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**UNIVERSITY OF DURHAM**

**In Partial Fulfilment of the Requirements for the Degree of  
DOCTORATE IN EDUCATION**

An analysis of the  
Storyline method in  
primary school; its  
theoretical underpinnings  
and its impact on pupils'  
intrinsic motivation.

**BY  
RHONDA MITCHELL-BARRETT**

**SEPTEMBER 2010**

An analysis of the Storyline method in primary school; its theoretical underpinnings and its impact on pupils' intrinsic motivation.

BY RHONDA MITCHELL-BARRETT

Abstract

*This study explores the relationship between the Scottish Storyline teaching method and pupils' levels of motivation when engaged in a Storyline topic. It also examines the theoretical underpinnings for Storyline drawn from constructivism, progressive education, drama methodology and intrinsic motivation.*

*Storyline as a pedagogy emerged in Scotland during the late 1960s, as a means to support primary school teachers in teaching a topic based curriculum. Storyline as a teaching methodology has been widely adopted across Europe and America and in these countries, the method continues to grow in popularity. In order to meet the demands of the Scottish 'Curriculum for Excellence', there was recently a Storyline revival in Scotland. Yet in England, Storyline remains little known or virtually unheard of. However, with changing curriculum demands, teachers are searching for a pedagogy to teach topic based, cross curricular learning themes and as this paper will demonstrate, the Storyline method presents one such approach.*

*For the purposes of this study, pupils' levels of intrinsic motivation were attained using an intrinsic motivation itemised questionnaire and the views and opinions of a sample group of pupils were gained through semi-structured interviews. This blend of data provides an insight into the scoring of pupils' motivational levels and also their thoughts and experiences of the Storyline method. This research was then viewed within the wider context of the primary school curriculum, making links to recent developments in education policy making, and considering Storyline as a methodology to meet the needs of an unknown future curriculum.*

An analysis of the Storyline method in primary school; its theoretical underpinnings and its impact on pupils' intrinsic motivation.

BY RHONDA MITCHELL-BARRETT

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An analysis of the Storyline method in primary school; its  
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# **An analysis of the Storyline method in primary school; its theoretical underpinnings and its impact on pupils' intrinsic motivation.**

## **Introduction**

Storyline as a methodology emerged in Scotland during the late 1960s in response to changing curriculum demands and the need to support teachers to meet new curricular requirements. Storyline is by no means a new approach. The Storyline method was created over forty years ago, yet it is experiencing something of a revival in recent times. As current curriculum policy evolves, teachers are looking for processes and methodologies so their teaching can also evolve to meet changing needs. The Storyline method promotes a child centred, topic based curriculum which builds on the pupils' personal knowledge and creates further opportunities to extend the learning.

## **Background to the study**

In today's educational climate, much emphasis has been put upon what has become known as the 'creative curriculum' and creativity has featured increasingly in Government legislation (DCSF, 2008). Policy makers have acknowledged the need for creativity in the classroom and presently there is a drive towards putting creativity at the core of the curriculum (DCSF, 2008). Creative thinking extends across the curriculum and should not just be relevant to the arts subjects; music, art and drama. Rather, creativity can

flourish in all subject areas and all sectors of society, from industry to science (DCSF, 2008). In the classroom, teachers are being encouraged to nurture creative thinkers and to ensure that there are substantial opportunities for pupils to complete creative, problem solving activities.

Whilst the curriculum reforms of the 1990s promoted standards, testing, achievement and increased accountability (Barber, 1996), there is now concern that this has led to a fragmented curriculum and many disengaged pupils who are not stimulated or motivated by their learning experiences (Bell and Harkness, 2006). Indeed the National Advisory Committee published the influential document *All our Futures: Creativity, Culture and Education* (1999) advising the need for a national strategy to develop cultural and creative education. In 2000, a review of the National Curriculum emphasised that creativity should be one of the key curriculum aims and the then Secretary of State for Education and Skills requested that Qualifications and Curriculum Authority (QCA) should explore the ways in which schools could try to promote creativity through the National Curriculum. This led to creativity and thinking skills becoming part of the personal learning framework in the secondary curriculum (DCSF, 2008). Primary schools too have been actively encouraged to develop creative ideas and approaches. The DfES document, *Excellence and Enjoyment* states 'promoting creativity is a powerful way of engaging pupils with their learning' DfES (2003:31). The Government at that time viewed creativity as fundamental to the

curriculum but also as a means of supporting development and achievement (DCSF, 2008). Interestingly, the School Evaluation Form (SEF) necessary for Ofsted inspections includes a reference to creativity as a reflection of the quality of provision in the school (DCSF, 2008). Yet, within such a high stakes, result driven education system, two such ideals may seem to be pulling classroom teaching in two very different directions.

Schools are being encouraged to move away from discrete subject areas, to take risks and to become more 'creative' in their approaches to teaching and learning (this was still true at the time of writing but with the establishment of the new Government which took office on 11 May 2010, this policy may be subject to change). Many schools in England are now 'Creative Partnership' schools which are part of the Government's drive to implement a creative learning programme; designed to develop creative skills and prepare pupils for an unknown future (Creative Partnerships, 2010). In this process, these schools bid for substantial funds in order to lead innovative, creative projects which will enhance the learning process. These projects must encourage creativity and the majority of the funding must be used to pay for creative practitioners to work alongside the classroom teacher, with the pupils in the classroom.

Before the present Government took office, a new primary curriculum for England was proposed to commence in September 2011. Following the recommendations of Sir Jim Rose, who carried out the most extensive

research into primary education in the last decade (Direct Gov, 2010), choice and flexibility are key concerns for the twenty first century and the curriculum too must evolve. In this proposed curriculum, all subjects should overlap and should be taught in areas of learning, rather than discrete subjects and links should be made between the learning experiences. New curricula in Scotland and in Northern Ireland have already been established and both encompass teaching within key learning areas and involve thematic learning topics. Similarly the proposals made by Sir Jim Rose advocate cross curricular subject studies which allow students to apply their skills (The New Primary Curriculum, 2010). This is a huge step away from the highly prescribed curriculum in place prior to this and a step towards the topic approach which was used more widely pre-National Curriculum.

Storyline offers a structured approach to curriculum delivery, yet it is centred in pupil ownership and decision making. It is possible that this process, which is so popular in Scotland, Europe and America, could have something to offer teachers in England. This pedagogy, which allows creativity to flourish, could perhaps help bridge the gap between the prescribed curriculum of the past and the ever increasing need to develop creativity for an unknown future.

It is clear that current policy demands are urging schools to take a more 'creative' curriculum approach when teaching and to teach pupils 'creativity'.

Yet these demands seem at odds with teaching methods through the last ten years, which were extremely prescriptive and set within a standards driven educational arena. As a teacher and Headteacher, I am always interested in finding out about new teaching developments and indeed considering how best to meet the demands of a changing curriculum. On hearing about Storyline, it seemed that this could be a possible means of delivering a more creative curriculum, whilst still following a structured format (upon which today's teachers have become very reliant). However, within such a framework of school accountability, the question remained as to how the effectiveness of employing this initiative could be evaluated.

#### Purpose of the study

This study seeks to find out what value (if any) Storyline might offer teachers and strategic planners, as a methodology to meet the needs of both educators and pupils. Therefore, this study will explore the impact that using a Storyline methodology in the classroom has on learners' levels of motivation.

The research questions which this study seeks to address are as follows:

1. What is the effect (if any) of Storyline on pupils' levels of intrinsic motivation?
2. What do pupils who have experienced Storyline think about the method?
3. What value does Storyline hold in today's educational climate?

The findings of these research questions will be set within the wider context of primary education, an exploration of the Storyline method and the theory which underpins the Storyline method.

#### The justification for the study

In today's evidence based, accountability driven education system it is not merely sufficient to give anecdotal experiences of successful classroom strategies. School leaders are required to justify their decision making and their choices for school expenditure by showing the impact that all decisions have on pupils' learning and academic outcomes. Thus, if schools and teachers are to adopt the Storyline approach, they need to be able to justify why they are doing so and what impact this decision is having on pupils' school experiences. This small scale study is an attempt to provide some empirical research to help inform this decision making process.

As it will become apparent throughout the course of this thesis, there is also a deficit of academic writing in the English language or empirical research in English linked to the Storyline method. As detailed earlier, the Storyline method was developed as a practical measure to help teachers meet the needs of a changing Scottish curriculum, at a time when teachers were trained to teach from textbooks (Bell and Harkness, 2006). The methodology was not deeply embedded in educational theory but was a reflection of the educational context and the curriculum demands of the time in which it was

created. There exists no empirical research in any language, evaluating the impact of Storyline on primary aged pupils' levels of intrinsic motivation, when undertaking the Storyline method. This small scale study will help to fill this void.

### The overall structure and argument

In Chapter One, the literature and research which is relevant to this discussion will be reviewed. Having established a context for the research project, Chapter Two will highlight and explore the aims and objectives of the study. Following this, the methodology and data methods which were employed by this research study will be presented. Chapter Two will also give a detailed account of the Storyline which was delivered for the purposes of this research study, the popular Storyline 'Our Land'. In Chapter Three, an analysis of the research methods will follow and the research findings will be considered. The relevance of the research and the conclusions which can be drawn will be highlighted in Chapter Four. The implications of these findings will also be reviewed and their impact for further research considered.

## Chapter One: Overview of the thesis

### 1.1 An analysis of relevant literature

This research study explores the use of a Storyline approach in a primary aged classroom and the impact this has on pupils' levels of motivation. This interest stems from a revival in the use of the Storyline technique and also the drive from Government policy to deliver a creative curriculum. This research deals with literature relevant to the Storyline method, theories of learning, approaches to teaching and links to drama methodologies such as the 'Mantle of the expert' technique. In this research study motivational psychology plays an important role and the theory which underpins this will also be explored. In order to fully contextualise this research project this literature review must consider each of these concepts in detail, to fully comprehend the background to this study.

Despite Storyline's existence since the late 1960s there is not an abundance of academic literature relating to the methodology and there is virtually no empirical research, in English, in this subject area. One of the fundamental difficulties is that most academic writing relating to Storyline exists in other European languages, such as Swedish and Finnish (as Storyline is widely in use in these countries) but very few of these texts have been translated into English. There has been some research (conducted in Denmark) into

teachers' use of Storyline and their reasons for adopting the Storyline methodology (Letschert, 2006). There has also been European research into the use of Storyline in medical contexts, evaluating the success of such approaches. At present there is ongoing research in America relating to using Storyline with student teachers. Most of the other literature relating to Storyline is directed at teachers and is primarily of an instructional nature.

In relation to Storyline and its impact on levels of pupil motivation, there is no prior research. Whilst Bell and Harkness (2006), two of the originators of the Storyline approach might argue that the use of the Storyline method could help develop the conditions necessary to foster intrinsic motivation (2006:6), there is no empirical research on which to base such a claim. Therefore, within this literature analysis, it is impossible to consider how other researchers have dealt with this issue but possible to analyse theoretical concepts and other research, which is indirectly related to the Storyline method.

## 1.2 The Origins of the Storyline Method

The Storyline approach to teaching was developed by the In-Service Education Team at Jordanhill College (now the Faculty of Education at the University of Strathclyde) in Scotland. The method was created as a means to meet the Scottish curriculum document *The Primary School in Scotland* which was published in 1965 and which advocated using pupil centred

approaches to teach a topic based, integrated curriculum. In response to teachers' demands to have help with this new way of working, the tutors at Jordanhill (Fred Rendell, Steve Bell and Sallie Harkness) were allocated time to work alongside classroom practitioners to develop a method of teaching which would fulfil the new curriculum requirements (Harkness, 2007).

During the 1970s, workshops were delivered to teachers by the Jordanhill staff and during these three day workshops, topics were chosen, Storyline activities were designed and teachers were asked to put themselves in the role of the pupils (Harkness, 1997). As these class teachers who had employed the use of Storyline in their classrooms became senior leaders and Headteachers, Storyline Schools were created across Scotland (Bell, 2007). The success of Storyline continued to grow and evolve not only in Scotland, but increasingly across the world. As the Storyline method became known in other countries, the Jordanhill tutors were invited to lead training workshops in other countries, leading to another generation of global Storyline practitioners (Harkness, 1997). In this way, the popularity of Storyline increased and practice of the pedagogy spread across the globe.

### 1.3 An explanation of the Storyline Method

In the Storyline method, story is used to give a meaningful context to the learning (Letschert, 2006). The structure of Storyline uses elements of story such as setting, characters, episodes and plot, hence its title name. One of the

defining aspects of the Storyline approach is the consideration given to the feelings and perceptions of the characters. Harkness, one of the creators of the Storyline method, describes this as the 'human element' (Harkness, 2007:20). Pupils explore topics through the eyes of the characters, allowing them to consider sensitive issues in a safe and secure classroom environment. This combined with the simple Storyline framework its use of key questions and pupil activities, makes Storyline a flexible approach which can be applied and adapted (Harkness, 1997).

In creating a Storyline, the teacher knows the curriculum requirements and the knowledge which must be covered. Rather than teaching this subject knowledge in discrete areas, the use of Storyline gives context to the learning, makes the learning purposeful and gives ownership to the pupils. The story begins with a key question, designed to extract pupils' prior knowledge about the subject area and build on what the students already know (Creswell, 1997). The use of imagination is also fundamental, as in the Storyline method, the pupils use their imaginations to complete any 'gaps in their knowledge at the beginning of the topic study' (Creswell, 1997:7). The pupils then create their own questions based on what information they need to know in order to complete the tasks and solve the problem set out in the Storyline; this allows them ownership in their own learning.

In planning any Storyline there are a number of key elements (Creswell, 1997:7) which should be adhered to. An abridged version of these elements is briefly explained below:

- The Storyline begins with a key question
- Each Storyline employs a number of key episodes
- A frieze (or display) is created to bring the Storyline to life
- Each pupil creates their own character and a biography is written
- Incidents occur which involve the characters having to respond and solve problems
- The Storyline concludes with a celebration or event

The learning taking place in the classroom is shared between the teacher and the pupils; whilst the teacher controls the key learning outcomes, the learning is led by the pupils working together and sharing the Storyline experience. The teacher is the coach, facilitator and planner, known in the world of Storyline as an 'educational designer' (Bell, 2006:5).

In the Storyline process, the teacher designs the 'line' which ensures that all necessary content and curriculum aims are met. The line is a systematic approach, which is developed by the teacher who has designed the Storyline topic. The line involves a sequence of episodes and these episodes can be compared to the chapters of a book (Bell and Harkness, 2006). The key questions are used to formulate the learning sequence, an illustration of this process is presented in the diagram below:

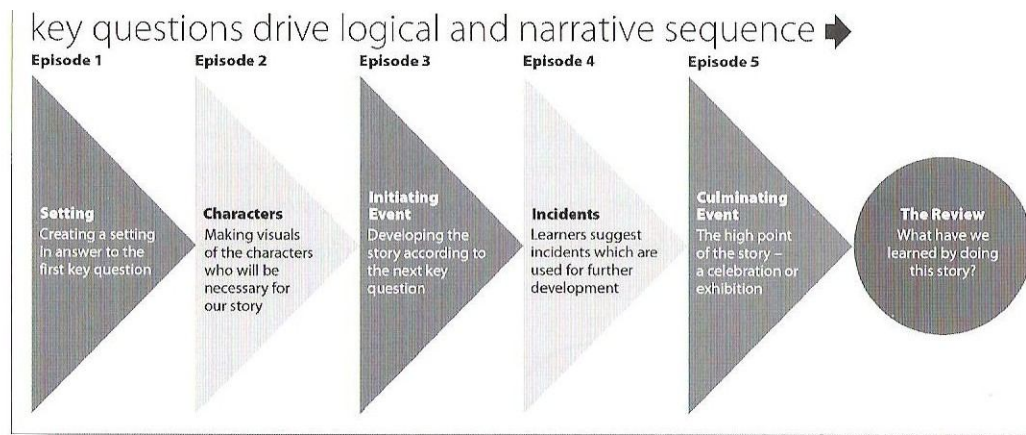


Figure 2.1: An example of episodes in a Storyline.

(Bell and Harkness, 2006: 9)

The first two episodes in the Storyline are concerned with the pupils creating and making the characters and the setting. The third episode involves an event or incident which starts the story; this could be a letter or visit. The consequent episodes lead to a shared resolution of a dramatic event and the final episode is always a celebration and review of the Storyline (Bell and Harkness, 2006).

The theoretical framework of the Storyline approach is based upon a set of principles which guides Storyline practice. These principles were created by the European Association for Educational Design (EED), the organisation which represents key Storyline practitioners across Europe. In 2009, this organisation was renamed Storyline International, reflecting the success of the Storyline approach in the United States of America but the principles remain unchanged. Within this organisation a two tiered approach exists; the

Golden Circle and the Silver Circle (Storyline Scotland, 2010). The Golden Circle is formed of senior Storyline leaders from each of the Storyline countries. They meet regularly to plan Storyline events and to create a forum for enquiry into Storyline theory and practice. Their meetings take place across the world and involve lecturers, researchers and senior school leaders. The Silver Circle describes the practitioners who attend the seminars which the leaders within the Golden Circle have planned and organised. The most recent Storyline event was the International Storyline Conference held in August 2009 in Portland, America. The six key principles of Storyline developed by the original EED group are as follows:

1. The Principle of Story: providing a meaningful context and a predictable structure, through the use of story.
2. The Principle of Anticipation: using anticipation to engage the pupils in the Storyline and ask the key question: What will happen next?
3. The Principle of the Teacher's Rope: in a Storyline, the teacher holds the rope that represents the planned Storyline but it is flexible to allow pupil control.
4. The Principle of Ownership: the Storyline is built upon the pupils' prior knowledge and acknowledges this, allowing the Storyline learning to become a shared experience between the teacher and pupil.
5. The Principle of Context: the context of the Storyline gives the pupils a reason for learning and as Storyline represents real life, the context is recognisable to the pupils and has meaning to them.
6. The Structure Before Activity Principle: the pupils decide what it is they need to know in order to complete the Storyline and in doing this they create their own questions. However, it is the teacher who provides the structure to find this information or write the biography, by providing formats so that the pupils do not have to accomplish the tasks on their own.

(Creswell, 1997)

Bell (2006) acknowledges the need for the key principles, he describes the Storyline approach as a 'coherent structure' (2006:5). Storyline practitioners

believe that is only when this process is followed that freedom in the learning can begin (Bell and Harkness, 2006). When planning any Storyline, it is these principles which must form the starting point for any Storyline topic.

#### 1.4 The use of Story in the Storyline method

Thus far, one of the most fundamental aspects in Storyline, the role of story and the use of narrative as a means of empowering pupils' learning (Bell and Harkness, 2006) has not been discussed. The use of story is core to the Storyline approach, as Principle one *The Principle of Story* states: providing a meaningful context and a predictable structure, through the use of story (Creswell, 1997). The medium of story provides a scaffold to relate the learning inside the classroom to the reality outside the school (Bell and Harkness, 2006). Indeed, Schwanke (2006) says of the time spent making and creating the 3d characters and setting (during the first two episodes): 'Everything the learners have produced is not just there for decorative reasons - it is a representation of a complex reality brought to life by the pupils themselves' (Schwanke, 2006:37).

It is acknowledged by Bell and Harkness (2006), the creators of the Storyline method, that the role of story in the Storyline approach has a number of key functions:

- Teachers and pupils are familiar with story.
- The pupils create the story and feel like authors.

- No-one knows how the story will end - it is full of surprises.
- The story gives both support and challenge to those who need it. (Bell and Harkness, 2006: 38)

Common to all stories is the similar structure stories possess (Thomas, 1998).

There exists predictability to story structure and it is this structure which provides the frame for the Storyline method. It is the use of story in this method which connects the seemingly unconnected facts being taught in any given topic and gives meaning to the learning (Letschert, 2006). Stories are created with a structure that drives towards an ending and conclusion but the story events have to take place in order to allow this solution to happen (Thomas, 1998). In the same way Storyline is based on cause and consequence, pupils have to create a reasonable conclusion which is caused by the actions they take throughout the process. As mentioned earlier, the Storyline creator Steve Bell describes the Storyline approach as a 'coherent structure' (2006:5) and it is only within this accepted structure that freedom in the learning can begin. Every story has a beginning, middle and end, a structure we are all familiar and comfortable with. It is within the safety and security of this well known and accepted story framework that Bell and Harkness (2006) believe creativity is encouraged to flourish.

### 1.5 Links between Storyline and other methodologies

Storyline came into existence in the 1970s, as a means of meeting the new Scottish curriculum aims. Since then, educational theory and practice has

continued to evolve and transform. With the value of hindsight, it is now clear that Storyline as an approach has parallels to other teaching methodologies. This literature analysis will now consider and compare the Storyline method to some of these key approaches.

This paper will first consider the literature which surrounds theories of learning, identifying the tension between principles of constructivism and more traditional models of teaching. The literature analysis will then provide a brief insight into curriculum policy making and the progressive approaches of Plowden. Following this, the role of drama in education will be briefly explored, as this too has a link to the Storyline approach and comparisons with the 'Mantle of the expert' drama technique must be drawn. Finally the theory of motivational psychology, which plays an important role in this research project, will be explored. In this way, the Storyline method will be set in its appropriate historical and social context and the theory which underpins this approach will be clearly established.

### 1.6 Constructivism

Creswell (1997:9) views the Storyline method as a 'constructivist philosophy'. Constructivism does not describe a teaching methodology; rather it is a theory about learning (Twomey Fosnot and Perry, 2005). Constructivism was introduced around sixty years ago (Glaserfeld, 2005). Today's understanding of constructivism is based largely on the work of

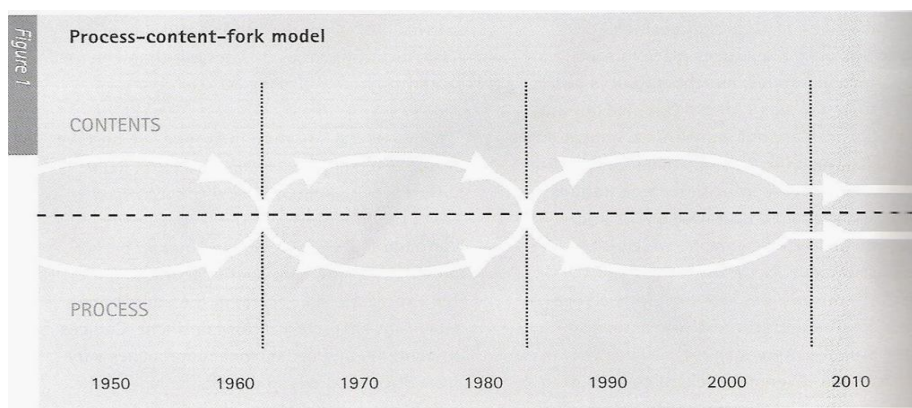
Piaget and Vygotsky (Twomey Fosnot and Perry, 2005) and purports that what we recognise as knowledge has an adaptive function; rather than representing an independent reality or 'ultimate truth' (Glaserfeld, 2005:3). That is to say, in understanding new knowledge and facts, we are constructing our own version of it. Constructivism represents the most current psychology of learning, yet its roots are based in biology and evolution (Twomey Fosnot and Perry, 2005). It is primarily concerned with cognitive development and deep understanding. In this model, learning is not viewed as a linear procedure but rather as a complex, non-linear process (Twomey Fosnot and Perry, 2005).

Vygotsky argued that language and social interaction both have important roles to play in making meaning of new knowledge. The process of constructing learning is dependent on learners actively participating in the learning process and interacting with the other learners and their surroundings. He used the term 'zone of proximal development' to describe the gap between that which a learner can do alone and that which a learner can do with support (Twomey Fosnot and Perry, 2005). Vygotsky advocated that it was only by following the example of others, learning alongside peers and with adult support that a learner could become independent in new tasks, applying newly gained knowledge. Learners are not viewed as empty vacuums, waiting to be filled with new knowledge. In the constructivist approach, the mind is never construed as a blank slate (Twomey Fosnot and

Dolk, 2005). The constructivist teacher does not attempt 'to transfer contents into the pupils' heads (Schwanke and Gronostay, 2007: 55). Rather, for a constructivist educator, the knowledge and experience that the learner brings to the classroom is of significant value, as it is on this foundation that all further meaning making will be built (Julyan and Duckworth, 2005). Falkenberg (2007) would argue that learning is a construction within the learner, that is to say 'nobody can do it for him' (2007:49). She describes teaching as the 'facilitation of other people's learning processes' (2007:49).

During the early twentieth century, the teacher was seen as the figure of authority, the person, who due to their superior knowledge, held the power. Children were educated in a largely authoritarian manner, with little regard for their personal development or individuality (Peters, 1969). In the classroom context, it was the teacher's function to pass on knowledge to the learners and textbooks were usually the means of doing this. The relationship between the teacher and student was one of authority and control (Storyline Scotland, 2010). There existed a body of knowledge to be learned and it was the role of the teacher to transmit these facts to the students and finally to assess the pupils to find out what taught facts they could recall. In this model the education system was concerned with the learning content, rather than the learning process.

In education circles the process versus content argument is not a new contestation. Letschert (2006: 14) states that one of the staple factors in European curriculum policy making appears to be this continual shift between content or process based curriculum decisions. In fact the impact of this controversy on educational policy making can be tracked historically, as the pendulum swings from one discourse to the other, as history unfolds. Bell (cited in Letschert, 2006) views the process versus content discussion as a fork model, clearly reflecting in which decade either the process or content model dominates educational policy making:



(Letschert, 2006:14).

From the diagram above, it is clear to see that as soon as one theory overlaps with another, both processes split and the seemingly endless cycle appears to begin again. In the constructivist approach the educator is concerned with the process of the learning experience and using the knowledge the learner brings to the classroom to make meaning and construct new understanding.

It is interesting to note that in the diagram above, from 2010 optimism appears to reign, in the hope that both models can work alongside each other, rather than in competition with one another. As policy makers prepare new curricula to enable learners to meet the needs of an unknown future and new Governments form new policies, only time will tell if this ideal is truly possible.

### 1.7 Progressive approaches in education

British education has not always been concerned with creativity and flexible curricula designed to meet the needs of all students. In the nineteenth century, education was utilitarian in approach, concerned mainly with transmitting facts (Fleming, 2008). In 1931, the Hadow report suggested that pupils should be active rather than passive and that rote learning should be replaced with the skill of thinking (Fleming, 2008). The Plowden report, published in 1967, marked an important turning point in British education and a move towards a more progressive, child centred approach. As The Plowden report states (1967:7)

At the heart of the educational process lies the child. No advances in policy, no acquisitions of new equipment have their desired effect unless they are in harmony with the nature of the child, unless they are fundamentally acceptable to him. (1967: 7)

This progressive, child centred approach holds at its core the importance of self-expression and creativity (Fleming, 2008). The Plowden Report has a number of key recurring themes including; responding to individual learning,

delivering a curriculum which is flexible, maintaining the importance of play in children's learning, the use of the environment, learning by discovery and the need for teachers to evaluate children's progress (Gillard, 2004). In fact, these recommendations are not so unfamiliar in today's educational policy, which is concerned with promoting personalised learning, using active learning methods and designing a creative curriculum flexible enough to meet the needs of an unknown future.

Whilst well meaning in its aims, The Plowden Report sparked a backlash as some Plowden inspired progressives took the report recommendations to the extreme. In some instances, this led to sub standard teaching, an over emphasis on pupil discovery and a lack of taught skills. This was the case in the William Tyndale School, a north London primary school where in 1974 some of the staff displayed romantic liberalism approaches, leading to chaos within the school (Gillard, 2004). Critics of the progressive approach would argue that The Plowden Report is overly concerned with learning, yet gives little attention to teaching (Peters, 1969). They would say that school does not have to become a 'teaching shop', as suggested in The Plowden Report, and that teaching can be delivered through a variety of pupil friendly teaching styles such as instruction, explanation, asking leading questions and demonstration methods (Peters, 1969:16).

Perhaps not surprisingly, education in the UK during the late 1980s and 1990s became increasingly led from central government, with decision and policy making made from London and schools across the country being made ever more accountable for pupil result success. Following the economic decline of the 1970-80s, education became viewed as the key to economic success (Barber, 1996; Brown and Lauder, 1996; Woodhall, 1997). Choice and marketisation were introduced into the education system and pupils and parents became consumers of the education 'good'. From this point on, education and the economy have been tightly bound and education has become ever-tied to economic performance (Barber, 1996).

The education system today remains results driven, accountable and with ever increasing pupil assessment. These demands have to be balanced with effective links within the community (local and global), creative approaches to teaching and learning, whilst always maintaining excellent result scores. Is it possible to balance these seemingly apparent dichotomies? In 1967 The Plowden Report called for self-direction and autonomy for the learner, discovery methods and play. Today choice and learner driven lessons remain key issues in education. Teachers still are being encouraged to involve their students in the planning stages of lessons, allowing their students choice and to have a pupil voice (Sharron, 2009). As this paper has demonstrated, the Storyline method presents opportunities for such learning. It has been suggested (Bell, 2007; Creswell, 1997; and Harkness, 1997) that the

Storyline approach promotes child centred learning, which follows the interests of the pupils. However, this is done within a coherent structure, a disciplined planning approach for the teacher and ongoing assessment throughout the process. Within the Storyline approach, structure still exists and it is this combination between using a system with a child centred approach and a defined process, which makes Storyline appealing to teachers trained in any educational era. Perhaps it is the enduring Storyline method, which could offer a methodology for the future; a compromise between these two seemingly opposed educational camps.

#### 1.8 Drama methodologies

Throughout the Storyline approach, drama continues to be a much used methodology. In the planning stages of a new Storyline, the teacher selects the teaching methods which might enhance the learning process. Harkness (2007) advocates that the Storyline could include oral narrative, written narrative, picture story, role play, puppets, rap, poem, song or a report. In this way, from the outset of the planning process drama is employed as a tool to support the Storyline learning method.

For those with drama expertise, this approach represents a longstanding professional dialogue between drama academics. There existed tension between theatre; acting and performing scripted works and drama; role taking and improvisation (Fleming, 2001). This tension has similarities with the

debate between child centred and structured learning, as discussed earlier. For many teachers however, drama is a useful tool in a classroom context and dramatic methods have now been adopted across the school, in most subject disciplines. Although child drama in schools was popular in the 1950s and 1960s (Slade, 1954; Way, 1967), the origins of drama in education lie with Heathcote and Bolton (Fleming, 2001). Both teachers, they are generally acknowledged as the leaders of drama in education as we know it. This paper will first discuss the theoretical underpinnings to drama teaching, as offered by Bolton (1979) and then consider Heathcote's approach to drama methodology, the popular method The Mantle of the Expert, in some detail.

In the late 1970s drama teaching was viewed as a mainly practical activity and unlike other subject areas it was not deemed necessary to always know the purpose of the 'teaching' experience, rather drama was seen as 'doing' (Bolton, 1979). Bolton developed his thinking in subsequent publications (Bolton 1984, 1998) but his first book was a key text in the early development of drama in education. Bolton (1979) set out to theorise these current dramatic practices and give academic underpinning to the classroom drama methods. Bolton (1979) distinguishes between three types of drama experience available in education; exercise, dramatic playing and theatre. Exercise involves playing drama games or practicing dramatic skills, for example imagining sounds in the street (Bolton, 1979:3). Dramatic playing is compared to children's make believe as this experience involves dramatic

playing in a fixed place, situation or storyline. Bolton (1979) advocates the importance of make believe play and views this experience as an early opportunity to 'create meaning' (Bolton, 1979:21). He offers the explanation that dramatic playing differs to make believe as this is the description of the activity when taking place in the school setting and it has the teacher's approval. The final of Bolton's three categorisations is theatre. Bolton (1979) defines theatre as drama when it is shared with an audience, this could involve showing another class short dramatic episodes or working on a play script. He believes that the power of drama in the classroom lies in the concept of drama as a means of creating meaning, as a teaching tool to create interaction between two different contexts (Bolton, 1979:21). Bolton states; 'drama is a dynamic means of gaining new understanding' (Bolton, 1979: 112). This explanation draws parity with the Storyline method, as it too is concerned with imagining other worlds, drawing on existing understanding and creating meaning in a classroom context.

Mantle of the Expert, is the drama technique developed by Dorothy Heathcote (who came from a theatre background) and this method was much used by educator (and academic) Gavin Bolton. The Mantle in the title does not refer to a cloak or covering, instead it is the responsibility or role; Heathcote describes it as the calling to 'live up to what is expected of me in the community' (Heathcote, 2002). The Expert in the title means the 'opportunity to work at knowledge and master skills' (Heathcote, 2002). The

Mantle of the Expert method is a whole curriculum approach, embedded in active learning and integrative teaching (O'Neill, 1995). It operates within an imagined world, a context created through the dramatic rules of time, space, role and situation (O'Neill, 1995). The Mantle of the Expert approach is described by Bolton as a 'spiral, continuous path' from which students gain 'knowledge into theatre and theatre into knowledge', ultimately culminating in pupils developing responsibility for their own learning (Heathcote and Bolton, 1995: 5). Drama is viewed by Heathcote and Bolton as being about 'making significant meaning' (Heathcote and Bolton, 1995:4) and Bolton believes that drama works best when the whole class share that 'meaning making' together. In the Mantle of the Expert way of working, one sole topic or theme is not covered; rather the whole curriculum can be approached. The Mantle of the Expert provides the context for a shared learning experience, through which a wide range of curriculum areas can be linked. Bolton states, 'Mantle of the expert provides a *center* for all knowledge: it is always experienced by the students in terms of the responsible human being' (Heathcote and Bolton, 1995:32).

In the Mantle of the Expert approach, the teacher and class pupils take on the functional role of a company contracted to a client, with a task to undertake. There are three important aspects to this; firstly the key teaching should emerge through the tasks set in this shared context. In this way, the drama becomes the learning medium for the teaching of the entire topic (Bromley,

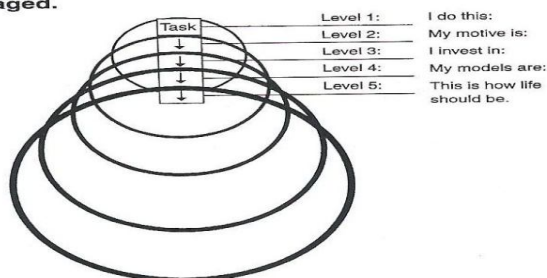
2009). Secondly, the pupils should be aware of their learning as they record and assess the new skills and knowledge they are acquiring. They are encouraged to ask questions and make mistakes, as in Mantle of the Expert curiosity is rewarded (Bromley, 2009). Lastly, the students must become responsible for what they learn (Heathcote and Bolton, 1995:18). The pupils move away from the model where they are powerless receivers of education, to a process in which they are active explorers in their own learning (Bromley, 2009). The other main features (or principles) of the Mantle of the Expert mode of learning include:

1. An agreement between the teacher and students to take on a functional role (i.e. not a character but rather someone who is expert at running something).
2. That running takes the form of short-term tasks, always at one remove from actually making a product. The feeling of caring about what they are doing and the values they stand for are not simulated, as in some kinds of drama, but are allowed time to accrue naturally.
3. The tasks are normally instigated by the teacher and the students are for most of the time in small groups, which frequently come together to make decisions about policy and corporate action.
4. In order to devise a task, the teacher assesses degree of skill, kind of knowledge and learning area involved, and the social health of the class.
5. Each task is seen by the teacher as a carefully selected step in a long series of graded tasks.
6. The chief characteristic of the teacher's role will be that of someone who is dependent on the students' roles for advice and guidance about immediate tasks, but who nevertheless has a strong sense of the firm's past history and how things used to be done.
7. Above and beyond the specific identifiable skills and other obvious areas of learning, the teacher pursues a continuous goal of raising the students' awareness of how responsibility arising from the particular expertise is part of a value system.  
(Heathcote and Bolton, 1995:24).

Through this dramatic guise, with the teacher working alongside the pupils, a wide range of learning can be facilitated and new skills can be developed.

Similarly to Storyline, the Mantle of the Expert technique is a practical teaching tool, created to promote drama methodology in education and to encourage active learning in a classroom context. Whilst the Mantle of the Expert method arose more from practice than from a theoretical framework, Heathcote bases the approach on five levels which she believes are important to all social and cultural development.

**The tasks always constitute the action through which the deepening levels become engaged.**



**Thus the doing of tasks carries ever deeper meanings as individuals become ready to engage with the levels of commitment.**

FIGURE 1-1. *Levels of Commitment in Social/Cultural Development.*

(Heathcote and Bolton, 1995: 20)

Heathcote advocates that the learners are made aware of this model and that it is used to evaluate the decisions made in the company context. She also acknowledges that learners may be operating at different levels within this model and advises that the class teacher responds to the students at the level which is appropriate to them. Heathcote argues that by employing this model, the strong classroom peer pressure which may persist when drama

takes place in the classroom can be overcome. In this way, the autonomy of the Mantle of the Expert group can lead the decision making process.

Clear comparisons can be drawn between the imagined context in Mantle of the Expert and the shared world created in a Storyline classroom. The use of context is significant in both methodologies and this helps the pupils to make 'sense' of their learning (Hall and Burke, 2004). Both methods use imagination to inspire teaching, to create shared contexts for learning and to support pupils to make meaning of new worlds. Heathcote and Bolton described the Mantle of the Expert as being about 'making significant meaning' (Heathcote and Bolton, 1995:4), whilst Creswell (1997) explains Storyline as a means of constructing meaning. Pupils are encouraged to ask questions, find information and actively participate in their learning experience. In both methodologies the learning is cross-curricular and topic based. In both approaches, pupils must collaborate with their peers and work together to achieve the task and it is these social interactions which enable the students to make 'meaning' of their experiences (Hall and Burke, 2004). Both approaches involve the pupils taking on a role; in the Storyline method the pupils adopt family groups, in the Mantle of the Expert the pupils become employees in a company (see point 1 above). Both teaching methods involve the teacher moving out of the traditional role as the knowledge giver and moving towards the teacher as facilitator approach. However, within the Mantle of the Expert, the teacher remains the leader of the firm but still

working as an active participant in the group, an enabler of learning (see point 6). Storyline has at its core the ‘human element’ described by Harkness (2007:20), as it enables pupils to explore topics through the eyes of the characters empathising and understanding worlds which are not their own. Heathcote also believes that the Mantle of the Expert methods raises students’ awareness of responsibility and appropriate behaviours in different value systems (see point 7). These social outcomes for both Storyline and the Mantle of the Expert (whilst not the drivers for the methodologies) must be acknowledged as important by-products of the approaches themselves.

Whilst similarities between the methods do exist, the approaches differ in some key areas. In a Storyline, the learning objectives are clearly identified and the planning document clearly outlines the outcomes of the learning process. The Storyline begins with an assessment of the knowledge the pupils bring to the project and identifies the gaps in the learning which must be filled. This approach is perhaps more learning driven than the Mantle of the Expert method, where in some instances the factual content can be seen as secondary to the process itself. The Storyline method, promotes creating and constructing and the pupils actually make 3d representations of their characters. However, in the Mantle of the Expert, whilst the pupils adopt roles they do not take on characters, as in a Storyline. Rather the learners are framed as if they are the ‘experts’ in the imagined community they have created in the classroom. They carry out tasks, running the firm, but always

remain one remove away from making the actual product (see point 2 above). In the Storyline process, the students discover the knowledge they need to complete tasks and as part of the learning, real experts are invited into the classroom to discuss the learning experience and to share the learning journey.

In the Mantle of the Expert, the continuous goal is to promote understanding of the value system the students are working within and the responsibilities they have within this (point 7). In a Storyline, there are key questions to be addressed and a problem to be solved. It is the pupils who take ownership of this and lead the learning, gaining new skills as and when required. Through the natural flow of the story sequence the Storyline progresses and the process is driven by reaching an outcome and solution. In the Mantle of the Expert whilst the firm have a task to complete and the needs of a client to match, the approach does not have the same type of shared understanding as in a story approach. Perhaps this may offer more creativity to the students, as a story structure brings with it confines, or it could mean that the approach can lack drive and valuable learning opportunities could be lost. Despite this, both approaches give autonomy to the learners and increased ownership over the task which they are completing. This enables the pupils to make informed decisions, creates opportunities for creative thinking and facilitates collaborative working.

Whilst having some differences, it is clear that both Storyline and the Mantle of the Expert have clear similarities. There are key comparisons which can easily be drawn between the two methodologies. The approaches both move away from traditional styles of classroom teaching and learning, they both create meaning within a fictional context and in both methodologies the learners are placed at the centre of the learning process. Drama and story is used in both methods to develop scenarios, contexts and as a means for driving pupil decision making and activity based learning.

This literature analysis has demonstrated that whilst research and academic writing linked to the Storyline method is limited, comparisons can be drawn to other theories of learning and curriculum methodologies. Through this process, it has become apparent that the Storyline approach is multi-faceted and blends many aspects from a range of theories and effective teaching practices into one readily accessible, classroom method. As it is central to this research process, this literature analysis will now consider the motivational theory which is relevant to this research study.

### 1.9 Motivational Theory

Having reviewed the Storyline approach and the theory which surrounds this method, the discussion will now focus on motivational theory as it also plays an important role in this research study. Deci and Ryan (1985:3) leaders in the field of motivational research, describe motivation as follows: ‘The study

of motivation is the exploration of the energization and direction of behaviour.’ Deci and Ryan developed a framework for the study of human motivation and personality, self-determination theory (Deci and Ryan, 2010). They put forward the concept of a continuum of self-determination along which intrinsic, extrinsic and ‘amotivation’ (lack of motivation) all lie. On this continuum, intrinsic motivation is the most self-determined type of motivation (Standage, Duda, and Ntoumanis, 2005) and tightly linked to this is the need to be competent. Deci and Ryan (1985:31) state that opportunities to be self-determining can enhance intrinsic motivation and the denial of such opportunities can undermine intrinsic motivation.

Academics (Amabile, 1998; Coundry and Chambers, 1978; Ryan and Deci, 2000 and Deci and Ryan, 2007) widely acknowledge that there exist two main forms of motivation; intrinsic and extrinsic motivation. Intrinsic motivation describes involvement in a task for the sake of its own reward (Ryan and Deci, 2000; Schunk, Pintrich and Meece, 2008). Alternatively, extrinsic motivation describes the motivation to become involved in an activity, in an attempt to achieve an end reward on completion of the task (Ryan and Deci, 2000; Schunk, Pintrich and Meece, 2008). Levels of intrinsic and extrinsic motivation are not absolute; these levels can be variable according to the context in which they are taking place and also the time in which they occur. Levels of intrinsic and extrinsic motivation can vary from one individual to the next for the same task. Indeed, they may also

vary for that person over time, tasks, and as life contexts and experiences change (Schunk, Pintrich and Meece (2008).

Intrinsic motivation is viewed as an innate need (Ryan and Deci, 2000) which begins in infants as the need for competence and self-determination; it is the driver for exploration, learning and challenging oneself. Ryan and Deci (1985) advocate that intrinsic motivation motivates behaviour without the need for extrinsic rewards and that there are three basic needs that drive behaviour; competence, autonomy and relatedness (Ryan and Deci, 2000). According to this theory, these three basic needs are necessary to enable growth, social development and well-being (Ryan and Deci, 2000).

The relationship between extrinsic and intrinsic motivation and how it relates to human growth, need and development has been conceptualised by Deci and Ryan within the Theory of Self-Determination (Deci and Ryan, 2010). Self-Determination Theory is underpinned by five 'mini theories'; Cognitive Evaluation Theory (CET), Organismic Integration Theory (OIT), Causality Orientations Theory (COT), Basic Psychological Needs Theory (BPNT), and Goal Contents Theory (GCT) (Deci and Ryan, 2010). It is the theory relating to Cognitive Evaluation Theory (CET) which is most concerned with intrinsic motivation and its fundamental link to self-determination and competence (Deci and Ryan, 1985).

There are three main propositions to CET and these relate to a person's levels of intrinsic motivation, their perceptions of control, self-determination and autonomy (Deci and Ryan, 1985). These three propositions are based on the extensive research undertaken by Deci and Ryan (1985) and a brief summary of each of these propositions will now be explored:

- Proposition I states that activities or events that are perceived as externally controlled will negatively impact intrinsic motivation. Alternatively, tasks which are undertaken with an 'internal perceived locus of causality' enhance intrinsic motivation (Deci and Ryan, 1985).
- Proposition II assumes that humans desire to succeed and 'master optimal challenges' (Deci and Ryan, 1985). This proposition states that intrinsic motivation is enhanced when perceived competence is of a high level and sufficient challenge is given, self-determination also plays a key role in this. That is to say the activity has been pitched at the correct level (not too easy and not too difficult), it is believed to be achievable and some degree of choice has been allowed.
- Proposition III is concerned with the type of feedback given in relation to tasks and activities, levels of control and lack of motivation. This proposition purports that when the extrinsic factors are positive (the feedback is constructive) this will enhance intrinsic motivation but when extrinsic factors are controlling or a lack of motivation ensues this will negatively impact intrinsic motivation. (Deci and Ryan, 1985).

From this, it is clear that Cognitive Evaluation Theory (CET) purports that external control can negatively impact intrinsic motivation and that challenge is a key requirement. In addition to this, CET places competence and autonomy as hugely significant in enhancing intrinsic motivation. The interrelated relationship between these key aspects is fundamental to the enhancement of intrinsic motivation.

Although intrinsic motivation first presents itself as childhood play, Deci and Ryan describe intrinsic motivation as ‘a lifelong creative wellspring’ (Deci and Ryan, 2010). This highlights the importance of intrinsic motivation and the close relationship it holds with creativity, clearly this should not be overlooked. If this is the case, then enhancing perceived competence and autonomy must be essential to ensuring that childhood play develops into adult creativity.

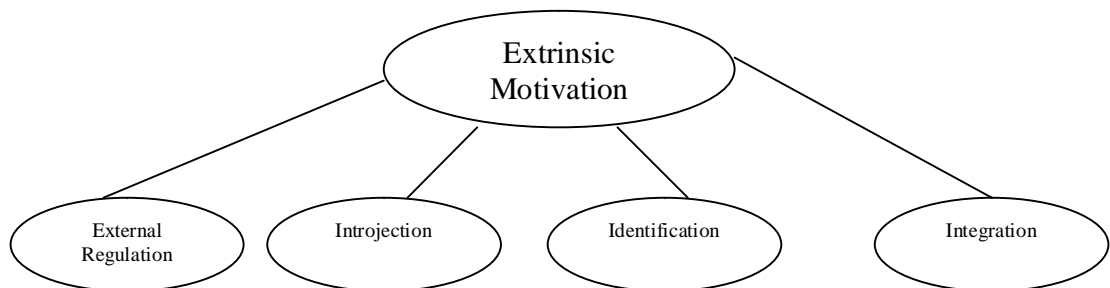
#### 1.10 Extrinsic versus intrinsic motivation

Having explained in some detail the Storyline approach and contextualised (in simplistic terms) the background to motivational theory, this paper will now put forward the argument that Storyline as an approach is intrinsically, not extrinsically driven and that the Storyline method fulfils some of the underlying drivers of intrinsic motivation.

As previously described, extrinsic motivation is the motivation to undertake a task in order to obtain a perceived reward; whilst intrinsic motivation is concerned with doing the task for its own sake and enjoyment. Children are intrinsically motivated to find out about the world around them, to learn and develop, enjoying new knowledge. As we grow older, this becomes problematic as if allowed to purely follow our own ways, we might only find out about those things which interest us (Deci and Ryan, 1985). Society

determines the agreed expectations of the facts, skills and knowledge we all should know. To assist with the teaching of these basic skills, which may interest some but not others, teachers often have to rely on the use of extrinsic motivators to encourage and motivate their students to learn. Such extrinsic motivators may include rewards, punishments, incentives, parental support or pressure from external examinations.

It is suggested that extrinsic motivation has four key styles in which individuals become motivated (Ryan and Deci, 2000):



Taken from Ryan and Deci (2000)

The first level, external regulation, involves using punishments and rewards to encourage learners to learn or behave. At this level of extrinsic motivation learners behave appropriately in an effort to gain the end reward or to avoid consequences and punishment. Level two, introjected regulation is becoming involved in a task because 'you feel that you should' or due to the pressure of guilt. The third level, identified regulation, describes becoming involved in

an activity because it is personally important or to achieve an end goal. The final level, integrated regulation is undertaking a task for the importance of self and at this level, the individual is influenced by internal and external information sources (Schunk, Pintrich and Meece: 2008). Clearly as the levels develop and move along the motivational spectrum, so too do the similarities between extrinsic and intrinsic motivation. At the final level, ‘integrated regulation’ some of the influential features are, in some ways, comparable to the drivers of intrinsic motivation.

Storyline as an approach challenges the traditional role of the teacher as information giver and demands that the teacher takes a sideways step into the role of facilitator, as well as the planner of the learning topic (Bell, 2006). The Storyline is co-constructed between the teacher and the pupils (Bell and Harkness, 2006) and the pupils are given autonomy in their learning. Furthermore, the teacher is encouraged to learn from and alongside the pupils in their class, valuing the knowledge the students bring to the classroom. Storyline is not based on extrinsic rewards; there is no test, certificate or other assessment recognition. The process of Storyline is led by the pupils and the way in which the problems are approached and solved is determined by the pupils themselves. In this way, many of the usual extrinsic motivators; test scores, exam pressures and reward systems, common place within today’s educational context are diminished by the Storyline approach. In the Storyline method the students make their own choices during the topic

and follow their own interests during the Storyline. For these reasons, Storyline does not seem to fall comfortably within Deci and Ryan's extrinsic motivation model, as outlined earlier (Deci and Ryan, 2000). Therefore, it would seem logical to conclude that Storyline as a method may be more closely aligned within the theory of intrinsic motivation, a conclusion which will now be explored in more detail.

### 1.11 The link between Storyline and intrinsic motivation

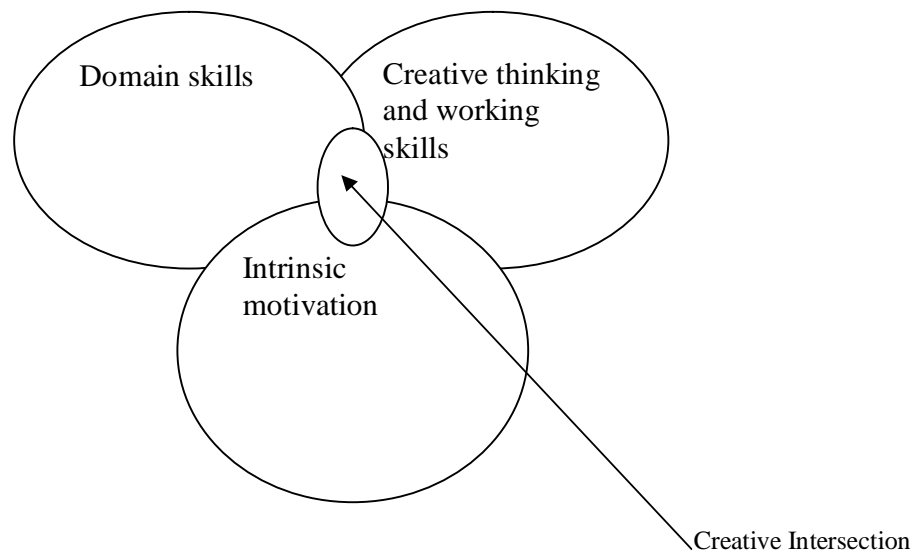
As it has been established, Storyline is a cross curricular method, combining a range of subject areas under the umbrella of one topic heading. The topic may have a strong literacy or numeracy focus but through the course of the learning a range of other subject areas will be included and where appropriate, the learning will make links with other disciplines. Storyline promotes a creative approach to teaching and learning; it makes connections in the learning experience and brings freedom to both the teacher and the learner.

Problem solving techniques, creative thinking, decision making and working with others are all necessary skills for pupils to develop when undertaking a Storyline topic. As it is an open ended, investigative way of working, in a Storyline, creativity is of primary importance. As the teacher's role is to facilitate learning and work alongside the pupils, for this the teacher is reliant on the students contributing ideas and solutions to the Storyline problems.

Amabile (1997) proposes a model of creativity which suggests that in order to be creative and find a creative solution or idea there are three dimensions: the three skills are domain skills, creative thinking and working skills, and intrinsic motivation. See the diagram below for an illustration of this model:

Amabile's creative intersection (1997)

The Creative Intersection



The three necessary dimensions to this model are domain skills, creative thinking and working skills, and intrinsic motivation. Domain skills describe the background knowledge we have, creativity skills and working skills describe the willingness to take risks and experiment and intrinsic motivation (as it has been discussed) is the motivation to complete the task for the sake of the task itself (Amabile, 1997). Where the three factors come together and

overlap is described as the 'creative intersection'. Amabile (1997) claims that only when the three factors are all in place can creativity truly flourish (Amabile, 1997).

Deci and Ryan (1985) draw a close relationship between creativity and human perceptions of control, perceived choice and levels of interest. When all these factors are in place, they advocate that levels of creativity and intrinsic motivation will be enhanced. The Storyline approach is in essence, a creative approach to the curriculum and as such it should embed domain skills, working skills and a learning environment in which intrinsic motivation is promoted. The Storyline method takes as its starting point, pupils' prior knowledge about the subject and understanding they bring to the classroom and these are the domain skills. The Storyline method then offers to the class a problem which must be solved and so working skills are needed to take risks and experiment to find solutions. The pedagogy of the Storyline method determines that it is not driven by extrinsic motivators; rather the pupils have ownership over their learning and become motivated (intrinsically) by the context of the Storyline itself and the problems they have to solve.

What is of note in Amabile's model is that in order to be creative, motivation must be intrinsic and not extrinsic. In Amabile's research into creativity she repeatedly found a link between the enhancement of creativity and intrinsic

motivation. She describes creative individuals as those 'with expertise, good creative-thinking skills, and high levels of intrinsic motivation' (Amabile, 1998: 80). This relationship between creativity and intrinsic motivation prompted her to establish the Intrinsic Motivation Principle of Creativity (Amabile, 1998). This principle states that intrinsic motivation is conducive to creativity, but that extrinsic motivation can be detrimental. Amabile (1998) says of the principle, 'People will be most creative when they feel motivated primarily by the interest, satisfaction, and challenge of the work itself - and not by external pressures' (Amabile, 1998; 79).

Through Amabile's research into creativity and the impact of the work environment, six main themes have emerged; challenge, freedom, resources, work-group features, supervisory encouragement, and organisational support (Amabile, 1998). Amabile advocates that these categories are fundamental to enhancing intrinsic motivation and ultimately to supporting creativity in the work environment (Amabile, 1998). Challenge ensures that the tasks assigned are stimulating and will not be boring for the participants, but freedom gives ownership over the means by which the tasks are completed. Whilst resources combines the factors of money, time, space and using staff skill sets appropriately (Amabile, 1998). The category of work-group features involves ensuring the constitution of the team is diverse and that positive working relationships are established (Amabile, 1998). Supervisory encouragement acknowledges the need to reward and praise creative efforts,

even those which may be unsuccessful; by contrast the use of punishments or anxiety will undermine intrinsic motivation and therefore, prohibit creativity (Amabile, 1998). The final category of organisational support endorses creating a culture of encouragement, of celebrating and sharing successful creative ideas and of collaborating with others (Amabile, 1998). Amabile claims that when these categories are satisfactorily in place, only then will intrinsic motivation influence and enhance creative outcomes in the workplace (Amabile, 1998).

Storyline as a method also encourages creative responses and creative thinking. Indeed the six categories which Amabile (1998) has established have parallels within the construction of a Storyline. The learners in a Storyline are challenged to solve problems and find solutions, and they are given freedom to make their own choices and decisions throughout this process. Resources are used openly by the students to design and create models and settings, and as previously discussed, the knowledge of the pupils is viewed as a crucial resource. In terms of work-group features, the class is organised to work in a variety of paired and group situations and the pupils also establish family groupings which support and value working with others. In a Storyline the teacher facilitates the learning but supervisory support is given by encouraging active participation, inviting experts into the classroom and celebrating the learning at the end of the topic. The learning environment is crucial to the success of a Storyline as the classroom climate

must support the imagined world the class has co-created and organisational support must be given as the class works together and collaborates in their learning. As it will now be explored, the categories as defined by Amabile (1998) overlap with the principles which underlie intrinsic motivation. The Storyline method will now be closely evaluated in terms of these principal features of intrinsic motivation.

It is claimed (Lepper and Hodell; 1989) that there exist four key strands to intrinsic motivation; challenge, curiosity, control and fantasy. For an explanation of these strands, see figure 1 below:

| Source    | Implications  |
|-----------|---|
| Challenge | Present learners with tasks of intermediate difficulty that they feel efficacious about accomplishing                 |
| Curiosity | Present students with surprising or incongruous information that will motivate them to close a gap in their knowledge |
| Control   | Provide learners with choices and a sense of control over their learning outcomes                                     |
| Fantasy   | Involve learners in fantasy and make-believe through simulations and games  |

Sources of intrinsic motivation  
(taken from Schunk, Pintrich and Meece: 2008)

As a method, the principles of Storyline encompass each of these strands; challenge, curiosity, control and fantasy. This paper will now explore in detail, the relationship between the Storyline method and these four strands of intrinsic motivation.

## **Challenge**

Ryan and Deci (2000) suggest that the key to intrinsically motivating students is challenge. Before beginning a new Storyline, the class teacher finds out what knowledge the pupils bring to the topic and what gaps in understanding they might demonstrate. As the Storyline progresses the class is challenged collectively to help solve a difficult situation or problem.

Principle three, *The Principle of the Teacher's Rope* requires that in a Storyline, the teacher holds the rope that represents the planned Storyline (Creswell, 1997). This rope is flexible and whilst the learning is planned by the teacher, there are also opportunities for pupil control. The teacher facilitates the learning of new skills and helps develop existing skills by working alongside the students. Students are challenged at an individual level as they are given parts of the task to work on. Through this they are able to develop their own skills and improve their own abilities. There is no end of unit test, the learning process is skill driven and the students are motivated to achieve a satisfactory resolution to the shared problem. In this way learning is differentiated and pupils are challenged at an individual level, appropriate to their needs. As a group, the students are challenged to determine the outcome of the Storyline, seeking solutions to the problems and taking risks and experimenting with new ideas, develop their working skills (Amabile, 1997).

## **Curiosity**

Curiosity is described by Lowenstein (1994) as the feeling when one becomes aware of missing links in their understanding. The premise of Storyline begins with the knowledge the pupils bring to the topic, the students are not viewed as empty vessels. The teacher determines what knowledge and understanding the pupils have and identifies the areas which are less well understood. As the Storyline unravels, pupils are presented with plot issues which demand a solution. Depending on the Storyline plot, it may be a case of vandalism, stealing or a bomb which has exploded. This problem will be presented through the arrival of a letter or through preparing the destruction of the Storyline setting in time for pupils arriving at school. It is important to note that this destruction is never to the pupils' own work, it is always the work of the class teacher which is destroyed (Creswell, 1997). Through this method, pupil curiosity is piqued and students are keen to use the existing knowledge which they have gained in the Storyline so far (and fill in any missing gaps) in order to come up with a solution to the shared problem.

Curiosity, as one of the four strands of intrinsic motivation is also connected to other motivational theory surrounding the topic of Interest (Hidi, Renninger and Krapp; 2004). The theory underlying Interest proposes that Interest is a motivational state which is the product of either of two types of

Interest; situational and individual or personal (Hidi, Renninger and Krapp; 2004). Personal interest describes a more long term preference towards a topic, whilst situational interest can be a temporary state (Schunk, Pintrich and Meece; 2008). In relation to an education context, Interest theory advocates that learners are most effective when they hold personal or individual interest in their learning. Interest can be a positive emotion and beneficial in a classroom context, as Interest can promote well applied and deep learning (Hidi, Renninger and Krapp; 2004).

Interest is used routinely in the Storyline method to pique the pupils' interest in the Storyline by using unexpected events or the arrival of a letter as a context for the learning. The second Principle of Storyline, *The Principle of Anticipation* advocates using anticipation to engage the pupils in the Storyline. It encourages participants to ask the key question: What will happen next? (Creswell, 1997). This encourages high levels of motivation in the learners, helps to maintain pace in the Storyline and ensures learning will thrive. As we have seen, using Interest to its best advantage appears to be fundamental to the Storyline technique but it is only one small part of the Storyline method; curiosity, control and fantasy also have a role to play in the Storyline process.

## **Control**

Giving a sense of control over learning is viewed as fundamental to increasing intrinsic motivation (Ryan and Deci, 2000). Facilitating control could be through allowing pupil choice or involving pupils in decision making. Deci and Ryan (1985) believe that ‘A greater opportunity for self-determination frees people to be more intrinsically motivated (Deci and Ryan, 1985:57).

Principle four is *The Principle of Ownership* and demands that the Storyline is built upon the pupils’ prior knowledge (Creswell, 1997). This ensures that the Storyline learning becomes a shared experience between the teacher and pupil. Storyline as an approach encompasses pupil involvement in the learning process and moves away from the traditional role of the teacher as the font of all information, to the teacher as a facilitator in the learning process. As Harkness (1997) states:

Although the teacher may be in control of the structure and direction of the topic and should have identified the desired learning that pupils will undertake within it, the Storyline topic may only be developed as a result of the contributions and responses of the learners (Harkness, 1997: xvi).

Whilst Storyline as an approach is based in the child centred, progressive traditions, unlike some progressive approaches it does not make the same mistake of placing the emphasis on the child, at the expense of new learning. Clearly, it is fundamental to Storyline that the pupils have a voice, their

learning builds on what they already know and so, the outcome of the Storyline is led by the students and the choices they make.

The final principle is *The Structure Before Activity Principle*, this ensures that the pupils decipher what they need to know in order to complete the Storyline and in doing this they create their own questions (Creswell, 1997). However, it is the teacher who provides the structure to find this information or write the biography, by providing formats so that the pupils do not have to accomplish the tasks on their own. This model of learning promotes high levels of pupil control and therefore, intrinsic motivation should also be high. Within this structure pupils have the opportunity to enhance their domain skills (the background knowledge they bring) and their working skills (as outlined by Amabile, 1997) are encouraged and valued.

### **Fantasy**

A further strand of intrinsic motivation is Fantasy. Lepper and Hodell (1989) deem that intrinsic motivation can be increased through the use of make-believe situations and simulations. Principle five is *The Principle of Context*, promoting the use of context to give pupils a reason for their learning (Creswell, 1997). Storyline also represents real life, giving students a context which is recognisable but allowing them to create imaginative worlds within a real context.

Storyline as a method is constructed around a created world, a story in which the pupils have co-constructed the setting, characters, homes and plot outcome. Imagination has an important role to play in the Storyline process. Egan and Naderer (1988) claim that with the emphasis in education being on results and performance, imagination has been lost in our classrooms. They argue that imagination is fundamental to the process of learning and imagination is relevant across subject disciplines, not just particular to the arts subjects as some might assume (Egan and Naderer, 1988). Barrow (1988) points out that imagination as a word is rooted in the Latin word *imago* which means a representation or image (Barrow, 1988: 81). In the Storyline method pupils represent their Storyline contexts in the classroom, they imagine themselves as recreated characters and begin to make meaning of the world they have created. Within this fantasy world, the pupils and teacher can explore difficult, complex and often controversial themes in a safe and secure classroom environment.

It is clear from this overview that Storyline as a method is more closely aligned to the theory of intrinsic motivation. Storyline as a curriculum approach appears to embed the four key strands of intrinsic motivation; challenge, curiosity, control and fantasy, as each of these essential strands has a role to play in the Storyline process. It is also evident that Storyline can enhance and develop the domain skills and working skills as described by Amabile (1997) whilst also promoting the use of imagination in the

classroom. Aspects of intrinsic motivation are also comparable with Csikszentmihalyi's motivational theory relating to 'autotelic activity' (cited in Schunk, Pintrich and Meece, 2008: 254). Autotelic activity is an absorbing activity, for which completion has no extrinsic reward, it is intrinsically motivated and the activities are often creative in nature (cited in Schunk, Pintrich and Meece, 2008: 254). Therefore one would assume that the Storyline method should enable creativity to flourish and levels of intrinsic motivation should be high. This research study aims to test this very supposition.

#### 1.12 Summary of the literature review

This analysis of the literature has attempted to give a concise overview of the literature which surrounds and is relevant to this research study. It has also provided an exploration of the theoretical underpinnings for the Storyline approach. As there is little academic writing and research in English relating to Storyline specifically, this literature analysis has linked the Storyline literature to other methodologies, in order to contrast and compare the Storyline method. To contextualise the Storyline method within this broad range of educational theory, constructivism, progressive approaches in education and drama methodologies, have all been considered. This literature review has also given a detailed account of the motivational and the theoretical framework which is relevant to, and underpins, this research study.

This study is concerned with the impact Storyline has (if any) on the motivation of pupils. Whilst the quantitative data will show (in a numerical sense) the impact on motivation, the qualitative data will allow pupils the opportunity to offer their opinions of Storyline. It will be intriguing to find out what views they offer and if they sit within the theoretical arguments outlined in this literature analysis. Having contextualised this research study, the project itself can now be examined in more detail.

### 1.13 The originality, objectives and sequence of the study

Deriving from my own personal interest in the Storyline method and my role as a strategic planner for my school setting, this study is concerned with determining the impact the Storyline method of teaching has on pupil motivation. As this paper has highlighted, within the academic field there is a lack of writing (in the English language) related to Storyline and there exists no prior research dealing with Storyline and its link to primary pupils' levels of intrinsic motivation. Therefore, this study will provide an interesting insight and will help, in a small way, to contribute to this vacuum of empirically based research into the Storyline method.

In order to measure pupils' levels of intrinsic motivation, The Intrinsic Motivation Inventory (IMI) will be employed. This is a questionnaire developed and used extensively by Deci and Ryan, who are the leading

psychologists in this field (Deci and Ryan, 2010). The IMI will be used to assess levels of intrinsic motivation before and after the Storyline experience (See Appendix 1). For the purposes of this study, the shorter 22 item version of the IMI will be used and the questions will be read to the pupils to enable all students (irrelevant of reading ability) to access the questions.

This is a small scale research study and therefore the field of study (for the reasons explored earlier) can only extend to a small number of pupils involved in Storyline at the research school. Ideally, it would have been interesting to compare the data from the Storyline group with a control group. After much consideration this methodology was rejected for ethical reasons, which will be explored in more detail in the following chapter. It would also have been interesting to compare findings at this school with other Storyline projects in other countries. In a small scale research study such as this, time and resources are limited and it simply would not have been possible to organise and conduct such a project, valuable as it may have been.

Having established the area of interest and the field of study for the research project, it was necessary to consider the best method of data collection. After consideration, a survey approach was selected as the best fit for the purposes of this study; administering the motivational questionnaires and conducting follow-up interviews. The sample group was identified as Class 5 and once parental consent was in place, the motivational questionnaires were

conducted, prior to commencing the Storyline topic. The motivational questionnaires were again conducted at the close of the Storyline project. This was followed up by ten semi-structured interviews, which allowed the pupils' experiences and perceptions to be discussed in more detail. The interviewees were selected by applying a simple n3 formula to the class register. These interviews were recorded on to tape to allow easy transcription. The interviewees' responses were then coded and analysed. Using aspects of the grounded theory approach it was then possible to analyse the interview research data in full and consider any patterns which emerged or any conclusions which could be drawn (Cohen, Manion and Morrison, 2000).

The next chapter will explore and discuss in more depth the research methodology employed in this research study. The reasoning and rationale for the choices of certain research tools used in this study, will also be considered.

## Chapter Two: The research design for the empirical research

### Introduction

This research study proposes to measure the motivational levels of pupils undertaking the Storyline method of teaching and learning. It has been suggested (Bell, 2007; Creswell, 1997 and Harkness, 1997) that the Storyline approach promotes child centred learning, which follows the interests of the pupils. The previous chapter argued that the Storyline method has the potential to do so without exhibiting the weaknesses of some past child centred approaches, which emphasised self-expression at the expense of focused learning. Thus, one might expect that the pupils who have experienced the Storyline method would have raised levels of interest and enjoyment, indicators of intrinsic motivation. This research study proposes to investigate if using a Storyline approach does have an impact on levels of intrinsic motivation. It may be the case that Storyline has no impact on levels of intrinsic motivation and in this instance, the data will be explored in detail and possible explanations for the main findings will be reviewed.

In acknowledging that we exist in a standards driven educational climate (Black et al, 2003), one research approach might have been to compare pupils' scores when undertaking usual school methods and contrast this to

their scores when following a Storyline topic. This information would show if Storyline has an impact on pupils' assessment outcomes and this could then be attributed to the teaching methodology being employed in the classroom. However, it would be difficult to isolate the Storyline method as the contributing factor to increased or decreased pupil achievement and to confidently argue that this was the case would be highly controversial. There are many other factors which should be taken into consideration when measuring pupil outcomes, all of which can impact pupil ability; interest in the subject, support from home, health and well being, relationship with the teacher and peers (Cohen, Manion and Morrison, 2000). Thus, it would be difficult to link an increase or decrease in result scoring purely to the impact of the Storyline approach and therefore, this is not one of the aims of this research study.

Instead, levels of motivation will be assessed both before and after a sample group of pupils have participated in a Storyline project. For this, the Intrinsic Motivation Inventory (IMI) (Deci and Ryan, 2010) an itemised questionnaire, will be utilised. When employing the IMI, it is the interest and enjoyment subscale which is considered to be the self-report measure of intrinsic motivation. For this reason, this study will examine closely the scoring of pupils using this subscale. For the purposes of this study, the shorter 22 item version of the IMI has been employed as this is more suitable for the respondents, who are all primary pupils aged nine or ten years.

As the research school is a Creative Partnership School most pupils in the school are involved in a Creative Partnership Project. At the time of this study, Key Stage 2 pupils were involved in the trials of contextualised learning, using the Storyline method and also the Mantle of the Expert approach. As explained in the introduction of this paper, many schools in England are now 'Creative Partnership' schools. Recruiting these schools is part of the drive to implement a creative learning programme; designed to develop creative skills and prepare pupils for an unknown future (Creative Partnerships, 2010). In order to become part of the Creative Partnership Project, schools must bid for substantial funds in order to lead innovative, creative projects which will enhance the school curriculum. These projects must encourage creativity and the majority of the funding must be used to pay for creative practitioners to work alongside the classroom teacher.

The sample group includes 33 pupils from a Key Stage 2 class at a primary school in County Durham. Class 5 was selected to participate in the research study for a number of reasons. Due to the cognitive demands of the IMI the pupils involved in the research study were required to be upper Key Stage 2 level. This eliminated two of the four Key Stage 2 classes, leaving only two optional classes. Some of the pupils in Class 6 had previously been involved in a pilot study and therefore, this class was rejected, leaving only Class 5 as an appropriate choice of sample group.

As established in Chapter One, levels of intrinsic and extrinsic motivation can vary according to the context in which they are taking place, the time in which they occur, from one individual to the next and they can also vary for that person over time (Schunk, Pintrich and Meece (2008)). This means that pupils' levels of motivation may naturally increase without intervention. Therefore, for the purposes of this study, a comparison group would provide a comparable sample group, helpful in this type of study. Certainly, at the outset of this study it was considered that a group of pupils who were not receiving the Storyline approach would be used as the control group in this study, as this would provide this useful point of comparison. However, after much consideration and contemplation this approach was rejected for ethical reasons. This decision, and the rationale for this, will be explored in more detail, later in this chapter (Section 2.5).

## 2.1 The research questions

This empirical study is primarily concerned with evaluating the impact (if any) of Storyline on pupils' levels of intrinsic motivation. This study is also interested in collating the views and opinions of Storyline from a sample group of pupils undertaking a Storyline topic. In order to gather this information, the study employed a mix of quantitative and qualitative research methods. The research data was gained through the distribution of

the Intrinsic Motivation Inventory (IMI) which, as explained earlier, is an itemed motivational questionnaire. Using these questionnaires, scores were attained both before and after the Storyline experience. To enhance these numerical findings and give context to this data, the views and opinions of a sample group were also gained through the use of follow up semi-structured interviews.

As previously highlighted, the research questions which this study seeks to address are as follows:

1. What is the effect (if any) of Storyline on pupils' levels of intrinsic motivation?
2. What do pupils who have experienced Storyline think about the method?
3. What value does Storyline hold in today's educational climate?

## 2.2 The institutional context

This research study was carried out at a co-educational primary school in County Durham, in the North East of England. The school caters for pupils aged 4-11 years old and there are approximately 230 pupils at the school. This study focuses primarily on the upper Key Stage 2, dealing with pupils in Class 5 who are aged 9-10 years. The town, in which the research school is situated, has a mix of council housing and developments of modern housing built in the 1990s and as recently as 2009. In recent years, school data shows a trend of increasing Special Education Needs pupils joining the school

(specifically Speech and Language and behavioural difficulties). At the time of this study, 81 pupils were placed on the Special Educational Needs' register, with this figure representing 34% of the school population.

In line with National Curriculum requirements, all pupils have access to all curriculum areas but as previously explained, this school is a Creative Partnership school and as such, receives additional funding for creative projects throughout the school. The partnership spans a three year time period and this research study took place during the second year of the Creative Partnership. At this stage in the partnership, the teachers had received training in the Storyline method, delivered by Steve Bell (one of the creators of the Storyline method) and a Storyline pilot project had already taken place in Year 6. All staff had selected a topic and planned to undertake a Storyline project with their class, by the end of the academic year 2010.

### 2.3 The Methodology

Experts in the field of research state that the choice of methodology is determined by the purposes of the research study and the notion of 'fitness for purpose' is of key importance (Cohen, Manion and Morrison, 2000: 73). The methodology encompasses the range of approaches and rationale used to collect data, in any research study (Cohen, Manion and Morrison, 2000). This study sets out to measure intrinsic motivational levels and to ascertain the opinions and views of the sample group. Thus, the data collection in this

study employs a blend of quantitative and qualitative research methods. As Blaxter, Hughes and Tight (1996) state, 'qualitative data offers more detail about the subject under consideration, while quantitative data appears to provide more precision' (Blaxter, Hughes and Tight, 1996:177). By using research methods from both approaches this thesis endeavours to provide a rich insight into the Storyline philosophy, whilst also offering precise information regarding its relation to intrinsic motivation.

For many researchers, the distinction between these two epistemologies, quantitative and qualitative, determines the research they undertake and reflects contrasting methodological approaches (Pring, 2004). Cohen, Manion and Morrison (2000) state:

Educational research has at the same time absorbed two competing views of the social sciences - the established, traditional view and a more recent interpretative view. The former holds that the social sciences are essentially the same as the natural sciences and are therefore concerned with discovering natural and universal laws regulating and determining individual and social behaviour; the latter view, however, while sharing the rigour of the natural sciences and the same concern of traditional social science to describe and explain human behaviour, emphasizes how people differ from inanimate natural phenomena and indeed, from each other. (Cohen, Manion and Morrison, 2000: 5).

This distinction views quantitative research as reflective of the physical world (the objective, observable and measurable world) and qualitative research as concerned with the meanings through which the personal and social world is understood (the subjective, non-measurable world of

individual consciousness) (Pring, 2004: 37). Both methodologies are concerned with finding out about and exploring the world we live in; this is in an attempt to further our understanding. Yet, as described above they are viewed by many researchers as ‘two competing views of the social sciences’ (Cohen, Manion and Morrison, 2000:5).

Positivism is rooted in scientific or mathematical explanations of the world as we know it. The research methods employed in this tradition include the development of statistical tools and quantifiably measured variables. As a discipline, positivism is embedded in empirically verifiable statements and at its core, lies scientific methodology (Hammersley and Atkinson, 2007). It is concerned with predicting, explaining, testing and determining scientific knowledge as test worthy. In contrast, the foundations of qualitative research are based in the desire to look beyond the numbers and find the stories behind the statistics. Researchers in this discipline, are often viewed as ‘soft scientists’, as their work is seen as exploratory rather than scientific (Denzin and Lincoln, 2008; Gherardi and Turner, 2002). As the term would suggest, qualitative research is concerned with ‘quality’ research, producing a theory which can be applied to explain certain phenomena (Denzin and Lincoln; 2008). The driver for qualitative research is that people’s behaviour is studied, with the view to make this unknown world more visible to the reader (Hammersley, 1998; Denzin and Lincoln, 2008) and to support increased understanding.

Pring (2004) would argue that the distinction between these two disciplines is a 'false dualism' (Pring, 2004:44) and the common goal of any researcher is to explain, understand and comprehend behaviours. By employing contrasting methods from both quantitative and qualitative disciplines the full picture can be attained. As Pring (2004: 56) states:

The qualitative investigation can clear the ground for the quantitative - and the quantitative be suggestive of differences to be explored in a more interpretative mode. (Pring, 2004:56)

Here, Pring (2004) advocates that educational research necessitates both of these approaches and that it is only in using different methodologies that human complexities can be truly revealed. Certainly, there would seem to be value in employing methods from both disciplines and applying the approaches in a way in which they can work so as to complement each other.

For the purposes of this research study, methods drawn from both research disciplines, quantitative and qualitative, have been employed. The reasons for these choices and justification for this decision will now be considered and explained in more detail.

#### 2.4 The methods employed

This is a small scale research project, undertaken on a part-time basis and as such, the methods of data collection needed to be appropriate to task. This meant ensuring that the methods were manageable, in terms of timescale,

and also taking workload into consideration. Therefore, it was decided that a survey approach would best fit the method of data collection, necessary for this research project. A survey approach can be used to collect data efficiently from small or large sample groups and can be employed to demonstrate changes over time (Cohen, Manion and Morrison, 2000). In this instance, the survey involved utilising the Intrinsic Motivation Inventory (IMI), a questionnaire (See Appendix A and B) and also conducting follow up semi-structured interviews (See Appendix C). This approach was chosen as it most easily accommodates the quick collection of motivational levels required to collect the intrinsic motivation scores but also allows pupils' opinions and views to be sought in more detail at the interview stage.

Whilst the motivational questionnaires provide the necessary scoring system to show impact on intrinsic motivation, it was felt that this alone could not explain the impact of the Storyline approach, as there would be no detail in the responses. With this project being reliant on quantitative data, use of qualitative data offers an insight into the pupils' personal experiences of the Storyline approach and gives a more detailed picture of the Storyline impact. Therefore, it was decided that the best approach for this study would be to use the motivational questionnaires and to conduct follow up interviews. In total ten pupils were chosen to participate in the semi-structured interviews and they were selected by applying a simple  $n/3$  formula to the class register. This systematic sampling approach involved selecting every third pupil on

the (alphabetically ordered) class register list to take part in the interview process (Cohen, Manion and Morrison, 2000). McNiff, Lomax and Whitehead (1996) state:

Interviews have distinct advantages over a questionnaire because you can get richer feedback as a result of being able to probe further. (McNiff, Lomax, Whitehead, 1996:101)

The use of follow-up interviews enables more detailed discussion, which provides personal accounts and insightful data. In this way, the follow-up interviews gave the opportunity for personal opinions to be discussed in more detail.

This combination of approaches is termed methodical triangulation; this is the term used to describe the use of two complementing research methods (Flick, 2002; Hammersley, 1998). In research studies, triangulation can also involve testing the rigour of the research results by retesting after time lapse, retesting with a different group of respondents or employing different research methods to retest the data (Cohen, Manion and Morrison, 2000). In this way, the research findings are shown to be robust, and confidence in the research can be assured.

In this research study whilst two approaches (quantitative and qualitative) and two methods (questionnaires and interviews) were used, the findings were not retested after time lapse. Thus, triangulation was employed in its most basic sense. This was largely due to the fact that this study was

concerned with the immediate impact of the Storyline method of learning; collecting the research meant that testing was constrained by time and was determined by the school timetable and when the Storyline was taking place. This study explored the impact of Storyline on the pupils in Class 5 and testing a different group of pupils would have proven impossible. Whilst it is acknowledged that triangulation approaches have much value to offer, retesting in these ways was not possible due to the constraints of this research study and the context in which it was conducted.

### 2.5 Ethical considerations

Ethical considerations should always be taken into account when conducting any research study. Such considerations involve careful deliberation of the context for the research, the methods of data collection, the participants who will be involved and how the findings of the research will be used (Cohen, Manion and Morrison, 2000).

Initially, it was considered that this research study would adopt a 'true experimental design', that is to say, it would employ a pre-test, post-test and control group structure (Cohen, Manion and Morrison, 2000: 213). Without this, any causality claimed in the pre-test, post-test model is open to the influence of other 'extraneous variables', outside the control of the researcher (Cohen, Manion and Morrison, 2000: 213). There are many extraneous variables but some of the influential factors which could impact on the

research results include the impact of the teacher, other school events and classroom seating, to name but a few.

As previously mentioned, the use of a control group would benefit this study as it would provide a necessary comparative group. However, after long consideration, this method was rejected due to ethical considerations. These ethical concerns were largely based upon the issues that creating a control ‘non-Storyline’ group would bring. As the research school is part of a Creative Partnerships project, creating a ‘non- Storyline’ group would have meant disregarding pupils from the Creative Partnership experience and in doing this, the education of pupils could have been disadvantaged. Obtaining permission from the school, parents and the University of Durham’s ethical committee to create such a group would have been extremely difficult, and for due reason. Thus, in terms of the research study, the data cannot be compared between Storyline and non-Storyline groups and the data must stand alone as a reflection of the pupils involved in this school, in this topic, at this time. Therefore, this study employs a pre-experimental design and the process uses one sample group with a pre-test, post-test structure (Cohen, Manion and Morrison 2000; 212).

The limitations of this educational experimentation design have been previously discussed and the influence of extraneous variables noted. It is also acknowledged that levels of intrinsic motivation can vary from one

individual to the next and they may also vary for that person over time (Schunk, Pintrich and Meece, 2008). Evidently, all of this must be taken into account when considering the findings of this research study.

Before commencing the project, it was necessary to obtain permission from the Ethics Committee at the University of Durham to conduct this research study. The University has clear guidelines for the completion of all the necessary paperwork required when seeking ethics approval. In seeking ethics approval, the process involves explaining the context for the proposed research, sharing the methodological tools which will be employed (in this instance the IMI questionnaire and interview), answering detailed questions explaining how the research will be conducted and indicating how the findings will be shared and used. Once ethics approval was in place, contact was made with the Headteacher of the research school. Having discussed the purpose of the study and how the findings would be used, permission to carry out the research was granted and the more detailed planning could begin. In order to carry out the survey, informed consent had to firstly be gained from the pupils' parents. When parental consent had been obtained, the research could begin in earnest. However, as this research is dealing with children, further ethical considerations also had to be taken into account.

In any research process, it is of paramount importance that the subjects in the research study are treated with due respect and appropriate regard. Cohen, Manion and Morrison (2000) state:

Whatever the specific nature of their work, social researchers must take into account the effects of the research on participants, and act in such a way as to preserve their dignity as human beings. Such is ethical behaviour. (Cohen, Manion and Morrison, 2000:56).

In the case of this research project, as the subjects were children, the data collection methods had to be considered extremely carefully and heightened sensitivity on the part of the researcher was required. It was important that the pupils felt comfortable during the research process and that they had a positive experience. Therefore, it was fitting that the research took place at school, a setting with which the pupils are comfortable and familiar. It was also important that the students understood their role in the research study and that they were aware of the wider purpose of the study itself. This was explained throughout the research study and as the school was involved in Creative Partnership projects, all of the pupils were well accustomed to self-review and evaluation of the ongoing creativity projects.

As is in the case in any research project, confidentiality and anonymity are important concerns for the researcher and ethical guidelines were carefully considered throughout the study. In light of this issue, Cohen, Manion and Morrison (2000) state:

...Information provided by participants should in no way reveal their identity....A participant or subject is therefore considered anonymous

when the researcher or another person cannot identify the participant or subject from the information provided...Thus a respondent completing a questionnaire that bears absolutely no identifying marks - names, addresses, occupational details, or coding symbols - is ensured complete and total anonymity. (Cohen, Manion and Morrison, 2000:61).

Ensuring complete anonymity of the sample group in this study proved problematic and this issue was deliberated at length by the researcher. The anonymity of the respondents in the questionnaires could not be assured, as it was necessary to have the pupils' names on the IMI questionnaire to enable the motivation scores to be correctly calculated, before and after the Storyline experience. Alternatively, the questionnaires could have been numbered which would have involved correlating the class list with the numbered questionnaires and distributing the correct questionnaires to the pupils accordingly. After some consideration this process was discarded, as it was decided that this would make the administration of the questionnaires more complex and could make the experience overwhelming for the pupils involved. It is acknowledged that this lack of confidentiality may have had an impact on the data, as if the questionnaires had been anonymous the answers given by the pupils may have differed. However, for the purposes of this research study it was decided that the pupils could write their names on their individual IMI questionnaires. In the write up of this study, no names have been disclosed and following the completion of this study all documentation, including the interview tapes, have been destroyed.

## 2.6 The politics of the research

At the time of this study, the researcher involved in this study was also the Assistant Headteacher and a member of the Senior Leadership Team at the school. The researcher delivered the pilot Storyline, Capital Tours and following whole school training in the Storyline method, the Class 5 teacher delivered the research study Storyline, Our Land. The Class 5 teacher is an effective and respected practitioner with over fifteen years of classroom teaching experience; she is also the Special Educational Needs Co-ordinator for the school.

It is noted that the dual role of the researcher involved in this study can present complexities during the research process and there are conflicting views surrounding this issue. Flick (2002) promotes the benefits of researching unknown subjects, as no prior knowledge can be taken for granted during the research process. Yet Hammersley (1993) advocates the role of teacher as researcher and argues that close proximity to the research can be of value and that the teacher can use this to their advantage. In the instance of this study, the teacher as researcher and the conflict of interests this may present were completely unavoidable.

Thus, the implications, whether positive or negative, which the role of the researcher may have had must be considered. Clearly, the impact of this dual role must be taken into account and it is possible that the role of the

investigator may have affected pupils' responses. As the researcher was, at the time of this study, one of the Senior School Leaders, some pupils may have felt they could not be completely honest in their responses, as they may have been trying to avoid offending or upsetting their teacher. Due to the small scale nature of this project there is little which could be done to overcome this but when taking part in the study, all pupils were encouraged to be truthful and honest. It was also stated at the outset that no responses would cause offence to the investigator; rather they would be used to evaluate the Storyline project and help in the planning of the subsequent year of the Creative Partnerships project.

This dual role of the researcher also calls into question the objectivity of the research (Pring, 2004). Eisner (1993) describes objectivity as 'one of the most cherished ideals of the educational research community' (Eisner, 1993; 49). Eisner presents the view that objectivity is the ability to research without bias, being fair and open to all sides of the argument (Eisner, 1993; 49). However, this is the ideal and it is rare that research is completely value and objective free (Cohen, Manion and Morrison, 2000). Pring (2004) would argue that research is a study of the shared values of the social world which has been created and that isolating cause and consequence is problematic. He states:

...because the social world we are dealing with in educational practice has a complicated set of interacting casual factors (that) we cannot

isolate the events from consideration from this complex reality. (Pring, 2004: 65).

Here Pring refers to our understanding of how the world operates as complex; he describes the factors which influence this world as 'complicated interacting casual factors'. Hammersley (1993) even goes so far as to claim that 'all knowledge is a construction; that is to say, we have no direct knowledge of the world' (Hammersley, 1993; 217).

Reflexivity involves considering the role the researcher plays in the qualitative research process. It is acknowledged that researchers have presuppositions and experiences of the social world that may influence their research findings and the ways in which they portray their research outcomes (Guba and Lincoln, 2008; Hammersley and Atkinson, 2007). To help overcome this, it is important that the researcher makes explicit any influences their own background and experiences might bring to the research study. As long as the role of the researcher as an active participant is recognised, the research can be read with an open mind (Hammersley and Atkinson, 2007). In recognition of this, in this research study the researcher has aspired at all times to be explicit, open and reflective.

## 2.7 The instruments for data collection: questionnaires

As the Intrinsic Motivation Inventory (IMI) used to collect the motivational scores is task specific, it was necessary in the pre-Storyline questionnaire to

emphasize that the questionnaire should be completed in view of ‘today at school’. This allowed the pupils to have a shared context in which they could complete the specific questions. In the follow up questionnaire the pupils were encouraged to think about their Storyline experiences as, ‘today in Storyline’. Deci and Ryan (the creators of the IMI questionnaire) state that items have often been adapted in this way, to suit the purpose of the research and following detailed investigations into this area, this has been proven to have no implications on the data outcomes (Deci and Ryan, 2010).

As it has been described, the primary method of data collection was the motivational questionnaires (See Appendices A and B). It should be remembered that the respondents in this study were primary children aged between 9-10 years old and it is unlikely that they will have taken part in any other research study of this nature. Bearing this in mind, it seemed sensible to keep the style of the questionnaire simple and direct. The questionnaire used in the research study was a shortened version of the IMI and had 22 items, which was felt to be more appropriately matched to the needs of the respondents and the children’s ability for sustained periods of concentration.

The IMI instrument assesses participants’ interest and enjoyment, perceived competence, effort, value and usefulness, the pressure and tension felt, and the perceived choice. It is the interest and enjoyment subscale which is considered to be the self-report measure of intrinsic motivation and this is the

only subscale that directly assesses intrinsic motivation. Therefore, the interest and enjoyment subscale has more items on it than the other subscales. The perceived choice and perceived competence concepts are viewed as positive predictors of both self-report and behavioural measures of intrinsic motivation. By contrast, the pressure and tension subscales are theorized to be negative predictors of intrinsic motivation (Deci and Ryan, 2010).

The questionnaire was distributed in the Class 5 classroom; pupils were seated separately and encouraged to share their own views honestly. Prior to completing the questionnaire, it was emphasised that all the information gained would remain confidential and that pupils were free to answer truthfully, as there would be no negative consequence to any answers given. This helped to promote a relaxed atmosphere and most pupils stated they had enjoyed answering the questionnaire. Due to the high proportion of Special Education Needs (SEN) students at the school and specifically in this class, it was necessary to read the questions to the pupils as some experienced difficulty in reading. Apart from this, the investigator's role in distributing the questionnaire was primarily administrative.

## 2.8 The instruments for data collection: interviews

As with the questionnaires, a relaxed and comfortable atmosphere was promoted throughout the interviewing process and the pupils were

encouraged to talk openly about their ideas. It is acknowledged that the setting for the interview can impact on the interview itself (Hammersley and Atkinson, 2007). The interviews in this study took place in the research school, a setting with which the pupils were accustomed. The interviews were semi-structured, allowing a degree of freedom during the interview process. After consideration, it was decided that a highly structured interview could have been very intimidating for the pupils and an unstructured interview may have strayed too far from the subject area (McNiff, Lomax and Whitehead, 1996). Therefore, this type of interview was chosen as it best suited the purposes of this study. In a semi-structured interview, the interviewer is free to follow up areas of interest and the interviewer is able to find out more about the participant's interests and personal concerns (Yates 2004). This allowed some in-depth discussion during the interview, whilst still adhering to a structural process. Building a rapport between the interviewee and interviewer is fundamental to the success of the interview process (Hammersley and Atkinson, 2007). As the interviewer was at the time, the Assistant Headteacher at the school, the interviewees were already familiar with the teacher and a rapport had been previously established. However, as discussed earlier, the nature of this dual role is not without complexity.

An interview schedule was organised in advance (See Appendix C) but in keeping with the semi-structured style of the interview, this was intended

merely for guidance purposes (Yates, 2004). An interview schedule ‘translates’ the aims of the research into the questions which will be used in the interview (Cohen, Manion and Morrison: 274) and the schedule works to format these questions. This process involves carefully considering the types of questions which will be employed; open or closed and whether detailed answers are anticipated (Cohen, Manion and Morrison, 2000). The aim of the interview was to provide depth of discussion and having the schedule helped to ensure that the discussion did not digress from the issues in question. Drever (1995) suggests that formulating an interview schedule also helps to ensure that all interviews are conducted fairly and consistently, hence providing reliable research data.

It is recommended that in any research study the criterion for interview selection is made explicit (Hammersley and Atkinson, 2007). As explained previously, ten interviewees were randomly chosen from the class by applying a simple n3 formula to the class register. Due to the interviewees being selected in this way, the sample is not representative of the class or year group, it is a random sample of the pupils involved in the Storyline. To set the context for the interview, a preamble was read (See Appendix C) before commencing the interview and following this, pupils were asked if they had any questions (Yates, 2004). The purpose of the preamble was to remind the interviewees what they had agreed to, what the purpose of the

interview was and gave the opportunity for any misunderstandings to be clarified (Drever, 1995) before the interview commenced.

The interview began with simple, open ended questions relating to the Storyline experience. This presented the opportunity to gain factual information. These then built up to more complex questions which required the respondents to consider their own personal views and opinions in more detail (See Appendix C). In this way, the interview consisted of a mix of questions, allowing opportunities for both factual responses and more open ended answers (Cohen, Manion and Morrison, 2000). The questions were neutral and non-leading, allowing the interviewees to formulate their own responses. As the interviewees were children, the language used was age appropriate and the use of complex vocabulary was avoided as this may have led to confusion for some pupils (Yates, 2004).

During the interviews some verbal encouragement was given, although this had to be limited to ensure non-bias and to make sure that the interviewer was not leading the interviewees in their responses. However, the role of non-verbal cues should not be disregarded (Yates, 2004) as these play a significant role in the interview process. Some of the interviewees were nervous and had no prior experience of being involved in such a formal interview setting. Therefore it should be noted that non-verbal responses were of paramount importance during the interview experience. These non-

verbal cues helped to put the pupils at ease and helped to encourage and support the students through the interview process.

Before the interview commenced, permission was granted by the respondents to record the interview (Blaxter, Hughes and Tight, 1996). It was explained that the interviews would be recorded on to tape and that at a later date, they would be transcribed. Cohen, Manion and Morrison (2000) note that transcription is a complex issue as 'a transcription represents the translation from one set of rule systems (oral and interpersonal) to another very remote rule system (written language)' (Cohen, Manion and Morrison, 2000:281). This highlights a challenge faced by all researchers; transforming the interview from conversation to written data and ensuring that the information is appropriately and justly presented. Huberman and Miles (2002) also acknowledge these difficulties, 'transforming talk into written text, precisely because it is a representation, involves selection and reduction' (Huberman and Miles, 2002; 249). From this, it would seem that effective transcription relies on a commitment from the researcher to ensure that the interview is accurately and fairly portrayed.

As this study was subject to time restraints and effective time management was imperative, it was decided that for the purposes of this study, the interviews should be transcribed in a basic form. Flick (2002) says of transcription, 'an over-exact transcription of data absorbs time and energy

which could be invested more reasonably' (Flick, 2002:172). For the purposes of this study, the transcripts reflect the interviewees' responses accurately, using the vocabulary chosen by the interviewees (who were all children). Therefore the transcripts (See Appendices E-N) are concerned primarily with the interviewees' responses to the interview questions and do not include indications of non-verbal communication. The transcripts do not contain any names and have been coded with a number (Interview 1-10) to ensure confidentiality.

## 2.9 Sampling

As highlighted earlier, due to the complexities of the IMI and the fact that some pupils had previously been involved in the Storyline pilot, in some respects Class 5 self-selected as the research sample group. As the entire class was involved in the Storyline, the sample group had thirty three pupils in total. Class 5 were given parental consent forms to complete and these forms gave parents a brief overview of the study and clearly explained their child's role in the study (See Appendix D). All the parents gave consent for their child to take part in the study and following this, the IMI questionnaires could be administered. Whilst all the pupils in the class had completed the IMI questionnaires, not all of the pupils were required for interview. For the purpose of the interviews, ten pupils were chosen, using a systematic sampling method by applying a simple  $n3$  formula to the alphabetically ordered class register.

### 2.10 Reliability

Reliability refers to the consistency of results (Cohen, Manion and Morrison, 2000). It is concerned with whether the results are reproducible, be this on a different day of the week or even in a different setting (Bell, 1987; Black, 1998). It is the role of the researcher to continually assess the reliability of the data measures throughout the project and where necessary, critique the approaches (Bell, 1987) they are employing in the research project.

In this study, the IMI questionnaires all contained the same questions and the pupils were given the same level of information and support prior to and during the completion of the questionnaire. Due to the semi-structured nature of the interviews, there was some flexibility at the interview stage and clearly as people are unique, not all of the interviews were exactly the same in format. However, there was an interview schedule to follow and this helped to ensure reliability in the interview process and the questions which were included (Bell, 1987; Drever, 1995). In this way, concentrated consideration has been given to issues of reliability at each stage of the research process.

### 2.11 Validity

In a simplistic form, validity describes whether a test will measure what it sets out to measure (Bell, 1987; Black, 1998). In research terms this refers to

the appropriateness of the research tools and if they will fulfil the demands of the research questions (Cohen, Manion and Morrison, 2000). Validity can be further explored in terms of internal and external validity. Internal validity refers to whether the data accurately represents the phenomena being researched (Cohen, Manion and Morrison, 2000). External validity is concerned with the extent to which the result findings can be generalised to the greater population (Cohen, Manion and Morrison, 2000).

In any research study when validity is considered, the research instrumentation employed must be carefully evaluated. Bell (1987) suggests that an effective researcher should ‘ask yourself whether another researcher using your research instrument would be likely to get the same responses’ (Bell, 1987:51). In this research study, the IMI questionnaire which has been employed is a much favoured tool in psychology research and indeed, is employed by respected researchers within the motivational field (Deci and Ryan, 2010). The interview schedule, whilst created by the researcher specifically for the purposes of this study, was designed with care, and careful consideration was given to ensure that it was measuring what it aimed to measure. As the pupils knew the researcher as their teacher and Assistant Headteacher, there is the risk that they will have tried to please the researcher in their responses by choosing to answer ‘correctly’. Steps were taken to counteract this, through the use of non-biased vocabulary and by maintaining neutral body language. This ensured, to some degree, that the participants’

responses were not influenced by the interviewer during the interview process.

In terms of internal validity, the Storyline method is considered in this study, through the lens of intrinsic motivation. The research findings are concerned with the impact Storyline has on levels and scores of intrinsic motivation. The use of the tried and tested IMI questionnaire ensures that the motivational scoring is valid data. However, in this study, external validity proves rather more problematic. External validity is the goal for many quantitative researchers, yet qualitative research courts controversy in terms of applying generalisations (Schofield, 1993). For many qualitative researchers, this is impossible due to the personal situations they are researching, the context of the qualitative research and the difficulties replicating such a study would present.

As highlighted earlier, this is a small scale study and as such the outcomes of the findings are relative to the pupils taking part in this Storyline at this research school. This study employs quantitative methods and as such external validity of these scores could perhaps be utilised to make generalisations. However, this research study also employs qualitative methods, through its use of the semi-structured pupil interviews. As explained above, for many researchers, using qualitative findings to make generalisations remains a contentious issue. This said, knowledge can accrue

from the accumulation of small scale studies such as this and as the knowledge base develops, the potential for making generalisations increases.

Due to the issues previously presented, in terms of sampling and with reference to the small scale nature of this research study, this paper does not attempt to prove external validity and the findings of this study are not generalised to a wider population. In this way both the complexities of the research tools and the limitations of this study are acknowledged. As such, caution is urged when applying the findings of such a small scale survey to the wider population and in order to make generalisations, rigorous sampling is advocated (Cohen, Manion and Morrison, 2000).

### 2.12 Piloting

There is much value to piloting the research instrumentation prior to distribution (Bell, 1987; Cohen, Manion and Morrison, 2000). In this research study, piloting took place during the first year of the research school's three year Creative Partnership. At this time, a small class had been identified by the school, to take place in a pilot of the Storyline method. This enabled the IMI motivational questionnaire and the interviews to be piloted, using this class as the pilot sample group.

The pilot sample group took part in the Storyline, Capital Tours a topic related to organising a family trip to Europe (See Appendix Q, for the full

Pilot Storyline Planning Document). The researcher was involved in planning and delivering this Storyline project and this was the first Storyline that the researcher had been involved in leading. Prior to this, the researcher had observed other Storylines taking place but had not directly led a Storyline project. This sample group was involved in piloting the IMI questionnaire, conducting follow up interviews and analysing the research data. This was a beneficial process which informed practice in the actual research study and allowed the opportunity for reflection before the research project began in earnest.

Whilst being of clear benefit, this pilot process has also had implications on the design of the actual research study. During the second year of the school's Creative Partnership, the pupils involved in the pilot study moved into Class 6 and because they had been involved in the piloting process, this class had to be rejected from the potential sample group for the research study. Due to this, just two upper primary classes were left as potential classes which could be used as the sample group for the research study.

### 2.13 Analysis of the data

In line with standard analysis of the IMI questionnaire, each item on the questionnaire is given a score. These scores were then entered into an excel spreadsheet according to the pupil response and the question item. Question 2, 9, 11, 14, 19, 21 were all reverse scored which meant subtracting the item

response from 8, and using the result as the score for that item. In this way, a higher score reflects more of the concept described in the subscale name. Thus, a higher score on pressure/tension meant that the person felt more pressured and tense but a higher score on perceived competence meant that the person felt more competent. The subscale scores were then calculated by averaging the scores for the items on each subscale (Deci and Ryan, 2010). The subscales were as follows: interest/enjoyment, perceived competence, perceived choice, pressure/tension. The subscale scores were then divided by the number of pupils in the data set to find an average score pre and post Storyline, in each of the subscales. At an individual level, the scores prove interesting to view but it is the subscale scores which can indicate trends across the sample group, related to particular tasks. It is these subscale scores which this research study has used as dependent variables, enabling the research questions to be addressed.

As is often the case in the analysis of qualitative data, the analysis of the interviews applied a grounded theory approach (Cohen, Manion and Morrison, 2000). One of the first steps in this process was to read and re-read the data, becoming familiar with the content and identifying any patterns, inconsistencies or contradictions (Hammersley and Atkinson, 2007). Hammersley and Atkinson advocate employing an 'analytical' approach to data familiarisation, as this will allow a 'novel perspective' on the issue to develop (Hammersley and Atkinson, 2007:162). This involves analysing the

interview transcripts, identifying similar themes and truly trying to understand the data. These themes were then used as categories for identification, the transcripts were coded and from these responses, the theory relating to the interviews could be generated. That is to say, the theory is grounded in the interview data (Cohen, Manion and Morrison, 2000).

However, this research study employs methods from both quantitative and qualitative research disciplines. Therefore, this study could not embrace grounded theory in its complete and originally intended form. As this research was set within the context of the quantitative methods and the theory which surrounds this, the qualitative findings were, of course, influenced by this. Therefore, the theory did not 'emerge' in completeness from the interview responses, as it will have been impacted by the theoretical framework underpinning the rest of the research study. Thus, whilst the tools of grounded theory were employed in the analysis of the interview responses, this process was set within the theoretical context of the quantitative analysis which had preceded.

#### 2.14 The sequence and time frames

Piloting of the research process took place during the Summer and Autumn terms of 2009. The data for this research study was collated during the Spring academic term of 2010. The IMI questionnaires were completed prior

to commencing the Storyline topic and the follow up IMI questionnaires completed again, at the end of the project. The project itself was delivered over an eight week period during the Spring term. The semi-structured interviews were also conducted at the close of the Storyline topic, in March 2010. The piloting phase of the study was led by the researcher, who delivered the Storyline, Capital Tours. The subsequent research Storyline, Our Land, was led by the class teacher, supported by the teaching assistant who also worked in Class 5.

#### 2.15 Description of the Storyline 'Our Land'

In order to fully contextualise the data which has been collated in this research study and the findings which will be reviewed in the subsequent chapter, it is important to understand the educational design and content of the Storyline which was delivered. The components necessary for the creation of a Storyline will now be explored in detail and a description of the Storyline which was used in this research study 'Our Land' will also ensue. The complete planning format for this Storyline, including its academic outcomes and learning intentions, can be viewed in Appendix O (the Storyline planning document).

The Storyline 'Our Land' is a survival topic and was originally designed by Steve Bell, one the creators of the Storyline approach. This Storyline was created during the 1970s when Early Man or The Stone Age People were

both popular themes in primary schools. In this Storyline the pupils have to work together collaboratively, using skills of creative thinking to solve open ended problems. The pupils create a setting for this Storyline and it is only the materials which are available in this environment which are accessible for use throughout the Storyline project. In practice this means that it is only the forest or river environments which can be used for shelter, food or clothing. The social aspect of this Storyline is also of extreme importance as the group organisation, leadership, gender roles and family, are all important issues which must be explored. Once the forest and river tribes and families are created and rules and routines are established, then the story in this Storyline can truly unfold.

This Storyline topic was selected by the Class 5 teacher due to the links which could be made to the content of the Year 5 curriculum and also the use which could be made of outdoor learning opportunities. The research school had recently constructed a community garden which all classes were being encouraged to use on a regular basis. This Storyline also enabled the curriculum aims for this year group (at this stage in the academic year) to be sufficiently fulfilled and for a thematic approach to be employed. Following whole school training by Steve Bell and the opportunity to plan a Storyline with his support, the Class 5 teacher delivered this Storyline with the support of the class teaching assistant.

The topic of any Storyline is chosen to ensure coverage of the curriculum requirements and it is the nature of Storyline to be specific rather than general in nature. This is reflected in the range of Storyline topic titles available; The Hotel, Living Under the Volcano, A Fishing Village in Iceland, Living in a Castle and Protecting the Enchanted Forest (Bell and Harkness, 2006: 8; Harkness, 2007: 21). Historically, non-Storyline primary topics have tended to be much more general in approach; Holidays, Fire, Sea, Journeys and Ourselves are all long established and popular primary school topic choices. By choosing more specific contexts for learning, Storyline practitioners would advocate that, in a Storyline, pupils can fully engage with specific topics in real and meaningful ways, allowing students to deeply engage with their learning experiences.

When planning a Storyline, Storyliners across the globe employ a simple planning grid. This six column planning format outlines the key aspects in planning any Storyline. These aspects include; the episodes, key questions, pupil activities, the organisation of the class, the resources and the outcomes and assessment opportunities. An example of the planning grid which is used is shown below:

| Storyline episodes | Key questions | Pupil activities | Class organisation | Resources | Learning outcomes and assessment |
|--------------------|---------------|------------------|--------------------|-----------|----------------------------------|
|                    |               |                  |                    |           |                                  |

(Harkness, 2007:21)

In the planning and preparation for Our Land these features are core to the planning process (see Appendix O, for the full Storyline planning document). In consultation with Steve Bell, the research school made some simple adaptations to this format. The Senior Leadership Team at the research school decided that these changes were necessary in order to fully meet the curriculum needs of the school. In addition to the existing format, two further columns have been added by the research school, these columns include a column for subject links and column for key skills.

| Storyline episodes | Key Questions  | Pupil Activity   | Class Organisation   | Resources (inc. Experts)                      | Outcomes   | Subject Links (inc. GD / SS) | Key Skills   |
|--------------------|--|--|--|---|--|------------------------------|--|
| 1. The Environment | What does the river/forest look like?<br>What words describe the forest and river?<br>What other resources are present in the river or forest areas which would help the inhabitants to survive? | The teacher splits the class into two tribes<br>a) the forest people<br>b) the river people<br><br>It was a long time ago and they can only survive from what is available in their environment.<br>Both groups make friezes to represent their environments. Use a variety of techniques – collage, printing, crayon rubbing, texture drawing<br>The friezes are displayed and presented.<br>A word bank is created and displayed on labels around the frieze.<br>Group discussion about what we need to survive – food, water, shelter etc. A list is written. | Tribe groups<br>Groups and individuals<br>Individuals<br>Pairs<br>Groups | Variety of art and craft and scrap materials. | Group interaction<br>Categorizing<br>Graphing skills<br>Surveying<br>Research skills | Geography<br>History         | Geography Level 3 I use the right geographical words to describe features.<br>History Level 4 I understand the beliefs of those in ancient civilisations and link this to their actions. |

(see Appendix O, for the full Storyline planning document)

Storyline is cross curricular in approach and any Storyline encompasses a range of subject areas. For the research school, this thematic approach was a new way of working and until this point the curriculum had been delivered in

discrete subject areas. In recognition of this shift, subject links are clearly identified in the seventh column of the planning format for Our Land. The GD in this column stands for Global Dimensions and the SS indicates links to Sustainable Schools, both of which are areas identified for improvement in the school development plan. This allows the staff and school, to relate the new Storyline planning to the previous curriculum planning which they had been following, to identify the school's priorities for improvement and to make links between the two approaches.

The final column in the planning document above makes reference to the key skills which the pupils will attain during each episode of the Storyline. The research school's assessment policy requires teachers to assess pupils in each curriculum subject area (history, geography etc) using a ladder of key skills. In order to ensure that the school's curriculum requirements were still met in full during the period of research study, the planning grid was adapted. For the purposes of teacher assessment, the grid now highlights links to the key skills which will be covered by the Storyline topic.

Having explained the additions to the planning document, the important features and aspects (which are at the core of the creation of any Storyline) will now be explored in detail, using the context of the Storyline pertinent to this research study, Our Land.

## **Storyline Episodes**

Just as in a novel, the episodes in the Storyline represent the chapters of a story. Vos (1991) says of the Storyline method,

....there are no major differences between a teacher designing for education and for instance a writer of a children's book. Both are engaged in finding an exciting, meaningful outline, with surprise elements and an intriguing plot. (Vos, 1991: 11)

As in any story, the Storyline has three important elements; people (the characters), time (past, present and future) and setting (place or situation). The Storyline topic will always begin with either the setting or the characters (Harkness, 2007). As the Storyline unfolds so too will the plot and these are known as the incidents in the Storyline and at this stage the pupils' problem solving skills must come to the forefront. The episodes drive the Storyline forward to the conclusion of the Storyline, giving momentum to the topic and a clear sense of purpose throughout the learning journey. Episodes should be limited within the Storyline and the content of each episode should be carefully considered so not too 'overload' each episode (Harkness, 2007: 22).

Each episode is viewed as a problem which should be solved through the activities undertaken by the pupils and teacher. By doing this, the learning is made meaningful (Vos, 1991) and curiosity, one of the four strands of intrinsic motivation as defined by Lepper and Hodell (1989), is piqued. Pupils are given ownership over the Storyline events and are encouraged to ask the important question 'what will happen next?'

Our Land, the Storyline topic used in this research study involves a series of eight episodes. These episodes include:

1. The environment
2. The people
3. Social organisation
4. Everyday life
5. Tools
6. Happy times and sad times
7. Incidents
8. Review meetings of the tribes and celebration event

At the research school, a new episode was explored each week and approximately fourteen teaching sessions were used to deliver the Storyline topic. As in every story, each Storyline concludes with a good ending. It is usual practice that each Storyline finishes with a celebration event, this could be a party, presentation or class visit. These events allow pupils the opportunity to share their Storyline learning experiences with family and friends and give a fitting conclusion to the Storyline experience which the class have shared together.

### **Key Questions**

The Storyline is planned using key questions and these are created by the teacher planning the Storyline. The use of key questions enables the teacher to uncover the pupils' prior learning and to pose problems which the pupils must resolve. For example, key questions linked to a market stall Storyline might include; Who will buy from you? What will attract them? How do

customers behave on a market visit? (Bell and Harkness, 2006: 10). In this way, the teacher uses the key questions to facilitate the classroom learning, shifting the emphasis to the learners and giving them the confidence to discuss, research and uncover answers. The teacher then works alongside the class, learning with the students.

Bell describes the teacher's role in this dialogue as 'a chairman for their discussions' (Bell, 2000). The teacher is not working in an authoritarian role, seeking the 'correct' answers but is facilitating the classroom learning. As Schwanke and Gronostay state, 'the Storyline teacher does not believe in just one invariable truth but rather accepts that there is generally more than one appropriate description of a certain situation' (2007: 59). This approach to the learning process has parallels with the constructivist theory of learning. As highlighted in the first chapter of this paper, Vygotsky argued that language and social interaction both have important roles to play in making meaning of new knowledge. The process of constructing learning is dependent on learners actively participating in the learning process and interacting with each other.

As explained in the previous chapter, the Storyline method moves away from the traditional model involving the transmission of knowledge from the teacher to pupil (Harkness, 2007; 22). Advocates of the Storyline philosophy

view the respect between the teacher and student as one of the main attributes of a Storyline approach. Bell (2000) states:

As Storyline teachers we start by treating the learners with respect. We recognise that one of the best resources we have in the classroom is the knowledge that already exists within the heads of the students. We ask key questions and encourage learners to share their existing knowledge. This provides the necessary basis for helping students to construct their own learning process by linking the known to what has to be learnt. (Bell, 2000)

As discussed in Chapter One of this study (Section 1.6) historically, curriculum policy fluctuates between process and content driven curriculum approaches. Yet throughout this ever changing educational backdrop, Storyline has remained constant in its process driven approach, uncovering the students' prior knowledge and giving ownership to the learners.

In Our Land around eight weeks of work has been planned by the Class 5 teacher (under the guidance of Steve Bell) and as in any Storyline the use of key questions is essential to the development of the story (see Appendix O, for the full Storyline planning document and Appendix P for a written summary of the project completed by the Class 5 teacher). Bell says of the use of key questions, 'By sequencing the key questions a red thread is created that forms a logical story' (Bell, 2000). The key questions which are used in this Storyline vary in substance and approach. As in any Storyline they are used to scaffold the classroom learning which will develop throughout the course of the topic.

To begin with, the Storyline Our Land is concerned with the setting and environment. The key questions contend with what the river and forest look like and how they can be described. This gives context to the Storyline experience and creates a shared world in which the class can learn. Context is one of the four strands of intrinsic motivation, as defined by Lepper and Hodell (1989) and in Our Land the context is a key element of this Storyline. This shared, imaginary world also has parallels with the fantasy strand of intrinsic motivation (Lepper and Hodell, 1989). Whilst based on some factual information, this world is imagined by the class and in this created world, pupils assume new characters and family group identities.

In Our Land, a further key question deals with the important subject of survival: What other resources are present in the river or forest areas which would help the inhabitants to survive? The Storyline then moves on to the characters and the key question asks, Who are the people who live in the river/forest area? In this way, these key questions establish the knowledge which the learners bring to the Storyline and identify the missing links in knowledge - these gaps can then be filled throughout the course of the project. As explained in Chapter 1 of this study, it is constructivist thinking that the mind is never viewed as a blank slate (Twomey Fosnot and Dolk, 2005).

At this stage in the project, the Storyline begins to consider the organisation of the tribes;

- How is the tribe organised?
- Who are the leaders?
- What kind of responsibilities would each family member have?
- What rules would the tribe have?
- What happens if these rules are broken?

Once rules, routines and social organisation have been established, the key questions are linked to issues of everyday life and survival for the forest or river tribes; What is the pattern of life –what is a programme for a typical day? Even the impact of the weather is considered. The Storyline moves on to reflect on the tools the tribes would use to survive;

- What tools will be needed by each family member?
- How are the tools used?
- How do the hunters move?

Our Land then deliberates what life is like in the tribe, the happy and sad times which might occur and how these would be signified within the tribe;

- What would be examples of happy and sad times for the tribe?
- How would tribes celebrate these?
- What musical instruments would the tribes make?

By using the key questions in this way, the pupils are challenged in their thinking. Their understanding of this new world they have created increases as each question is considered and ideas are shared through class discussion. Cause and consequence can be reflected upon and the implications of actions openly discussed in a shared world, which is safe and secure. For a constructivist educator, the knowledge and experience that the learner brings

to the classroom is of significance, as it is from this platform that all further meaning making will be built (Julyan and Duckworth, 2005). The Storyline teacher must respect the views and opinions that the pupils share, even if ‘they themselves have a different view of the world (Schwanke and Gronostay, 2007:59).

For this Storyline, the incident planned by the teacher involves one of the tribal members disappearing from the tribe and deals with the issues this event presents:

- What happens when someone disappears from the settlement?
- What has happened to the person who has disappeared?
- How do they explain strange happenings?
- How would the river people feel to receive a forest person and vice versa?

In the instance of the research school, the pupils suggested their own incidents and these were different to the incidents which had been previously planned. In this way, the teacher followed the interests of the pupils and gave them ownership over the direction which the Storyline took. By giving the ownership to the pupils, the learners are actively engaged in the development of the Storyline incident and levels of motivation should be high. Schwanke and Gronostay (2007) say of this, ‘the Storyline teacher treats pupils as experts of a given subject’ (2007:59). As reviewed in Chapter 1, intrinsic motivation begins in childhood as the need for competence and self-determination (Ryan and Deci, 2000). Cognitive

Evaluation Theory places competence and autonomy as significant in enhancing intrinsic motivation. This interrelated relationship is key to the enhancement of intrinsic motivation and in this Storyline, opportunities for competence and autonomy are evident.

At the research school the pupils decided that the tribe would try to explain the natural occurrences which they had noticed and this became the focus of the incident in this Storyline. For some children, an earthquake occurred, for others, a storm. The pupils had ownership over the occurrence which took place and the pupils were challenged to find solutions to explain the events which had occurred. In this way, challenge plays an important role, and this is one of the key strands of intrinsic motivation, as described by Lepper and Hodell (1989). Some children decided to explain 'How the world became'; others decided to explain 'Why the trees stand still'. Myths from other cultures were explored in literacy and the textual features of these were used to inform the children's independent writing. The tribes decided to write myths of their own to form an oral tradition. Following the review of the learning and to conclude the Storyline, a celebration is planned by the teacher and pupils to complete the topic and to share the learning.

### **Pupil Activities**

Throughout a Storyline pupils will be involved in a range of activities, these can range from role-play and drama to pictorial classroom displays. The use

of art is fundamental to any Storyline as Bell and Harkness (2006: 11) state, 'visual display is central to Storyline and it is essential that children not only live the story but actually see it develop'. During a Storyline pupils make use of a variety of reference materials including the internet and reference books. These are used to fill the gaps in prior knowledge or to substantiate previous thinking.

Fundamental to any Storyline is the role of class visits beyond the school setting or welcoming visitors from the community into the Storyline classroom. The involvement of 'experts' in the Storyline and the end of topic celebrations are key moments in the process. Both of these help to maintain momentum in the project. These visits make the learning meaningful and the imagined world of the classroom Storyline is brought to life through links to the outside world. Careful organisation of these events is required but these activities further enhance the learning experience for the pupils. In the case of the research school, creative agents from the Creative Partnerships team were invited into the classroom and the tribes presented their rules, routines and tribal environment to these guests. During this Storyline, the pupils did not partake in any visits beyond the school but they did participate in tool making and for this they had access to the school's Community Garden which has a wildlife and wetland area.

One of the most important activities is designing the incident (or incidents) which will take place in the story. For this, the teacher will ask the pupils to consider the possible incidents which could take place. This might range from a robbery to a natural disaster. Once decided, the pupils must work together to solve the implications of this problem. It may be that the pupils suggest an incident which the teacher had already planned for. If this is not the case, when possible the teacher can combine the ideas of the pupils with the pre-planned incidents. This enables the pupils to take ownership of their learning; Schwanke and Gronostay (2007) describe the pupils in the Storyline classroom 'not only constructors and inventors, but also discoverers' (2007:60). Through the Storyline method, the pupils have the opportunity to make mistakes and learn through discovery.

In Our Land, the Storyline topic for this research study, pupil activities involved creating two tribes; the forest people and the river people. In the first week, both tribes created displays to represent their chosen tribal settings. During the second week, the pupils concentrated on their characters. Family groups were decided, names were chosen, personalities were discussed and representations of the tribal figures were created. Once complete, tribal rules must be established; for this a list was made and punishments for breaking the rules were identified. The classroom activities then moved on to consider what a daily routine would consist of, what chores and tasks should be completed and by whom? Following this, tools were

discussed and the pupils own tool props were made. The pupil activities then developed into mime and musical interpretations of happy and sad times in the tribe and how these events were celebrated. As in any story, a major event unfolds and at the research school this was linked to myth and legend, with the pupils attempting to explain natural occurrences, such as ‘How the world became’. The Storyline completed with a topic review by the pupils and a shared celebration event.

Each Storyline will culminate in a shared experience to celebrate the learning which has taken place during the project. This presents the opportunity for the learning to be reviewed and for pupils to recognise the success which they have had during the course of the project. In reviewing the learning outcomes of Our Land, the pupils were able to make links in their learning and became aware of the progress they have made in their learning journey. As discussed in Chapter 1, this has links with the theory of constructivism and Vygotsky’s ‘zone of proximal development’ which is used to describe the gap between that which a learner can do alone and that which a learner can do with support (Twomey Fosnot and Perry, 2005). Vygotsky advocated that it was only in learning alongside others, that a learner could become independent in new tasks and apply their newly gained knowledge.

At the research school, the weekly activities were organised as follows:

| Storyline          | Pupil Activity   |
|--------------------|--|
| 1. The Environment | The teacher splits the class into two tribes<br>c) the forest people |

|                                |  |
|--------------------------------|--|
|                                | <p>d) the river people</p> <p>It was a long time ago and they can only survive from what is available in their environment.</p> <p>Both groups make friezes to represent their environments. Use a variety of techniques – collage, printing, crayon rubbing, texture drawing</p> <p>The friezes are displayed and presented.</p> <p>A word bank is created and displayed on labels around the frieze.</p> <p>Group discussion about what we need to survive – food, water, shelter etc. A list is written.</p>                                  |
| 2. The People                  | <p>Animals, birds, fish etc are added to the friezes.</p> <p>The pupils make them by speculating how they think they would look and then these are added to the friezes remembering that some may only be partly seen.</p> <p>Each pupil makes a family member after discussion with family groups. They may use cloth, wool, collage to make the figures.</p> <p>Each person is given a name, age and position in the family. Four words are written to describe their personalities. All this information is displayed beside the figures.</p> |
| 3. Social Organisation         | <p>Forest and river tribes discuss this question and decide on social organisation.</p> <p>Each pupil decides on the part played by the person they have created. These ideas are shared and discussed.</p> <p>Each tribe decides on basic rules – as few as possible – and these are listed.</p> <p>The tribes discuss and list punishments.</p>  |
| 4. Everyday life               | <p>Each family decides on a typical daily programme.</p> <p>What changes will be made because of the weather or change of the season?</p>  |
| 5. Tools                       | <p>Tools are listed and made to the scale of the figures. Weapons for hunting may be discussed. They can only be made from materials found in the environment.</p> <p>The tribes explore different ways in which the food can be gathered or caught.</p> <p>These techniques are explored through movement and mime.</p>   |
| 6. Happy times and sad times   | <p>Discuss and list these times.</p> <p>Each tribe describe rituals for these times.</p> <p>Musical instruments made based on pupils' ideas and from materials found near forest or river.</p> <p>Music is composed and taped based on the sounds and rhythms of the forest and the river.</p>   |
| 7. Incidents                   | <p>The tribes try to explain by telling stories</p> <p>They also try to explain natural phenomenon like thunder/a rainbow/an eclipse.</p> <p>Myths and legends are read to the class by the teacher. (link to literacy – stories from other cultures)</p> <p>The tribes discuss and debate these.</p>  |
| 8. Review – meeting the tribes | <p>The tribes discuss the advantages of sharing resources and skills through trading. The class discusses this question. The teacher lists new knowledge, the skills practised in each area in which they have engaged and also the questions that remain unanswered.</p>  |

(see Appendix O, for the full Storyline planning document)

### **Class organisation**

In any Storyline, classes will be organised into a range of different groupings dependent on the activity which is taking place. These may involve working

in pairs, small groups, large groups or as a whole class. Working with others enables pupils to learn from each other and also to develop their social and communication skills. As is the case in many classrooms, there may be tasks for which the teacher wishes to group the pupils according to ability in order to appropriately differentiate the classroom task. In other instances, the teacher may wish to organise the class into mixed ability groupings in order to appropriately support the learning needs of some of the pupils in the class.

In the research study the groupings involved; working individually, with a partner, a family group, tribal group or as a whole class. As can be seen from Appendix O (the full Storyline planning document) the organisation of the class and the groupings which were chosen were dependent on the pupil activity which was taking place.

### **Resources**

To resource the teaching of a Storyline, a range of art resources are required throughout the topic. These should include materials for creation of the pupils' characters, equipment for the classroom display and resources for any story props which may be needed. The classroom should also have room to accommodate adequate displays of the pupils' ongoing work. These are needed, not only to display the story setting but also to present the family groupings, biographies and other Storyline outcomes. As Bell and Harkness state (2006:11), 'the display is both a working picture and a tangible record

of what has been achieved'. In addition to this, we have also seen that the knowledge pupils bring to the Storyline classroom is also viewed as an invaluable resource and that Storyline teachers are encouraged to make use of this invaluable resource (Bell, 2000).

In Our Land, a range of art, craft and general classroom resources were required (see Appendix O, the full Storyline planning document for details). Most of these resources are general resources which are readily available in any primary classroom. For some Storyline topics more subject specific resources may be required. Of course, classroom display was also a significant resource and became an important point of interest on tours for new visitors to the school.



Photos of the Our Land classroom display at the research school.

As it is illustrated above, pupils in the class were particularly pleased with their classroom display and were more than happy to discuss aspects of the wall frieze in detail with any new visitors to the school who may be unfamiliar with Storyline. The photos above evidence a guided tour which the pupils gave to a visitor, who was new to the school. It is clear to see that

the wall display was indeed used by these pupils as ‘a concrete reminder of their learning’ and as a means to ‘focus further discussion’ (Bell and Harkness, 2006: 11). The pupils were proud of their achievements and the display served to document the learning journey which the class had shared through their Storyline experience of Our Land.

### **Learning outcomes and assessment**

As is the nature of the Storyline method, the outcomes of Storyline learning are clearly visible around the classroom through the displays and the learning experiences can also be traced through the pupils’ Storyline work folders. In these folders a range of classroom work involving biographies, letters and other written tasks will be evident. All of these pieces of work can be used to assess pupils’ outcomes and to track progress.

In many Storyline topics, the teacher will use an activities planning grid to outline the range of outcomes which can be exploited during the writing up of the incidents stage in the Storyline. In some Storylines the teacher will allow the pupils to determine which ‘way of telling’ the incident is most suitable. This allows the students to choose their preferred mode of working. This gives ownership to the learners and links to intrinsic motivational theory, which as explained previously, begins in childhood as the need to be competent and self-determining (Ryan and Deci, 2000). The activity outputs range from written work such as newspaper articles or recounts, to

dramatic role plays or radio broadcasts. The activities planning grid also gives a clear overview of the types of outcome being covered. From the teacher's perspective this helps to ensure that a range of learning styles is catered for throughout the Storyline.

| Ways of telling:   | Oral narrative | Personal recount | Picture story | Role play and drama | Puppets | Rap/poem/song | Newspaper report | Radio/TV report | Dialogue |
|--------------------|----------------|------------------|---------------|---------------------|---------|---------------|------------------|-----------------|----------|
| Possible incidents |                |                  |               |                     |         |               |                  |                 |          |

(Bell and Harkness, 2006:12)

However, during the Storyline process there are many other opportunities for pupil assessment and these should not be overlooked. During the Storyline process there are an abundance of opportunities for speaking and listening assessment, for assessing group work skills or pupil ability to carry out research. As a facilitator of learning, the teacher will have the opportunity to observe the classroom activities; to build up evidence based formative assessments, which will in turn, feed into summative assessments of pupil progress.

In the Our Land topic, learning outcomes involved lists, stories, presentations and drama sketches (see Appendix O, the full Storyline planning document for details). The medium used for pupil record-keeping during the topic involved mind maps, lists and pictorial representations or drawings. Throughout Our Land, ICT was also used as an effective means of recording the pupils' ideas and was presented as an alternative method to pen and paper means. This was particularly helpful for those Special Needs pupils, for

whom writing can be problematic; this could be due to dexterity difficulties, spelling issues or word finding problems. For certain activities, pupils were given the freedom to choose their method for recording and this gave the pupils ownership, responsibility and an opportunity for creativity.



Examples of pupil activities and recorded work for Our Land.

Speaking and listening was promoted throughout the Storyline topic and this is an area of strength in any Storyline (See Appendix P for the class teacher's summary of the Our Land project). The Storyline method promotes open classroom discussion, dialogue and debate. There were many opportunities for tribal collaboration and joint decision making. Group presentations were used as a means of sharing these ideas and reporting back to the whole class. Pupils worked collaboratively and groups were given the freedom to record their ideas for their group presentations using the means which best suited their group's purposes; this ranged from diagrams to sketches. The ownership which was given to the pupils links to the theory of motivation and the drivers of Cognitive Evaluation Theory; that is the need to be self-determined, autonomous and competent (Deci and Ryan, 2000).



Examples of pupil work during the Our Land Storyline topic at the research school.

This paper has explained the process and delivery of the Storyline Our Land, from the organisation of the planning grid to the classroom activities which took place. By employing a systematic approach this paper has considered the key features which any Storyline encompasses. In relation to Our Land, the aspects of the episodes, key questions, pupil activities, classroom organisation, resources and learning outcomes have all been explored.

This paper has outlined the research design and the methods which this study has employed. It has given a working description of the planning process involved in creating a Storyline topic and a detailed insight into the Storyline, Our Land, which this research study involved. Having clearly established the research design and the context for the research study, the next chapter of this thesis will explore the results and findings of the research itself.

*Chapter Three: Results of the data collection and  
interpreting the findings.*

3.1 Justification of the data analysis

As explained in the previous chapter, Intrinsic Motivation Inventory (IMI) questionnaires were distributed to the pupils in Class 5. Pupils were selected from the class register by applying a simple n3 formula and ten follow-up interviews were conducted; interviewing two females and eight males (See Appendices E-N). At the time of this study, Class 5 had thirty three pupils; it was heavily male dominated, with twenty four males and nine females all aged either nine or ten years old. The class had a high proportion of pupils with special needs, with 38% of the class on the school's special needs register. One male pupil had a statement for behaviour and the majority of other special needs involved pupils with behavioural difficulties, specific learning difficulties or speech and language difficulties. The class had one full-time teacher, who is the school co-ordinator for Special Needs and also a classroom assistant to support the pupil with the statement for behaviour.

As previously clarified, this research study combines quantitative and qualitative research findings. The IMI questionnaires enable motivational levels to be tracked through the scoring system applied and the interviews

give a personal insight into these statistical findings. Where appropriate, the results have been displayed as a graph or chart to help give a visual representation of the data. These visual aids have been created using the Microsoft Office computer software, version 2007.

This paper will now present an analysis of the IMI questionnaires and the interview findings, comparing and contrasting the two methods of research and concluding with a discussion of the research findings, in light of the theoretical arguments reviewed in Chapter One of this thesis.

### 3.2 Questionnaire analysis

For the purposes of this study, the IMI questionnaire was analysed in line with the guidance given by leading researchers in the field of motivational psychology and creators of the questionnaire, Deci and Ryan (2010). This specified how to score each of the question items and explained how these related to each of the subscale categories. Each question related explicitly to one of the given subscales. This guidance also detailed how to work out the scores for each of these subscale categories. The subscales included: interest/enjoyment, perceived competence, perceived choice, pressure/tension. The information below details which questions related to which subscale (the R indicates that the scores for these questions must be reversed):

| <b>Subscale</b>      | <b>Question Items</b>      |
|----------------------|----------------------------|
| Interest/enjoyment   | 1, 5, 8, 10, 14(R), 17, 20 |
| Perceived competence | 4, 7, 12, 16, 22           |
| Perceived choice     | 3, 11(R), 15, 19(R), 21(R) |
| Pressure/tension     | 2(R), 6, 9(R), 13, 18      |

Pupils responded to each item on a seven point Likert scale, which is a much used 'rating scale' (Cohen, Manion and Morrison). When applying this scale the respondent answers each question using a ranged response (Cohen, Manion and Morrison, 2000). For the purposes of this study the responses varied from 1= not at all true, 4= somewhat true and 7=very true. Pupil responses to the questionnaires were recorded in a simple excel spreadsheet, both before and after the Storyline experience. This helped to keep track of the data, allowed formulae to be easily entered on to the spreadsheet and enabled calculations to be applied to work out the relevant subscale scores.

Each response item on the questionnaire was given a score, each pupil's score was then entered into the row on the excel spreadsheet for that pupil's response and question item. For most question items the score equalled the point on the seven point Likert scale but for some items scores were reversed. Question 2, 9, 11, 14, 19, 21 were all reverse scored which meant subtracting the item response from 8, and using the result as the score for that item. For

these items, a higher score reflected more of the concept described in the subscale name; a higher score on pressure/tension meant that the person felt more pressurised and tense but a higher score on perceived competence meant that the person felt more competent.

The subscale scores were then calculated by averaging the scores for the items in each subscale and dividing the total by the number of question items for that subscale (Deci and Ryan, 2010). The subscale scores were then divided by the number of pupils in the data set, hence calculating an average pupil score pre and post Storyline in each of the given subscales. Following the guidance given by Deci and Ryan (2010) relating to the use of the IMI questionnaires and the scoring which should be applied, it is these subscale scores; interest and enjoyment, perceived competence, perceived choice, pressure and tension which this research study has used as the dependent variables and which can be used to indicate trends across the sample group. The subscales, which in this study are the dependent variables, can be used to measure the effect of the independent variable, which in this case is the Storyline topic method (Cohen, Manion and Morrison, 2000). It is the findings and further analysis of the dependent variables which is necessary in order for the research questions to be addressed and for detailed discussion of the findings to ensue.

### 3.3 Interview analysis

Firstly, the interviews were listened to repeatedly, using the taped recordings. Once the researcher was familiar with the dialogue, they were then carefully transcribed. As explained in the previous chapter, the interviews were transcribed in a basic form, indicating any delays or long pauses which were felt to appropriately reflect the course of the interview. Then the transcriptions were read and re-read, a number of times and in some detail to familiarise the researcher with the interview content.

Due to the small number of interviews to be analysed and the short structure of the interviews, computer software was not used in the analysis of the interviews, as it was not felt to be needed. At first, each response was read for content and following this, the transcripts were coded according to the interviewees' responses and answers. These responses were then organised into analytical categories, allowing any recurring themes across the interviewees to be clearly identified (Hannan, 2007). With this data in place, trends in categories could start to be identified and considered. Any patterns in the categories and responses could then be detected and reflected upon. From this, emerging conclusions could be drawn. However, with such a small interview sample group (there were ten interviews conducted) it is noted that any trends in the data should be viewed with caution and generalisations should be made with reservation.

### 3.4 Presentation of the data: questionnaire and interview findings

For the purposes of this research study, questionnaires and interviews were used as a combined approach. In order to give a full and complete analysis of the research findings, this paper will first consider the results of the IMI motivational questionnaire. Following this, the outcome of the interviews will be reviewed and discussion and analysis of both sets of results will be considered. In summation, an exploration of the relationship between the research findings and the academic theory will conclude this chapter.

### 3.5 IMI questionnaires: Pre and Post storyline results

Firstly an excel spreadsheet was created for the class used in the research study, allowing a row for each pupil in the class and a column for each question response. The responses to each of the questionnaire items were recorded on this spreadsheet for each pupil both pre and post Storyline. As detailed earlier, each question item is linked to one of the subscales; interest/enjoyment, perceived competence, perceived choice and pressure/ tension. The pupil scores were then combined to give totals for each subscale and these totals were divided by the number of question items which relate to that subscale. Finally, average pupil scores were worked out for each subscale by dividing the subscale total by the number of pupils in Class 5 (33) both pre and post the Storyline experience.

Autonomy, competence and relatedness are described by Deci and Ryan (2000) as the three most basic psychological needs (Deci and Ryan, 2000: 68). Deci (1975) advocates that humans seek challenges (which are just beyond their abilities), as there exists a human need for competence when interacting with challenging stimuli. Hence, perceived competence and perceived choice are theorized to be positive predictors of self-report and also behavioural measures of intrinsic motivation (Deci and Ryan, 2010). Just as competence and choice have been shown to enhance intrinsic motivation (Deci and Ryan, 2000), pressure and tension are both theorized to be negative predictors of intrinsic motivation (Deci and Ryan, 2010). Whilst the findings of each of the subscales will be reviewed and analysed, it is important to note that the interest and enjoyment subscale is considered to be the self-report measure of intrinsic motivation and it is this subscale which relates most significantly to this research study.

As previously highlighted, for the purposes of analysis in this study, it is the subscale scores which can be used to indicate trends across the sample group and which this research study has used as the dependent variables. As explained in the previous chapter, there is no control group in this study so it is these subscale scores which have become the measure of the dependent variables. The subscale scores can be compared both before and after the Storyline experience. This allows the researcher to analyse the impact of the

Storyline method, by measuring, comparing and contrasting the subscale scores.

Figure 1, shows the average pupil score point for each subscale (interest/enjoyment, perceived competence, perceived choice and pressure/tension) prior to starting Storyline (on a regular day at school) and post Storyline (when undertaking the Storyline project):

|                             | <b>Pre- Storyline</b> | <b>Post-Storyline</b> | <b>+ -</b> |
|-----------------------------|-----------------------|-----------------------|------------|
| <b>Interest/enjoyment</b>   | 5.1                   | 6.5                   | +1.6       |
| <b>Perceived competence</b> | 4.8                   | 5.8                   | +1.0       |
| <b>Perceived choice</b>     | 2.3                   | 4.6                   | +2.3       |
| <b>Pressure/tension</b>     | 3.3                   | 2.3                   | -1.0       |

Figure 1. Pre and Post Storyline pupil average subscale scores

As it can be seen from the table in Figure 1, the IMI pupil's average score points indicate that interest and enjoyment, increased in relation to the Storyline experience, increasing by 1.6 from 5.1 to 6.5. Whilst, perceived competence increased by 1.0 from 4.8 to 5.8. The results above show that the pupil average for perceived choice doubled when undertaking the Storyline, with scores rising from 2.3 to 4.6. The average score points indicate that pressure and tension decreased by 1.0 from 3.3 to 2.3 when undertaking the Storyline method.

### **Interest and Enjoyment**

As illustrated in the table above, the pupil average scale points reflect that interest and enjoyment scores increased when undertaking the Storyline method of teaching (an increase from 5.1 to 6.5 for interest and enjoyment). This was the second highest subscale rise, with an increase of 1.6. Given that the interest and enjoyment subscale is considered to be the self-report measure of intrinsic motivation (Deci and Ryan, 2010), this score is central to the findings of this study. This increase would verify that in this study, levels of intrinsic motivation were raised when participating in a Storyline as opposed to regular school activities.

### **Pressure and Tension**

As previously discussed, motivational theory would suggest that pressure and tension is theorized as the subscale which is a negative predictor of intrinsic motivation. Pressure and tension can undermine and prohibit levels of intrinsic motivation (Deci and Ryan, 2010). Deci and Ryan (1985) state that to be intrinsically motivated one must feel free from pressures, rewards or punishments (Deci and Ryan, 1985:29). Therefore, the results of the pressure and tension subscale are very relevant to the findings of this study. If pressure and tensions levels increase during the Storyline experience, levels of intrinsic motivation will be undermined.

The pupil's average scale points (see Figure 2, a visual representation of the subscale results) reveal that pressure and tension decreased (from 3.3 to 2.3), when undertaking the Storyline method. The results shown in Figure 2 below, also indicate that in the case of this research study, as levels of pressure/ tension decreased the interest/ enjoyment levels increased.

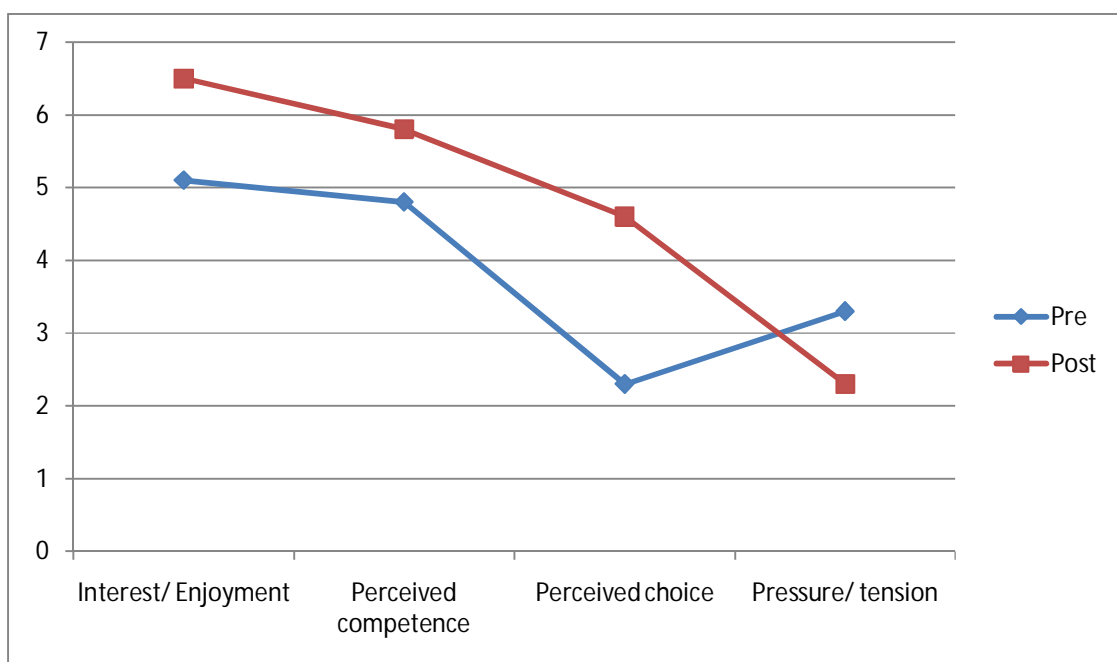


Figure 2. Graph to show pupil's average subscale scores Pre and Post Storyline,

Figure 2 clearly demonstrates that pressure and tension levels were lowest during the Storyline experience, at a level of 2.3. The range between the pre-test interest subscale and tension subscale compared with that of the post-test interest subscale and tension subscale compared with that of the post-test is also interesting to note. The pre-test range (Interest 5.1- Pressure 3.3) is 1.8 whilst the post-test range (Interest 6.5-Pressure 2.3) is 4.2. The post-test

range (4.2) would indicate that interest levels were high and pressure was low during the Storyline experience. Yet, during a regular school experience the range between interest levels and tension levels was much smaller (1.8). These findings would indicate that in the case of this research study, as levels of pressure/ tension decreased the interest/ enjoyment levels increased and so the gap between the two became increasingly marked.

### **Perceived choice**

Theory would suggest that giving a sense of control in the learning process is fundamental to increasing intrinsic motivation. Deci and Ryan (1985) advocate that ‘A greater opportunity for self-determination frees people to be more intrinsically motivated (Deci and Ryan, 1985:57). There exists a close relationship between perceived choice and intrinsic motivation. Thus the findings for perceived choice must be deemed significant to the findings of this research study.

The results of this research study would indicate that as perceived choice has increased throughout the Storyline experience then so too has interest and enjoyment, the self-report subscale measure which indicates intrinsic motivation (Deci and Ryan, 2010). In fact if we look again at Figure 1, the subscale which reveals the most significant increase throughout the Storyline experience is the subscale of perceived choice. For the subscale of perceived choice, the pupil average score had the greatest increase pre and post

Storyline, revealing an increase of 2.3, the highest increase of all the subscales.

|                             | <b>Pre- Storyline</b> | <b>Post-Storyline</b> | <b>+ -</b> |
|-----------------------------|-----------------------|-----------------------|------------|
| <b>Interest/enjoyment</b>   | 5.1                   | 6.5                   | +1.6       |
| <b>Perceived competence</b> | 4.8                   | 5.8                   | +1.0       |
| <b>Perceived choice</b>     | 2.3                   | 4.6                   | +2.3       |
| <b>Pressure/tension</b>     | 3.3                   | 2.3                   | -1.0       |

Figure 1. Pre and Post Storyline pupil subscale scores

This study was primarily concerned with the impact of Storyline in relation to intrinsic motivation and as we have seen, choice and control have an important role to play in this. Deci and Ryan (1985) outline the importance of being self-determining, that is making our own choices. They state:

A greater opportunity for self-determination frees people to be more intrinsically motivated and should strengthen their perceptions of internal causality. (Deci and Ryan, 1985: 57).

Whilst external causality relates to undertaking a task to obtain external rewards or due to an external restraint, internal causality as referred to above, is linked to undertaking tasks for internal rewards, such as being interested in the task (Deci and Ryan, 1985). Deci and Ryan (1985) cite examples of other research studies (Simon and McCarthy, 1982; Swann and Pittman, 1977) which have all found that by giving the subjects choice or in some instances perceptions of choice, intrinsic motivational levels increased. Thus, the impact which the use of Storyline appears to have had on the

perceived choice subscale, one of the dependent variables, must be judged as significant to the outcomes of this research study.

This finding also draws comparisons with Amabile's theory of creativity (1997) which states that it is only when the three factors of domain skills, creative thinking and working skills, and intrinsic motivation come together that creativity can truly flourish (Amabile, 1997). Theory (Deci and Ryan, 1985) would imply that creativity is closely related to perceptions of causality, and that autonomy and interest can enhance creativity. So it would seem that in an environment which is not externally controlling, where the learner is given choice and when interest is high, intrinsic motivation and creativity can both flourish and thrive.

### **Perceived competence**

The final of the subscales which must be considered is that of perceived competence. Perceived competence is the need to have appropriate challenge in our work and activities. If we look again at Figure 1 which displays the findings of the pupil average score points for each of the subscale dependent variables, (see the table below) it is clear that whilst pressure and tension decreased by 1.0, perceived competence levels increased by 1.0. During a regular day at school the average score point for perceived competence was 4.8 and yet when completing a Storyline method, the score for perceived competence increased to 5.8. This is illustrated in Figure 1 below:

|                             | <b>Pre- Storyline</b> | <b>Post-Storyline</b> | <b>+ -</b> |
|-----------------------------|-----------------------|-----------------------|------------|
| <b>Interest/enjoyment</b>   | 5.1                   | 6.5                   | +1.6       |
| <b>Perceived competence</b> | 4.8                   | 5.8                   | +1.0       |
| <b>Perceived choice</b>     | 2.3                   | 4.6                   | +2.3       |
| <b>Pressure/tension</b>     | 3.3                   | 2.3                   | -1.0       |

Figure 1. Pre and Post Storyline pupil average subscale scores

As previously stated, autonomy, competence and relatedness are described by Deci and Ryan (2000) as the three most basic of psychological needs (Deci and Ryan, 2000:68). Therefore, competence has an important role to play in enhancing intrinsic motivation, as competence is viewed as a behavioural indicator of intrinsic motivation (Deci and Ryan, 2010). Deci (1975) claims that there exists a human need for competence when interacting with challenging stimuli and it is clear from this study that pupils' perceived competence increased when undertaking the Storyline experience.

### **Statistical Significance**

As with any quantitative data, the scores obtained in this research study must be tested to verify if there is a statistical difference between the mean scores of the pre-test and post-test results (Fitz-Gibbon and Morris, 1987). It is only by applying the research results to a process of statistical analysis, invalidity in the data analysis can be avoided (Cohen, Manion and Morrison, 2000). Using statistical software available online (Graphpad Software, 2010) the

scores from the research findings were tested using the T test for matched groups. The T test has been designed to compare the mean scores of two groups, taking into account the impact of the factors of group size and variability in scores (Fitz-Gibbon and Morris, 1987). The T Test can be used to verify statistical significance when there is a difference between pre-test and post-test scores (Cohen et al, 2000). Once the T score has been calculated, it is then decided if the score is of statistical significance or if the result could be explained by general discrepancies, as would be anticipated in any data set. However, the results of this significance testing should be viewed with caution as this study involved just one class of thirty-three pupils and only two sets of data were obtained, pre and post Storyline.

To establish if there is a statistical difference between the subscale scores pre and post Storyline, a number of steps were taken. First the scores for each of the subscales were calculated. This involved totalling the pupil scores from each question item which related to that subscale. Then the total score for every question number was averaged by the class size (33 pupils). Following this, the total was entered into the statistical software available on line for all of the questions relating to that subscale (Graphpad Software, 2010). This data then calculated a set of results for each set of scores and this information verified if the difference in the scores was of statistical significance. This was done for each of the individual subscales in turn, generating a new set of data results for each subscale.

In order to work out the statistical significance, the software was used to calculate the mean of the subscale scores, the difference between the means pre and post Storyline and the standard deviation for each. The standard deviation refers to the 'distance of a score from the mean for its group' (Fitz-Gibbon and Morris, 1987:25). The standard deviation was then used to calculate the obtained T value. The DF, this is the degrees of freedom value, is also needed to work out the tabled T value and a formula is applied to calculate this. Then, as no prediction was made in this study (as to the results of the pre-test and post-test scores) a two-tailed test was applied, which is required to determine the tabled T value (Fitz-Gibbon and Morris, 1987). Finally, the obtained T value and the tabled T value were compared, with the accepted level of significance being at the 0.5 level (Fitz-Gibbon and Morris, 1987:47). The software also calculated a P value; this value takes into consideration the error size in the data and calculates a probability value. If the P value is small, this will suggest that the result findings are unlikely to be a coincidence, however if the P value is large this would suggest that this could be the case (Graphpad Software, 2010). By applying this method and using the statistical software available, the statistical significance of the IMI questionnaire research results found in this study could be verified.

Using the statistical software package the following statistical results were calculated, as displayed in the table below:

|                   | <b>Pre test</b> | <b>Post test</b> | <b>P value</b>  |
|-------------------|-----------------|------------------|---|
| <b>Interest</b>   |                 |                  | P value is less than 0.0001<br>Extremely statistically significant. |
| Mean              | 5.12554112571   | 6.50216450229    |   |
| SD                | 0.18049058366   | 0.30597415659    |   |
| <b>Competence</b> |                 |                  | P value equals 0.1062<br>Not statistically significant              |
| Mean              | 4.75757575740   | 5.79393939400    |   |
| SD                | 0.66252154868   | 1.14419523540    |   |
| <b>Choice</b>     |                 |                  | P value equals 0.0002<br>Extremely statistically significant.       |
| Mean              | 2.25454545440   | 4.61818181820    |   |
| SD                | 0.69749650714   | 0.39077987082    |   |
| <b>Pressure</b>   |                 |                  | P value equals 0.0031<br>Very statistically significant             |
| Mean              | 3.34545454540   | 2.29090909080    |   |
| SD                | 0.30044350439   | 0.47989897948    |   |

Figure 3 Table to show statistical significance

As it can be seen from Figure 3, the statistical software confirmed that for the Interest subscale the T test difference was ‘extremely statistically different’. For Competence, the software determined that the difference was ‘not statistically different’. After T testing the Choice subscale, this was

calculated as ‘extremely statistically different’ and Pressure was considered to be ‘very statistically significant’.

From this process, it is clear that the results of the statistical significance testing correlate with the findings and analysis of the pupil average scores and verify the earlier discussions of these results. From this process it is clear that the most significant scoring increases related to the subscales of interest and enjoyment and that of perceived choice. Both of these subscales were verified to be ‘extremely statistically significant’. Admittedly this is a small scale research study but by taking steps to carry out statistical testing, this study has attempted to verify the results and the outcomes of any analysis made. By testing the scores for statistical significance the validity of the scores and confidence in the analysis of the results can be assured. In this way, conclusions of the findings and the discussions which ensue can be made with increased certainty.

### 3.6 Pupil Interviews: findings

Grounded theory involves closely exploring the interview transcripts (Hammersley and Atkinson, 2007) and allowing the data findings to ‘speak for themselves’ (Pring, 2004: 41). This study set out to discover if Storyline (as a method which gives ownership to the learner) could have an impact on pupils’ levels of motivation. Given that this research study employs both quantitative and qualitative research methodology, as discussed in previous

chapters, this project could not embrace grounded theory in its complete form. In true grounded theory, the theoretical framework evolves from the data itself. However, this research study has been clearly contextualised (from the outset) against the background of motivational theory and any analysis of the qualitative findings will be impacted and influenced by this. In this study, the qualitative findings are set within the theoretical background, as previously defined by the quantitative study.

As explained in the previous chapter, when analysing the pupil interview transcripts, aspects of the grounded theory approach were applied; coding the data, contrasting and comparing the findings and making connections between the data (Cohen, Manion and Morrison, 2000). The interviewees' responses were used to inform the categories and to identify recurring statements. A simple grid system was used to record the interviewees' categories of response and from this, the key themes which emerged from the data could be clearly identified and considered.

The first interview question was an introductory question which asked the pupils to talk about the Storyline which they had just completed in Class 5. The first question asked, Tell me about the Storyline you have just done, what was it about? The purpose of this question was to allow the pupils to relax and become comfortable with the interview situation, a new experience for most of the interviewees and for some, a daunting experience. All of the

pupil interviewees were able to discuss the Storyline 'Our Land' and give examples of what they had learned during the process. The pupils responded with enthusiasm and their enjoyment in this shared context was clear from the responses they gave. Most interviewees mentioned the two tribes involved in this Storyline; the River and Forest tribes, the family groups which the pupils created and the work they had to do to create their own imaginary land. The importance of making up this imagined world and the fun and creative opportunities this presented was mentioned by most interviewees. Some interviewees elaborated by giving examples of activities which they had participated in and tasks which they had undertaken as part of the Storyline topic.

The second interview question moved on to deal with the interest and enjoyment aspect of the research study. Question two of the interview asked the interviewees if they had enjoyed their experience of the Storyline project Our Land and if so why? All of the interviewees stated that they had enjoyed the Storyline, with most indicating that the experience had also been fun and creative too. In total, six out of the ten pupils interviewed stated that it was fun and six out of the ten pupils attributed their enjoyment of their Storyline experience to the creative nature of the Our Land project. This was an important aspect for the pupils and 'creative' was a word which was to be much used by the interviewees throughout the interview process. Figure 4 represents the interviewee responses to interview Question two:

| Interviewee | Enjoyment | Fun | Creativity |
|-------------|-----------|-----|------------|
| 1 (M)       | ✓         | ✓   | ✓          |
| 2 (F)       | ✓         | ✓   | ✓          |
| 3 (M)       | ✓         |     | ✓          |
| 4 (M)       | ✓ *       | ✓   |            |
| 5 (M)       | ✓ *       | ✓   |            |
| 6 (M)       | ✓ *       | ✓   |            |
| 7 (M)       | ✓         |     | ✓          |
| 8 (F)       | ✓         |     | ✓          |
| 9 (M)       | ✓ *       |     |            |
| 10 (M)      | ✓         | ✓   | ✓          |

Figure 4. Table to show distribution of responses to Question 2: Did you enjoy the Storyline project? If so, why?

As you can see from the asterisks in Figure 4 above, four of the interviewees gave further details about why they had enjoyed the Storyline project and their reasons will now be further explored. Interviewee Four states:

I: Did you enjoy the Storyline project? If so, why?

*I: Mmm, yeh because we got to miss out the work.*

I: What do you mean?

*I: Cause we got to miss out literacy and numeracy lessons.*

I: Did you do any literacy and numeracy in the Storyline?

*I: Well we did a Big Write on Thursday about it and that was a good one.*

For this interviewee, Storyline was not viewed as ‘real work’. Despite the fact that the Storyline had clear academic outcomes and learning intentions, making cross curricular links to other subject areas such as literacy and numeracy (see Appendix O, Storyline planning document), this pupil saw Storyline as ‘missing out work’. Certainly much learning was taking place

during the Storyline but the way in which it was done differed to the usual structured hour of numeracy and hour of literacy. Storyline connects seemingly unconnected facts to give meaning to the learning (Letschert, 2006). Principle five of Storyline is *The Principle of Context*, using context to give pupils a reason for their learning (Creswell, 1997). Storyline represents real life, allowing pupils to create imaginative worlds within a real context. In this case 'Our Land' was used as a shell for the learning and for Interviewee Four it did not seem like work as he knew it, in fact when he was doing Storyline he thought he was 'missing out work'.

This is an interesting viewpoint and as an educationalist this opinion creates concern about pupil perceptions of school, learning and work. Certainly this response sparks discussion as to what pupils in today's classroom view as 'work', what constitutes a lesson and whether fun and enjoyment has a place in these learning experiences. It would be intriguing for further research investigations to explore and investigate these interesting themes. These issues could perhaps form the basis for further educational and empirical research on a larger scale.

Interviewee Five enjoyed the Storyline project as he had the opportunity to become another character during the Storyline. Interviewee Five states:

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh, I liked it because you have to just like act like that. You weren't allowed to act your normal self you have to act like back then.*

This interviewee continued to explain that his character was called Samson and it was his role to protect and guard the river, whilst the rest of his family group hunted for food and made tools. Clearly, this was an important role in the family group and this interviewee derived pleasure from the fact that 'you weren't allowed to act your normal self'. Due to the expectations of the Storyline, he had to take on the personality of Samson for the purposes of the project. As Chapter 1 highlighted, theory of Interest (Hidi, Renninger and Krapp; 2004) advocates that learners are most effective when they hold personal or individual interest in their learning. Interest is highly beneficial in a classroom context as Interest can promote well applied and deep learning (Hidi, Renninger and Krapp; 2004). In this instance, this pupil has a personal interest in the Storyline learning as he has adopted a new character, Samson and he is learning through the eyes of this character. In addition to this, his character has an important task to undertake and plays a key role within the family group.

For this pupil, he had the opportunity to use his imagination and become someone other than his real self and there was enjoyment in this. Some academics (Egan and Nadaner; 1987) would claim that, at present, imagination has been lost in our classrooms but imagination has an important

role to play in the Storyline process. In Storyline, the use of imagination is fundamental; the pupils use their imaginations to complete any ‘gaps in their knowledge at the beginning of the topic study’ (Creswell, 1997:7). The Storyline begins with a key question, designed to extract pupils’ prior knowledge about the subject area and build on what the students already know (Creswell, 1997). In the Storyline method the pupils imagine themselves as characters in this story-bound world, begin to make meaning within the world they have created and explore controversial concepts in the security of the classroom environment. As explained previously, Storyline Principle One *The Principle of Story*, states that the pupils understand that the Storyline is driven by the structure of a story and this gives a meaningful context and a predictable structure. In this way, the pupils have immediate ownership over the Storyline and an investment in the learning journey in which they will partake.

Interviewee Six stated that the Storyline was enjoyable due to the ‘active nature’ of the project and that although learning was taking place it was in an active manner. Interviewee Six says:

I: Did you enjoy the Storyline project? If so, why?

I: Yes. We was learning but it was active.

For this interviewee this style of learning and the involvement of active participation in the classroom was a new experience and the importance of

this was worth noting when interviewed. Similarly Interviewee Nine also commented on the change in teaching and learning styles during the Storyline, which had also been noticed. Interviewee Nine states:

I: Did you enjoy the Storyline project? If so, why?

*I: I enjoyed it because we found out about nature and stuff. Like normally at school you just do tests and stuff and like it was good to do something else that the class likes for a change.*

In this statement the reference to tests by Interviewee Nine would suggest that this is not an activity the class enjoys but that the Storyline was well liked by the class. These comments from Interviewees Six and Nine would seem to imply that learning usually takes place in a more passive manner in this classroom ‘doing tests’ as opposed to ‘finding out’ and being ‘active’. In the Storyline approach whilst the teacher controls the key learning outcomes, the learning is led by the pupils working together and sharing the Storyline experience. The teacher’s role evolves from the traditional knowledge giver and becomes the coach, facilitator and planner (Bell, 2006). The shared ownership which is clear from this response, ‘the class likes’ is interesting to note. During a Storyline the pupils discover new knowledge together, they learn from each other, whilst being supported by the teacher, in the context of the imaginary world the class has created.

From this, it would appear that whilst all the interviewees found the Storyline Our Land to be fun, enjoyable and creative in approach, for some of the interviewees there were other factors in the Storyline which were also appealing. These included the fact that it did not seem like work, it was an opportunity to take on a different role, it was doing something that the class liked and it was active in nature.

Question three of the interview demanded more detail about the Storyline experience of Our Land. This question asked the interviewees: Did you have a favourite part of the Storyline? If so, what was it?

| <b>Interviewee</b> | <b>Favourite part of Storyline</b>  |
|--------------------|-------------------------------------|
| 1 (M)              | Families                            |
| 2 (F)              | Outside                             |
| 3 (M)              | Families                            |
| 4 (M)              | Outside                             |
| 5 (M)              | Families                            |
| 6 (M)              | Families                            |
| 7 (M)              | Celebration, drawing with felt tips |
| 8 (F)              | All of it                           |
| 9 (M)              | Making the tools                    |
| 10 (M)             | All of it                           |

Figure 5. Table to show distribution of responses to Question 3: Did you have a favourite part of the Storyline?

From Figure 5, it is clear to see that responses to this question fell into three main categories; making the families, using the outdoors to learn and the project in its entirety. Within these categories, interviewees mentioned physically becoming characters in the families, making the characters using

drawing and art techniques and going outside to collect equipment to make the tools required. The creation and formation of the close family groups is fundamental to the Storyline experience as it involves the pupils taking on new roles. Chapter One presented this as the 'human element' of Storyline (Harkness, 2007:20), enabling pupils to explore topics through the eyes of the characters, in a safe and secure classroom environment. As discussed in Chapter 1, this has links to drama approaches (specifically the Mantle of the Expert) as drama is used to enable pupils to explore topics through the eyes of new characters comprehending worlds which are not their own.

When asked in the fourth interview question, if there was anything that they did not like about Storyline, for most of the interviewees (eight out of ten, including both females) the reply was 'nothing'. One male interviewee mentioned that he disliked going outside when it was cold and another male commented that he disliked the writing involved in the Storyline experience. These were both interesting responses as for most interviewees the use of the outdoors was an attractive feature of the Storyline and something they would like to do more of. Also, the writing involved in the Storyline was viewed by other interviewees as enjoyable. For those respondents this was mainly due to the fact that the experiences they took part in formed preparation for writing during that week and these preliminary activities were part of the build up of the Big Write. It should be pointed out that the research school employs a whole school writing policy based on the recommendations of

educationalist Ros Wilson and endorsed by Durham Local Authority (Wilson, 2002). The Big Write is a weekly writing task which takes place during an extended literacy session and includes a pupil planning session, prior to the writing. During the Storyline topic, the Big Write sessions continued but the stimulus for these writing workshops was the learning which was taking place in the Storyline topic. In this way, the writing experiences became purposeful as they were preparation for the more formal classroom writing tasks during the Big Write. For the rest of the interviewees, when asked in the interview, there was not any part of the Storyline that they disliked doing or being part of.

Question Five was concerned with the different teaching approaches experienced in normal school, when contrasted to participating in the Storyline Our Land. This question asked the interviewees: Was anything different about the Storyline project compared with what you usually do at school? As we have seen previously, one of the interviewees had already made reference to the different approaches in the classroom (Interviewee Nine). This question was trying to ascertain if the pupils involved in the project were aware of the differences in approach in terms of teaching and learning and other implications to the structure of the school day. It was interesting to discover the pupils' perceptions of what constituted normal school and how this compared with their experiences of the Storyline Our Land. It was also interesting to note if these changes in their daily school

routine had impacted the pupils in any way, either positively or negatively. In order to visually represent the responses to this question, the interviewees' answers for this question are collated in a table format and this has been displayed below:

| <b>Interviewee</b> | <b>What was different?</b> |
|--------------------|----------------------------|
| 1 (M)              | Creative                   |
| 2 (F)              | Creative /drawing          |
| 3 (M)              | Choice /more art           |
| 4 (M)              | Noisy and lively           |
| 5 (M)              | Outside                    |
| 6 (M)              | More choices               |
| 7 (M)              | Made tools                 |
| 8 (F)              | Not really                 |
| 9 (M)              | Outside                    |
| 10 (M)             | Outside                    |

Figure 6. Table to show distribution of responses to Question 5: was anything different about Storyline compared with what you usually do at school?

From Figure 6, it is apparent that these interviewees viewed Storyline as more creative than normal school, involving drawing and art opportunities. Storyline also made more use of the school's outdoor facilities, including the Storyteller's Garden and the Community Garden. Two male interviewees mentioned being given choice during the Storyline, one male commented on the noisy and lively atmosphere in a Storyline, one male discussed the making of the tools and one female felt that there was nothing really different. In the Storyline method, much time is spent making and creating

the 3d characters and Storyline setting. Schwanke (2006) says of this: 'Everything the learners have produced is not just there for decorative reasons - it is a representation of a complex reality brought to life by the pupils themselves' (Schwanke, 2006:37). For these interviewees the time spent being creative has been meaningful and has been an important part of their positive experience of Storyline. The pupils' independent use of the term 'creative' is interesting to note and this vocabulary choice draws comparisons with the Intrinsic Motivation Principle of Creativity set out by Amabile (1998) that defines the close relationship between creativity and intrinsic motivation.

Following this, the interviewer was interested in ascertaining if there was any part of the Storyline Our Land that the pupils would like to do more of, during normal school. Question Six asked: If you could do any part of Storyline all the time at school, what would it be? Four of the interviewees gave examples of creative tasks which they would like to do more of in the classroom. These included making the island, making the poster, doing more drawing as they had in the Storyline topic. Three of the interviewees stated that they would like to use the outdoors more during normal school, one mentioned the freedom of being able to sit anywhere in the classroom during a Storyline project, another answered 'all of it' and the other interviewee commented that the celebration part of the Storyline was something he would like to do all of the time at school.

The interviewer then asked the interviewees to think about how taking part in the Storyline had made them feel. As you can see from Figure 6, all of the respondents used positive and emotive vocabulary to describe their feelings about Storyline.

| <b>Interviewee</b> | <b>Feelings experienced</b>   |
|--------------------|---|
| 1 (M)              | A lot more better.  |
| 2 (F)              | It made me feel more comfortable in school cause of like the designing and things.                  |
| 3 (M)              | It was better going to school because I looked forward to doing it.                                 |
| 4 (M)              | Enjoyable and that, cause I got to work with my best friends and I got to choose who I worked with. |
| 5 (M)              | Like ok.  |
| 6 (M)              | Happy.  |
| 7 (M)              | It made me feel like school was more exciting.  |
| 8 (F)              | Really excited cause you would know that you were going to do really creative stuff.                |
| 9 (M)              | It actually made me feel like school was fun cause every day we were getting brand new activities.  |
| 10 (M)             | Really enjoy it and want to come more.  |

Figure 7. Table to show distribution of responses to Question 7: How did Storyline make you feel about school?

The second Principle of Storyline, *The Principle of Anticipation* advocates using anticipation to engage the pupils in the Storyline and encourages participants to ask the key question ‘What will happen next?’ (Creswell, 1997). This relates to the theory of curiosity, one of the four strands of intrinsic motivation (Lepper and Hodell; 1989). As you can see from Figure 7 above, the key words the interviewees chose to describe their experiences included; better, comfortable, looked forward to it, happy, exciting, fun and

enjoy. For these interviewees the sense of anticipation is made clear through their responses; for Interviewee Nine every day had a new activity and the feeling of excitement about the learning is dominant throughout the pupil responses. Similarly to the answers given in other questions, pupils also mentioned the designing, creativity and new activities, as reasons for feeling positive about their Storyline experiences.

At this stage of the interview, the pupils had the opportunity to suggest improvements to the Storyline they had just participated in. Question eight asked: If you could change anything in the Storyline, what would it be? Out of the ten interviewees, eight said that there was nothing they would wish to change, one interviewee would have preferred not to go outside as it was very cold and one interviewee would have preferred not to have had to make the rules and punishments for their family group. The interviewees were then asked how they would describe Storyline to someone who had not participated in it before. Question Nine: If you had to describe Storyline to someone who hadn't done it before, what would you say? The interviewee responses to this question item are detailed below:

*Interviewee 1: I would say that it was really, really fun and enjoyable.*

*Interviewee 2: I would say it's our land and we have to make all of the land and we had to make our own little families and you had to pick which was leader and which person would be the hunter and everything.*

*Interviewee 3: It's fun because you've got more choice to do things.*

*Interviewee 4: Well like it's back in time a very long time ago and like, you miss out work and it's a lot of fun.*

*Interviewee 5: That is was fun and great fun.*

*Interviewee 6: It's fun.*

*Interviewee 7: I would tell them join our group and we'll show you how it's done.*

*Interviewee 8: I would say it was really creative and fun.*

*Interviewee 9: I would say that we do stuff outside school and we make stuff and that.*

*Interviewee 10: Brilliant.*

As you can see from the interviewees' responses above, seven of the ten interviewees used the word 'fun' to describe their experience of Storyline, the outdoors was mentioned, creativity and making things was broached and having choice was also commented upon. It is clear from this, that the interviewees derived great pleasure in their Storyline experiences and thoroughly enjoyed learning in this way.

The final interview question asked the interviewees if they would like to participate in another Storyline. All of the interviewees agreed that they would like to partake in another Storyline and they were asked to explain why and give their reasons for this. Six of the interviewees mentioned the word 'fun' in their reasoning and some of the reasons included enjoying working with friends, creating and drawing, working collaboratively with others and being entertained whilst participating in the Storyline. Theories of constructivism advocate that it is only by following the example of others; learning alongside peers and with adult support that a learner can become independent in new tasks and apply newly gained knowledge (Twomey Fosnot and Dolk, 2005). Certainly for these interviewees, working in pupil

groups and family settings throughout the Storyline has contributed to their positive learning experiences.

To summarise the interview findings, it is clear from the analysis of the interviews that the interviewees enjoyed their experience of the Storyline Our Land; the interviewees used positive vocabulary to describe their experiences of Storyline and the feelings it promoted. The emotions the interviewees used to describe their experiences included; comfortable, anticipation, happy, exciting and enjoyment. Fun was a dominant theme throughout the interview analysis process. The pupils involved in these interviews were impacted by the making of the Storyline families, using the outdoors to learn, being creative in approach, making, drawing and designing. These pupils viewed Storyline as more creative than normal school, involving more opportunities for drawing and artistic activity. Storyline also made increased use of the school's outdoor facilities, including the Storyteller's Garden and the Community Garden.

Throughout the interviews, being given choice during the Storyline was mentioned as a difference in the Storyline approach (question five) and also as part of the description of Storyline (question nine). The active nature of Storyline and the noisy and lively atmosphere it involved was also mentioned as a difference, compared to normal school. Aspects of Storyline which pupils would like to do more of included making, doing more drawing and

using the outdoors more during normal school. Reasons why interviewees would like to partake in another Storyline include fun, creating, drawing and working collaboratively with others. It is clear from this summary that the key and dominant themes which recur throughout the interviews in this research study are; fun and enjoyment, creativity, outdoor learning and being given choice in the learning experience.

### 3.7 Findings of the IMI questionnaires and pupil interviews

As previously stated, the interest/enjoyment subscale of the IMI questionnaire is considered the self-report measure of intrinsic motivation and it is the only subscale that assesses intrinsic motivation. The concepts of perceived choice and perceived competence are theorized to be positive predictors of both self-report and behavioural measures of intrinsic motivation. As expressed earlier, pressure/tension is theorized to be a negative predictor of intrinsic motivation (Deci and Ryan, 2010).

The key themes which recurred throughout the interviews were; fun and enjoyment, creativity, outdoor learning and being given choice in the learning experience. The pupil average result scores of the IMI questionnaires in this research study indicate that interest and enjoyment increased by 1.6 during the Storyline project. The results of the statistical testing verified that the increase in interest and enjoyment was 'extremely statistically significant'. The findings of the pupil interviews support this

statistic as the emotive language used in the pupil comments revealed high levels of enjoyment and interest in the Storyline project and it was a recurrent theme throughout the interview analysis.

Perceived competence increased by 1.0 and perceived choice doubled, increasing by 1.3. In the T test the perceived competence subscale was 'not statistically significant' but the choice subscale was verified to be 'extremely statistically significant'. Whilst the pupil interview findings did not portray recurrent themes with relation to competence, perceived choice was a key theme in the interview analysis. The interviewees commented on choice as a difference between Storyline and normal school and also in their description of the Storyline topic. According to pupil's average scores, pressure and tension decreased by 1.0 and the statistical testing revealed that this subscale was considered to be 'very statistically significant'. This was not identified as a key theme in the interview findings but the fact it was not mentioned by the respondents would allow one to assume that the interviewees did not experience significant pressure and tension during the Storyline topic.

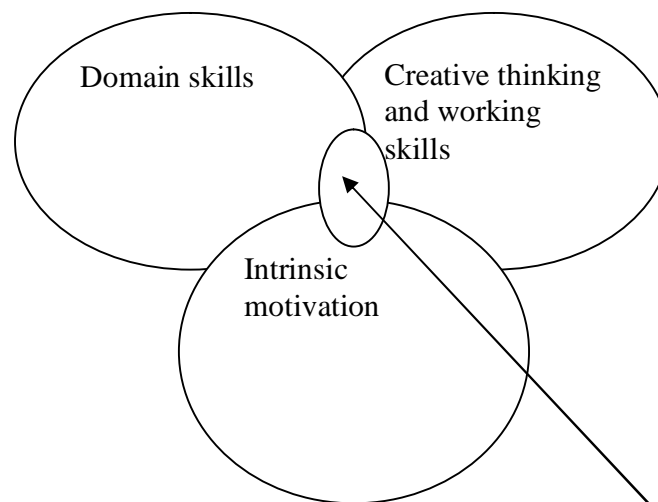
Having reviewed and discussed the research findings of the questionnaires and interviews in detail, this paper will now relate these findings to the theoretical frameworks which were presented in the first chapter of this thesis and in relation to the original research questions which this research study set out to address.

### 3.8 Findings of the research and the links to Storyline

This research study has tracked a sample group of pupils' levels of intrinsic motivation, whilst participating in a class Storyline project, Our Land. The Intrinsic Motivation, Principle of Creativity states that intrinsic motivation is conducive to creativity. Extrinsic motivation on the other hand, can be viewed as detrimental to creativity. As presented in the first chapter, Amabile (1997) highlights the important link between intrinsic motivation and the theory of creativity. As previously established, in order to be creative and find a creative solution or idea, Amabile suggests that there are three important dimensions; domain skills, creative thinking and working skills and intrinsic motivation. As demonstrated earlier, the relationship between these three aspects is illustrated as below:

#### Amabile's creative intersection (1997)

The Creative Intersection



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Creative Intersection

The three necessary dimensions to this model are domain skills, creative thinking and working skills and intrinsic motivation; where the three factors overlap is described as the ‘creative intersection’. It is only when the three factors are all in place that creativity can truly flourish (Amabile; 1997). The findings of this study would appear to support these principles of creativity. In the IMI questionnaires, pupil average score points for the interest and enjoyment subscale (the self-report measure of intrinsic motivation) increased pre and post Storyline by 1.6. Indeed, the results of the statistical testing verified that the increase in interest and enjoyment was ‘extremely statistically significant’. Conversely, pressure and tension are viewed as having a negative impact on intrinsic motivation and in the statistical testing, the reduction of pressure during Storyline was considered to be ‘very statistically significant’. The interview findings identified creativity as a prevalent theme in the pupil responses; the interviewees continually referred to the impact of creativity in their answers and pupils enjoyed the creative thinking which the Storyline project appeared to endorse.

The Storyline approach (as a creative approach to the curriculum) should embody domain skills, working skills (and as the research results would suggest) a learning environment in which intrinsic motivation is promoted. The Storyline method takes as its starting point, pupils’ prior knowledge

about the subject and the understanding they bring to the classroom; the domain skills. Principle three of the Storyline method, *The Principle of the Teacher's Rope* requires that in a Storyline, the teacher holds the rope that represents the planned Storyline (Creswell, 1997). The teacher facilitates the learning of new skills and helps develop pre-existing skills by working alongside pupils, facilitating the students. There is no end of unit test, the learning process is skill driven and the students are motivated by achieving a satisfactory resolution to the shared Storyline problem. The analysis of the interview findings did not reveal competence to be a key theme and in the T test the perceived competence subscale was 'not statistically significant' but the statistical results present the average score points for perceived competence to have increased throughout the Storyline experience. The IMI questionnaire research findings in this study showed that pupil average scores increased by 1.0 for perceived competence. This would suggest that through acknowledging the domain skills the pupils brought to the Storyline, pupils have been able to develop their own skills and improve their own abilities and so their perceived competence has increased.

The pedagogy of the Storyline method determines that it is not driven by extrinsic motivators; rather the pupils have ownership over their learning and become motivated (intrinsically) by the context of the Storyline itself and the problems they have to solve. Storyline principle four, *The Principle of Ownership* outlines that the Storyline is built upon the pupils' prior

knowledge (Creswell, 1997). In this way, the Storyline learning becomes a shared experience between the teacher and pupil. The final principle is *The Structure Before Activity Principle*; this ensures that the pupils take ownership and uncover what they need to know in order to complete the Storyline (Creswell, 1997). This promotes high levels of pupil control and, within this structure, pupils have the opportunity to enhance their domain skills (the background knowledge they bring) and their working skills. The IMI questionnaire results found that pupil average score points for perceived choice doubled, increasing by 1.3 and in the T test the choice subscale was verified to be 'extremely statistically significant'. In terms of motivational theory, Deci (1980) views the need for choice, not necessarily as the need for control but the need to be self-determining. Perceived choice was also a key theme in the interview analysis, as interviewees commented on choice as a difference between Storyline and normal school and also in their description of Storyline. It is clear that Storyline as an approach embraces pupil involvement in the learning process and moves away from the traditional role of the teacher, to the teacher as facilitator; giving ownership to the learners.

As Chapter One has shown, pupil voice is a topical theme in the current educational climate and teachers are being encouraged to involve their students in lesson planning, giving pupils the opportunities to exercise choice (Sharron, 2009). Pupils are no longer viewed as empty vessels, waiting to be filled with knowledge by the class teacher. The Storyline method presents

continuous opportunities for choice and ownership as it promotes child centred learning and follows the interests of the pupils (Bell, 2007; Creswell, 1997 and Harkness, 1997). However, this is done within a coherent structure, with clear planning outcomes, goals and ongoing teacher assessment throughout the Storyline project. As we have seen, Storyline Principle three, *The Principle of the Teacher's Rope* requires that in a Storyline, the teacher holds the rope that represents the planned Storyline (Creswell, 1997). This rope is flexible and whilst the learning is planned by the teacher, there are also opportunities for pupil control.

This balance between structure and allowing flexibility was clearly demonstrated in the case of this research school, when the pupils determined the choice of incident which took place and the learning moved in a new direction during the Storyline topic Our Land. In this instance the teacher allowed the development of the incident to be led by the students' interests and so the focus became explaining the natural occurrences in the land. Certainly for the pupils involved in this research study, they perceived to have been given more choice and control in their learning experiences during their Storyline topic when contrasted to regular school. It is clear from the questionnaire scorings and also the interview responses that this was an experience they had recognised, enjoyed and valued. Certainly, the control and choice which they had been given during the Storyline experience had not passed unnoticed by the pupils in this research pro

### 3.9 Conclusions of the findings

This small scale research study set out to explore the impact that using the Storyline method in the classroom might have on learners' levels of motivation. The research questions which this study sought to address were as follows:

1. What is the effect (if any) of Storyline on pupils' levels of intrinsic motivation?
2. What do pupils who have experienced Storyline think about the method?
3. What value does Storyline hold in today's educational climate?

This paper will now consider each of these research questions in light of the analysis of the research findings.

- What is the effect (if any) of Storyline on pupils' levels of intrinsic motivation?

Deci and Ryan (1985) believe that being intrinsically motivated to learn has a positive impact on the quality of the learning process and is more beneficial than learning in order to fulfil extrinsic rewards. In this study, intrinsic motivation increased when pupils were partaking in the Storyline project and one must assume that this ensured that the learning was deep and of a high quality. In Chapter One, the four key strands to intrinsic motivation; challenge, curiosity, control and fantasy were described in detail (Lepper and Hodell; 1989). The research findings would appear to support the prevalence

of these four key strands of intrinsic motivation; challenge, curiosity, control and fantasy in the Storyline method.

At the outset of the Storyline Our Land, pupils involved in the research were challenged to create their own imagined country and together the class set out to create a new land. The IMI questionnaire scores revealed that perceived competence increased throughout the project but in terms of T testing, for competence, the statistical software determined that the difference was 'not statistically different'. This said, it is fair to assume that the pupils involved in the research believed that they succeeded in the challenges the Storyline presented. Certainly throughout the Storyline topic Our Land the pupils were challenged to solve problems as a class, in their families and also in their tribal groups. The second strand of intrinsic motivation is that of curiosity. Without doubt, the results of this research study revealed that interest and enjoyment increased throughout the Storyline experience and the responses from the pupil interviews expressed the sheer enjoyment the pupils experienced. The IMI questionnaire scores demonstrated increased enjoyment and the statistical software confirmed that for the interest subscale the T test difference was 'extremely statistically different'. The theory underlying Interest proposes that it is a motivational state which is the product of either of two types of Interest; situational (a temporary state) and individual or personal (a more long term preference towards a topic) (Hidi, Renninger and Krapp; 2004). In relation to the Storyline approach, for the

pupils involved in this study both types of interest were piqued, whether it was through the new events which unravelled each day or pupil's personal interest in their own Storyline fictional character. As put forward in the first chapter, the third strand of intrinsic motivation is that of control (Lepper and Hodell; 1989). Within the Storyline approach it is of paramount importance that pupils have a voice and that through the choices they make, the outcome of the Storyline is led by the students. The research results show that perceived choice increased during the Storyline experience, doubling, with an increase of 1.3 and after T testing the choice subscale was calculated as 'extremely statistically different'. Fantasy is the fourth and final strand of intrinsic motivation. Lepper and Hodell (1989) would advocate that intrinsic motivation can be increased through the use of make-believe situations, simulations and fantasy. The results of this research would certainly appear to suggest that the imagined world of Storyline has contributed to the increased scores of interest/ enjoyment and therefore, levels of intrinsic motivation.

Thus, the results of this study; both qualitative and quantitative would suggest that Storyline has had an impact on pupils' levels of intrinsic motivation. In the case of this research study, the use of the Storyline method has increased pupil average score levels for intrinsic motivation and in statistical testing, the subscales of interest and enjoyment and that of perceived choice were verified to be 'extremely statistically significant'.

Specifically, whilst participating in Storyline, pupil average scores for interest/ enjoyment, perceived competence and perceived choice all increased, whilst levels of pressure/ tension decreased. Therefore, whilst undertaking the Storyline, levels of enjoyment, competence and choice increased, as tension decreased.

- What do pupils who have experienced Storyline think about the method?

The results of this study would suggest that the interviewees involved in this study responded favourably to the use of the Storyline method in their classroom. They thoroughly enjoyed their experiences of the Storyline project Our Land and would recommend it as an experience that others would enjoy. The interviewees presented clear themes (which were recurring across a number of interview questions) and these included; fun and enjoyment, creativity, outdoor learning and being given choice in their learning. Motivational theory reveals that interest and excitement are central emotions that can enhance levels of intrinsic motivation (Deci and Ryan, 1985). As this research has shown, the pupils in this study showed increased levels of intrinsic motivation and interest and excitement were at the forefront of their experiences. Furthermore, intrinsic motivation is claimed to underpin creativity and the two hold a close relationship (Amabile, 1997). Indeed, creativity has been a key theme in this research study. Hence, restrictions or negative impacts on intrinsic motivation undermine and

diminish opportunities for creativity itself. For the pupils involved in this study, as opportunities for creative thinking, problem solving and choice in the learning were presented and enjoyed through the Storyline method, so levels of intrinsic motivation increased. Although this was not one of the key research areas of this research study, one must assume that in this environment creativity was able to flourish.

- What value does Storyline hold in today's educational climate?

As discussed in the opening chapter of this thesis, today's educational climate is driven by results, standards and target setting, with accountability always at the forefront of decision making. In order to achieve the excellent results which are demanded by schools and local authorities, assessment for learning approaches (Black et al, 2003) and effective use of ICT (Becta, 2006) are just two of the ever increasing (and rapidly evolving) practices presented to teachers as solutions to engaging and motivating pupils in the classroom context.

This paper has demonstrated that elements of the Storyline approach hark back to the Plowden era when child centred learning was at the core of education developments and classroom learning followed the interests of the pupils (Bell, 2007; Creswell, 1997 and Harkness, 1997). However, Storyline is a blend of these Plowden principles and also of theories of constructivism.

Storyline is delivered within a logical structure, with clear learning intentions and with defined assessment outcomes. Within the Storyline approach, structure still exists and a reasoned format is followed. Yet it is within this structure that learners have the freedom to take ownership of their learning.

Furthermore, as this research project has shown, for the pupils involved in this study, choice and the associated ownership they had in their learning were also important features of their positive experiences of Storyline. However, more dominant than this or the impact the outdoor learning had, was the interest and enjoyment which these pupils gained from their Storyline experience of Our Land. As the findings clearly illustrate, during their Storyline experience, these pupils thoroughly enjoyed coming to school, they were completely involved and engaged with their family groups, and the learning process unfolding through their class Storyline. Most importantly, for the weeks of the Storyline project, Class 5 was learning but it was also fun. Sadly as a teacher I know that for many students, fun is not a word they would readily associate with the concept of school. However, it is this and the enthusiasm of the interviewees, which have perhaps been the most surprising and unexpected outcomes of this research study. These are the human aspects, which this research project has not sought to quantify.

### 3.10 Limitations of the research

As detailed in the previous chapter, it is always important to consider and discuss the role of the researcher in the portrayal of the research outcomes. In this research study, the researcher delivered the pilot Storyline, Capital Tours and the Class 5 teacher delivered the Storyline, Our Land. As previously indicated, the researcher was also the Assistant Headteacher and a member of the Senior Leadership Team.

The comparison of the IMI questionnaire outcomes and the findings of the interview analysis would suggest that there are similar strands to both sets of results. The interview responses can be discussed within the context of the subscale themes of interest/enjoyment, perceived choice, perceived competence and pressure/ tension and from the analysis, the interview responses would appear to support the questionnaire scorings. In this instance, the theory surrounding the motivational questionnaires will undoubtedly have had an impact on the analysis of the interview responses, given that this is the context to the entire research study. Therefore, it is acknowledged that this will have enabled the researcher to readily make connections between the interview findings and motivational literature. Clearly, if the research study had only involved interviews and had omitted the use of the IMI questionnaires, the findings may have differed.

The interviewees themselves are pupils at a Creative Partnership school and this context may have impacted their interview responses. At a subconscious level the pupils will be aware of the school's role as a 'change school' and perhaps be familiar with the vocabulary associated with creativity. Their experiences of being a pupil at a Creative Partnership school may have influenced the responses they gave at interview. This was also the initial experience of the Storyline method for these pupils and clearly 'the novelty effect' may have come into play, in this, their first Storyline project. It would be interesting to carry out the research study again after the students have had further experience of Storyline and contrast the findings with this, their earliest experience of the Storyline method.

As this research study is limited to a pre-post experiment design there is no opportunity to contrast the findings of the IMI questionnaires and the findings of the interview responses with those of a control group. Therefore, the results can only be compared between pre and post Storyline tests. The limitations of this research design and the reasons for the choice of research process have been discussed and debated throughout the course of this paper and are openly acknowledged by the researcher. For this reason, no attempt has been made to generalise the findings of this research study or to draw comparisons to a wider population. Any conclusions which have been drawn are specific to the context of the research school in which this study was

conducted, the Storyline which was undertaken and the pupils who were involved in the study.

The outcomes of this research study must be considered in full knowledge of the research design and the specific context in which this research project took place. In light of the outcomes of the IMI questionnaires and the interview findings, the next chapter in this paper will further explore these and other issues relevant to this research project. This fourth and final chapter will consider the conclusions, evaluations and implications which can be made based on the findings and analysis of this research study.

## *Chapter 4: Conclusions, evaluations and implications.*

### 4.1 Conclusions

This research study set out to analyse the use of the Scottish Storyline method in the primary school and to consider the theoretical underpinnings of the Storyline approach. This study was contextualised within the current educational climate, in which schools in the last decade have seen results and accountability drive education forward. Recent policy making has established the need for more creativity in the classroom and schools must now ensure that creativity is at the core of all curriculum developments. As the House of Commons Education and Skills Committee stated in 2007, ‘We believe that the best education has creativity at its heart’ (Creative Partnerships, 2010). Whether this focus on creativity continues, with the implementation of the new Government which took up office in May 2010, remains to be seen. For class teachers and educational leaders balancing results and creativity presents a challenging dichotomy. This thesis proposed that Storyline, a method which was developed in Scotland during the 1970s, may still offer value to teachers and strategic planners as an approach which could be used in today’s classroom.

In adopting any teaching and learning approach, belief in the success of the strategy is fundamental. In addition to this, school leaders must be able to

account for the actions they take, justify spending of the school budget and must be able to evidence the value of the approaches they advocate. This study set out to find out what value (if any) Storyline might offer teachers and strategic planners, as a methodology to meet the needs of both educators and pupils. This study derives from my own background as a teacher and Headteacher. As a senior leader, I am interested in finding out about new teaching developments and indeed considering how best to meet the demands of a changing curriculum, whilst also preparing students for an unknown future. The research questions which this study sought to address were as follows:

1. What is the effect (if any) of Storyline on pupils' levels of intrinsic motivation?
2. What do pupils who have experienced Storyline think about the method?
3. What value does Storyline hold in today's educational climate?

In Chapter One of this thesis the literature relating to the Storyline method was closely considered. The origins of the Storyline philosophy and the context in which the methodology was created were discussed in detail. The literature review acknowledged the deficit of academic writing and research directly related to the focus of this research study. This was overcome by setting the Storyline method within the wider educational context and moving beyond the world of Storyline. The principles surrounding the Storyline way of working were considered and links to other educational theories were deliberated. Theories of learning and the concept of

constructivism were carefully considered. The historical shifts in approaches to teaching, process versus content and the reasons for the move away from child centred beliefs were all reflected upon. The links between Storyline and drama methodology were made explicit. A detailed comparison was drawn between Storyline and Mantle of the Expert approaches, clearly identifying the similarities and differences in the two teaching methods.

The context of Storyline was then rooted in the academia which underpins motivational theory. The literature examined extrinsic and intrinsic motivation and the factors which define these two types of motivation. The origins of motivational theory were explored and the key aspects of each type of motivation were considered and discussed. The detailed work of Deci and Ryan within the field of motivation was highlighted and the Theory of Self-Determination specifically Cognitive Evaluation Theory (CET) was reviewed (Deci and Ryan, 2010). Links were then made between intrinsic motivation and the research work of Amabile (1998); the researcher who established the Intrinsic Motivation Principle of Creativity (Amabile, 1998) which determines that creativity is intrinsically motivated.

Having reviewed the literature surrounding this subject area, this thesis proposed that Storyline as a methodology was intrinsically, not extrinsically motivated. The literature review looked closely at the four key strands relating to intrinsic motivation; challenge, curiosity, control and fantasy

(Lepper and Hodell; 1989) and considered each of these in relation to the Storyline approach. By examining each of these strands with reference to the Storyline method, it became clear that aspects of intrinsic motivation were clearly rooted in the design and planning of the Storyline method. All of which verified that Storyline as a method was aligned with the features of intrinsic, not extrinsic motivation.

Chapter Two of this thesis gave a detailed explanation of how the research questions would be addressed. The research design and the research tools employed in this research study were described fully. This study used both quantitative and qualitative means; a survey approach was employed using a questionnaire, the Intrinsic Motivation Inventory (IMI) to measure levels of intrinsic motivation and following this, a number of semi-structured interviews also took place. This approach offered a range of data; scores from the IMI questionnaires to provide statistical data and views and opinions from the interviews to offer an insight into pupils' perceptions of the Storyline experience.

Having given a context for the research study and explained the research design, Chapter Three considered the findings of the research study. The scores from the IMI questionnaire were carefully detailed and analysed. Although the study was of a small scale nature, the scores were subjected to statistical testing in order to further verify the findings. This revealed that the

subscales of interest and enjoyment and perceived choice were ‘extremely statistically significant’, competence was ‘not statistically significant’ and pressure was considered to be ‘very statistically significant’. The recurring and most dominant themes from the interviews were identified as fun and enjoyment, creativity, outdoor learning and being given choice in the learning experience. The analysis of the research concluded that in this research study the use of Storyline had impacted positively on the pupils’ levels of intrinsic motivation and that pupils’ levels of intrinsic motivation had increased during the Storyline experience.

The research questions which this study sought to address were as follows:

1. What is the effect (if any) of Storyline on pupils’ levels of intrinsic motivation?
2. What do pupils who have experienced Storyline think about the method?
3. What value does Storyline hold in today’s educational climate?

In relation to the research questions, this research study found that both qualitative and quantitative findings would suggest that Storyline has had an impact on levels of motivation. In the case of this research study, use of the Storyline method has increased pupil average score levels for intrinsic motivation and in statistical testing, the subscales of interest and enjoyment and that of perceived choice were verified to be ‘extremely statistically significant’. Specifically, whilst participating in Storyline pupil average scores for interest and enjoyment, perceived competence and perceived

choice all increased, whilst levels of pressure and tension decreased. The second research question was concerned with what the pupils thought about the Storyline method. This study found the interviewees involved in this study to be fully endorsing of the Storyline method. They thoroughly enjoyed their experiences of the Storyline project, they would recommend it as an experience that others would enjoy and they are looking forward to taking part in another Storyline topic. The third research question was concerned with the value of Storyline in today's classroom. As discussed in the opening chapter of this thesis, results, standards and target setting are all key considerations for today's policy makers. However, over the most recent years creativity has been moving to the fore and pupil choice and independent learning are increasingly topical debates. Certainly this research study has proven that Storyline offers the opportunity for pupil decision making, for pupil choice and most importantly for pupils to show interest and enjoyment in their learning experiences. In such an environment, creativity can flourish and creative thinking and problem solving can be put into practice.

#### 4.2 Evaluations and critique of the investigation

It has been acknowledged throughout this paper that this project is a limited small scale study, which has been conducted on a part-time basis. Where appropriate the discourse has highlighted the shortcomings of this study and has explained any steps which have been taken to address the challenges this

has presented. The limitations to this study; the issue surrounding a control group, the issue of anonymity in the questionnaires, the role of the researcher as a senior leader in the school have all been acknowledged and discussed. Due to the constraints small scale research can present and also to the lack of research relating to Storyline, the findings of this study have not been compared with Storyline experiences in other, similar primary schools. As such, this study can only attempt to give a limited insight into the impact of Storyline with reference to the context and situation of this research school. The analysis of this study does not attempt to generalise the findings to the wider population or to draw more general conclusions. Clearly, in order to do this, further research would be required, involving a wide range of schools and conducting the research over a longer period of time, testing and retesting as appropriate.

Being a part-time research student brings with it constraints and difficulties in terms of conducting full scale research projects. There is no doubt that initially it was disappointing to discover the lack of academic writing in English relating to the Storyline method and the absence of empirical research which specifically dealt with motivation and the Storyline method. However, once links were established with other academic writings and other educational concepts, understanding of the Storyline method evolved and developed. In completion, I think the richness of the literature review benefitted from this wider contextualisation and this chapter of the thesis was

enhanced from what was initially viewed as a problem which had to be overcome. As a researcher it also allowed me to explore other educational concepts and theories which originally I may not have considered as relevant to this research study. This approach has developed my knowledge and understanding not only of the Storyline method but of educational issues as a whole.

In terms of research design, evidently there are improvements which could be made to this research study. If, as a researcher, there had been access to greater resources, it would have been preferable to conduct this research study with a larger sample group and in this way the results could then have been generalised to the wider population. The study could have encompassed Storyline groups from across the UK or even across Europe. It would be beneficial to have control groups with which these larger data sets could have been compared and contrasted. If it had been possible, the study could have been conducted over a longer period of time and this would have allowed the opportunity for testing and retesting to take place, which in turn would have validated the findings. The data which a study on this scale could generate would be intriguing to analyse and the findings of such a study would surely be of significance.

In this research study intrinsic motivation was the focus area of the research design but throughout the course of this project, other concepts were

considered; pupil voice, choice and creativity were all explored as by-products of the study itself. Certainly, it would be interesting to look more closely at these concepts in relation to the Storyline method. The role of creativity in relation to the Storyline method would be interesting to explore and it would be valuable to design a research study which considers this relationship more closely. Perhaps this will be the premise for the next empirical research study into the Storyline method and this small scale study will serve as a foundation on which further, future research studies can build.

#### 4.3 Implications

As this paper has demonstrated, developing creativity in schools is a very real and challenging problem. As stated previously, this was a small scale study which took place in one research school in County Durham, in the North of England. Discussion throughout this paper has established the need for further research in this area and for larger, more extensive research studies exploring the relationship between Storyline and its impact on achievement, over a longer period of time.

What this study has shown, is that the Storyline method offers a model which combines structure with pupil choice, creative thinking and decision making. The opportunity for autonomy, interest and enjoyment in turn enhance intrinsic motivation. As this study has revealed, for the pupils involved in this study, levels of intrinsic motivation were increased through their

involvement with the Storyline method. This paper has also clarified that when levels of intrinsic motivation are high, creativity can flourish and so develop the skills necessary to enhance creative thinking and problem solving. In light of this study, it is evident that the Storyline method has value in today's education system and as an approach offers an enjoyable, interesting and meaningful context for classroom learning.

#### 4.4 Closing remarks

This study set out to explore the Scottish Storyline method, the theory which underpins this practice and the impact it has on levels of motivation. This research study was concerned with the impact of Storyline on the pupils participating in the project and the value this method might have in today's educational climate. This study did not seek to address the role of the teacher in this process and the impact that participating in a Storyline may have had on the teacher's educational practice and indeed their own levels of intrinsic motivation. However, as it can be seen from Appendix P, the teacher involved in the Storyline Our Land, identified future developments for her own classroom practice, as a result of the Storyline experience. These included reconsidering the use of speaking and listening activities which made the classroom noisy but purposeful, using flexible seating arrangements for group tasks and implementing skills based teaching through topic work.

As the researcher, I have endeavoured to remain objective throughout the course of this research study. However, I also experienced Storyline first hand, through the delivery of the pilot Storyline, Capital Tours. This was an engaging and enriching experience which was enjoyed by pupils and staff alike. Through the delivery of Storyline, I observed the complete involvement of my students, I celebrated the additional work which they were completing at home, for the purposes of the Storyline project, and I spoke to parents who told me that their child jumped out of bed when it was a storyline lesson day! These outcomes were not the focus of this study, but are important by-products of the research experience and the importance of these should not be overlooked.

As this paper has explored, Storyline the Scottish method which was developed as an aid for classroom teachers during the 1970s in Glasgow, is experiencing something of a rebirth. Before commencing this research study, I was unaware of the Storyline phenomenon which reaches across the globe from Scotland to America. As this research study unfolded I was surprised by the world of Storyline which I had unravelled and a little bemused by the strong support for Storyline which exists across Europe and beyond. As I tried to determine the nature of what a Storyline actually was, where it originated from and what it involved, I became even more confused. Creswell (1997) says of this:

Storyline is not something which can be taught in a book. It is something you have to do in order to understand. As a matter of fact, we have a hard time figuring out exactly what to call it: is it a method, a strategy, or a philosophy? Through our own journeys, we have come to realize that the answer is paradoxically 'yes'. Storyline is a method: it is a way of working with children. There are principles to be followed, and techniques to be employed. Storyline is also a strategy: it provides a meaningful structure to integrate the curriculum. Yet, at the same time Storyline is a philosophy: it is a way of looking at the learning process. It is a way of thinking about children. (Creswell, 1997: 5).

Having never undertaken a Storyline before, I was unsure that this method which appeared at first sight to be somewhat old fashioned, had any value in today's busy, standards driven classroom. Even throughout the planning stages I still remained unconvinced and slightly wary of this Storyline method. However, once I was involved in the development of a 'real' Storyline and I witnessed a Storyline come to life in my classroom I began to understand the power of the Storyline method and most importantly the fun which it can bring to teaching, both for the pupils and for the teachers. The clear enjoyment of the learning which the students were experiencing, their enthusiasm for the topic and the skills, not just the knowledge that they were gaining, was refreshing to observe. It became clear in that moment that this method, developed over forty years ago, still had something to offer to today's teachers and learners.

In today's education system, with its overwhelming curriculum demands across all subject areas, the requirement to continually assess and document

learning and the busy daily routines which must be fulfilled, the Storyline method presents a meaningful context for a shared classroom learning experience. Storyline offers a means of linking the pupils' learning experiences across subject areas and a method of connecting the events along their busy and full journeys through the primary school. As school educators and strategic planners we are keen to ensure that our education system is fit for purpose and meets the needs of all of our learners, preparing them for their life beyond the school gates. Perhaps Storyline as a method could help to prepare our pupils for the unknown future, which inevitably must lie ahead. As Bell, one of the originators of the Storyline method states:

The aim now should be should be that students gain the skills necessary to find information for themselves, that they can communicate their ideas in many different ways, think imaginatively, tackle problems, test solutions and that they learn how to learn. (Bell, 2000:1)

Today, ten years on, this quote from Steve Bell (2000) still rings true with school educators and leaders across the globe. What is clear from this statement is that irrelevant of educational policy changes, curriculum developments and changes in approaches to teaching and learning ideals, the Scottish Storyline which has been in existence for over forty years; whether method, strategy or philosophy, will continue to endure.

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## Thesis Appendices: Contents

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APPENDIX A Storyline Pupil questionnaire (pre)

|                                    |
|------------------------------------|
| <i>Pre-Storyline Questionnaire</i> |
|------------------------------------|

Name.....

**For each of the following statements, please indicate how true it is for you, using the following scale (*The task= school lessons this morning*):**

|                   |          |                 |          |          |             |          |
|-------------------|----------|-----------------|----------|----------|-------------|----------|
| <b>1</b>          | <b>2</b> | <b>3</b>        | <b>4</b> | <b>5</b> | <b>6</b>    | <b>7</b> |
| <b>not at all</b> |          | <b>somewhat</b> |          |          | <b>very</b> |          |
| <b>true</b>       |          | <b>true</b>     |          |          | <b>true</b> |          |

1. Today in school I was thinking about how much I enjoyed the task. 1 2 3 4 5 6 7
2. Today in school I did not feel at all nervous about the task. 1 2 3 4 5 6 7
3. Today in school I felt that the task was my choice. 1 2 3 4 5 6 7
4. I think I am pretty good at the task today in school. 1 2 3 4 5 6 7
5. I found the task in school today very interesting. 1 2 3 4 5 6 7
6. Today in school I felt tense while doing the task. 1 2 3 4 5 6 7
7. Today in school I think I did pretty well at this activity, compared to other students. 1 2 3 4 5 6 7
8. Doing the task today in school was fun. 1 2 3 4 5 6 7
9. Today in school I felt relaxed while doing the task. 1 2 3 4 5 6 7
10. Today in school I enjoyed doing the task very much. 1 2 3 4 5 6 7
11. Today in school I didn't really have a choice about doing the task. 1 2 3 4 5 6 7
12. Today in school I am satisfied with my performance at this task. 1 2 3 4 5 6 7

13. Today in school I was anxious while doing the task. 1 2 3 4 5 6 7
14. Today in school I thought the task was very boring. 1 2 3 4 5 6 7
15. Today in school I felt like I was doing what I wanted to do while I was working on the task. 1 2 3 4 5 6 7
16. Today in school I felt pretty skilled at this task. 1 2 3 4 5 6 7
17. Today in school I thought the task was very interesting. 1 2 3 4 5 6 7
18. Today in school I felt pressured while doing the task. 1 2 3 4 5 6 7
19. Today in school I felt like I had to do the task. 1 2 3 4 5 6 7
20. I would describe the task today in school as very enjoyable. 1 2 3 4 5 6 7
21. I did the task today in school because I had no choice. 1 2 3 4 5 6 7
22. After working at this task for awhile, I felt pretty competent. 1 2 3 4 5 6 7

APPENDIX B Storyline Pupil questionnaire (post)

*POST-Storyline Questionnaire*

Name.....

**For each of the following statements, please indicate how true it is for you, using the following scale (the task refers to the Storyline topic):**

|                    |   |   |                  |   |   |              |
|--------------------|---|---|------------------|---|---|--------------|
| 1                  | 2 | 3 | 4                | 5 | 6 | 7            |
| not at all<br>true |   |   | somewhat<br>true |   |   | very<br>true |

1. While I was working on the task I was thinking about how much I enjoyed it.  
1 2 3 4 5 6 7
  
2. I did not feel at all nervous about doing the task. 1 2 3 4 5 6 7
  
3. I felt that it was my choice to do the task. 1 2 3 4 5 6 7
  
4. I think I am pretty good at this task. 1 2 3 4 5 6 7
  
5. I found the task very interesting. 1 2 3 4 5 6 7
  
6. I felt tense while doing the task. 1 2 3 4 5 6 7
  
7. I think I did pretty well at this activity, compared to other students.  
1 2 3 4 5 6 7
  
8. Doing the task was fun. 1 2 3 4 5 6 7
  
9. I felt relaxed while doing the task. 1 2 3 4 5 6 7
  
10. I enjoyed doing the task very much. 1 2 3 4 5 6 7
  
11. I didn't really have a choice about doing the task. 1 2 3 4 5 6 7
  
12. I am satisfied with my performance at this task. 1 2 3 4 5 6 7
  
13. I was anxious while doing the task. 1 2 3 4 5 6 7
  
14. I thought the task was very boring. 1 2 3 4 5 6 7
  
15. I felt like I was doing what I wanted to do while I was working on the task.  
1 2 3 4 5 6 7

16. I felt pretty skilled at this task. 1 2 3 4 5 6 7
17. I thought the task was very interesting. 1 2 3 4 5 6 7
18. I felt pressured while doing the task. 1 2 3 4 5 6 7
19. I felt like I had to do the task. 1 2 3 4 5 6 7
20. I would describe the task as very enjoyable. 1 2 3 4 5 6 7
21. I did the task because I had no choice. 1 2 3 4 5 6 7
22. After working at this task for awhile, I felt pretty competent.  
1 2 3 4 5 6 7

## APPENDIX C      Storyline Interview Schedule and Preamble

### Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

### **Main questions:**

1. Tell me about the Storyline you have just done, what was it about?
2. Did you enjoy the Storyline project? If so, why?
3. Did you have a favourite part of the Storyline? If so, what was it?
4. Was there anything you didn't like about the Storyline?
5. Was anything different about the Storyline project compared with what you usually do at school?
6. If you could do any part of Storyline all the time at school, what would it be?
7. How did doing Storyline make you feel about school?
8. If you could change anything in the Storyline, what would it be?
9. If you had to describe Storyline to someone who hadn't done it before, what would you say?
10. Would you like to do another Storyline? If so, why?

### **Further discussion**

During the interview prompt discussion of the following:

- The feelings storyline promoted
- The motivation surrounding Storyline

APPENDIX D      Research School: Storyline Consent Form

Dear Parent/ Carer,

As you will know, our school is a Creative Partnership School. We are now entering our second year of the Creative Partnership project and as a school we would like to evaluate the impact the project has had on our pupils.

This year, our Creative Partnership focus is on Storyline, a teaching method which originated from Scotland and is now being used across the world. This approach involves pupils leading their own learning and challenging themselves to solve real life problems. Each child across our school will be taking part in a Storyline topic this term. In order to evaluate the impact of Storyline in the classroom, Class 5 will be involved in a small scale research project to find out pupils' motivations, views and opinions of Storyline.

Mrs Mitchell-Barrett will be leading the research study in our school. All pupils in Class 5 will be involved in completing a short motivational questionnaire before and after the Storyline topic and a number of pupils will be asked to take part in a follow up interview with Mrs Mitchell-Barrett. All pupil information will be completely confidential and no pupil names will be used in the write up of the research study.

If you consent to your child taking part in the evaluation of the Storyline project please complete the consent form below. Should you have any questions regarding the research or the Storyline teaching approach please contact the school office.

---

Pupil's name.....

Parent/ Carer's Name.....

Relationship to child.....

I **consent/ do not** consent to my child being involved in the Storyline research project.

**Storyline Interview 1**

Monday 29<sup>th</sup> March 2010

9.45am

Year 5 male pupil.

**Interview Preamble**

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: We had our own lands and we had our own families and we had to make our own stuff to make ourselves live.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh. Because we were doing all fun and creative stuff and not all just writing.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Yeh. Mm... when we were organising our families and what our feasts will be.*

I: What was your feast?

*I: Mm... we had a party whenever we won a war.*

I: Was there anything you didn't like about the Storyline?

*I: Not really no.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh because normally we do some writing but on this one it was all creative.*

I: So what kind of creative?

*I: We were using paper to make our tools and everything.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: I would say it would be just sitting in the places where that we did with our families.*

I: Did you get to sit in different groups for Storyline then?

*I: We had the River and the Forest tribes and in there we had families of like four and five.*

I: How did doing Storyline make you feel about school?

*I: A lot more better.*

I: Why?

*I: Because normally at school you just sit and do writing but in this one it was a bit more creative.*

I: If you could change anything in the Storyline, what would it be?

*I: Nothing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: I would say that it was really, really fun and enjoyable.*

I: Would you like to do another Storyline? If so, why?

*I: Yeh.. I would because it was really fun and I really enjoyed it.*

I: Thank you for answering my questions today.

**Storyline Interview 2**Monday 29<sup>th</sup> March 2010

10am

Year 5 female pupil.

**Interview Preamble**

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: Well, it was about our land and we had to decide if we were in the River tribe or the Forest tribe and then we had to draw a picture of what our land would look like in the olden times in the stone age.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh because the lessons were all creative and that and it's just really fun.*

I: What kind of creative things?

*I: Well we made our own little people to put in our land and in our display we made our own weapons.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Yes, it was when we went into the Storyteller's Garden and then the Community Garden and we had to collect leaves and things to make our own land.*

I: Was there anything you didn't like about the Storyline?

*I: No.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yes. Cause sometimes in lessons we don't do creative things but in Storyline everything was creative.*

I: In what way was everything creative?

*I: Because like when we drew the people we had to colour them in and everything we did we coloured in and we had to make things.*

I: So there was a lot of art then?

*I: Yeh, we did a lot of colouring and making.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: The bit were we created the land and like the river and forest.*

I: And did you actually make that land?

*I: Yeh.. we made it from... mmm....just like bits of paper and then colouring bits of paper and sticking it on to other bits of paper.*

I: How did doing Storyline make you feel about school?

*I: It made me feel more comfortable in school cause of like the designing and things.*

I: If you could change anything in the Storyline, what would it be?

*I: Nothing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: I would say it's our land and we have to make all of the land and we had to make our own little families and you had to pick which was leader and which person would be the hunter and everything.*

I: Would you like to do another Storyline? If so, why?

*I: Yes because people had to be in the Forest and River tribes and I would like a chance to try and be in the other tribes.*

I: Thank you for answering my questions today.

**Storyline Interview 3**Monday 29<sup>th</sup> March 2010

10.15am

Year 5 male pupil.

**Interview Preamble**

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: Mmm...it was about the people in the Rainforest and the Amazon. We did like the environment and make different people and wrote myths and things.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh. Cause we got to be like creative and make the environment and things.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Making the people.*

I: What did you make the people from?

*I: I drew it on the piece of paper, cut it out and stuck things on; like tissue paper and things.*

I: Was there anything you didn't like about the Storyline?

*I: No.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Mmm... it's more like you do more art and things and you get more of a choice in what you do and to do different things.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: Mmm...when we did things at the beginning of Storyline and then they built up to things in the Big Write, later at the end of the week.*

I: What kind of things?

*I: Like when we went outside into the garden to look for things, to make weapons out of.*

I: How did doing Storyline make you feel about school?

*I: Mmm...it was better going to school because I looked forward to doing it.*

I: If you could change anything in the Storyline, what would it be?

*I: **Long pause.** Nothing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: It's fun because you've got more choice to do things.*

I: Would you like to do another Storyline? If so, why?

*I: Yeh, cause it's fun and it's better than just writing and looking around a whiteboard and things.*

I: Thank you for answering my questions today.

**Storyline Interview 4**Monday 29<sup>th</sup> March 2010

10.30am

Year 5 male pupil

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: Well it was called Our Land and like there were two tribes; a River tribe and a Forest Tribe and there was family groups in the River and in the Forest.*

I: Did you enjoy the Storyline project? If so, why?

*I: Mmm, yeh because we got to miss out the work.*

I: What do you mean?

*I: Cause we got to miss out literacy and numeracy lessons.*

I: Did you do any literacy and numeracy in the Storyline?

*I: Well we did a Big Write on Thursday about it and that was a good one.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Mmm...going out into the garden and making tools and that, it was good.*

I: Was there anything you didn't like about the Storyline?

*I: I liked all of it really.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh cause usually you have to do it independently and silently and work but you get to be a bit noisy and lively when you do a Storyline like.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: All of it really.*

I: How did doing Storyline make you feel about school?

*I: Enjoyable and that, cause I got to work with my best friends and I got to choose who I worked with.*

I: If you could change anything in the Storyline, what would it be?

*I: I think it was all perfect really.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: Well like it's back in time a very long time ago and like, you miss out work and it's a lot of fun.*

I: Would you like to do another Storyline? If so, why?

*I: Cause I really enjoyed it and as I said before, I got to work with my best friends and things.*

I: Thank you for answering my questions today.

**Storyline Interview 5**Monday 29<sup>th</sup> March 2010

10.45am

Year 5 male pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: You have to like go back into the cave man days when you didn't have any clothes and you have to hunt for food and you have to make your own clothes. You couldn't just like get stuff like a car, you have to walk and do your own stuff and hunt for food.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh, I liked it because you have to just like act like that. You weren't allowed to act your normal self you have to act like back then.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Yeh when you have to pick your characters.*

I: Who did you pick?

*I: Samson and I had to guard the river while the others eh like...built the homes, make tools and hunt for food.*

I: Was there anything you didn't like about the Storyline?

*I: No.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh. We had to like go outside and get sticks and stones for like our tools to make them.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: When we had to do our poster about it.*

I: What was your poster?

*I: You had to do a poster telling all about it drawing or writing about what stuff your family group do.*

I: How did doing Storyline make you feel about school?

*I: Like ok.*

I: If you could change anything in the Storyline, what would it be?

*I: I don't know.*

I: Is there anything you would like to change?

*I: No.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: That is was fun and great fun.*

I: Would you like to do another Storyline? If so, why?

*I: Yeh. It was just fun and so good.*

I: Thank you for answering my questions today.

**Storyline Interview 6**Monday 29<sup>th</sup> March 2010

11am

Year 5 male pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: We was doing a Storyline about how the earth was made and about the first human beings on the planet*

I: Did you enjoy the Storyline project? If so, why?

*I: Yes. We was learning but it was active.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Making the persons.*

I: How did you make them?

*I: We had to draw a person like in the stone age and we had to write what their jobs were and who their family were.*

I: Was there anything you didn't like about the Storyline?

*I: Probably the writing.*

I: What kinds of writing did you have to do?

*I: Write about the tribes.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh...more choices.*

I: What kind of choices?

*I: You could choose if you was a boy or a girl and choose how much you want to write.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: The drawing part. We drew ourselves, we drew the environment were we were going to be and that was it really.*

I: How did doing Storyline make you feel about school?

*I: Happy.*

I: If you could change anything in the Storyline, what would it be?

*I: The writing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: It's fun.*

I: Would you like to do another Storyline? If so, why?

*I: Yes. Cause it's fun and there is loads of things to do.*

I: Thank you for answering my questions today.

**Storyline Interview 7**

Monday 29<sup>th</sup> March 2010  
11.15am  
Year 5 male pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: We were doing about our land and we had to design a celebration like with our ideas. We used lots of different materials.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh cause we had to create stuff. We made fishing rods with sticks and string and stones and we used all the materials from the Community Garden.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: My favourite bit was when we created the celebration cause we used felt tips when we don't usually get to normally use them.*

I: Was there anything you didn't like about the Storyline?

*I: Yeh when we went outside cause it was cold.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh cause we made the tools and we don't usually use tools in a topic at school.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: Creating the celebration.*

I: What kind of things did you do in creating the celebration?

*I: We used like fluffy things and materials and paper.*

I: How did doing Storyline make you feel about school?

*I: It made me feel like school was more exciting.*

I: If you could change anything in the Storyline, what would it be?

*I: The going outside.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: I would tell them join our group and we'll show you how it's done.*

I: Would you like to do another Storyline? If so, why?

*I: Yeh. Cause I like creating and I like drawing.*

I: Thank you for answering my questions today.

**Storyline Interview 8**

Monday 29<sup>th</sup> March 2010  
11.30am  
Year 5 female pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: We were doing tribes like River tribe and Forest tribe and then we had to make families and names for our families and make our imagination countries for where we could live in.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh because it was like really creative and I like really creative stuff.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: Not really cause I liked all of it.*

I: Was there anything you didn't like about the Storyline?

*I: No.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Not really.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: The creative stuff all over again.*

I: What sort of creative stuff did you do then?

*I: We made like countries and our imagination people what we would look like.*

I: How did doing Storyline make you feel about school?

*I: Really excited cause you would know that you were going to do really creative stuff.*

I: If you could change anything in the Storyline, what would it be?

*I: Having to make the rules and punishments.*

I: Tell me about those, what were they?

*I: The punishment was staying outside with no food, clothes or water.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: I would say it was really creative and fun.*

I: Would you like to do another Storyline? If so, why?

*I: Because it was really interesting and creative and everyone got together and shared their ideas.*

I: Thank you for answering my questions today.

**Storyline Interview 9**

Monday 29<sup>th</sup> March 2010  
11.45am  
Year 5 male pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: It was fun and we made these posters all about our tribe and what we do in our tribes. Me and my partner made one about our celebration, about new plants, new life and what we could explore in our land.*

I: Did you enjoy the Storyline project? If so, why?

*I: I enjoyed it because we found out about nature and stuff. Like normally at school you just do tests and stuff and like it was good to do something else that the class likes for a change.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: My favourite part of the Storyline was making the tools. We made a large stick tool for carrying mammals.*

I: Was there anything you didn't like about the Storyline?

*I: Nothing actually.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Mmm...normally we do stuff but now we do about nature, we are making stuff outside and it's a good activity outside and normally we are just sitting in a classroom and doing tests and stuff.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: It would be doing more nature, doing more outside not just doing boring maths tests.*

I: How did doing Storyline make you feel about school?

*I: It actually made me feel like school was fun cause every day we were getting brand new activities.*

I: If you could change anything in the Storyline, what would it be?

*I: Nothing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: I would say that we do stuff outside school and we make stuff and that.*

I: Would you like to do another Storyline? If so, why?

*I: Yes I would like to do five more because it is entertaining, fun and it gets you like doing things not just sitting around tables learning.*

I: Thank you for answering my questions today.

**Storyline Interview 10**

Monday 29<sup>th</sup> March 2010

12noon

Year 5 male pupil.

Interview Preamble

As you know, I am doing some research to find out more about using Storyline in schools. You have already filled in a questionnaire for me and today I would just like to ask you some more questions about the Storyline project you did. Just like with the questionnaires, try to be as honest as you can. Do you have any questions?

Interviewer: Tell me about the Storyline you have just done, what was it about?

*Interviewee: Well it was really like drawing, making our own things to use and understanding like what we would have to do if we were making our own land back in the stone age.*

I: Did you enjoy the Storyline project? If so, why?

*I: Yeh it was really fun because we like to draw in our class and we are really artistic and we got to do lots of drawing and art and stuff.*

I: Did you have a favourite part of the Storyline? If so, what was it?

*I: All of it.*

I: Was there anything you didn't like about the Storyline?

*I: No.*

I: Was anything different about the Storyline project compared with what you usually do at school?

*I: Yeh because we don't usually go outside but we do drawing sometimes. In the Storyline we got to go out to the Storyteller's Garden, the Community Garden and the playground to get stuff to help us with the Big Write.*

I: If you could do any part of Storyline all the time at school, what would it be?

*I: Going outside to the Storyteller's Garden, the Community Garden and the playground.*

I: How did doing Storyline make you feel about school?

*I: Ehhh..really enjoy it and want to come more.*

I: If you could change anything in the Storyline, what would it be?

*I: Nothing.*

I: If you had to describe Storyline to someone who hadn't done it before, what would you say?

*I: Brilliant.*

I: Would you like to do another Storyline? If so, why?

*I: Yes because it is fun and it is good.*

I: Thank you for answering my questions today.

APPENDIX O Storyline Planning

Storyline Planning Document: Our Land

Title: Our Land Class:5 Term: Spring 2

| Storyline episodes | Key Questions   | Pupil Activity   | Class Organisation  | Resources (inc. Experts)                             | Outcomes  | Subject Links (inc. GD / SS)                     | Key Skills   |
|--------------------|---|--|---|--|---|--|--|
| 1. The Environment | <p>What does the river/forest look like?</p> <p>What words describe the forest and river?</p> <p>What other resources are present in the river or forest areas which would help the inhabitants to survive?</p> | <p>The teacher splits the class into two tribes</p> <p>e) the forest people</p> <p>f) the river people</p> <p>It was a long time ago and they can only survive from what is available in their environment.</p> <p>Both groups make friezes to represent their environments.</p> <p>Use a variety of techniques – collage, printing, crayon rubbing, texture drawing</p> <p>The friezes are displayed and presented.</p> <p>A word bank is created and displayed on labels around the frieze.</p> <p>Group discussion about what we need to survive – food, water, shelter etc. A list is written.</p> | <p>Tribe groups</p> <p>Groups and individuals</p> <p>Individuals</p> <p>Pairs</p> <p>Groups</p> | <p>Variety of art and craft and scrap materials.</p> | <p>Group interaction</p> <p>Categorizing</p> <p>Graphing skills</p> <p>Surveying</p> <p>Research skills</p> | <p>Geography</p> <p>History</p>                  | <p>Geography Level 3</p> <p>I use the right geographical words to describe features.</p> <p>History Level 4 I understand the beliefs of those in ancient civilisations and link this to their actions.</p> |
| 2. The People      | <p>Who are the people who live in the river/forest area?</p>  | <p>Animals, birds, fish etc are added to the friezes.</p> <p>The pupils make them by speculating how they think they would look and then these are added to the friezes remembering that some may only be partly seen.</p> <p>Each pupil makes a family member after discussion with family groups. They may use cloth, wool, collage to make the figures.</p> <p>Each person is given a name, age and position in the family.</p> <p>Four words are written to describe their personalities. All this information is displayed beside the figures.</p>  | <p>Individual</p> <p>Individual and family groups</p> <p>Individual</p>                         | <p>Scrap wool and cloth</p>                          | <p>Evaluation skills</p> <p>Designing and constructing</p> <p>Writing biographies</p>                       | <p>Life and Living Processes</p> <p>Literacy</p> | <p>Science Level 4 I relate my findings to my knowledge and understanding of science</p>   |

|                        |   |  |  |  |   |   |  |
|------------------------|---|--|--|--|---|---|--|
| 3. Social Organisation | How is the tribe organised?<br>Who are the leaders? Why?<br>What kind of responsibilities would each family member have?<br>What rules would the tribe have?<br>What happens if these rules are broken? | Forest and river tribes discuss this question and decide on social organisation.<br>Each pupil decides on the part played by the person they have created. These ideas are shared and discussed.<br>Each tribe decides on basic rules – as few as possible – and these are listed.<br>The tribes discuss and list punishments. | Tribe groups<br>Individual and family groups<br>Tribe groups<br>Tribe groups |  | Model of social organisation<br>Description of roles<br>Tribal rules<br>Punishments | Literacy<br>PSCHE<br>RE   | PSCHE – New Beginnings Y5 I understand the need for rules in society and why we have the rules we do in school.  |
| 4. Everyday life       | What is the pattern of life – a program for a typical day?<br>How will this be affected by weather/seasons?   | Each family decides on a typical daily programme<br>What changes will be made because of the weather or change of the season?  | Family groups  |  | Programme   | Literacy<br>Geography<br>Life and Living Processes<br>Sustainable schools | Geography Level 4 I understand how changes to a place or an environment can change the lives of people living there.                                   |
| 5. Tools               | What tools will be needed by each family member?<br>How are the tools used?<br>How do the hunters move?   | Tools are listed and made to the scale of the figures. Weapons for hunting may be discussed. They can only be made from materials found in the environment.<br>The tribes explore different ways in which the food can be gathered or caught. These techniques are explored through movement and mime.                         | Tribe groups and individuals   | Paper, card, wool<br>Items found in the garden | Tools made<br>Design solutions<br>Movement or mime presentations                    | DT<br>Drama<br>Dance<br>ICT   | DT Level 4 I take time to find out if my designs meet the needs of users as they progress.<br>Dance Level 4 I perform to an accompaniment expressively |

|                              |  |  |              |  |  |   |  |
|------------------------------|--|--|--------------|--|--|---|--|
| 6. Happy times and sad times | What would be examples of happy and sad times for the tribe?<br>How would tribes celebrate these?<br>What musical instruments would the tribes make?   | Discuss and list these times.<br>Each tribe describe rituals for these times.<br>Musical instruments made based on pupils' ideas and from materials found near forest or river.<br>Music is composed and taped based on the sounds and rhythms of the forest and the river.        | Tribe groups |  | Rituals<br>Simple musical instruments<br>Taped music | RE<br>PSCHE<br>Music<br>ICT<br>Global Dimension             | RE Level 4 I use a developing religious vocabulary to describe and show understanding of sources, practices, beliefs, ideas, feelings and experiences.<br>Music Level 4 I know how to make creative use of the way sounds can be changed, organised and controlled (including ICT)   |
| 7. Incidents                 | What happens when someone disappears from the settlement?<br>What has happened to the person who has disappeared?<br>How do they explain strange happenings?<br>How would the river people feel to receive a forest person and vice versa? | The tribes try to explain by telling stories<br>They also try to explain natural phenomenon like thunder/a rainbow/an eclipse.<br>Myths and legends are read to the class by the teacher. (link to literacy – stories from other cultures)<br>The tribes discuss and debate these. | Tribe groups |  | Stories – myths and legends                          | Literacy<br>Stories from other cultures<br>Global dimension | Year 5 Literacy Framework Read examples of stories from different cultures and traditions (specifically those from the areas studied in Geography). Include a serialised class novel. Deduce differences in patterns of relationships, customs and attitudes with particular reference to the way characters act and interact. |

|                                |  |   |       |           |  |  |  |
|--------------------------------|--|---|-------|-----------|--|--|--|
| 8. Review – meeting the tribes | <p>What do you think you've learned by studying this topic?</p> <p>Are there things you would still like to explore?</p> | <p>The tribes discuss the advantages of sharing resources and skills through trading.</p> <p>The class discusses this question. The teacher lists new knowledge, the skill practised in each new area in which they have engaged and also the questions that remain unanswered.</p> | Class | Flipchart | <p>Comparing and contrasting our ideas with those actually employed and recognising that learning never stops.</p> |  |  |
| <b>Celebration Plan</b>        | To be discussed with the children.   |   |       |           |  |  |  |

**Storyline Project – Our Land**

**Summary of the project, written by the Class 5 teacher March 2010**

**Introduction**

During Spring Term 2010, Class Five completed a Storyline project entitled Our Land. Approximately 14 teaching sessions were used to deliver the Storyline.

**Context:**

There are 33 children aged 9-10 in Year Five, 24 of whom are boys. There are a range of Special Educational Needs, ranging from Specific Learning Difficulties to Behavioural, Emotional and Social Difficulties. There is an attainment range from Level 1a to Level 4a across Mathematics and English.

**Overview:**

The class was split into two tribes: the river tribe and the forest tribe. The storyline was set a long time ago. The children made friezes to represent their environment. A word bank was created and children discussed what they would need to survive. Animals were added to the frieze, family groups were created and family members, with biographies, were made. Social organisation was decided upon and rules/rewards/sanctions were agreed. A daily programme was timetabled. Children explored the garden to find

natural items which they used to make tools. Use of tools was demonstrated and a users' guide was written. Life was good and then an incident occurred: the children decided that the tribe would explain the natural occurrences around them. For some children, an earthquake occurred, for others, a storm. Some children decided to explain 'How the world became'; others decided to explain 'Why the trees stand still'. Myths from other cultures were explored in literacy and the textual features were used to inform the children's independent writing. The tribes decided to write myths of their own to form an oral tradition. The tribes decided to hold celebrations/commemorations/rituals. They decided as a family which events they would design rituals for. They used music, dance, feasting and storytelling to mark the events.

ICT was used throughout. The Community Garden was used as a resource and as a teaching area. The Storyteller's Garden was used as a resource and as a teaching area. A range of art and craft materials in school were used.

The provision of frequent Speaking and Listening opportunities was essential to the success of the Storyline.

**Impact:**

Motivation was high throughout the Storyline and children asked on arrival at school 'Is it Storyline today?' They were keen and excited: they did not feel

as though they were working. As soon as the Storyline chapter was begun, children began tasks immediately. Few children remained in their seats. Usually, as the task began, the children rose from their seats in their family groups and began to talk about how to organise the following activity. The children responded well to the challenge of selecting recording methods and recording tools. They were inspired because they were not inhibited by formal text books. However, they were equally as motivated when they wrote in a more formal manner when completing Big Write, as they were keen to share their stories and proud to demonstrate their skills. They enjoyed being uninhibited by formal seating and recording methods, yet responded appropriately and willingly during formal writing times which were seen as a necessary result of the creative activity which had preceded it.

#### **General Comments from Children in Class 5:**

A: "The best bit was when we first joined the tribe and made up our names. We liked having new names."

B: "It was awesome! It was fun! I liked making our own characters. I liked giving out the jobs. I liked going into the garden and making tools. It was just all fun! I liked making the big posters and using the felt tip pens. I liked making things and going outside. It helped with Big Write. We should do more of it!"

C: "I liked going outside to get sticks and stones to make our weapons and tools. I enjoyed drawing things, drawing things again and adding detail."

D: "I liked being part of a tribe and the names the tribes were called. I liked our Big Write when we had to write a myth."

E: "I liked making the tools and the weapons and going outside. I liked all the activity."

F: "I liked drawing the maps and plans."

G: "I liked the way we had to act that it was a long time ago. I liked all the drama."

H: “It was good to plan the rituals and festivals.”

**Implications for Further Teaching:**

Reconsideration of:

- Learning objectives and I can statements revealed at the beginning of the lesson;
- Individual subject specific lessons;
- Recording methods and tools;
- Noise level;
- Location of learning;
- Individual subject books;
- Identified seats, sitting at specific tables;
- Differentiated tasks and worksheets/textbooks.

Further use of:

- Key questions for inquiry and targets for success criteria;
- Skills based teaching, skills, implemented through topic work and writing;
- A range of paper types, ICT and writing tools;
- Speaking and Listening/group work which resulted in a noisy –but purposeful- classroom’
- Community Garden and Storyteller’s Garden;
- Topic folders/boxes containing individual and group work;
- Flexible seating arrangements and seating position, including standing at the table to work and sitting on the floor;
- Differentiation by outcome, resources, teacher input/support and grouping arrangements (mixed ability, peer group)

**Pilot Storyline: CAPITAL TOURS****A Topic Outline**

| Storyline       | Key Questions  | Pupil Activity   | Class Organisation  | Materials   | Outcome  |
|-----------------|--|--|---|---|--|
| 1. The Family   | What characters make your family?  | <p>a) Each group decides on the composition of its family. They live at the present time somewhere in Britain.</p> <p>b) Each person makes a small collage figure to represent a member of the family.</p> <p>c) A biography is written for each character giving a name, age, date of birth, address, telephone number, job, hobbies and personality (3 words).</p>   | <p>Groups of 5/6 which become family groups.</p> <p>Individuals</p> | Flip-chart  | <p>Discussion</p> <p>A collage of the family</p>   |
| 2. The holiday  | <p>The families have won a prize -a two week holiday (all expenses paid) visiting three capital cities in Europe.</p> <p>What do you think you know about European countries and their capital cities?</p> <p>Which three capital cities would your family like to visit and why?</p> <p>What are the things you would like to do and see in these cities?</p> | <p>a) Each family group is given a pack of blank cards. On each one they write the name of a European country and the capital city if they know it.</p> <p>b) Then they place these on a large sheet of coloured paper in the position that they think the countries have relevant to each other.</p> <p>c) They then compare their model map with a real map of Europe - correcting any mistakes.</p> <p>d) They select three capital cities based on the family interests explaining their choice.</p> <p>e) They design a programme for the visit based on existing knowledge.</p> <p>f) Then they extend this by research.</p> | <p>Family groups</p>  | <p>Blank cards</p> <p>Large sheet of coloured paper for background</p> <p>Map of Europe</p> | <p>The families 'model' map of Europe.</p> <p>The corrected map.</p> <p>The selected route and method of travel</p> <p>The programme for the visit</p> |
| 3. Preparations | What special preparations should we make as a family for our holiday?  | <p>a) Each family brainstorms list of preparations.</p> <p>a) These are presented to the whole class and may</p>   | Family groups   | Flip-chart  | List of preparations   |

|                |  |  |   |                            |  |
|----------------|--|--|---|----------------------------|--|
|                | What luggage would you have to take with you to make the most of your holiday?   | <p>include – passports, luggage, taking care of pets, arranging for a house-sitter etc..</p> <p>b) Passports and other necessary documents are designed for each family.</p> <p>c) Class discusses and explores communication problems in other countries.</p> <p>d) Together the family decides on what will be in their suitcases.</p> | <p>Class</p> <p>Family groups</p>       | Coloured paper, cloth etc. | <p>Passports etc.</p> <p>Study of useful phrases in other languages</p> <p>Model cases</p> |
| 4. The holiday | What incidents happen to the family on the holiday – good and bad?   | <p>a) The family group brainstorms a list of incidents. These are used by the teacher for story-writing, role-play, map reading, time-speed-distance.</p> <p>b) The pupils keep a diary as the character they have become.</p> <p>c) They are interviewed for a travel programme.</p>  | <p>Family groups</p> <p>Individuals</p> | Tape recorder              | Variety of activities organised by the teacher – language, maths, geography, etc..         |
| 5. The Expert  | The holidays are presented and the expert is asked to comment on possibilities that have been missed etc.                | <p>a) Each family presents their experience of the holiday and asks questions about other possibilities.</p>   | Family groups                           |                            | Presentations of the holidays and questioning of the expert.                               |
| 6. The review  | What do you think we have learned by working with this story? Are there questions to which you would still like answers? | <p>a) Class discuss what they think they have learned and design some questions as a follow-up.</p>  | Class                                   | Flip-chart                 | The results of the review.   |

This Storyline was originally created by Steve Bell, Storyline Scotland in October 2004. This Storyline outline was used at the research school for the purposes of piloting. As this was the research school’s first experience of the Storyline method, the Storyline involved team teaching. Both teachers required support in the Storyline process and the planning necessitated more detail. Hence, the planning format was adapted to incorporate comprehensive information regarding the teaching sessions and specific activities. The tailored planning format is displayed below:

## CAPITAL TOURS 2009 Y5

Originally designed by Steve Bell: Storyline Scotland October 2004  
Delivered by RMB/ Adam Bushnell April 2009

| Storyline     | Key Questions  | Pupil Activity   | Class Organisation  | Materials  | Outcome |
|---------------|--|--|---|--|---------|
| 1. The Family | <p>What characters make your family?</p> <p>Adam<br/>Monday 1st,<br/>Wednesday 3<sup>rd</sup>, Thursday 4<sup>th</sup></p> | <p>d) Each group decides on the composition of its family. They live at the present time somewhere in Britain.</p> <p>Monday<br/>Adam to tell his monster story, portrait of the monster (art lesson link) and make a family tree for the monster. Talk about family trees and pupils create their own.<br/>* Adam and RMB to visit Spennymoor charity shops</p> <p>e) Each person makes a small collage figure to represent a member of the family.</p> <p>Wednesday<br/>Create family groups and make a family tree for this family- focus on eccentric characters! Choose own character, make a portrait of their character and family collage/ painting.</p> <p>f) A biography is written for each character giving a name, age, date of birth, address, telephone number, job, hobbies and personality (3 words).</p> <p>Thursday<br/>Adam to tell 'extreme' character story and work on description- pupils to write about their character (focus on aspects of personality). Use drama and 'hot seat'</p> | <p>Groups of 5/6 which become family groups.</p> <p>Individuals</p> | <p>Flip-chart<br/>Sketch paper and pencils<br/>Big sheets of paper</p> <p>Art resources- paint/ pastels/ collage materials/ sketching materials</p> <p>Access to hall<br/>Lined paper<br/>Risk assessment<br/>Money for pupils</p> |         |

|                 |  |   |  |  |  |
|-----------------|--|---|--|--|--|
|                 |  | so pupils work in role as their character. Visit the charity shops in Spennymoor and purchase clothes to match the personality of our character-pupils have to work to our budget.  |  |  |  |
| 2. The holiday  | <p>The families have won a prize -a two week holiday (all expenses paid) visiting three capital cities in Europe.</p> <p>What do you think you know about European countries and their capital cities?</p> <p>Which three capital cities would your family like to visit and why?</p> <p>What are the things you would like to do and see in these cities?</p> | <p>g) Each family group is given a pack of blank cards. On each one they write the name of a European country and the capital city if they know it.</p> <p>h) Then they place these on a large sheet of coloured paper in the position that they think the countries have relevant to each other.</p> <p>i) They then compare their model map with a real map of Europe - correcting any mistakes.</p> <p>j) They select three capital cities based on the family interests explaining their choice.</p> <p>k) They design a programme for the visit based on existing knowledge.</p> <p>l) Then they extend this by research.</p> <p>Travel rep. to work with cdn towards the end of the week.</p> | Family groups  | <p>Blank cards</p> <p>Large sheet of coloured paper for background</p> <p>Map of Europe</p> <p>Travel agent reps</p> |  |
| 3. Preparations | <p>What special preparations should we make as a family for our holiday?</p> <p>Adam Monday15<sup>th</sup>, Tuesday16<sup>th</sup>, Wednesday 17<sup>th</sup></p>  | <p>a) Each family brainstorms list of preparations.</p> <p>e) These are presented to the whole class and may include – passports, luggage, taking care of pets, arranging for a house-sitter etc..</p> <p>f) Passports and other necessary documents are</p>  | <p>Family groups</p> <p>Class</p> <p>Family groups</p> | <p>Flip-chart</p> <p>Coloured paper, cloth etc.<br/>Hall</p>   |  |

|                |  |  |                                  |  |  |
|----------------|--|--|----------------------------------|--|--|
|                | What luggage would you have to take with you to make the most of your holiday? | <p>designed for each family.</p> <p>g) Class discusses and explores communication problems in other countries.</p> <p>h) Together the family decides on what will be in their suitcases.</p> <p>Monday<br/>Use A2 paper to draw what will be in our suitcases, make a passport for their character, use internet to find key phrases and practise these. Discuss what will happen on the holiday and role-play some of these.</p> <p>i) <i>The family group brainstorms a list of incidents. These are used by the teacher for story-writing, role-play, map reading, time-speed-distance.</i></p> <p>Tuesday<br/>Pupils to brainstorm possible events which could happen on their holiday- positive and negative events. Talk about our own experiences when on holiday...model extreme situations (Adam to tell a story to illustrate).</p> <p>Wednesday<br/>DISASTER! Adam and RMB to choose disaster following Tuesday's session. Use drama to solve this problem...then re-create using Sight and sound software in media room.</p> |                                  | Hall<br><br>Media room<br>Video recorder |  |
| 4. The holiday | What incidents happen to the family on the holiday – good and bad?             | <p>d) The pupils keep a diary as the character they have become.</p> <p>e) They are interviewed for a travel programme. Write our own scripts.</p>   | Family groups<br><br>Individuals | Video recorder                           |  |

|               |   |   |               |  |  |
|---------------|---|---|---------------|--|--|
| 5. The Expert | The holidays are presented and the expert is asked to comment on possibilities that have been missed etc.   | b) Each family presents their experience of the holiday (diary) and asks questions about other possibilities.<br>Travel rep to listen to presentations.   | Family groups |  |  |
| 6. The review | What do you think we have learned by working with this story?<br>Are there questions to which you would still like answers?<br>Adam<br>Wednesday<br>15 <sup>th</sup> July | a) Cultural party to celebrate. (pupils to input their ideas)<br><br>Wednesday<br>AM-Evaluate the project, using creative partnerships forms and Ox Close forms (RMB to conduct 2 interviews)<br>PM- party Go to Asda and buy party provisions (invite travel reps, LG, MF and Annie B)<br>b) Class discuss what they think they have learned and design some questions as a follow-up. | Class         | Flip-chart<br>Evaluation forms<br>Party food<br>Money for food |  |