come here, that would be a nice experience. I am definitely more interested projects that bring different schools together.

I: They learn from each other.

L: Totally. We've all got so much to learn from each other. These students, here, teach me something every time.

I: Could you explain how you helped your deaf students participate in dance classes? I think that you already explained.

L: I try and demonstrate as much as I can. I try to use as few words as I have to and make sure I am standing with my back against the wall for the light, so they can lip read. When I am planning, I think of all the different students in the class, and who will manage an exercise, and who will not. And sometimes you just have to set an exercise that might be hard for some of them, but you still need to engage the more advanced. You still have to do something that one might find difficult, then I might ask the teacher to come and support that person in that exercise.

I think that it's to make them feel relaxed. It's a place to express yourself. There's no right and wrong. Any for expression or movement is great. I just love seeing it. You know, some sessions are really hard and some sessions you see moments in a child. A lightbulb moment. Something connects for them. These moments make it worth it and you think, 'Today was worth it'; at that moment, it's good.

I: Have you met some deaf children also go to dance classes outside this Primary school? Dance sessions like in a studio or in an event? Have you seen the deaf children?

L: I don't, really. At the moment, I'm not teaching anywhere else, so I can't really answer that question. But I do dance classes in (a city) on a Tuesday night that I am participant at. I don't teach it, but a deaf person would totally fit in that environment.

I: They were children?

L: No, adults. I am just thinking if there was a deaf person in the group, they would be absolutely fine. When I was at Laban, she was the only deaf one in the group, when we were in training and she was always right in to beat and we were wrong! She could always feel it or she'd be watching. I think a lot of people get cues from watching. When I was in (a foreign country) with the deaf group, it was all through watching, so little sign of finger would show, 'oh, it's my turn come on stage now'. It was all observation. And the breath helps letting you know when it's time to go. You find little ways. You're more reliant on the body connection than listening to the music, I think.

I: If hearing participants occupied the majority in a dance session, if only one deaf dancer is there—or one or two deaf dancers, they might feel that they are the minority. So if they couldn't hear, couldn't understand instruction from the teacher or leader?

L: I think they just put up a hand and say, 'sorry, can you repeat that?'. And the teacher, I'm sure, would be fine to do that again. Certainly not to sit quietly, not sure what's happening. The same as hearing person who doesn't understand. 'Sorry, I don't understand, can you say again?'

I: Sometimes children are very nervous…

L: Yes. I think if a child joins the class, whoever has brought the child just needs to say, 'this child is going to struggle to hear the instruction, can you please make sure the child has understood'. Or put them with a partner who has understood.

I: Do you trust that other hearing people will help deaf?

L: I think so, yes if you are a decent human being! Maybe you have different experience because you are deaf. Maybe I have a naive hope of what the world is like!

I: It's up to. In my experience, sometimes it was very good; I was included; I was accepted. It helped me not to feel I am deaf. Sometimes the teacher didn't care much about my hearing loss and other hearing people. They wanted to help me, but they didn't know how.

L: How, okay. And then things move fast, and if you don't catch it, then you are lost. It's very frustrating a bit like a foreign language. They start talking and you understand in the beginning, but then it gets faster and faster and then you're lost. I think that's why I love dance; there's no language. It's not a spoken language. It's a language between two bodies. You know, I have worked in (a foreign country) with deaf people. There's always a language barrier. I do speak, but not very well. I do speak (the foreign country's) sign, but not fluent. So, there's always been a language barrier when I'm teaching, but dance is the language of moving together. You don't need to speak.

I: Yes, this is strength of dance.

L: So that's why dance is easier to than theatre working with hearing and deaf people together because you don't rely on your cue of lips. It's physical. You are watching it. It's a physical language.

I: But, when I read many articles in conference papers, many deaf people think that dance is not the art for them, as audience.

L: Really?

I: So, they don't go to see many dance performances to theatres.

L: Really? Why? They don't go to see dance?

I: Because they think that when they were young, they didn't have many experiences going to theatres for music, for dances, or for dramas to watch with their parents or their friends. So, when they become adults, they still think that's not the art for me.

L: So, what is deaf art, then? What do they do?

I: I think that when they get the subtitles or if that doesn't involve hearing music or other things.

L: Now things are better. There is usually a signed performance in a theatre. But with dance you don't need to hear anything. I can watch it on TV with the sound off. It's still beautiful. I think of all the art forms, visual art, painting and dance are the most accessible. But I am not deaf, so I don't know!

I: So I think that, if they have a good experience, definitely they will have a good experience in your dance sessions, they will be interested in dance.

I: When you had the workshops, did you get any funding for these?

L: No. It was just paid out of their budget. I did it very low wage because I really wanted it to happen. Next year, we need to do a proper fee. But they seem to have money in their PE budget! They seem fine about it.

I: Could you tell me about the money to teach? I think you want to teach more students to dance, but the money is also important. Do you have any opinion about raising money for that?

L: I'm not very good at that! I was involved in some about 15 years ago, but not since I have been to another country and back again.

I: In the other country, did you receive any funding from the government?

L: Not in that country. We were in (a foreign country) and the government will give no money for that. We got a lot of money from Australia, the US, the UK, Hong Kong; different organisations like the British Red Cross doing a project in (the foreign country]. Handicap International wanted to do a dance piece about helmets and motorcycle safety. Water Aid wanted a film about washing hands. Arts Council in the UK. Funding comes from overseas not from in (the foreign country).

I: Have you heard about any funding for dancing for deaf children? I couldn't find any.

L: I don't really know. Maybe if you asked someone like Candoco or Stopgap. They might be good with funding. They do a lot of work in schools.

I: Thank you so much.

Email interview with Rebecca (4/Dec/2017)

Could you describe how your school children benefit from the dance classes?
The children at Primrose Primary school often come to us with low self-esteem having struggled in mainstream schools. We have to work hard to build them up and help them feel good about themselves again. We cover the whole National Curriculum and whilst some may find Maths or English challenging they may enjoy the creative subjects like art dance and drama. It is important we provide a rich, balanced curriculum. We spend a lot of time supporting the pupils to develop an understanding of their emotions. Dance is one of the media that offers the children the opportunity to express these emotions. They do not need words to express how they are feeling but can show through their movements. Our dance teacher works hard on supporting the development of 'cooperation' too. The children may have been the only deaf child in their previous setting and now they are surrounded by other deaf children. The dance lessons provide the opportunity for excellent collaborative work; working in partnership, supporting each other. Another important point to note that as an auditory oral school for deaf children we place a lot of importance on developing the pupil's residual hearing. Music and dance support this.

Do you have plans to provide your school children with more dance opportunities?
We like to try and do a joint project once a year with another local school. Our pupils with hearing impairment can start on the same playing field with their hearing peers in dance without delayed language being an obstacle. We would also like to have more opportunities to show case their work.

Have your school used the 'PE and Sport Premium for Primary schools' funding before? Do you have any opinion regarding the use of funding to help deaf pupils participate in dance classes?
We use the sport premium a lot. It provides us with opportunities to have input and training from outside coaches who are specialists in their field. It is this sports funding that enables us to fund our present dance teacher. In addition we have coaches who have developed our skills in golf, basketball, tag rugby, cricket, football, gymnastics and cheerleading. We have a full programme of PE thanks to the sports funding, both during school hours and after school.

Could you explain how Special Educational Needs and disabilities provisions help deaf pupils in schools?
I am not sure I can answer this question. Our whole school is set up to meet the needs of deaf children and deaf children who may have additional SEN. It is what our school is all about-all classes are designed to meet the needs of deaf children. All lessons throughout the school day are delivered by specialist teachers who understand deafness.

In your opinion, what kinds of further support could educational policies provide for teachers who instruct disabled pupils?

I am not sure about educational policies as such. The changes in the National Curriculum introduced in 2014 have put significant pressure on all schools with regard to achievement and because of those pressures I worry that the creative arts subjects have had to be marginalised. It is hard to find the time to fit everything in. We are under such pressure to ensure the children 'keep up' and meet age expected norms that there is a danger we forget the benefits of subjects like dance, music, drama and art.

Interview with Teresa (interview 5/Dec/2017)

I: interviewer
T: Teresa

I: In the last dance lesson, you complimented your students about they didn't choose the same partners. They changed their partners continually when they did different tasks. Could you explain how they were different from previous dance lessons in choosing partners, and how they were developed?

T: At the beginning in the term, when they were asked to dance with a partner, they always chose the same partner, the same people they want to do everything with in class. So, we wanted them to start working with different children in dance, and in all areas, but in dance, as well. In the beginning, we chose the partners for them, to make help them work with other children and not always with the same person. In the beginning, we it found quite difficult but, actually, they started working really nicely with different children. Each week we told them who they were working with; a different person than who they had worked with before. So, over half term and term, they worked with all the other children in the class, at different times. So, last week, we said that they could choose because for five or six weeks of dance lessons, they haven't had a large choice in dance partners because we asked them to work with different children. Last week was the first time we let them choose who they wanted to work with, giving them a new option. They didn't go back to who they used to always want to work with. They chose different partners who they hadn't chosen before. It was a really nice development.

Two of the girls, in particular, were quite fixated on each other, but it didn't work very well as a partnership because they were at different levels and they didn't listen to each other. Now, because they've worked with different people, they are better at working with partners and now they can make better choices of who they work with. They're better in all areas at working together and sharing ideas.

I: Why do they like to go with one person?

T: They look up to that child. It maybe someone who doesn't challenge them where they could be in charge and the other person wouldn't complain.

I: Could you describe any ancillary methods that your deaf pupils use or used when taking classes?

T: We do have a sound field system. Laura [the dance specialist] doesn't use it for dance. She's not communicating a lot. She models and shows what needs to be done. None of them have a radio aid.

I: Do you use these in the classroom?

T: Yes, we use a sound field system. We have a group hearing aid system. Children have a box with a microphone. My microphone goes through the group system. I can turn their microphones on and off. If someone is being noisy, so that they don't get distracted. This system gives the children access to all other children's voices and not just the teacher's. But it is static, so you can't use it for something like dance.

T: Sound field system is front row, so it's quite new.

I: What is your training?

T: I trained as a mainstream Primary school teacher, then did a two-year diploma in teaching deaf children.

I: What strengths and weaknesses do deaf children have in dance?

T: That would be a good question for Laura because she plans and teaches. I just support because I know the children.

I: How do you help?

T: I help them to understand it. I'll do bullet points on the board with little pictures. Then when they're working independently, they can refer back to that. Checking they understand what the need to do, helping them to refocus. When you first came, someone hurt their foot and needed time out and then drawing back into the lesson instead of them needing to sit out for the whole lesson. It really depends on each lesson.

I: Why don't you do any BSL in dance classes?

T: We don't do it here. We don't teach using it because their parents have chosen for them to come here to learn how to speak and listen. We are not a signing school.

I: Do you use the PE and Sports Premium?

T: Yes, we've had coaches in, with that money. We've used it to develop all areas of physical education.

I: I heard from Laura that this school participated in a dance workshop for one and a half day?

T: Yes, last year of the year before. Both schools are keen to repeat it. We do join with a mainstream Primary for PE.

I: How does this benefit the children?

T: They're living in a world that is mainly hearing children. PE is a good leveler because even if you haven't got good speech, you can still hit a ball, play physical games. It's good for them to see that they can be equal. It's harder to be confident speaking with people you don't know, so this is good for them.

I: Are your children funded by the local authority?

T: Yes, the local authorities pay the fees wherever the children come from.

I: What support could education polices provide? Training?

T: I don't know what it available for that.

I: What support do you want in the future?

T: If I was planning dance lessons, I would need a lot of support because I'm not a dance teacher, but I'm not having to do that. You'd need to ask Laura.

I: Do you do any trips/special events?

T: We do take them on trips. They can do the same trips, but at the pre-visit we need to make sure they know the language levels of the children. You have to plan it to make sure they can access it. You would not take them somewhere they can't lip read: dark planetarium when did space. You can do pre-visit work and work when you get back, so they get the most from it.

They have been to the pantomime today and they loved it. They loved the costumes. It's good for deaf children. It's very bright and bold, and the humour is obvious, whereas following a script of a play is harder.

I: Will your school be taking the children to any dance performances?

T: No plans, at the moment. I suppose something like ballet would be good because there are no words, but you have to go further afield.

I: Thank you

Interview with Student group B (23/Nov/2017)

I: Interviewer
Interviewees: Billy, Elsa, Hunter, Nancy, and Summer

The classroom teacher and teaching assistants watched the interview but did not participate as BSL interpreters. Students can freely come and go during the interview with me. The audios were recorded by two separate files.

I: Today, today [singing].

Summer: Yeah.

I: What did you like in dancing?

Nancy: Oh, I am not sure.

Summer: I liked… umm… I liked everything.

I: Everything.

Summer: (Inaudible- 1:10)

I: Oh, okay. Yes. Did you like dancing with a partner?

Nancy and Summer: Yeah

I: You were partners?

Nancy and Summer: No

Summer: I was with Willa.

Nancy: I was with Elsa.

I: What didn't you like in dancing, in dance class today?

Nancy: Excuse me.

I: Oh, okay. What didn't you like in that dance class?

Nancy: Umm nothing.

I: Nothing? Have you had fun?

Nancy: Uh hmm

I: What was the most favourite thing in the dance classes? For example, that dancing like the 'Snake'?

Nancy and Summer: Oh! Yeah!

I: Or 'Connecting'? What did you like?

Nancy and Summer: Umm [they shook their heads].

Nancy: My favourite was the ‘Snake’.

I: ‘Snake’? The dancing?

Nancy: Yeah

I: You didn’t like the ‘Connecting’? Like this?

Nancy: No.

I: Connecting. Just that one [pointing ‘Snake’ on the white board used in the dance lesson]. Do you know why? Why [signing]? Why you didn’t like? Why didn’t you like ‘Connecting’?

Summer: Umm… I’m not sure, but I really liked today.

I: Oh, you wanted to move more?

Summer: Yeah

I: Yeah, did you want to move more, like the ‘Snake’? Oh okay. This great idea.

Summer: I don’t really like [pointing ‘Connecting’ on the white board].

I: Hmm?

Summer: I don’t like really like [it].

I: Oh. Why?

Summer: Because…. Because….

I: Because it was easy?

I: It was difficult?

Nancy and Summer: Yeah, that’s right.

Nancy: It made it difficult.

I: Oh?

Nancy: It made it hard (both speaking and signing).

I: What is it?

Nancy: It made it hard.

I: Hard?

Nancy: Yeah

I: Ah, okay. You?

Summer: Me, I liked today.

I: Oh, okay. It was easy. Was it easy to understand? To understand what did you do?

Summer: Yeah

I: I will show you [showing them the white board] Was it easy to understand?

Summer: This one.

I: Hmm.

Summer: And this one. This one. And this one. This one and this one. This one and this with one [pointing three activities except for 'Connecting' on the white board]. They (inaudible- 4:09)

I: And was easy?

Summer: Yeah, but… hard… (inaudible- 4:13)

I: Oh, just a moment.

I: Could you say one more?

Summer: This one. This one. This one. And this one.

Nancy: Yeah.

Summer: 'Snake' was (inaudible- 4:40)

I: And you didn't like the 'Connect', the first, second.

Nancy: Really.

I: What do you want to learn in the next session. What do you want to learn?

Nancy: What do you mean?

I: Okay. For example, you want to learn dancing with a partner? For example, like this, the ballroom dance?

Summer: Oh.

I: Yeah. Like this?

Summer: That way you're doing.

I: Do you want to learn that one? Like this. Yeah, and then, with skirt?

Nancy: Oh yeah. Well done. (Inaudible- 5:29).

I: Or the hip-hop dance?

Summer and Nancy: Yeah

I: With the music?

Summer and Nancy: Hmm

I: Oh do you want that? Okay. That's great.

Nancy: She has gone. That means…

I: Oh okay. The last question. Have you participated in dance classes outside school, outside Primrose school?

Summer: I am not sure.

I: You're not.

Summer: No.

I: You? (To Nancy) Have you participated in dance classes outside school, outside Primrose school?

Nancy: No. We don't do it outside. We do it inside.

I: Yes, I know. With your parents? With your siblings?

Nancy and Summer: [They looked like they didn't understand my question].

I: [Both speaking and signing] Your father, mother, together? Dance classes?

Nancy: They don't do dance.

I: They don't do?

Nancy: I don't see dance classes.

[Summer and Nancy left. Elsa approached]

I: (To Elsa) Do you like dance? Did you like today? Today [signing], did you like dance? What did you like?

Elsa: [Demonstrating some movements] I liked the (Inaudible- 8:56) 'Snake' dance.

I: 'Snake'. A good dance. Did you like the 'Connecting'?

Elsa: No (Inaudible- 9:06).

I: Oh no.

Elsa: Sometimes. (Inaudible- 9:11) I don't like it.

I: Oh. Why? Why you didn't?

Elsa: Because it was really good.

I: Because it was really good? However, you don't like it? Do you like it?

Elsa: I like it.

I: The 'Connecting'.

An unidentified student: She's deaf.

I: I'm deaf. So, you liked the 'Connection'?

An unidentified student: Yeah, but she deaf. Because she's got the [pointing to my cochlear implant] (Inaudible- 10:00) cochlear?

I: Yes, that's a cochlear.

Nancy or Summer (the speaker was unclear): I got cochlear!

I: Oh! Yeah. You have some… one. You are… the hearing aid.

Nancy or Summer (the speaker was unclear): The battery here

I: Yes, the battery is there.

I: [to Elsa] So did you like the 'Snake'?

Elsa: Yes

I: You liked the 'Connecting'? Did you like the 'Connecting'?

Elsa: [Hand gesture meaning 'so so']

I: OK. Just so so. Because…

Elsa: It was quite hard.

I: Oh, quite hard. You need to…

Elsa: I can't do that. It is quite hard doing that because I can't [Inaudible-10:54].

I: Yes, I could understand. Have you had fun?

Elsa: Yeah.

I: Do you want to be a dancer in the future?

Elsa: I don't really know; I might be a teacher. I don't know.

Elsa: Or maybe a head teacher.

I: Oh, good job.

I: What dance do you want to learn?

Elsa: [Demonstrating movement]

I: Do you want to show? Show me.

Elsa: [Demonstrating movement]

I: Jumping!

Elsa: No, a leap.

I: Oh, it's like flying.

Elsa: [Demonstrating movement]

I: It's leap. Yes, you are correct. Yeah, leaping. Do you want to use the whole space?

Elsa: [Demonstrating movement]

[Elsa left]

[I started new recording for Hunter]

I: Today, what did you like in dancing?

Hunter: I like doing (Inaudible- 1:01) 'Snake'.

I: 'Snake' and (Inaudible- 1:03)

Hunter: I do. And I like, umm, I like it when me and Dawson. When I put my foot up, but I couldn't balance—couldn't like get my energy to keep the leg it up. As soon so as you put my leg up, it get you down. The balance goes straight down [demonstrating]. I did not like that bit.

I: You thought that it was dangerous?

Hunter: Yes. Dawson is a little boy. The blood goes down there, so I have to put it down, so the blood can go up and down.

I: Why? Because your partner was heavy/too big?

Hunter: Yes. Like, I just don't want to hurt him.

I: Do you have brothers?

Hunter: I have sisters.

I: Sometimes you do dance with them?

Hunter: Quite not.

I: Have you had fun in dancing, today?

Hunter: Yeah, I had fun every single dance

I: Oh, really?

Hunter: And today similar but I didn't like that balance bit.

I: Oh, you didn't like balancing; however, you liked…

Hunter: Yeah

I: Good! What dance do you want to learn in the future?

Hunter: What dance do I want to learn? I want to learn [demonstrating]. Like you go like this and you go like that.

I: Oh, you mean tumbling like the side-to-side.

Hunter: Yeah and do like that [demonstrating].

I: I can't do. I can't do but you want.

Hunter: Yeah.

I: To side-to-side?

Hunter: Yeah. Two times. One, two. And then I will (Inaudible- 4:55)

I: Okay, good.

Hunter: That's what I wanted to do. And the last thing I wanted to do is—the last dance I wanted to do, which is so tricky. Can you do this bit [Demonstrating]? Can you do this? It's *sooo* so tricky. How do you do—How do people, yes, when they hold hands, yeah. And that's when you can hold hands and spin that way, but with two people? [demonstrating]. And that's why… similar to do.

I: So, do you mean back-tumbling?

Hunter: Yeah

I: That side and with two people? When the person does back tumbling, what does the other person do?

Hunter: What does the other person do, they take pictures.

I: Take pictures? The other person…?

Hunter: This person goes like that. And the person is there. If you're there, have the camera ready. And I'm doing like that and they take the pictures.

I: Does the partner help him in taking pictures?

Hunter: Yeah (Inaudible- 6:46). The first person that can see me—comes to me when I'm here. If I'm here… and then like that and then like that (Inaudible-7:01) That one. Right. And that's so tricky. Like you're not (Inaudible- 7:11).

I: Yes, I could understand.

I: Have you participated in any other dance classes outside school?

Hunter: Outside school? What other dances?

I: Oh yes, to see dances with your mother or father?

Hunter: Father.

I: Did you go to do dancing?

Hunter: What, dancing. What in like in all people there and be on a stage to dance? I quite like on Christmas Day. I… People go like that and go like that over on Christmas Day and (Inaudible- 8:08) [demonstrating].

I: Did you do?

Hunter: Yeah.

I: In the last Christmas.

Hunter: I was at the end.

I: The people were here and you were…

Hunter: I was at—People were all there on the stage. People, all across the stage and at the bottom. Umm, I can't remember. And they're watching us, doing—hold—like everybody holding hands but they're here, and I was at the end over there. We all go over like that.

I: Thank you so much.

[Hunter left]

[Summer voluntarily provided the help for BSL interpretation for Billy and I]

I: (To Billy) Today, did you like dancing?

Summer: [Both speaking and signing for Billy] She says, you like dancing

Billy: No.

I: Why?

Billy: [In speaking and signing] (Inaudible- 10:12)

Summer: He said, dancing is for girl.

I: Oh, dance was for girls, not for boys. Why?

Summer: He says, dancing is for girls.

Billy: [Signing]

I: (To Summer) Could you let me know this?

Billy: [Both in speaking and signing] (inaudible - 11:20)

Summer: He says bossy, he says it's bossy.

I: Why?

Summer: He said, because… and girls always be like bossy like dancing really properly. Like that.

I: Dance properly… How was the 'Connection'? like this? Did you like that one?

Billy: [Signing]

I: Why [Both in speaking and signing]?

Summer: He says, it makes me hard.

I: Hard to do. Why was it hard?

Summer: (To Billy) Why it was hard?

Summer: (To me) Because it was (Inaudible- 12:25)

I: Do you have fun in dance before?

Billy: [Signing]

I: No? Why?

Billy: [Signing]

I: The other dances were for boys or were for girls?

Billy: [Signing]

Summer: He said he likes doing (Inaudible- 14:01) and something fun like run (Inaudible- 14:06) and run and then doing something.

Billy: [Signing]

Summer: He liked (a man), he liked dancing with him because he's fun.

I: What dance do you want to learn in the future?

Summer: He liked to learn football.

I: Do you like football?

Billy: Yes.

I: Thank you so much.

Interview with Student group C (interview, 30/Nov/2017)

I: Interviewer
T: Classroom teacher Teresa
Interviewees: Angelina, Diego, Ivy, Orion, and Sami: speaking

The children of Student group C were asked to answer my questions by using their voice but the speech of some children was inarticulate. Angelina answered most questions by speaking and rarely did signing; however, most of her speech was inarticulate so that Teresa had to clarify those by repeating those to me. Orion talked by using his voice all the time, but his speech was inarticulate, too.

(The record starts from 01:23)

Teresa: Heashin has some questions and she would like you to answer. Ask.

Interviewer: What did you like in today's dance class? What did you like in today's dance class?

T: What did you like in today's dance lesson? Angelina.

Angelina: [her voice was not recorded because she sat away from the voice recorder and her speech was inarticulate]

T: [Clarifying Angelina's speech] You liked the 'Snake' movement?

I: (To Angelina) 'Snake' movement, in the beginning? In the beginning. Uh huh. Why did you like the 'Snake' movement?

Angelina: (Inaudible- 02:12)

T: (On behalf of Angelina) Stretching, it was nice to stretch.

I: (To Angelina) Nice stretching. Do you like dancing?

Angelina: (Inaudible- 02:27)

I: (To the teacher) What's her answer?

T: (On behalf of Angelina) There was going on something else.

I: (To Ivy) What did you like?

Ivy: I liked—I liked to, like, 'Roll'.

T: (To Ivy) You like the 'Surfing'. The 'Surfing' at the end?

I: Yes, in the end? Why did you like it?

Ivy: Because...

I: Because?

Ivy: Because… It's fun!

T: Yeah, it was fun.

I: It was fun?

Orion: (Inaudible- 2:53)

T: What did you like?

Orion: (Inaudible -3:00) dancing

T: (To Orion) Do you like dancing?

Orion: Oh. No, I don't like dancing. (Inaudible- 3:09)

T: Do you like doing the 'Link'?

Angelina: (Inaudible- 03:18)

T: Yeah, you like doing that 'Connect'.

I: With your partner?

Angelina: Yeah, partner

I: Thank you. So, next question is: what didn't you like? What didn't you like in today dance class?

Unidentified student: Nothing.

I: Nothing?

Ivy: I don't know.

T: Was there anything you didn't like today in dance? [Today's dance meant making a shape, putting his/her partner inside the shape which the partner then explored and escaped from, making movement]

Several students: No

Sami: I don't like to…

T: (To Sami): You didn't like that bit?

I: With partners? Why?

Sami: Because…

I: Because? It was easy?

Sami: It was hard.

I: Hard? Why? Why it was hard?

Sami: Because…

I: Moving your body with your partner?

Sami: Yeah

I: Like this? Moving? It was hard?

Sami: Yeah

T: This bit was hard, was it? Why it was hard? What made it hard?

Sami: Because (Inaudible- 4:46) and because I am small.

T: Because you're smaller than your partner?

Sami: Yeah, and I can't reach.

T: Reach. You couldn't reach!

T: Good [she seemed to utter either 'point' or 'boy' - 4:57], Sami! Good explaining!

I: Have you all had fun in the dance class?

An unidentified student: Yeah

T: Did you have fun today?

An unidentified student: Yeah

I: Today [both speaking and signing]. Have you had fun today?

I: What dance do you want to learn in the future? What [both speaking and signing] dance. What dance do you want to learn in the future?

T: Do you know anything? Do you know anything you want to learn next in dance? What do you want to do next?

Angelina: I like (inaudible- 05:52) Ballet.

T: (To Angelina) You'd like to ballet?

I: (To Angelina) Oh, ballet. Have you participated in ballet? Have you learnt ballet before?

T: Have you done ballet before?

Angelina: (Inaudible- 06:06)

T: (On behalf of Angelina) a long time ago.

I: Oh really?

T: You've forgotten it.

An unidentified student: And me!

T: I did it a very long time ago!

An unidentified student: And me!

T: And you?

An unidentified student: I know… (Inaudible- 6:17)

I: Have you had ballet?

An unidentified student: Uh huh.

I: Where?

T (to other students): Boys have to be very strong when they lift their partners.

I: [Approaching to Angelina] When?

Angelina: Before.

I: (To Angelina) Before. Uh huh. By yourself or with your siblings?

Angelina: I don't know.

I: Did your parents bring you to ballet class?

T: (To Angelina) Did you go to ballet lessons?

Angelina: Yes

I: With your parents?

T: (To Angelina) Did your Mum take you?

Angelina: Dad

T: Or Dad took you?

I: (To Ivy) And you? Did you learn?

T: (To Ivy) Have you done dance before?

Ivy: No. I started here it at school. But when I started this school.

I: I didn't hear.

T: (On behalf of Ivy) She started dance at this school.

Ivy: Yeah.

T: (To Ivy) Before this school, you haven't done dance.

Ivy: No.

I: (To Ivy) Didn't you? Do you want to dance outside this school?

Ivy: No.

I: Do you want it in the future?

Ivy: No

I: No? [laughing] Why?

Ivy: Don't know.

I: Do you like dance, here?

Ivy: Mm, yeah.

I: Yes. But you don't want to learn dance outside?

Ivy: Yeah.

I: Why?

Ivy: I don't know.

T: It's enough what you do here? You've got other things you want to do, have you?

Diego: (inaudible- 7:53)

T: Don't worry, Diego

I: Yeah. So…

Students: (Inaudible- 7:57) Art.

T: Yes, we're going to do art just now.

I: (To Sami) Okay. So, do you want to dance? Outside school?

T: (To Sami) Would you like to more dance than what we do in school? Would you like to go after school to a club to do dance or not?

Sami: No

I: (To Sami) Why? You said, you had fun in dance class today.

Sami: (Inaudible- 8:32)

I: Okay. You said you had fun in dance today. But why [both speaking and signing]? Why don't you want to go other dances?

Sami: Because I don't want to.

T: Because you don't want. That's okay.

I: Okay Yeah. The last question.

T: One more question.

I: Yes, one more question, so, did you remember, remember [both speaking and signing], what did you learn in the previous, previous [both speaking and signing] dance class, dance [both speaking and signing] session? Did you remember?

T: What have you learnt before in dance?

An unidentified student: I don't...

Sami: Co-operation.

I: (To Sami) Co-operation. Uh huh. And? Co-operation. How? How did you co-operate with others?

T: (To Sami) How did you work with other people?

I: How did you...

An unidentified student: (Inaudible- 9:33)

T: What have we done? We did lots of dancing together in groups or pairs.

Sami: Pairs. Yes

I: (To Diego) And you? Do you remember?

T: (To Diego) Do you remember things we've done before in dance?

Diego: No

I: You were very good in dance classes. Would you remember the stickers, red stickers, yellow stickers to put. [pointing the body parts that the students put on stickers]

I: Oh yeah, the stickers, yeah and the 'Connecting'.

T: Do you remember doing that?

An unidentified student: Yeah.

I: Like this? Remember?

An unidentified student: Yeah.

An unidentified student: No. I don't know.

I: You don't know? So. The stickers, the stickers on your knees and the 'Connecting'?

An unidentified student: No. I don't know.

Ivy: I remember stickers: red, yellow, where [pointing her body part].

An unidentified student: No, no.

Students: [Talking simultaneously]

An unidentified student: Red, green, blue.

I: Have you had fun?

An unidentified student: Yeaaaaah.

I: Did you like that one? Did you like that movement with the stickers? Connecting? Which one? Which one [both speaking and signing] is good? The previous, the stickers, (Inaudible- 10:52) class, or today?

Orion: Today was no fun day.

I: Why?

Orion: I don't know. (Inaudible- 11:05)

T: (On behalf of Orion) Before it was boring. Huh.

I: The previous one was boring?

T: Apparently so.

Orion: (Inaudible- 11:14)

T: That's good.

I: Sorry?

Orion: I don't wanna my knees are tied. (His next speech was unclear, but it seemed to be said, 'it was about—isn't know. I think that here (a name) class aren't know'- 12:05)

T: (To Orion) You know the stickers. You remember?

Orion: (Inaudible- 12:49) (A name) is naughty. Okay?

I: Uh hm. Okay. And you? (To Sami) Which one was better for you?

T: (To Sami) Today or was it the stickers. Which one was best?

Sami: Today.

T: Today. Do you know why?

Sami: Because the stickers was hard.

T: (On behalf of Sami) Was it hard the stickers?

I: But today. Today? [both speaking and signing]

T: Today you liked?

Students: (Inaudible- 12:12)

T: Did you like the 'Rolling'? Yeah?

Sami: And 'Snake'. And 'Snake'.

I: So, did you like that one, the 'Snake'?

Sami: Yeah. And 'Rolls'. (Inaudible- 12:29) That one.

I: Okay, very clear.

Orion: When we do art?

T: Okay. We'd better go down to do our art. Otherwise we have no time.

I: Thank you so much. Thank you.

Interview with Willa (interview 23/Nov/2017)

I: Interviewer
W: Willa

I: If you have noticed that your deaf students have/had any difficulties or strengths in dance classes, could you explain how these can be used or further developed?

W: I had one child who finds it very difficult to balance and to follow simple movements. A lot of time there is somebody to support him and correct him. And over the last few weeks, with the small changes made, he was able to pick up small steps because lots of them were repeated and he joined in more and more. At first, he found it difficult to follow simple movements. Whereas, as time went on, he became more confident because things were repeated, and more was achieved each time. And also, because lots of the dance is freestyle, it gives him confidence to add things himself. He doesn't need to worry too much about making things right and correct.

I: And the strengths?

W: Strengths? I have a couple of students that really enjoy dance. These opportunities give them chance to express themselves. When we first started, they often just copied what they were already taught by the teacher. Now they add their own movements. It's given them freedom to add their own movements, which is brilliant.

I: Have you heard that any of your students went to dance lessons outside your school?

W: There is one student who does tap and ballet dance classes every Saturday. And one who goes to gymnastics. It's not dance, but she often does movements that are related to the gymnastics class.

I: Do you know why they choose dance classes after school or on weekends?

W: She has no any opportunity to do dance after school. So, it's her one opportunity, at the weekend, to do something with her family and she joined gymnastics with her sister, which is nice.

I: Are there any auxiliary methods that your deaf pupils use or used?

W: What do you mean?

I: For example, radio aids or induction loops?

W: We do use the radio aid for one child, but most of the children in my class make sure they follow the speaker, so they look at lip patterns and listen with hearing aids. One child has a cochlear implant, and all the other children have hearing aids.

I: Do you think that your children have a good listening to the dance teacher in dance classes?

W: I think, sometimes, some of children, they're very excited and don't always listen because they want to join in as quickly as possible because they enjoy it so much. They make sure to copy what the teachers are doing. A lot of the time, in dance, they can't hear music, so they try to copy what their teachers are doing. So sometimes there is difficulty for them in hearing, especially in the hall. Because of the noises, it is quite hard to hear each other, without using a radio aid. But they enjoy dance because they can copy the movement that the teacher explains. Because it's a small group, it's ideal for dance classes because they can come right next to the teacher and they can hear better.

I: I heard from the dance teacher, your school children and one mainstream school worked together for providing dance sessions one and a half day. Have you been there?

W: I haven't seen that. I know about the two schools getting together for PE sessions, but I'm not sure how that works.

I: Have your school used the 'PE and Sport premium for Primary schools' funding?

W: I am not sure. Possibly for resources, but I am not quite sure. I don't know about that.

I: Have you heard about that?

W: I have heard, but I am not sure how it is being used, but it's interesting to find out. It may be how we can afford the outside teachers coming in. Obviously, she (the dance teacher) is more qualified to teach the dance than we are. If it does come out of there, then her sessions meet their needs in dance.

I: Could you explain how you helped your deaf students participate in the dance classes?

W: Encouragement. Maybe they are not joining in much, and not sure about how to do things, so lots of the time it's about encouragement to join in and try out new moves. So, some children don't always like trying out new moves. They copy just the teacher. The ones with gymnastics and dance experience will try different things. We try to encourage them to join in and try harder. Some of the support is listening skills: making sure they are looking at the dance teacher; making them read what she says; clarifying that they understand, before they take part. And congratulating them on how well they are doing, to give them more confidence, as well.

I: About your answer, when I interviewed the children, when they answered my questions, 'What you didn't like in the dance class', they answered that they didn't like some movements. When I asked, 'Why?', they answered, many children answered, 'Because it was hard'. Do you think that the children don't like trying new movements?

W: Yes, I think so. Anything that children find hard, especially at this age, they don't want to try because they worry about looking bad and they don't want to get things wrong. They don't want to fail. If it is hard, they won't try because [in] that way they haven't failed. So, encouraging them to try and take part and have a go: that's what we try to do as teachers and support staff. In all subjects, children don't try things that are hard because they don't want to fail and get things wrong.

I: It happened in hearing students' classes as well?

W: Hearing and deaf, yes in this age group. Yes, I do notice a lot with deaf children, as well. They may not have as much confidence because they don't have as many opportunities to do things like this.

I: What do you want to your students in dance classes? Do you want them more confident in using their body and in participating in dance?

W: I think both. Participation is the first one because you want them to join in and to try even if it's difficult. They become more confident when they join in more, and then realise that they can do it. I think participation is the most important, then the confidence comes with that. You just want them to be happy and to enjoy it. The dance teacher doesn't make anything too difficult, but they perceive it as difficult until they take part.

I: In your opinion, what kinds of further support could educational policy provides for teachers who instruct disabled pupils?

W: I think it's training, teacher training. I think most teachers working with disabled pupils or children with any disability learn as they are working and

training costs so much money. I think in Primary school, especially, teaching all the subjects, teaching dance is really enjoyable, and it would be great to learn how to teach it like Laura (the dance specialist) does.

I: Have you found some information to teach deaf students dance on the internet or workshops?

W: Not for dance specifically. There are a lot of workshops about how children learn but I haven't seen anything for teaching dance to deaf students. I don't know if that's really available.

I: So, do you mean teacher training?

W: Yes.

I: I think you might be a qualified teacher of the deaf?

W: Not yet. I'm a teacher, but I would like to become a teacher of the deaf. I haven't completed my university course for teacher of the deaf. You have to do a Master's for that.

I: Before you came to this school, you were in a mainstream school?

W: I have been teaching for (many) years in a mainstream school. I haven't been in the deaf teaching profession for long.

I: However, you could do sign language. Can I ask what level of sign language you are doing?

W: I am halfway through level three.

I: Thank you.

Appendix D Interview transcripts – Fredrick school

Interviews with Drew – Grace – Kendrick – Student group D

Email interview with Drew (24/Jan/2018)

1. Could you describe any ancillary methods that your deaf pupils use or used for dance classes at gyms or for other classes in classrooms?

We would use instruments where vibrations could be felt, or we will use visual prompts, e.g. flashing lights, bright colour objects to show rhythm, timing, etc.

2. What communication method your school mainly use, e.g., British Sign Language, lip-reading or speaking in classrooms? Could you explain the strengths/weaknesses of using the communication method in school?

We use BSL as the primary mode of communication at Fredrick school. This is a visual language that is accessible to all our pupils regardless of their hearing level. Some children are able to access some lip-reading/speech, but this is in the minority.

3. Could you describe how your children benefit from the dance classes of the school?

Children develop their physical and cognitive skills: movement, co-ordination, and memory. It also develops their creative and team-working skills.

4. Have your school used the 'PE and sport premium for Primary schools' funding before? Do you have any opinion regarding the use of funding to help deaf pupils participate in dance classes?

Yes, we have received and used PE/Sports Grant funding. The funding helps to buy new equipment and has also been used to fund sports coaches, such as the dance teacher to teach dance lessons to our pupils.

5. Could you explain how Special Educational Needs and Disabilities provisions help deaf pupils in schools?

As a school for Deaf children, all our children are SEN and have statements/EHCPs. We provide specialist Teachers of the Deaf, Speech and Language Therapist, Physiotherapists, Occupational Therapists, etc. to support our pupils and meet their needs.

6. In your opinion, what kinds of further support could educational policies provide for teachers who instruct disabled pupils?

I think educational policies for Deaf children should ensure that teachers of Deaf children are either qualified TODs or training to become TODs. I think schools should ensure that children with additional disabilities should ensure

training is provided or specialist support in place. I also think that TODs should be able to communicate in BSL to meet the language needs of deaf pupils who require language and communication input in BSL.

Email interview with Grace (30/Jan/2018)

1. Could you describe any ancillary methods that your deaf pupils use or used when taking your classes?

Teachers that are deaf – excellent role models
Teachers that are fluent in British Sign Language
Quiet room to learn music in 1 to 1 so that they can go at their own pace and listening ability

2. If you have any training that you took to enhance your teaching skills for pupils with disabilities, could you describe those?

I use resources from a charity called Music and the Deaf.
I did a masters to become a 'teacher of the deaf' which helped me understand how children experience music.

3. If you noticed that your deaf students have or had any difficulties/strengths in dance classes, could you explain how these can be used or further developed?

Some children struggle to feel the beat and so follow rhythm. It would be amazing to have special rucksacks that have a bass in and are connected to the music by Bluetooth and help someone feel the beat.

4. Could you explain how you helped your deaf students participate in your dance classes?

Teachers that are deaf and use British Sign Language
Loud music that has a heavy bass.

5. In your opinion, what kinds of further support could educational policies provide for teachers who instruct disabled pupils?

Better education when teachers train and once they are in schools.
More focus on music and the arts by government – lots of funding cuts which has a very negative impact

Interview with Kendrick (interview, 7/Dec/2017)

I: interviewer
K: Kendrick
A teacher participated in the interview to interpret BSL

I: If you noticed that your deaf students have/had any difficulties or strengths in your dance classes, could you explain how these can be used or further developed?

K: When I am teaching, deaf children are always a challenge because they are deaf. Deaf people have varying levels of deafness, and also their levels of ability vary as well. The key point for me is to be patient, and also to learn about their foundations. So, through their ability and then assess them. That helps me to have clear concepts of what their abilities are, and that means that I can match them with where they're at – and then teach them. So that's my starting point. I need to be patient and then to meet them where they're at terms of their abilities.

I: In this school or in the other school or outside schools?

K: That's in general.

I: If you have any training that you took to enhance your teaching skills for deaf pupils, could you describe it?

K: Yes, I have specific training through a dance academy, but it was a short course. And also, through workshops as well – and networking – and also private classes. So, I've been various courses, and I've had specific dance training, as well. When I've had that training and I am ready, then I moved on to teaching myself.

K: Do you need more information?

I: [To the interpreter] Yes, about his background, academic background.

K: Okay, I have quite a long story. I started dancing through my auntie. She recommended that I watch a dance movie. So, I watched this movie and the more I watched it, the more I wanted to dance. I went straight up to my bedroom and I taught myself. I watched the movie again and kept pausing it and rewinding it and watching the same scene; basically, copying the dance moves. I was about 12, 13. After that, it was all about dance for me and I've danced ever since. But unfortunately, I stopped because I had no role model. So, by role models I mean, for example, there were lots hearing professional dancers everywhere, of course, but I wanted a deaf professional dancer role model. I have empathy, and I know my own struggles, so I wanted to be able to identify with someone who could be my role model, who I might be motivated. But at that time, I had no one.

So, in terms of moving on, I had to be more proactive and motivated, and creative, so I decided to focus on art and graphic design. That was my education, then. So, studying arts and graphic design, that was my education at school – that was what I studied – and I went to College and University. In my second year at University, one of my deaf friends asked if I was interested in setting up deaf dance group, and I said, 'Of course!' You find hearing dance

groups everywhere, but very few deaf groups. So this was a public opportunity to break down stereotypes and show that deaf people can dance. I performed for three years with deaf dance group. It was just hobby, at that time.

I graduated University, my heart really became all about dance after that, so I decided that I would do dance for a living. So I searched about different courses, and I joined a hearing dance club and went to workshops and went to different networking events. Through that experience I have learnt lots and have had lots of people supporting me. I am proud of that.

I: Could you explain how you helped your deaf students participate in your dance classes?

K: So, the most important thing is to be patient. Because the more patient you are, the more chance you have of developing good relationships with the deaf children. That's the key point for any teacher/deaf dance teacher. And also, to understand their abilities, so through their abilities and what they are comfortable with. And encourage them to be positive and to be confident. When they are more positive and feeling confident, I can push them out of their comfort zone, and I hope that they grow and develop themselves. So, the philosophy for dance is like a metaphor for life because you are learning, but you are learning something new. It's same for any teacher when they are teaching something new – or anybody that wants to learn something new. If you are motivated yourself, you're going to learn. It's the same with dance; you will try, and you will try to learn a new dance style if you are motivated. That's why I say dance is like a metaphor, it's like education, in general - it's kind of a metaphor for life.

I: Today I saw that you used your mobile phone to hear the music. The music had a very strong beat. Could you explain how you used the music when you teach children?

K: Okay, so normally, every week I come and teach dance part of a show, so we have the hall, and we have the speakers at the hall, but unfortunately today the hall was booked, so we don't have the option to use the music in the different room that we have been using today—normally we would. Normally we have speakers. We have strong bass and, for me, hip-hop has more options in terms of the music you can choose. Music like house have a strong bass. At the moment, children feel the connection with the music. If it's important to structure the music as well, perhaps I might help children understand the structure of the music and how to use that in the dance. So, for example, when I teach the classes and workshops, the first thing that I explain is the structure of the music. Because I want children to understand the structure of the music, so they can assimilate that, and it will help them to know how to move themselves. So, the structure of beat, structure of tone, how many counts there are, that helps children. They know what's coming next in the routine.

I: I think that some children of your school couldn't hear that music at all. For them, how do you?

K: So, lots of children can't hear anything. For me, it's important to find different ways to make it accessible for them. So, for example, I am profoundly deaf. You can use vibrations; profoundly deaf children can feel the vibrations. And also, knowing the count is very helpful. Because the more they know about the counts, that helps them link it to the music. It's like narrative. So, lots of different ways if you can better accessible. And also, we know, now, technology is much more advanced. We have technologies that can make music accessible for deaf children. So, for example, something that I wear on my back, so I can feel the vibrations. You can link this to your phone. And, also, there are watches you can get, as well, or bracelets that vibrate. So, there are lots of different methods of making music accessible for deaf people; they can enjoy music.

I: What technology or device are used in this school's dance class?

K: Just speakers because the deaf children – most of them – are able to pick up some sort of sound from the music. There are a few children here that are profoundly deaf, so that means I have to modify how I am with them. I have to give them more explanation and help them feel the vibrations. They can use the speakers to feel the vibrations, so that's how they adapt.

Interview with Student group D (interview 7/Dec/2017)

I: Interviewer
Interviewees: Andrew and Nora
A teacher participated in the interview to interpret BSL.

I: Have you had fun in dancing today?

Andrew: Yes, I liked it a lot.

I: Why did you like dancing?

Andrew: Two reasons why I enjoyed dancing. When my Mum was younger, she enjoyed dancing. Also, dancing is really good for me because it helps my balance -because I have problem with my balance. I've noticed that change in me and it is really exciting.

I like dancing. I like the feeling of it. It was really good. We've been practicing for the Christmas show; I like that. It was really good. I haven't forgotten anything! We have to rehearse for that.

I: Did you have any difficulties in dancing?

Nora: It was hard to try different moves. Doing a 'cubed face'- those sort of dance moves where [the translator said 'I can't remember that technical word'). Learning those has been hard.

Andrew: Sometimes I find hard when I am dancing on one of my legs - like jumping onto one leg. I have to balance on my legs, and I find that hard.

I: Did you practice the dance routine at home?

Andrew: Yes, I practiced at home. We have been practicing/rehearsing that. Maybe I have forgotten little bit, but we've been practicing. I can do it by myself.

I: Have you participated in other dance classes outside your school?

Andrew: No, not yet. It wasn't a club, but I went to (a city) with a deaf organisation. They got children together, and we did different things like drama, performance, and they have dances as well, and there were some music classes, as well, for deaf people, like the clarinet. I go there every year, regularly. So that's not club, necessarily.

I: What do you want to learn in dance classes?

Nora: I want to learn hand shapes. I'd like to learn something different like ballet and tap dancing.

Andrew: I want to learn hip-hop dancing, yep - like break dance. I have friends who can do it, but it looks really difficult.

I: Have you watched any dance movement on TV or in the theatre?

Andrew: Yeah, I've seen a film. In 'Hotel Transylvania 2' they have a party and they do break dancing and some hip-hop dancing in that.

I: Thank you so much.

Appendix E interview transcript – Jo Verrent

Email interview with Jo Verrent (20/Apr/2018)

What suggestions for making policies to help deaf children enjoy dance activities inside/outside schools?

Everywhere offering dance activities should in theory be accessible to all including deaf children, that is what the law tries to put in place. In practice though we know it varies enormously. The biggest barriers I think are fear and assumptions. People assume deaf people can't dance and don't want to (parents included). Solutions – greater awareness of legislation, greater use of role models, more education to parents.

Could you explain what support Primary schools need to facilitate deaf children's access to dance classes?

Confidence mainly – teachers need to work 1-1 with the deaf child to find the way in – this might be through higher levels of sound or through vibrations or simply choosing music that fits with the registers the child can hear on or using a visual method of making the beats/the music clear – loads of options. Once that route is found, the rest becomes simpler – but does need time and individualized support. Planning classes so that the deaf pupil is able to see what's happening and follow is, of course, essential, and bringing in dance support workers who are used to the communication methods of the child would be good to support the teacher.

In your opinion, is what education type more suitable for deaf children either mainstream or special school? If you noticed different strengths and weaknesses of mainstream and special schools, could you explain how those could be further developed?

Different children need different things – not based on their level of hearing but based on their confidence and way they interact in the world. Some enjoy the challenge of mainstream, others falter and fail without the deaf world support that might nurture them. Might also depend on what social networks (deaf world/hearing world) the child has and how strong their coping mechanisms are. The worst is when the situation isolates the child still further. Deaf schools also need to push academically though so they don't offer a second rate education. I'm for both and real choice for individuals (not just parents!)

If you noticed that deaf pupils have or had any difficulties in dance classes in which they are taught by hearing dance teachers who do not use sign language, could you suggest how those could be improved?

Using visual aids – key picture signs/symbols for specific moves can build up into complex choreography and act as a pictorial 'storyboard' for all children, not just the deaf ones (can help with those with poor memory

retention/dyslexia too). Works like flash cards, if that makes sense - so a specific image for a specific move. I've also seen this with repeated mistakes – a card raised up if an individual is making the same mistake they have been told about already – to help them spot that they are making it.

Could you explain how to help deaf children feel more comfortable in dance classes consisted of majority of hearing children?

Get the other children to give each other sign names, have deaf awareness training for the whole class so they know how best to work together, any technique used with the deaf child should be open to be used by other pupils too, so it's not seen as 'special' just another way of doing the same thing. Find the few children who are especially empathetic and get them to work as a team?

Could explain how dance specialist teachers/dancers having hearing impairment could be beneficial for hearing children as well as deaf pupils?

Diversity is always beneficial to all – we start to understand that humanity is incredibly different and that all of us is welcome here. By having a deaf tutor, stereotypes and assumptions are broken down from the start, people see how others can do the same as them, even if they take a different route to get there or use a different method. Deaf people have great attention and focus – they have to communicate and this can be a real asset and something all can learn from, and the idea of not relying only on the music to convey atmosphere is also useful – deaf people have to understand the emotions to be conveyed and can't rely on the 'prop' of the sound in the same way hearing dancers can. And if there are any children in the group with any 'difference' at all – not just disability, this is a marvelous way to make them feel ok about difference overall.

Could you describe how deaf children benefits from the dance activities?

The same way all humans do – movement is innate, it's a way we communicate with the world, it natural, its essential. Any dance training hones this skill, enables us to fully be ourselves and is transferable into many areas as we become adults. Those who dance have greater special awareness, they are more coordinated, they understand how many things work together simultaneously, they multitask… all of this is useful for all children. For deaf children it is also another way to integrate and one that isn't based on verbal communication so it is an area that can be unpressured which can be a real release of stress – providing the teaching can be accessible.

Appendix F Participant Information Sheet and Consent form

These Participant Information Sheets and Consent forms were offered to selected schools and interviewees who were requested to participate or actually participated in my research. The sheets and forms that I received back from the research participants will not be presented here for their anonymity. The research title, (expected) research participants, and some information in the sheets and forms are different from those of this finally submitted thesis. Several parts in the sheets and forms were changed as specially requested by some participants due to privacy concerns and other reasons.

Middlesex University
School of Media and Performing Arts

PARTICIPANT INFORMATION SHEET
(For interview)

You are being invited to take part in a research study. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. If you have any questions before/after the interview, please contact following emails and mobile phone number.

Details of Student Researcher

Name: Heashin Park
Programme of study/module: MPHIL/PHD School of Media and Performing Arts
Email: HP404@live.mdx.ac.uk or heashin.park@gmail.com

Details of Principal Investigator/Supervisor
Name: Dr Astrid Bernkopf
Department/Position: Programme Leader Dance Studies at Department of Performing Arts in Middlesex University
Address:
Tel:

1. Research title

An investigation into the support that deaf children receive in Primary school dance classes according to the educational acts and policies of England

2. The purpose of research

This research aims to investigate the application of educational acts and policies aimed at teaching dance to hearing impaired pupils in mainstream Primary schools.

This MPHIL/PHD programme is anticipated 4 years study (5th, Jan, 2015 to 6th, Jan, 2020)

3. Why have you been chosen?

In my project, open interview methods will be used to know the thinking of teachers and parents about the influence of educational policies for hearing impaired pupils in mainstream/special Primary schools. Interviews with Primary school teachers focus on their experiences in teaching hearing impaired pupils as well as their opinions regarding educational policies. Interviews with parents whose children have hearing impairment focus on their thinking about support that their children receive from schools and benefits of dance classes. Interviews with hearing impaired pupils concentrate on their experiences in dance classes.

The interviewees anticipated are as follows:

- Fifteen mainstream/special Primary school teachers who have/had hearing impaired pupils in his/her classes
- Five mainstream/special Primary school parents whose children have hearing impairment
- Five mainstream/special Primary school pupils with hearing impairment

4. Do you have to take part?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time without giving a reason.

5. What will happen to you if you take part?

- If you are a teacher, it is expected that the interview will take 40 to 50 minutes but the interview time can be adjusted depending on your schedule. If more interview time than expected is needed, your interviewer will get in touch later (within the next couple of months) to ask additional questions if you do not mind it. The interview will take place in your Primary school, however, if you want, the interview can take place in a public place such as a café. I (interviewer) wear hearing aid and cochlear implant so that I need your help to conduct the interview in a quiet environment.

- If you are a parent, the interview will take less than 30 minutes. If more interview time than expected is needed, the interviewer will get in touch later (within the next couple of months) to ask additional questions if you do not

mind it. The interview will take place after you see your children off or before pick up them. The interview will take place in a public place such as a café if your Primary school is not a suitable place for the interview. I (interviewer) wear hearing aid and cochlear implant so that I need your help to conduct the interview in a quiet environment.

- In interviews with Primary school pupils, the interviews will take less than 30 minutes and take place in their school. The consent forms will be sent to parents by email several days before their interviews.

- In the case that a sign language interpreter is accompanied, the interview time may take longer.

6. What do I have to do?
You will be requested to be interviewed once.

7. What are the possible benefits of taking part?
We hope that the information we get from this study may help teachers who instruct hearing impaired students, parents whose children have hearing impairment, and hearing-impaired pupils in Primary schools in the future.

8. Will your taking part in this study be kept confidential?
All information that is collected about you during the research will be kept strictly confidential. Any information about you which is used will have your name and address removed so that you cannot be recognised from it. All data will be stored, analysed, and reported in compliance with the Data Protection Legislation of the UK.

9. What will happen to the results of the research study?
This research will be published as part of the PH.D. dissertation which is expected in 2020. I state that you will not be identified in any report or publication. Please contact me if you want to have a copy of the completed research.

10. Who has reviewed the study?
Middlesex University, School of Media and Performing Arts has reviewed this research.

11. Do you want to withdraw your consent?
You can indicate your withdrawal of consent by email before the publication of the thesis or conference papers. Your data will be removed soon after confirmation of your withdrawal otherwise your data will be destroyed after completion of the project.

12. Contact for further information
Researcher/Interviewer
Name: Heashin Park
Programme of study/module: PH.D student at School of Media and Performing Arts

Email: HP404@live.mdx.ac.uk or heashin.park@gmail.com

Name: Dr Astrid Bernkopf
Department/Position: Programme Leader Dance Studies at Department of Performing Arts in Middlesex University
Address:
Tel:

Thank you for reading this. The Participant Information Sheet states that the participant would be given a copy of the information sheet and a signed consent form to keep.

(A participant information sheet for observations had alternative sections from 3 to 7 as follows:)

3. Why have you been chosen?
This project aims to investigate suitable dance teaching methods for hearing impaired pupils through observing dance classes. I will observe what exercises are taught in the dance classes at Primary schools and how the dance tutors instruct these. The organisation of dance classes and the communication between teachers and hearing-impaired students in dance classes will also be observed. The aim is to observe dance classes at mainstream and special Primary schools.

The researcher will also observe several dance activities specifically designed for hearing impaired children or workshops for dance teachers who instruct hearing impaired pupils.

4. Do you have to take part?
It is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time without giving a reason.

5. What will happen to you if you take part?
I will observe your dance classes and take notes.

6. What do I have to do?
During my observations of your classes, I will listen to you near you and it is required because I wear a hearing aid and cochlear implant.

7. What are the possible benefits of taking part?
I hope that the information I get from this study may help to provide suitable dance classes for hearing impaired pupils at Primary schools in the future.

(A participant information sheet for practitioners had an alternative section 3 as follows)

3. Why have you been chosen?

In my project, open interview methods will be used to investigate participants' perspectives of teaching and supporting deaf children in dance classes in the UK. The adult interviewees were selected because they were regarded to have the experience and expertise in the education for deaf children or in training and supporting deaf and disabled people in the dance and arts field

The interviewees anticipated are as follows:

- Fifteen mainstream/special Primary school teachers who have/had hearing impaired pupils in his/her classes and headteachers of the schools.
- Five mainstream/specialist Primary school pupils with hearing impairment
- Two practitioners in dance, deafness, and disability field

Participant Identification Number:

CONSENT FORM (for individuals)

Title of Project: An investigation into the support that deaf children receive in Primary school dance classes according to the educational acts and policies of England

Name of Researcher: Heashin Park

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions. [1]

2. I understand that my participation is voluntary and that I am free to withdraw at any time before publication of the thesis and the conference papers, without giving any reason [2]

3. I agree that this form that bears my name and signature may be seen by a designated auditor. [3]

4. I agree that data will be stored on a password protected hard-drive/computer securely and separately from the lists of identity numbers/codes for individuals and organisations and will be destroyed after completion of the project. [4]

5. I understand that the interview may be voice or video recorded and then subsequently transcribed in which the voice or videos recorded will be used. I ensure that my identity as a participant will be concealed in any documents resulting from the research. [5]

[6]

6. I agree to take part in the above study.

Participant	Date	Signature
Researcher	Date	Signature

1 copy for participant; 1 copy for researcher;

Participant Identification Number:

CONSENT FORM (for gatekeepers)

Title of Project: An investigation into the support that deaf children receive in Primary school dance classes according to the educational acts and policies of England

Name of Researcher: Heashin Park

1. I confirm that the student groups' participation in the interviews is conducted with the consent of a head teacher or teachers at the school and I agree with the use of the interviews with the students in the above study. [1]

2. I confirm that I have read and understood the information sheet for the above study and have had the opportunity to ask questions. [2]

3. I understand that the student groups' interview participation is voluntary and that I am free to withdraw the consent on behalf of the students at any time before publication of the thesis and the conference papers, without giving any reason. [3]

4. I agree that this form that bears my name and signature may be seen by a designated auditor. [4]

5. I agree that data will be stored on a password-protected hard drive/computer securely and separately from the lists of identity numbers/codes for individuals and organisations and will be destroyed after completion of the project. [5]

6. I understand that the interviews may be voice or video recorded and then subsequently transcribed in which the voice or videos recorded are used. I ensure that the identity of students and the name of school are concealed in any documents resulting from the research.

6

7. I agree to take part in the above study on behalf of my students.

7

Name of school	Name of person giving consent	Position of person giving consent
Date	Signature	
Researcher	Date	Signature

1 copy for participant; 1 copy for researcher