THE CLASSROOM CLIMATE

A Personal comment on my own teaching abilities

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INTRODUCTION

In this dissertation I hope, as a result of research, that I will develop an understanding of my teaching abilities in relation to the climate of the classroom. I aim to:

1. Study, identify and assess the interaction patterns which take place in my teaching practice classroom, using the Flander's Interaction Analysis Category System, so as to understand their affects on the classroom climate.
2. To examine and discover the use of questioning in the establishment of the classroom climate.
3. To detect and discover the students opinions of the classroom climate.
4. To discover and analyse the teacher's reasons for using questions as well as identifying their opinions of what the contributions of the classroom climate are.

In chapter one, I have reviewed the literature quotes in order to identify the meaning of the term classroom climate.

In chapter two, I have examined the use of questioning and teacher talk in the classroom, in order to discuss their importance in relation to the classroom climate.

In chapter three, I have explained the Flander's Interaction Category Analysis System and why it was to be used in this dissertation.

In chapter four, the methodology chapter can be found. Here I provided the background information on the school to be studied in this dissertation as well as outlining the plan of action which was taken during this analysis.

In chapter five, the results and discussions are given on the F.I.A.C. system.

In chapter six, the results and discussions are given on the questionnaires distributed to both the students and teachers.

Finally, in chapter seven, conclusions and recommendations are given.

CHAPTER 1

A REVIEW OF THE LITERATURE

WHAT IS CLASSROOM CLIMATE?

If you were to enter, unnoticed, into a classroom which was occupied by both teacher and pupils you would automatically sense a certain mood or atmosphere within the room, whether it was one of noise, calm, tension, confusion, study etc. Lowenfeld and Brittain say, "*Sometimes a whole class will become so involved that a classroom will be surprisingly quiet*"(1). What exactly is this mood or atmosphere you sense in the classroom? Roy Nash looks at classroom climate. He suggests that "*This refers to the overall mood set by the teacher and pupils in a particular classroom*"(2). This view is supported by Chris Kyriacou who says that, "*The notion of classroom climate draws explicit attention to the emotional tone and atmosphere of the lesson*"(3). It is the teacher and pupils who make up the emotional tone and atmosphers of the lesson.

How a teacher affects the classroom climate:

A study by David Hargreaves is of direct relevance to this dissertation, because, from his experimental investigations of the behaviour of teachers and pupils in a classroom, he tells us that "*It is the teacher, then, who is the principal creator of the climate that prevails in the classroom; the pupils' response is largely determined by the teacher's behaviour*"(4). The teachers are said to remain consistent in their teaching style, even with different classes of children. Hargreaves found that pupils change their behaviour as a result of the teaching style. Hargreaves says, "*that it is the pupils who adapt to the teacher rather than vice versa*"(5). Roy Nash looks at Anderson and Brewers research of 1945 into the teaching style of nursery teachers. They suggested that there was some "*relationship between the behaviour of the children and the teaching style of the teacher*"(6). This relationship can also stimulate an interest in classroom climate.

If one teacher is different from the next, the background, training, attitudes, needs etc. would influence how that teacher performs. Another influence on the teachers'

performance in their classroom role within the school could be the expectations of the head-teacher and other members of staff. Teachers cannot specify how they intend to behave without at the same time indicating how they want their pupils to behave. Hargreaves remarks that when a teacher, "*prescribes behaviour for his pupils, he is simultaneously disclosing his conception of his teacher role*"(7).

Each class has its own distinctive climate, but it is also composed by individuals who are all different from one another. Hargreaves suggests that "*Getting to know a class is the way in which teachers describe both the process of determining the climate and characteristics of the class as a unit*"(8). However, a teacher needs to establish and maintain authority over the organisation and management of each pupil's learning. How this is done will reflect the teacher's personality and character, but it will also, of course, depend on such things as the type of pupil, subject matter and the school ethos. Kyriacou says that in order to establish and maintain authority:

> *.....the teacher needs to create a tone of purposefulness during lessons as well as sustaining pupils' attention and motivation and ensuring the appropriateness of the learning activities*(9).

Interest and enthusiasm for the subject is a major factor in establishing authority. Kyriacou remarks that, "*interest and enthusiasm is infectious and helps to create a climate within the classroom which emphasises the worthwhileness of the learning activities*"(10). Hargreaves writes of Martin and Olson's study involving 20,000 public school classrooms. He found that, "*the style of teaching is the single strongest overall predictor of the quality of a school system*"(11). Therefore, it is the teacher who is directly interacting with the students in the classroom and the personality of the teacher is thus very important in creating the classroom climate.

An important criterion for a good teacher is enthusiasm. Hargreaves says that:

> *A teacher who presents activities with demonstrative gestures, dramatic body ovements, variations in voice, emotive facial expression, animated acceptance of ideas and feelings, eye contact and exuberance will have students who*

> *achieve at a higher level than teachers who do not behave enthusiastically*(12).

It will be seen later in this chapter how these non-verbal behaviours are just as important as verbal content in creating a classroom climate.

Kyriacou says that "*There is clearly an overlap between the notion of classroom climate and school climate or ethos, for each has implications for, and links with, the other*"(13). Wood describs the school ethos as:

> *....not a thing, nor a settled state of affairs with constant parameters to which all subscribe in equal measure. Our view of it rather suggests a moving set of relationships within which different groups and individuals are constantly in negotiation. It is expressed largely in symbolic form, notably in language, appearance and behaviour*"(14).

As has been discussed earlier it is quite difficult to describe the classroom climate yet as has just been mentioned, both the classroom climate and school climate or ethos are actually bonded together in some way.

Substantially, Rutter et al, in a study which they carried out on secondary schools noted that:

> "*Our obervations suggested that it was very much easier to be a good teacher n some schools than it was in others. The overall ethos of the school seemed to provide support and a context which facilitated good teaching. Teaching performance is a function of the school environment as well as of personal qualities*"(15).

As we have reviewed earlier in this chapter, the way a teacher actually works or behaves in a classroom is important, it should therefore be evident that they act as a contributory factor in the creation and establishment of the classroom climate. Thus since the teacher is controlled by the school structure then it becomes apparent that both classroom and school climate go hand in hand.

We have looked at some of the descriptions suggested by theorists as regards classroom

climate. It was seen that the classroom climate is a very complex topic, which is not easy to describe. There is however one aspect of this topic which is of great influence and which has been confirmed by the theorists we reviewed, and that is the importance of the teacher as a contributory factor. Next we will look in a little more detail, at some of the ways in which teachers can create an effective classroom climate. The importance of the hidden curriculum will also be debated, with such things as the physical layout of the classroom and the non-verbal communication which takes place. Suggestions will also be given as to how teachers can actually become more aware of their own behaviour in the classroom.

Effective Classroom Climate:

Chris Kyriacou suggests that:

> *An effctive classroom climate is one in which the teacher's authority to organise and manage the learning activities is accepted by the pupils, there is mutual respect and good rapport, and the atmosphere is one of purposefulness and confidence in learning*(16).

However it is important to remember that a teacher's behaviour may facilitate or undermine the establishment of an effective classroom climate. The literature quoted at the start of this chapter suggests that in order to have an effective classroom climate you need effective teaching. Kyriacou recommends that "*effective teaching thus requires that the teacher gives pupils plenty of opportunities to contribute and elaborate their own ideas, and that he or she genuinely listens to what the pupils say*"(17). However, this issue cannot be pushed to the extreme, which might undermine realistic feedback. Therefore as Kyriacou says, it is very important to maintain a "....*balance between teacher talk and pupil talk*"(18).

Effective classroom climate also stems from the choice of words that a teacher uses while communicating with pupils. Everything spoken by the teacher involves choosing words.

Kyriacou suggests that "*the particular choice made will convey clear messages to pupils, over and above its actual context - concerning the teacher's underlying feelings and expectations*"(19). This would also be true of a teacher's response to unacceptable contributions bypupils, or how they might deal with misconduct.

An effective classroom climate may result from the standard of work expected by teachers from their class. The teacher needs to be careful however at the standard he/she set students, for example, if the requirement is too high the pupils in turn could experience repeated failure, in other words low marks. On the other hand, if the standards are set too low then the pupils may gain a sense of false progress. Accordingly,

the comments made on report cards are important. They should make a clear statement as regards progress and be specific. Kyriacou gives us an example of ineffective use of report cards, "*...with such phases which are commonly used as 'could do better'*"(20). This does not give children any feedback and does not explain their progress. Woods looks at the important role which teachers play in establishing and maintaining a certain classroom climate. Woods says:

> *Even though there was a constant noise as pupils discussed, read or reflected, her finely tuned ear soon detected any variant to legitimate working noise' when a brief signal cutting through the swathe of sound quickly restored the situation*(21).

A teacher may sometimes try to set a climate of a social structure within the classroom which the students will accept and which accordingly will run itself without constant patrolling, perhaps only with some brief signals by the teacher. The teacher is part of that structure. The more successful the structure runs itself without interference from the teacher, the more successful he/she has been in building it. This structure depends however on the teacher. It is also possible for the skilful teacher to influence what goes on in a classroom for a time during his/her absence.

Mutual respect and good rapport

Kyriacou writes of the challenge facing teachers which is to:

> *....estalish and sustain the appropriate type of relationship for the particular activity and situation; whether it be the need to exert authority, guiding a pupil with a learning difficulty, or counselling a pupil with a personal problem*(22).

Kyriacou further states that:

> *...it has been widely observed that the classroom tends to be dominated by teacher talk; when pupils are allowed to speak, it tends to be in a context highly constrained by the teacher, such as in answer to closed questions*(23).

This could be destructive in furthering a pupil's language skills. Children should be encouraged to speak in a classroom. If a student only answers directly back to a closed

question put forward by the teacher then it limits the child in terms of thinking beyond the question asked, after allthe teacher only wants one correct response and not any input by the children as regards their own opinions or views on certain topics or issues. It follows that the teacher here may also be weakening the students self-esteem as learners or contributors to the classroom.

Consequently, the most important quality of such relationships as mentioned here is a result of mutual respect and good rapport. Thus it is evident that sound teacher-pupil relationships lie at the heart of effective teaching, which in turn should produce a good classroom climate.

Hidden Curriculum:

The physical appearance and layout of a classroom influences its climate. A display, for example of pupils' work on the walls can alo contribute to a positive atmosphere, which shows pride and esteem in the work created during the lessons. Kyriacou suggests that the most important aspect of the classroom climate is the hidden curriculum. He defines it as:

> *....the way in which the teacher's actions convey information concerning his or her perceptions, expectations, attitudes and feelings about the teaching role, the pupil role, and the learning activities in hand*(24).

Some of this information, which is signalled from the hidden curriculum to the pupils, may not be intended by the teacher, it also leads to weakening their capability in eaching. The use of language, therefore, is an important factor of classroom climate. Kyriacou states that "*In terms of classroom climate, the hidden curriculum aspect of spoken language has received a lot of attention*"(25). That is, who says what, when and how. This will be dealt with in Chapter Two.

Respect for the pupils as individuals also lies at the heart of the hidden curriculum. Kyriacou declares that "*Respect for pupils as individuals is considered perhaps the most important contributor to good rapport*"(26). Such respect involves an interest in pupils' lives both withi the school and outside. Therefore the teacher needs to get to know the

pupils as individuals. This involves learning the names of pupils as quickly as possible. The rapport between the teacher and pupil can change many times during a lesson, as Kyraicou remarks "*The teacher puts on different hats: encouraging, reprimanding, explaining and counselling*"(27).

Woods proposes that teachers appear to work along four main lines, which influence the classroom climate. They are:-

Adopting and tolerating modified appearances

ii *Utilizing a common language*

iii *Employing humour*

iv *Role-distancig*(28)

Each of these points will now be discussed briefly in order. We will also look at how they contribute to the classroom climate. These points are a good example of what we mean by the term hidden curriculum.

Appearance

The overall appearance of the school is important in that it can automatically describe the school ethos. For example the fact that perhaps the school uniform is compulsory and that certain basic requirements have to be met, help to describe the schools basic traditional mould. As a result of teacher-pupil negotiation over the years most schools may be more flexible with such things as demands for outside coats or for hats or caps. Therefore it is evident that nowadays some schools may permit the expression of pupil culture within the general framework of school uniforms. For example, ties can be worn, knotted in various ways, jewellery may perhaps be worn as well as allowing a variety of schoolbags and hair-cuts in the school. As a result, teachers may not be as formal as regards dress-sense. Woods looks at a school whose overall school ethos has changed over the years and thus whose classroom climate changed as a result of its overall appearance. He says:

> *The attitudes were not strategic ones, designed intentionally to appeal to pupils. But appeal to pupils they did, by simply staying true to their own sense of individuality against the pressures to conform to a more formal image*(29).

Threfore a teacher's appearance may also contribute to the classroom climate.

Language

Woods talked to an experienced member of counselling staff who warns teachers that;

> *Even the way you talk, ok, it seems natural to you, but they can feel you're trying to put one over on them, they can feel got at, just by the sort of words you use and the accent you have*(30).

Most teachers do use a classroom language which is a combination of themselves, the local community and the ad mass world, instead of using one which is derived from their own academic professional culture. As regards control, subtle use of language can be used to a better advantage than forceful language to achieve the teacher's aim.

Woods writes of an English teacher who during his discussion with a class said:

> *"Because you're such a nice set of people I'll ask you to do something about this tatty collection of objects". Such language helped promote a relaxed atmosphere in his lessons, in which English literature could be approached in a simple way and not as part of an unattainable other world*(31).

Thus a teacher needs to be careful of his/her use of language in the classroom since, as suggested he/she may influence the classroom climate.

Humour

Perhaps even from the above, it should be obvious that humour plays a large part in the classroom climate. Woods gives an example of a wisecrack which was used by an art

teacher who was encouraging a class to paint with care and precision, and to look after their brushes:

> *There are lots of ways of using a brush, and, depending on what sort of person you are, by the end of the lesson it will still look like a brush, rather than a wet budgie or something*(32).

Humour can also add discipline. It allows control to be exercised in a way that emphasizes a good classroom climate and in which there is a bond between the teacher and pupil. At the same time though they also have to inform the pupils when they are behaving inappropriately.

Role-Distancing

In general teachers usually distance themselves from the traditional teacher role in two ways. Firstly, by identifying themselves with certain pupil culture elements and secondly by emphasizing their human qualities as opposed to the traditional distinctly de-humanizing teacher role. Teachers frequently put themselves in the position of the pupils. For example, they may try to incorporate the pupils' social world into the curriculum. For example:

> *Once when the head master spoke of 'having a bit of a hiatus' in a lesson the previous day, he corrected it, as puzzlement began to spread on the pupils' faces, to 'I have brown sauce on mine'*(33).

Therefore a teacher's whole attitude towards teaching as well as behaviour which are all aspects of the hidden curriculum help establish or promote a certain climate within his/her classroom.

Being aware of classroom behaviour:

Some teachers are unaware of how they actually behave in the classroom. Good and Brophy discovered that "*Teachers do not perceive many classroom events*"(34). They found that the main reason for this was that classroom interaction proceeds at a very fast or

rapid pace, for example, Good and Brophy say that "*In a single day, a teacher may engage in more than 1,000 interpersonal exchanges with students*"(35). Most teachers are not trained to study or monitor how they actually behave in a classroom situation. Consequently they are unaware of the type of classroom climate which prevails in the room they are teaching. It is possible for some teachers to be unaware that they might influence and, thus, perhaps improve upon their own teaching. Good and Brophy state that "*The perfect teacher does not exist. All of us can refine existing skills, discard ineffective ones, and develop new tactics*"(36). Lowenfeld and Brittain say that "*In teaching art the teacher has the important task of providing an atmosphere conducive to inventiveness, exploration and production*"(37). Therefore, as Good and Brophy say "*Many teachers can benefit from information about what they do in the classroom*"(38). They also recommend that video-taping a class could be useful to "*...analyze and improve their behaviour*"(39).

Roy Nash looked at the work of Adams and Biddle who carried out research into the effects on classroom structure using a video-tape to monitor interaction patterns. Their recordings revealed the existence of an "*Action Zone*"(40). It was discovered that it was here, in this action zone, that most of the teacher-pupil interactions went on. The action zone covered less than a quarter of the floor space. They saw that it was here, that nearly three-quarters of all teacher questions were directed to the children. They say that the teacher was physically within this area for more than two-thirds of the time, and that he/she spent 15% of the time walking about the rest of the room. Nash also looks at how they discovered that participation in lessons was dominated to a large extent, by the physical location of the students and teacher. For example, pupils who were seated at the sides or back of the classroom played only a passive role in the class.

CONCLUSION

In this chapter the main contributions which a teacher makes in establishing and maintaining an effective classroom have been considered. The importance of teacher talk and questioning in relation to the classroom climate, will however be dealt with in more detail in chapter two. From discussion in this chapter on the classroom climate, it should be evident that a well-balanced teacher-pupil relationship lies at the heart of effective teaching which as a result should produce an effective classroom climate.

FOOTNOTES - CHAPTER 1

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21. Woods, Teacher Skills and Strategies, p.66.

22. Kyriacou, Effective Teaching In Schools, p.152.

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37. Lowenfeld and Brittain, Creative and Mental Growth, p.156.

38. Good and Brophy, Looking In Classrooms, p.21.

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CHAPTER 2

THE USE OF QUESTIONING IN THE CLASSROOM

INTRODUCTION

The objective of this chapter is to explore and discuss some of the relevant research and findings into the study of teacher's questions. The debate as to whether questions can actually stimulate thought and discussion in a classroom which in turn could lead to a creative, imaginative and productive classroom climate will also be examined. In the previous chapter, it was discovered that some teachers are in fact not totally aware of how their behaviour may influence their classroom performance and how they improve upon it. This we will recognise, as also being true of questioning. Appropriate questioning may promote or hinder the establishment of an effective classroom climate. Since much of the questioning in a classroom is a result of teacher talk, this chapter will begin by examining the value of teacher talk in the classroom.

The value of teacher talk:

David Fontana suggests that "*Some children are stimulated by listening to adults*" (1). A teacher should be able to inspire children to talk or listen and to hear them out with tolerance and interest, coaxing only when necessary and showing the child that their ideas or thoughts are entitled to be heard. Fontana also states that, "*In a classroom context, being a good talker means being a disciplined thinker, with a mind that concentrate creatively upon one group's relevant ideas and not keep darting off on a tangent*"(2). Teachers ask hundreds of questions every week, some requiring single word answers, others involving much more complex thought and understanding, many to do with the management of the class. Lessons could possibly be constructed around one or two thoughts - stimulating questions. As a result, this could provoke children's imagination, stimulate them to recall vital information, help them to understand a new concept, analyse, speculate and reason. Fontana says that:

> *A teacher who can talk interestingly and relevantly, and who can stimulate children's imagination and thinking, is a far better aid to learning than any amount of misguided and rather desultory project work. He also has the advantage, possessed by no other teaching aid, of being almost infinitely flexible*(3).

Children should be encouraged to make their own enquiries, but teachers should be able to promote this by, as Fontana says "*Knowing when to provide an answer and when to leave an answer incomplete*"(4). Teachers, through talk, should help to trigger off ideas so that what a student gains, is partly shared and partly unique to each of them. As Fontana suggests "*....the successful teacher: namely, that he should be a good talker*"(5). Students however should not be seen as vessels which have to be filled full of facts. The students should not just accept and understand what the teacher already knows. This would result in a lack of self-exploration. Instead students should be thinking and contributing to a lesson, perhaps bringing the problems home, exploring it further and thus arrive at school the following day with the satisfaction of having been given the opportunity to contribute somewhat to the lesson in hand. Teachers should hope to tie in the pupils wider experiences and interests into what is being taught. As a result this may lead to producing a productive classroom climate.

Kasambira writes of the three important elements which govern the behaviour of effective teachers;

> *.....effective teachers were identified two thousand years ago by Saint Paul when he said, 'faith, hope and love. Of these, love is the greatest'. Teachers who make these three factors their basic philosophy will usually be effective in helping their students develop more adequate self-concepts and learn to use coping devices which will more successfully reduce stress*(6).

Talking and being listened to are basic universal forms of human interaction. They are also the means by which professionals treat people with psychological or mental problems. Talking about a problem with an interested listener could offer two benefits. Firstly, it could mean the establishment of a meaningful contact with another human being. Secondly, important ideas could emerge just by hearing one's own thoughts being spoken aloud. There is always the possibility that a friendly and supportive listener could suggest something helpful, but this would be an unexpected benefit.

Patricia Sikes compares the art room to other subject rooms, she says:

> *By comparison with teachers of other subjects, the art teachers I have worked with spoke more frequently about, and placed more emphasis upon, the importance of the atmosphere in their classrooms. They talk about fostering a climate which is conducive to creativity and self expression both in terms of producing work and of enabling students to relax and be themselves(7).*

Edwards and Mercer, suggested that to look at how shared understanding is pursued, achieved, lost or even avoided in the everyday classroom analysis of teacher and pupil talk will provide us with more information concerning the classroom education in a much wider sense and also with the communication of knowledge. Edwards and Mercer write of their surprise to discover the extent to which "*.....the relatively progressive sorts of teaching that we examined were characterized by an overwhelming dominance of the teacher over all that was done, said and understood to be correct*"(8).

How Questions Can Promote A Certain Classroom Climate:

First of all we have to ask what is a question? Wragg describes a question as "*Any statement intended to evoke a verbal response*"(9). We have already looked briefly at results questions produce in a classroom, such as stimulating imagination, allowing analysis, speculation and reason. Good and Brophy say that "*Many teachers are unaware of the types of questions they ask*"(10). It is therefore interesting to look at what Wragg says: "*It seems that teachers spend about 30 percent of their time asking questions*"(11). As we have seen earlier, the way in which a teacher talks may also contribute to the classroom climate. Good and Brophy suggest that any questions asked should be genuine and require an answer. For example, they say that;

> *.....most questions should require substantive answers, not merely 'yes' or 'no'. Discussions should be true interchanges of knowledge and opinions and not merely monologues in which teachers ask and then answer their own questions*(12).

Teachers should wait for pupils to respond to questions in their own words and not put words into their mouths. They should listen carefully to the full responses and should not cut students off when they hear the key phrase they were looking for.

Types of Questions:

Brown and Wragg classify questions as "*Broadly speaking the content of questions may be categorized as predominantly* ***conceptual****, predominantly* ***empirical*** *and predominantly* ***value-related***(13). Conceptual questions are usually concerned with ideas, definitions and reasoning. Empirical questions are those which require answers based upon facts or upon experimental findings. Lastly, value questions are concerned with morals, social concerns such as poverty, health issues such as smoking and environmental issues such as pollution. These broad categories of the types of content of questions often overlap and are by no means clear-cut. Some questions, particularly key questions involve elements of all three types of questions. Although art teachers teach craft skills and techniques, they also try to draw out or help facilitate expression, which is possessd within the students. Therefore questioning as we have already touched upon, is very important in the classroom. The actual reasons for asking questions will now be examined more clearly.

Reasons for Asking Questions:

In a study of 190 teachers in U.S. primary schools, Pate and Bremer set out to ask teachers to provide reasons for asking questions. Their findings revealed that 69 percent of teachers used questions to check knowledge and understanding; 54 percent used questions to diagnose difficulties or problems; 47 percent used questions to recall facts; but only 10 percent stressed the use of questions to encourage students to think. In the art room the art teacher does not always seek factual questions, more so they tend to use questioning as a method of promoting imagination, self expression and thinking, such as with problem solving questions. Questioning may also be used in the art room to help students to learn from each other. For example by taking a student art product and asking the other students to examine it and give possible solutions or alternatives which might be applied to the work.

From their studies Brown and Wragg discovered that;

> *.....there were no responses that suggested that questions may be used to help pupils to learn from each other or that questions may be used to encourage pupils themselves to ask questions*(14).

During group projects students are placed in a position in which they have to discuss a particular problem among themselves. They have to talk among themselves and as a result are hearing other students' ideas. Therefore in this situation I feel that the students can indeed be encouraged to learn from each other.

CONCLUSION

This chapter explored the value of teacher talk, the use of questioning in the classroom, as well as examining how questions can in fact promote a productive, imaginative and responsive classroom climate. In chapter 5, this dissertation will explore the amount of questioning, as well as examining the actual types of questioning which takes place in a particular art room. A further analysis of the students work during the class, should also help to explore and discover whether the questioning that does take place in the art room in fact stimulate the students. As has been mentioned previously, by questioning, students will be allowed foster creativity in their work. If students are allowed space as such in which they can work, then this in turn could help stimulate an effective, productive classroom climate.

FOOTNOTES - CHAPTER 2

1. David Fontana, Psychology For Teachers, (London: MacMillan; British Psychological Society, 1981), p.390.

2. Ibid., p.390.

3. Ibid.

4. Ibid.

5. Ibid., p.391.

6. K. P. Kasambira, Lesson Planning And Class Management, (Essex: Longman, 1993), p. 124.

7. Les Tickle, The Arts In Education: Some Research Studies, (London: Croom Helm, 1987), p.143.

8. Derek Edwards and Neil Mercer, Common Knowledge, (London: Methuen, 1987), p.2.

9. E.C. Wragg, Classroom Teaching Skills, (London: Croom Helm, 1984), p.99.

10. L. Good and J. Brophy, Looking In Classrooms, p.25.

11. Wragg, Classroom Teaching Skills, p.97.

12. Good and Brophy, Looking In Classrooms, p.153.

13. George Brown and E.C. Wragg, Questioning, (London: Routledge, 1993), p.11.

14. Ibid., p.5.

CHAPTER 3

THE FLANDERS INTERACTION ANALYSIS CATEGORY SYSTEM (F.I.A.C.)

INTRODUCTION

In the last chapter, many of the issues relating to questioning in the classroom have been explained. The methods in which questioning can create a classroom climate have also been reviewed. Ned Flanders has devised a system which allows for the study of teaching patterns in a classroom. The system also permits an opportunity to examine one's own teaching style and also such things as, for example, the ratio of pupil talk in relation to teacher talk. Like-wise it permits an analysis of the amount of praise, silence as well as questioning which takes place in the classroom. The system, however, will not allow the analysis of the type of questioning which takes place in the classroom to be studied in any depth. However, from a tape recording of the class, one could listen and examine in some depth, the types of questions which occur in the class. As will be seen later in this chapter, the system devised by Flanders does allow for certain adaptions which could be made to suit specific classroom analysis. This chapter will begin with a closer examination of the Flanders system.

The Flanders Interaction Analysis Category System (F.I.A.C.):

This is a system which has been devised to code spontaneous verbal communication to arrange the data into easily read displays, and then to analyze the results. The system permits a study of the patterns of teaching and learning which, in turn, could help describe the existing climate of the classroom. Therefore, the system enables the teacher to analyze and improve, if necessary, his or her performance and, thus, improve the overall classroom climate.

As far as communication is concerned there are three conditions which are said to exhaust all the possibilities. These are as follows: firstly, teacher talk; secondly, pupil

talk and finally, silence or confusion. Categories for classifying statements are established and a code symbol is then assigned to each category. The exact procedure will be dealt with later on in this chapter.

Advantages of the Flanders Interaction Analysis Category System (F.I.A.C.):

The Flanders Interaction Analysis category system has considerable strengths. It provides objective information to a student teacher which could help change their behaviour as well as helping an established teacher to evaluate his/her performance. This is achieved by assessing the effectiveness of their progress in the classroom. Roy Nash says that the system can record "*...the presence or absence of particular types of interaction in a given period of observation*"(1). The interactions are recorded objectively and practically in a manner which still preserves the original sequence of events. The data can then be easily analysed and displayed, making it comprehensible to all.

The system has provided useful insights into classroom practices and also helps student teachers gain important professional skills which might have been ignored in more traditional teacher education. Ned Flanders states that the system is "*...useful also to identify patterns of reaching and then proceed to develop and control their own teaching behaviour*"(2).

Disadvantages of the Flanders Interaction Analysis Category System (F.I.A.C.):

Roy Nash maintains that:

> *...it is now understood that the atmosphere of a classroom is so much more than the amount of praise and criticism used by teachers*(3).

He believes that it lies mainly in the quality and tone of voice, but also in the exact words used by the teacher. He is of the opinion that the "*non-verbal actions*"(4) of the teacher are an important aspect in the creation of the classroom climate. For example, how often the teacher moves around the room, their facial expressions, how closely they approach the pupils and their bodily gestures. Nash suggests that the F.I.A.C. system "*...is only*

suitable for relatively formally taught lessons"(5). He is of the opinion that there are "*...many primary schools where the observer simply cannot hear what the teacher is saying*"(6). This would happen if the classroom was relatively noisy and the teacher was talking quietly to a group of children, perhaps at the other side of the classroom. What the observer would be noting in this situation would be as Nash says, "*An unbroken series of category O (silence and confusion)*"(7). This problem could, however, be overcome if perhaps the teacher using the F.I.A.C. system used a tape-recorder or a dictaphone attached to themselves during a class. The teacher could later examine the series of events as they had happened.

Reasons for using the Flanders Interaction Analysis Category System in this dissertation:

If anyone was asked to observe a classroom and was then asked to describe what they had seen, it would be probable that the content of the description would more than likely be influenced by the purpose for which they had been asked to carry out the observation. For example, results obtained by different observers examining the same classroom, will probably differ from one another. The reason is that they will be examining the classroom for specific events which will probably be related to their occupation, e.g. psychologist, maths teacher, student teacher etc. or reason for the observation. If we were to compare all their work from this particular classroom, then it would appear that they were not in fact referring to the same classroom at all. Paul Croll provides a reason as to why this situation may occur. He says that "*There is no such thing as the description of a classroom (or social setting)*"(8). He further says that "*...to judge the adequacy of descriptions it is absolutely necessary (although not, usually, sufficient) to know the purpose for which it has been arrived at*"(9). This dissertation does not intend to give a step by step account of all the events in the art room, and thus analyze these. As I have said previously the classroom climate is a very complex subject. This chapter, however, deals with how the interaction between the teacher and pupil is an important aspect which can determine to some extent the climate of the art room. By using the F.I.A.C. system it will give an opportunity to describe the ratio of pupil talk: teacher talk, the number of questions the teacher has asked the class and also in examining the amount of praise given. From the tape-recordings it should also be possible to analyze the types of questions actually asked.

How the system operates:

Normally an observer is trained to use a set of categories. The observer decides while watching the class, which category best represents each event. The observer then writes down a code symbol for that category. The speed of the recording depends on the skill of the observer, and the difficulty of the interaction. An average speed of ten to thirty symbols per minute can be expected. The product of the observations is a long list of code symbols, that is one symbol for each event. The system provides an analysis to be made of the frequency of events in each category.

F.I.A.C. operates by means of classifying teacher-pupil interactions into ten categories (see table 1 for the categories and their definitions). Seven of the ten categories as can be seen are devoted to aspects of teacher talk, and two to aspects of pupil talk. The residual category is silence or confusion. The coding procedure is more or less continuous as the observer keeps a constant record by writing down the number which corresponds to the content of the interaction, which has just happened.

There are a number of recording procedures, for example two samples of recording sheets are shown in table 2a and 2b. Table 2a would be used for a short five minute teaching segment. This is usually known as a time line display. Each row represents approximately one minute of time, which is divided into twenty three - second intervals. Each box has a number written in it at a three-second interval, while moving along the row.

Table 2b shows what Flanders calls "*Tallying Hash marks by categories*"(10). This recording procedure is used by the observer making harsh marks (tally) in the row associated to the code symbols. This system is easy to use and also permits the coding to be read at a glance.

Distinguishing the Categories:
(see also Table 1)

<u>Category 1</u>: Accepts feelings. This category usually consists of relatively rare and

infrequent teacher statements. For example if a teacher says, "*My! but this class seems excited:, I'm going to ask you all to draw a picture of what makes you excited*". In this statement, there are two statements combined. The teacher acknowledges the emotion by naming it, and takes the initiative of giving a direction. An alternative here is to code both phrases, i.e. first write down a 1 event which is followed by a 6 direction. Flanders says, "*This is probably the preferred way since a rare event, like 1, is recorded whenever possible*"(11).

Category 2: Praise and Encouragement. Both category 1 and 2 are used for statements which are warm and friendly, but category 2 adds teacher approval as well. Genuine praise is said to take longer than three seconds to express, therefore the observer should record more than one code symbol 2 when extended praise is given by a teacher, for example "*Good work Jane, you remembered to cut the shape out first*".

Category 3: Accepts or uses ideas of pupils. Here the teacher can; 1. acknowledge the pupils idea; 2. modify the idea e.g. rephrasing; 3. apply the idea; 4. compare the idea to perhaps a previous pupil's idea expressed earlier and finally; to summarize what was said by a pupil.

Category 4: Asks questions. Here the teacher acts as if they expect an answer. Usually the questions which are coded 4 are genuine invitations to participate.

Category 5: Lecturing, expressing opinions, giving facts, interjecting thoughts. This is usually the highest frequency. An incorrect tally here would be least likely to distort the teacher's profile, compared to some other teaching categories.

Category 6 and 7: Both of these are used for statements which are intended to produce obedience and tend to enhance authority of the teacher. Both of these categories help to give a good indication of the teacher initiation and pupil response pattern within the classroom.

Category 8 and 9: Pupil talk is coded with these two categories. 8 is used if a teacher

asks a question which requires a direct reply. If however a teacher asks a more open question, then this will be coded using a 9 which gives the student the opportunity to take some initiative.

Category 10: Silence or confusion. If there is a pause in the classroom or if there is noise and confusion, then category 10 us used. One of the disadvantages of category 10 is that, "non-productive confusion is not distinguished from thoughtful analysis and other productive pauses"(12).

This is an aspect of classroom interaction which would be of particular value in this dissertation, since it would give an opportunity to examine a classroom in which there was a productive climate, such as in a art room. For this reason a new category will be devised for the purpose of this dissertation in examining the classroom climate. This new category will be coded as 11.

Category 11: Productive climate. The code 11 is to be used for situations in which the students are involved in productive thought and work, when there is no interaction between the teacher and the students.

CONCLUSION

This chapter has examined in some detail the Flanders Interaction Analysis Category System (F.I.A.C.); its advantages, disadvantages as well as describing how the actual system works. The reasons for using the system in this dissertation have also been examined.

TABLE 1

Flanders's Interaction Analysis Categories *(FIAC)

Response	1.	*Accepts feeling.* Accepts and clarifies an attitude or the feeling tone of a pupil in a non-threatening manner. Feelings may be positive or negative. Predicting and recalling feelings are included.
	2.	*Praises or encourages.* Praises or encourages pupil action or behaviour. Jokes that release tension, but not at the expense of another individual; nodding head, or saying "Um hm?" or "go on" are included.
	3.	*Accepts or uses ideas of pupils.* Clarifying, building, or developing ideas suggested by a pupil. Teacher extensions of pupil ideas are included but as the teacher brings more of his own ideas into play, shift to category five.
Teacher Talk	4.	*Asks questions.* Asking a question about content or procedure, based on teacher ideas, with the intent that a pupil will answer.
Initiation	5.	*Lecturing.* Giving facts or opinions about content or procedures; expressing *his own* ideas, giving *his own* explanation, or citing an authority other than a pupil.
	6.	*Giving directions.* Directions, commands, or orders to which a pupil is expected to comply.
	7.	*Criticizing or justifying authority.* Statements intended to change pupil behaviour from non-acceptable to acceptable pattern: bawling someone out, stating why the teacher is doing what he is doing: extreme self-reference.
Response	8.	*Pupil-talk - response.* Talk by pupils in response to teacher. Teacher initiates the contact or solicits pupil statement or structures the situation. Freedom to express own ideas is limited.
Pupil Talk Initiation	9.	*Pupil talk - initiation.* Talk by pupils which they initiate; expressing own ideas; initiating a new topic; freedom to develop opinions and a line of thought; like asking thoughtful questions; going beyond the existing structure.
Silence	10.	*Silence or confusion.* Pauses, short periods of silence and periods of confusion in which communication cannot be understood by the observer.

* Source: Ned. A. Flanders, Analyzing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.34.

TABLE 2, A

Recording Sheet for Flanders Interaction Analysis Categories
(F.I.A.C.)

Minutes:

Source: Paul Croll, Systematic Classroom Observation, (London: Falmer Press, 1986), p.38.

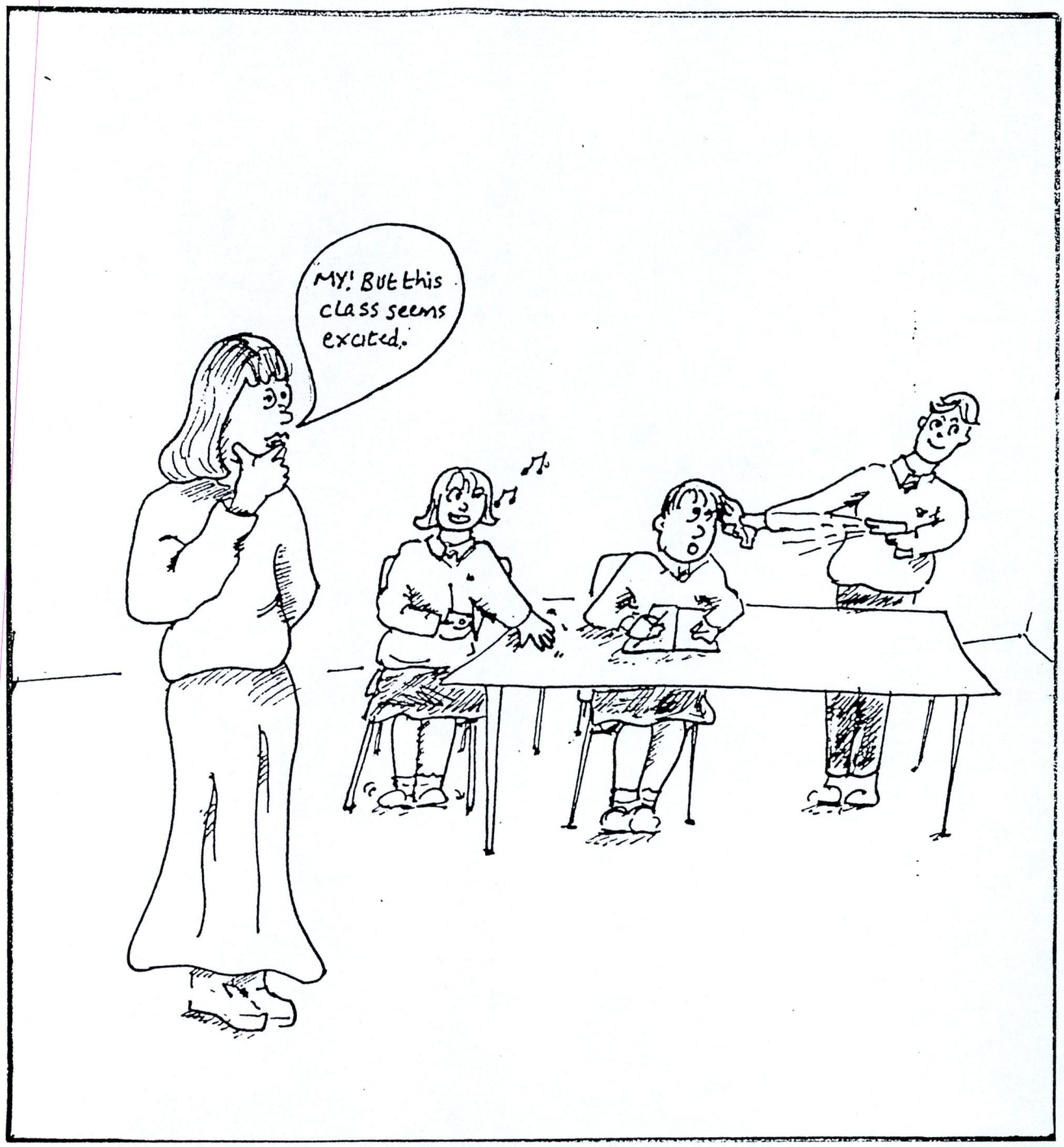
TABLE 2, B

Tallying Hash Marks by Categories

Category Number		Completed Tally Marks Made by an observer	Total Tallies	Percent
Teacher	1	|||	3	0.8
	2	𝍸 |	6	2.5
	3	𝍸 𝍸 ||	12	5.0
	4	𝍸 𝍸 𝍸 𝍸 ||	22	9.2
	5	𝍸 𝍸	130	54.2
	6	𝍸 𝍸 𝍸 |	16	6.7
	7	||||	4	1.6
Pupils	8	𝍸 𝍸 𝍸 𝍸 ||	22	9.2
	9	𝍸 𝍸 |||		5.0
Silence	10	𝍸 𝍸 ||||	14	5.8
		Total	240	100.0

Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

FIGURE A-1



Category 1:

Teacher accepts feelings, in a non-threatening manner. Feelings may be positive or negative.

FIGURE A-2

Category 2:

Teacher praises or encourages. Praises or encourages pupil action or behaviour

FIGURE A-3

Category 3:

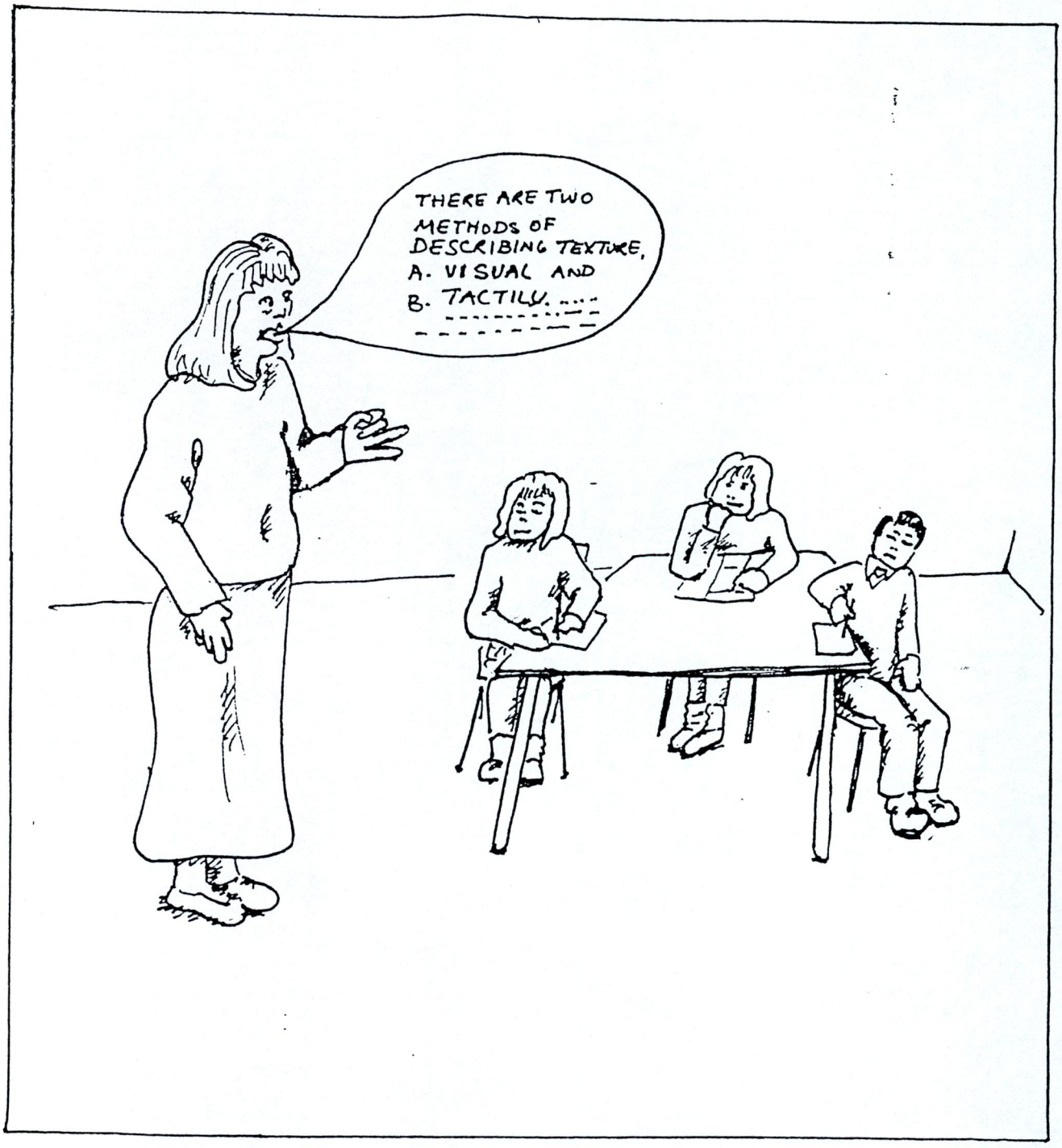
Teacher accepts or uses ideas of pupils. Clarifying, building or developing ideas suggested by a pupil.

FIGURE A-4

Category 4:

Teacher asks questions. Asks a question with the intent that the pupil will answer.

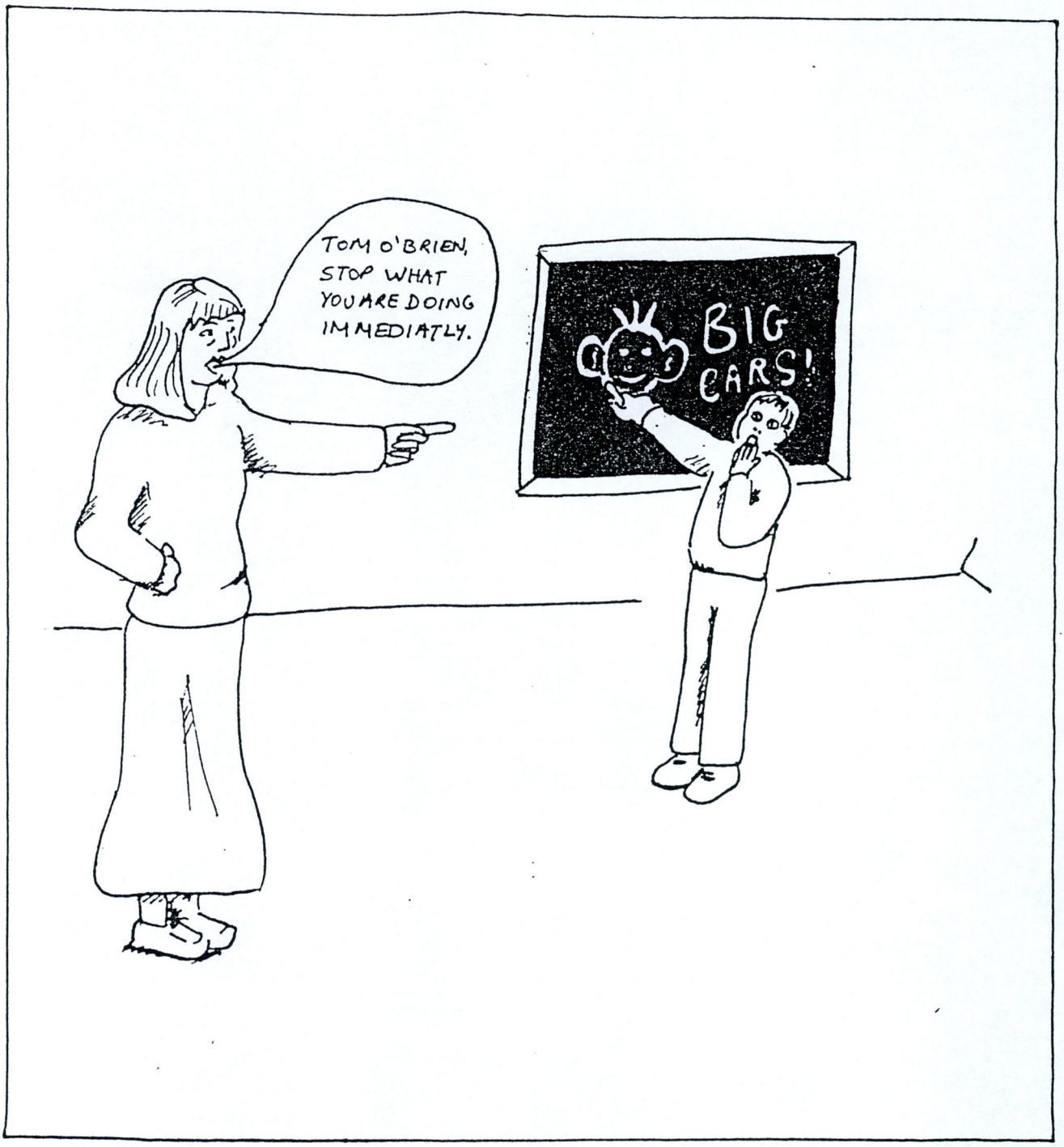
FIGURE A-5



Category 5:

Teacher lectures, expresses opinions, giving facts.

FIGURE A-6



Category 6:

Teacher gives directions, orders or commands, which a pupil is expected to comply.

FIGURE A-7

Category 7:

Teacher criticizes or justifies authority. Statements intended to change a pupil's behaviour from non-acceptable to acceptable pattern. Implications that the pupil should have been doing something, but is not.

FIGURE A-8

Category 8:

Pupil-talk-response. Talk by pupils in response to teacher. Freedom to express pupils own ideas is limited.

FIGURE A-9

Category 9:

Pupil-talk-initiation. Talk by pupils which they initiate; expressing own ideas: initiating a new topic, freedom to develop ideas.

FIGURE A-10

Category 10:

Silence or confusion. Pauses, short periods of silence and periods of noise and confusion in which any communication cannot be understood by an observer.

FOOTNOTES CHAPTER 3

1. Roy Nash, Teacher Expectations and Pupil Learning, p.50.

2. Ned A. Flanders, Analyzing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.1.

3. Nash, Teacher Expectations and Pupil Learning, p.51.

4. Ibid.

5. Ibid., p.52.

6. Ibid.

7. Ibid.

8. Paul Croll, Systematic Classroom Observation, (London: Falmer Press, 1986), p.3.

9. Ibid.

10. Flanders, Analyzing Teaching Behaviour, p.38.

11. Ibid., p.41.

12. Ibid., p.50.

CHAPTER 4

METHODOLOGY

Introduction to Research Project:

In order to acquire the information required to examine the classroom climate of an art room at post-primary level, I feel an overall analysis of the school has to take place. In Chapter 2 of this dissertation we have seen how the overall appearance of the school is important in setting up the individual classroom climate; with such things as the school uniform, classroom layouts and school rules to name but a few.

This chapter will therefore deal with the school, in some detail, from where this project was carried out. I feel that this analysis is important if we are to try and establish the classroom climate within the art room where I am currently carrying out my teaching practice.

The project was designed to study the classroom climate within the art room as well as examining my own teaching abilities. The project also tries to discover the students awareness of the classroom climate as well as reviewing some of the teachers views and recommendations of the subject. To carry out the research I used the Ned Flanders interaction analysis category system on my own second year class, as well as on an established art teacher's class. I also devised questionnaires for both students and teachers, the details of which will be discussed more fully later on in this dissertation.

Background Information on the School:

The school where the research into the classroom climate took place was in the Dominican High School in Sutton which is an all girls school. The school is located on its own grounds along the Sutton coast. The school, with its beautiful scenic view, has good outdoor sports facilities. It consists of a basketball court and tennis court, as well as a hockey pitch. The school does not have a gym, therefore other sport activities take place in a large hall within the school.

The school is not considered a fee paying school, yet it does however request a sum of one hundred pounds from the parents of the pupils each year. This sum of money is known as a voluntary contribution.

The school provides Department of Education courses leading to Junior and Leaving Certificate examinations. The school also provides an optional year in fourth year, which is called a transition year. This transition year allows pupils some academic study, careers education, work experience and also most importantly, personal development. Transitional year is taken very seriously in the school. The teachers meet regularly to discuss and review the program.

The school provides twenty subjects in total. They are:

Irish	Technology	Home Economics
English	Music	German
Maths	Art	Italian
History	Science	P.E.
Geography	French	Computers
Keyboarding	Civics	Communications
Commerce	Religion	

The school has one permanent guidance counsellor. The school does not have an official remedial teacher, but it does provide special classes for the weaker student. New students have to undergo an entrance examination when applying for the school.

Each of the classes are in mixed groups. Each student has to comply to the correct school uniform which consists of a green skirt, jumper and white shirt. The uniforms differentiate the various years. For example, the tie colour varies from first to fourth year. First years' ties are green and white, second third and fourth years are red. The sixth years however are completely distinguished from all the other years. They wear a blue skirt and jumper with a red tie. This dress code allows easy recognition for the teachers. All students have to correspond with outdoor uniform, that is coats and scarfs have to be green and white. Students are not allowed to wear any jewellery while they are within the school grounds.

There are a total number of forty seven teachers in the school, this includes both full and part-time teachers. The school has a total of seven hundred and thirty five pupils. The classes are divided as follows:

First Years:	26	- number of pupils
(7 classes)	25	
	26	
	27	
	27	
	27	- total 158 in the year
Second Years:	33	
(4 classes)	34	
	34	
	30	- total 131 in the year
Third Years:	28	
(4 classes)	29	
	28	
	30	- total 115 in the year
Fifth Years:	31	
(4 classes)	20	
	29	
	31	- total 111 in the year
Sixth Years:	33	
(4 classes)	25	

	31	
	28	- total 117 in the year
Fourth Year/	27	
Transition:	25	
(4 classes)	26	
	25	- total of 103 in the year

There are a total of three art teachers in the school. Two of which are there on a temporary basis. There are however only two art rooms. One of the temporary teachers works between the main art room and an ordinary room.

The Art Department:

As mentioned earlier, the school has two art rooms. Both art rooms have facilities for drawing, painting, printmaking and textiles. To make things clearer, I will call the art rooms, room A and room B throughout the rest of this dissertation. The art room B is located outside, across from room A and is prefabricated. Room A would be considered the main art room. It is more spacious, originally designed to occupy two art rooms; and it is far better lit than room B which has only high windows compared to the full length windows on each of the side walls in room A. Since most of the research for this dissertation was carried out in room A, I will now present this room in more detail.

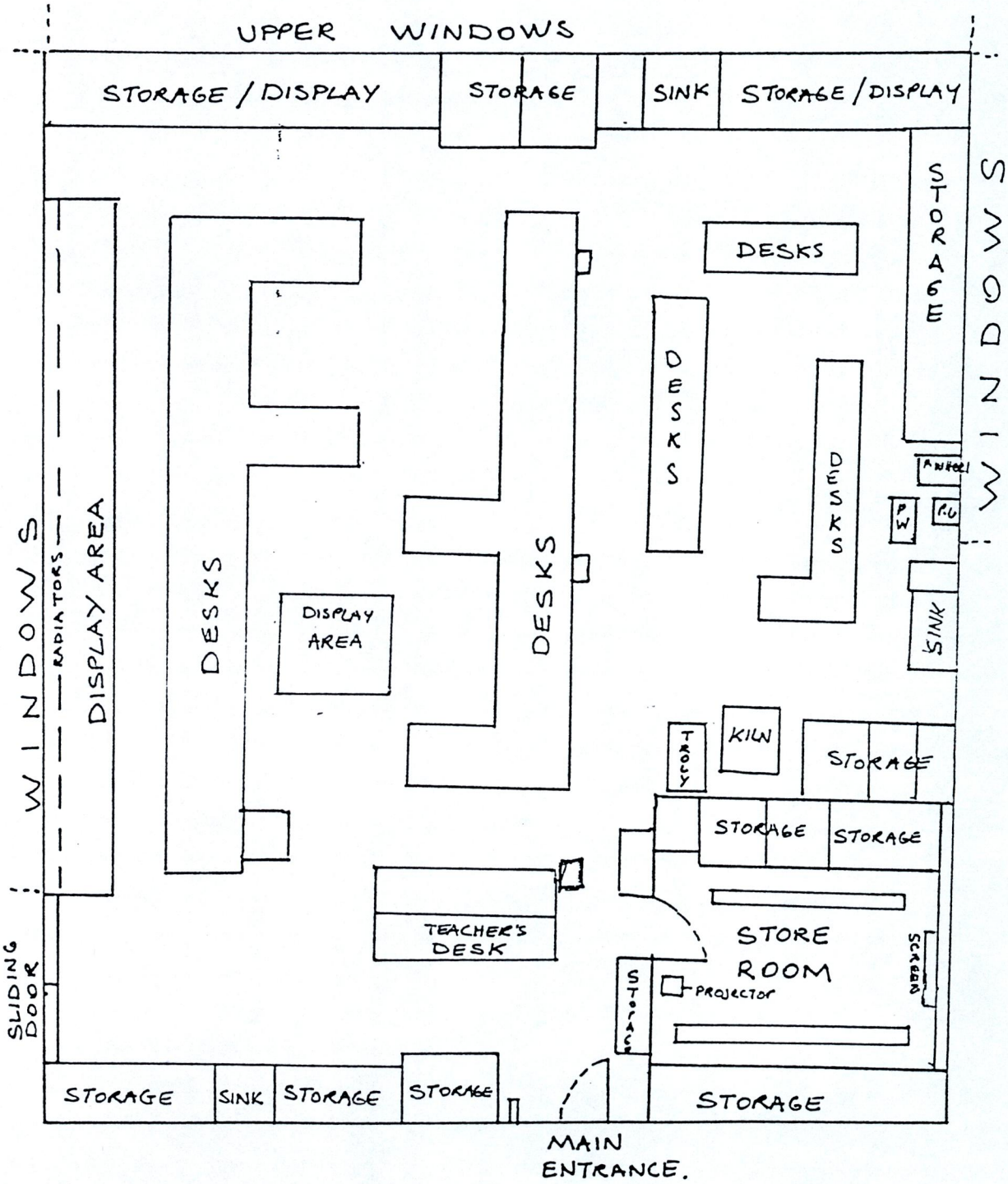
Art Room A:

Figure 2, shows a plan of the art room A. The room is well lit with windows occupying all of the left and right wall; and with a row of small windows high up on the back wall. There are three sinks spaced well apart on each of the walls. There is one kiln and four potters wheels within the room. There is a ready-made dark room which is located to the right of the main door, that is within the store room. This is a rather small room, which contains photographic equipment, a slide projector and a screen as well as storing paper, still-life equipment and some of the more expensive art materials.

FIGURE 2

Plan of Art Room A.

(The main art room)



The art room A stocks a wide variety of art material. The teacher, parents and students have all contributed to the large stock of materials within the art room, such as fabrics and objects which are used for still-life. The room has good facilities at the side and back of the room for displaying the students' work. The room also has very good storage facilities, for both equipment as well as for students work, all of which are clearly labelled. Although the teacher's desk is located at the top of the room, it is mainly used for holding the teachers material rather than a location from which the teacher would work.

FIGURE 3

View of the Art Room A from

South-West Position

Figure 3 shows the art room from the back of the room. This demonstrates how well lit the room is, especially from the right hand side. The seating is arranged rather like two large F's upside down from each other. This allows large groups to move freely while also allowing smaller groups to occupy only one area of seating.

There is more seating available to the far right of the room, (see Figure 2). Some of these desks hold ceramic work in progress as well as providing a working area for students doing art during a free class, without disturbing any class which may be in progress. Therefore any students who take art as an option is thus given the opportunity to work at their own ease within the room. Consequently the room could be described as inviting, co-operative and friendly, allowing the students access when and if they require it. The displays on the walls change regularly, which helps to create a climate where the students may feel proud and stimulated by the work on display.

How Art is seen within the School:

The teachers and pupils promote art as a significant and important subject in the school's curriculum, which may be attributed to the art teachers. Art is not a compulsory subject in the school system, yet it is a popular subject with all years of study. Exhibitions of students art work is continuously displayed on the main walls of the hall outside the canteen area.

The plan of action which appears next, briefly explains the way I went about the research project, which will be presented in the following chapters.

Plan of Action:

1. Clarify plan with the school principal
2. Clarify plan with the art teachers
3. Tape record myself teaching second year students
4. Tape record one of the art teachers with the first year students

5. Monitor students with the help of:
   (a) photographs
   (b) lesson plan evaluation
6. Devise and distribute questionnaires to teachers
7. Devise and distribute questionnaires to students
8. Identify school ethos in conjunction with the plan of action above

CHAPTER 5
RESULTS AND DISCUSSION:
THE F.I.A.C. RECORDINGS

Introduction:

Chapter three has dealt with the Flanders Interaction Analysis Category System (F.I.A.C.) and has explained how the system can be used in order to examine the teaching patterns of teacher/pupil interaction within a classroom. The normal method of examining the classroom using the F.I.A.C. system would involve a trained observer noting the categories while a lesson was takin place. I however, when using this system, have adapted it to suit the purpose of this dissertation. For example I did not have a trained observer noting the categories during my teaching practice. Instead, I tape recorded my own teaching practice experience. I used a dictaphone to help me to carry this out rather than using an ordinary tape recorder. The reason for this was that I found it difficult to record the quiet and far away interactions with the ordinary tape recorder. The dictaphones being attached to myself allowed a closer examination of my interaction with the class, which was clearer to hear. Also by having the information on a tape allowed continual rechecking if required.

Therefore the recordings allowed a study of my own teaching as well as examining the percentage of pupil talk in relation to teacher talk. Consequently the recordings permit the study of the types of questioning and responses to be studied more closely than would have been allowed if one was to only use the F.I.A.C. system directly.

The project was carried out on my double second year class, which is a mixed ability class. The students are aged between twelve and thirteen years of age. I discovered that the atmosphere or climate of the class changes continuously within this ninety minute duration. There are however, I discovered, three main periods where these changes are more visible in the classroom climate and which are as a result of my teaching. That is at the start, middle and near the end of the class. It is for this reason, that I have broken the results of the F.I.A.C. system into three fifteen minutes

periods:

The first fifteen minutes at the start of the class where a lot of questioning and recaping by the teacher taking place. The second fifteen minutes at the middle of the class were demonstrations and a lot of the activity takes place. Thirdly the last fifteen minutes near the end of the class, where there are a lot of questions and directions given.

Results and Discussion

The bar graphs which follow, that is, from figure 4 to figure 9 demonstate each of these fifteen minute intervals. Figure 4 to 6 are examples of recordings carried out in one lesson, which will be known as week A. Figure 7 to 9 was carried out on the same class during another lesson, which will be known as week B. Figure 10 shows an average over the two weeks of each of the fifteen minutes intervals.

Week A

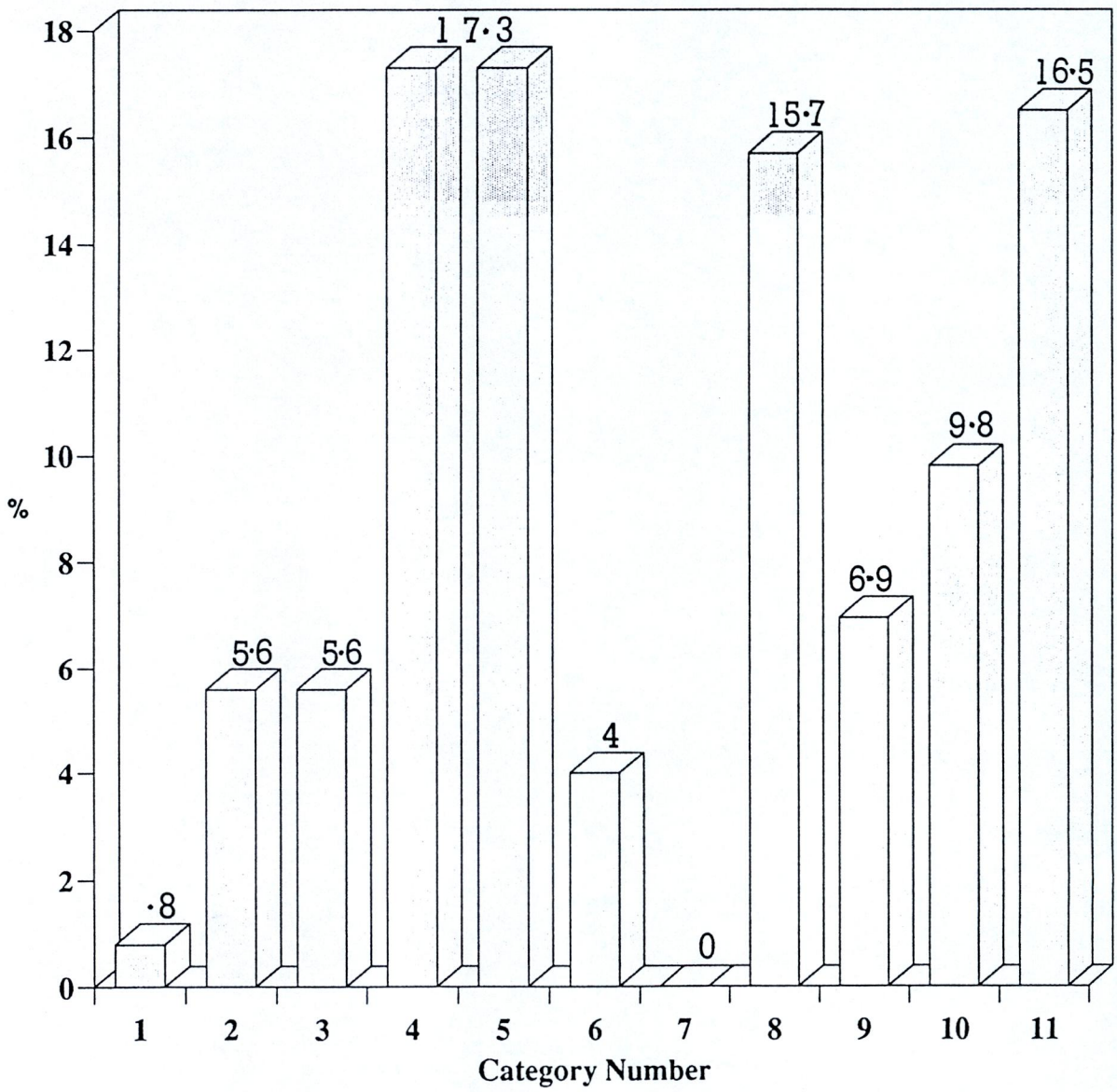
Figure 4:

Here we see a bar graph which represents a period of interaction between my teaching and the pupils for the first fifteen minutes of a lesson. The recording sheet may be seen on Appendix 1, Table 3. (as are the other recording sheets which accompany the other bar graphs). The highest percentage shown on the graph, Figure 4 is for both category 4, where the teacher asks questions and for category 5, where the teacher lectures. Therefore the teacher, in this case myself is dominating the classroom. Therefore at the start of the lesson I ask a lot of questions, the exact types will be dealt with more closely in the next chapter. Equally however, I appear to lecture or give facts about the content or procedures to be used. While ths is happening the students are participating to a large extent, therefore, I am not answering my own questions, as can be seen by pupil response of 15.7%.

Category 8 is the next highest percent. Here the pupils are answering fairly well in response to the questions being asked. They do not appear to be intimidated by the questions being asked.

FIGURE 4

WEEK A



Result from the first fifteen minutes of a lesson during my teaching practice.

Category 11 which is at 16.5%, is a category which I devised for the purpose of this dissertation (see Chapter Three). This category is for periods where there is no interaction between the teacher and pupils, yet it cannot be categorised as silence or confusion. The reason being, that the students are working away themselves, sometimes it will also involve the interaction between one pupil and another, which would also affect the classroom climate. The productive climate rates just below teacher talk at 16.5%, therefore the students here are fairly responsible for creating the classroom climate.

It must be remembered however, that it is up to the teacher to decide if he/she wants to alter this mood or climate. Depending on the type of teacher, this may be gained quickly or more gradual. Pupil initiation, Category 9, where the pupil can express their own ideas is fairly high rating at 6.95%. The pupils are again given freedom to develop their own opinions and ideas. Praise and accepting of the pupils ideas, Categories 2 and 3 are rather low. With such a high percentage of pupil response, I had hoped the percentage of praises might have been higher. It must also be remembered however, that a praise usually happens quickly sometimes only with single words such as good, yes, um etc. On the other hand, a pupil's response would normally last longer, sentences are noted for longer periods.

Figure 5:

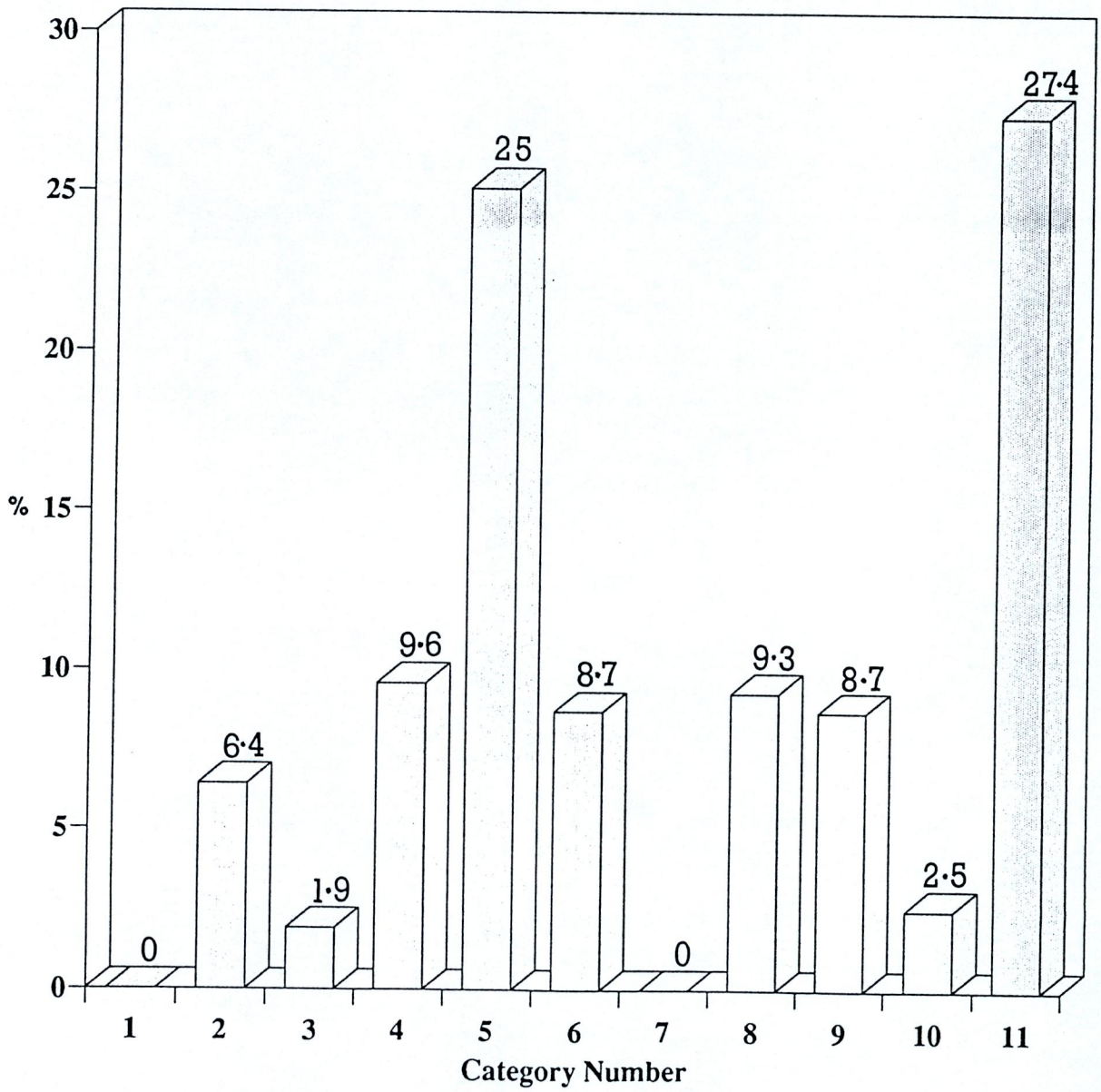
This bar graph shows the interaction within the same class for fifteen minutes halfway through the lesson. It is possible here to see how the interactions, and thus also the climate, changes within the class. The pupils this time are dominating the classroom more so than at the start of the lesson. After the art class has started, the students begin to organise themselves. For example, at the start Category 10 shifts from 9.8% to 2.5% now that the students have organised themselves with the help of the teacher. It is however up to the student themselves to produce the work (see Figure A).

FIGURE A

An example of students beginning to work on their own.

FIGURE 5

WEEK A



Results of fifteen minutes half-way during the lesson of my teaching practice.

This is evident from Figure 5, where Category 11 is at 27.4%. During their work however, I would still give facts or explain procedures, therefore working with the students, Category 5. As a result, the pupil interaction category is greater than at the start of the class, rating this time at 8.7%. The amount of praise has risen to 6.4% and is mainly as a result of the students work. Demonstrations and directions, Category 6, is higher than at the start of the class, where I would find myself giving a lot of directions as well as demonstrating to small groups of students as I move around the room (see Figure B).

FIGURE B

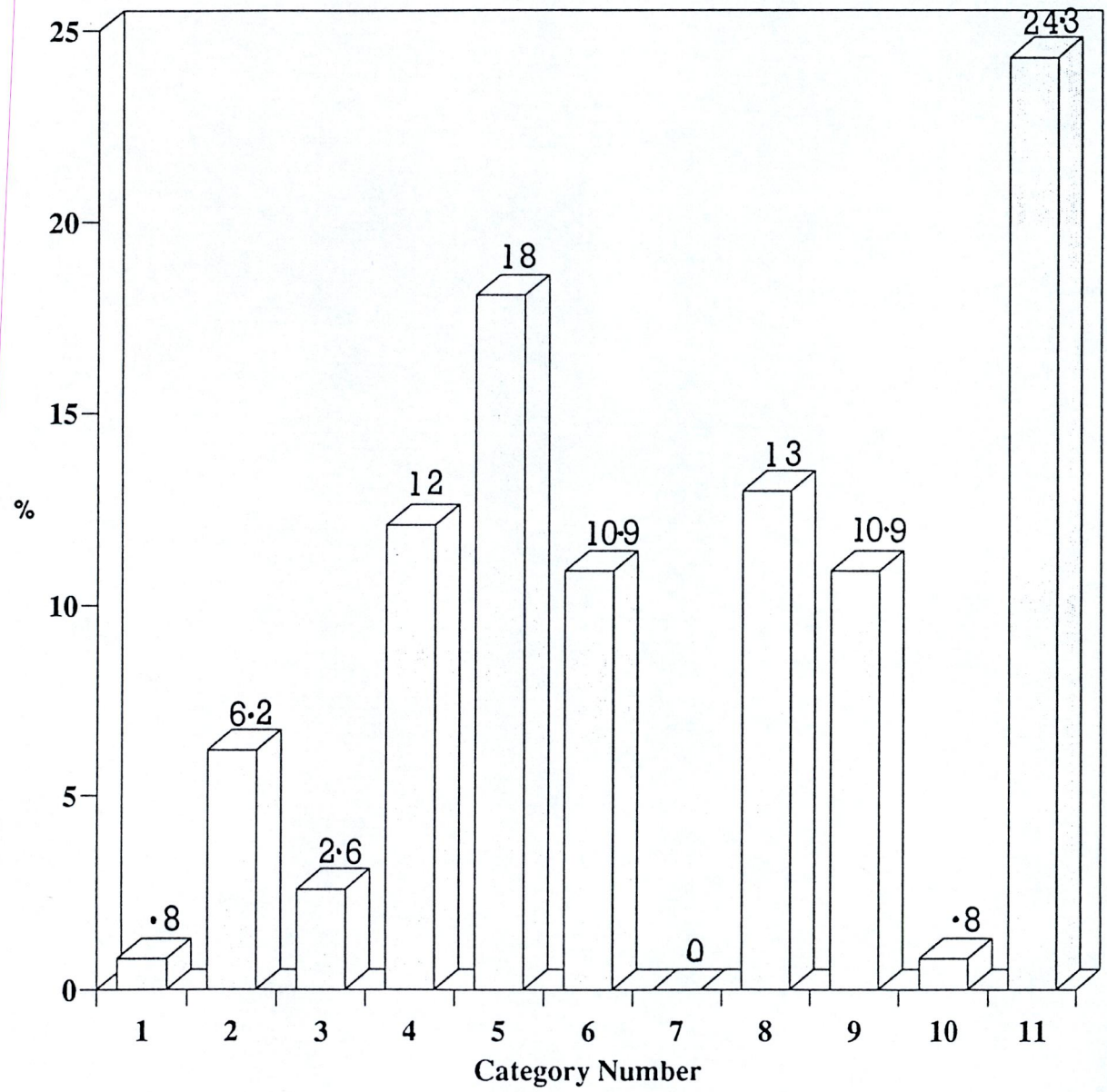
This shows an example of Category 6 where I would work with small groups, demonstrating as well as giving directions.

Figure 6:

This graph shows the interaction which takes place during fifteen minutes towards the end of the lesson. Category 11 still remains high as the students begin to finish their work. Category 9 is at its overall highest here at 10.9% where the pupils are free to ask thoughtful questions. Encourages or praises score 6.4% remaining constant enough. The percentage of questioning however begins to rise from 9.6% to 12.1%, Category 4. This I feel is a result of what happens at the end of the lesson, that is, the evaluation. Here the students appear to respond very well to the question and score 13%.

FIGURE 6

WEEK A



Results of fifteen minutes towards the end of the lesson, during my teaching practice.

The lowest percentage through out the whole lesson of Week A is Category 7. This category represents the teacher criticizing the students. Naught percent has occurred through out the recordings. This category may not have occurred at all in the lesson, but it is possible that it may have occurred at some stage, but perhaps was missed. This would be a disadvantage of the system which has already been discussed in Chapter Three.

Week B:

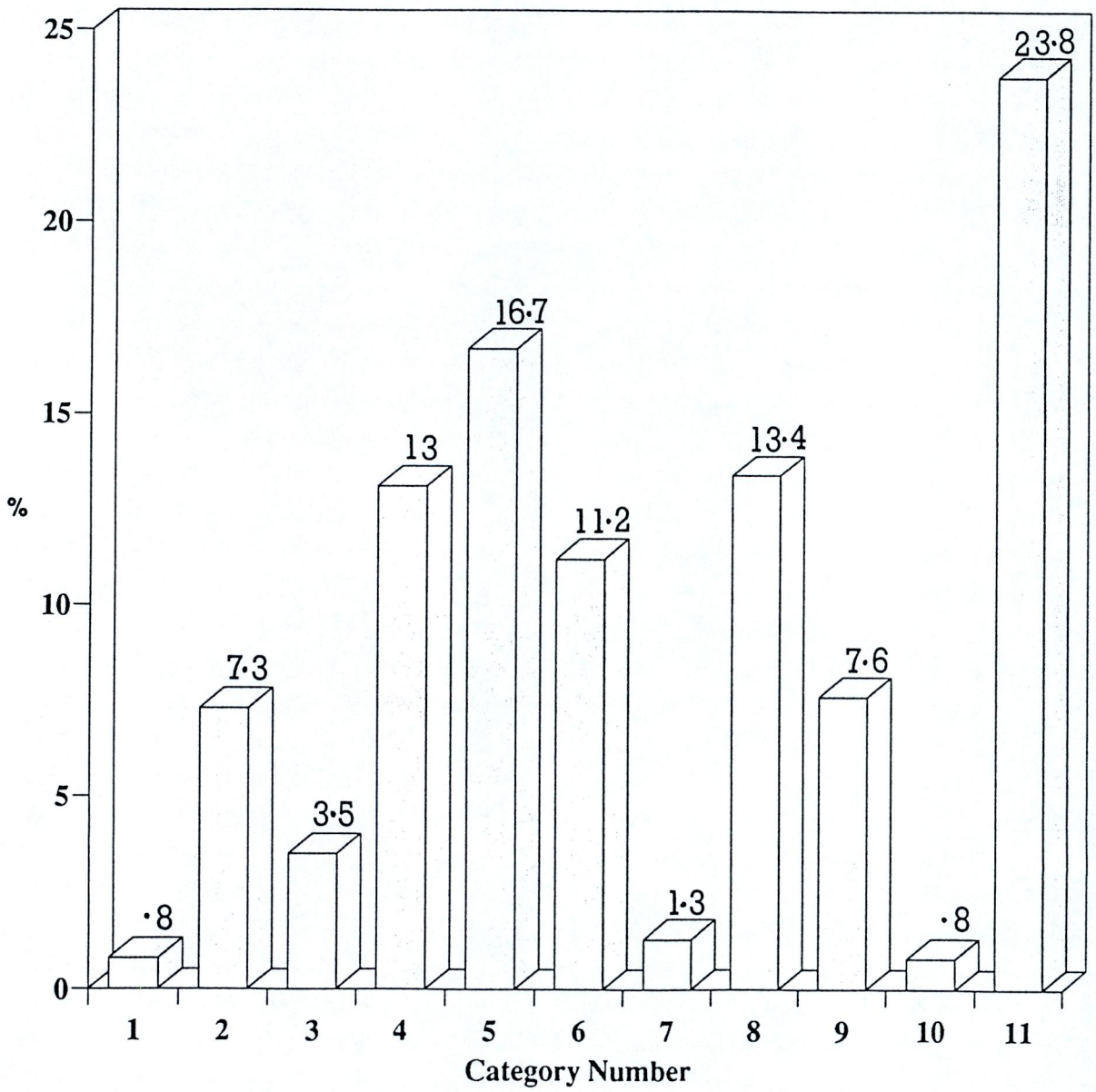
Since lessons vary from one week to the next, I decided to record another lesson with the same second year class and compare the findings to Week A. During this lesson, I consciously tried to praise the students where possible. you can see a rise in this Category 2, compared to Week A. As the lesson moves forward you can see an upward movement from 7.3% (Figure 7) to 8.1% (Figure 8) to its highest 10.2% (Figure 9). Therefore it is possible to change your style of teaching if you are aware of the way you actually perform or behave. This whole lesson, Week B, began faster than Week A since it was a continuation of the pupils working in clay from Week A.

Figure 7:

The graph shows how the students are more dominant at the start of the lesson than they would have been in the previous week. Category 9 is also higher, that is pupil initiation. Category 5 is however at a high percentage. Therefore I would still have a very strong influence over the class.

FIGURE 7

WEEK B



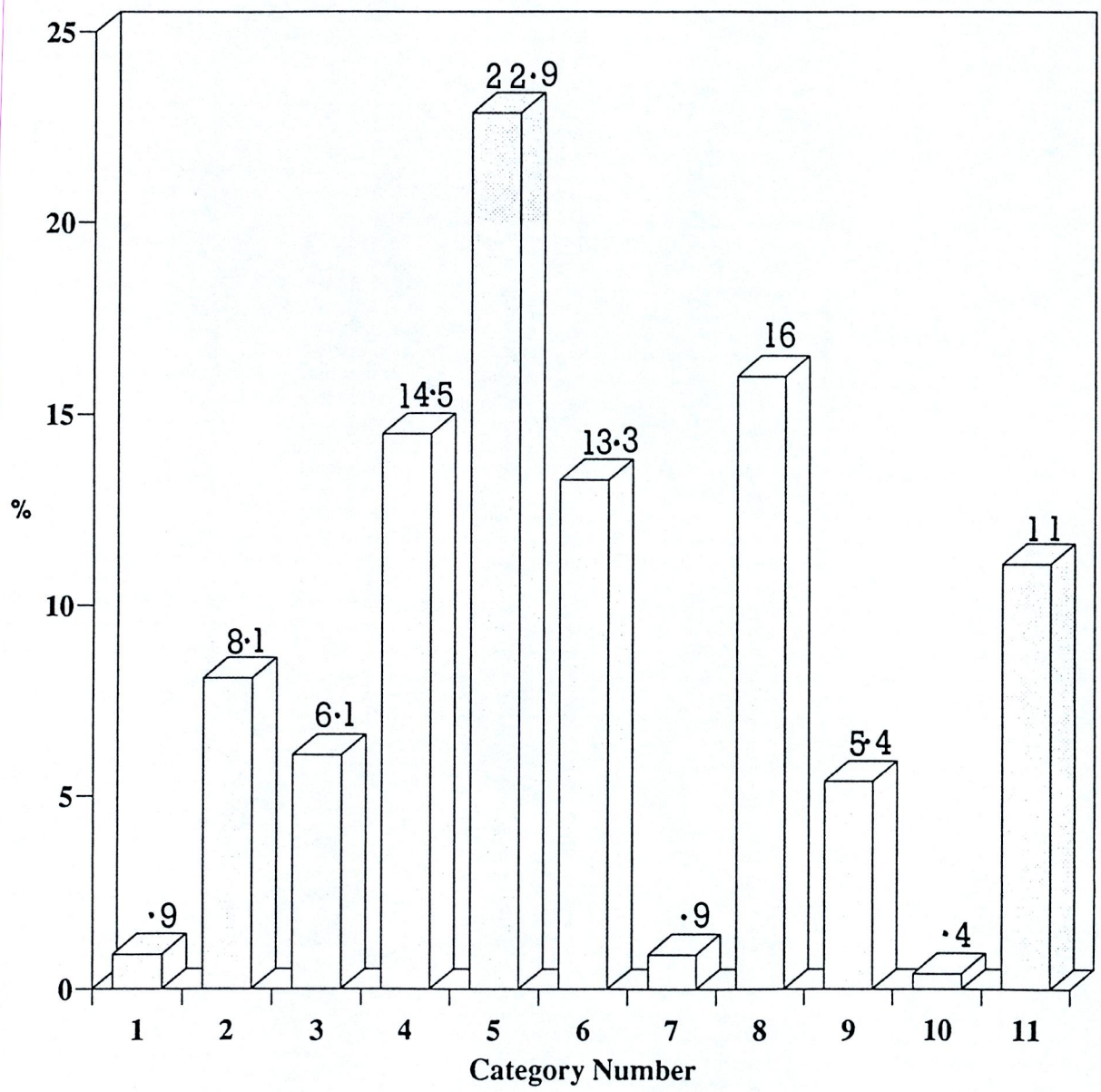
Results of the first fifteen minutes of a lesson during my teaching practice.

Figure 8:

This graph shows the class interactions as the lesson progresses. Here it is possible to see a move from where there was a lot of productive climate to where I take over by giving facts, explaining the content or proecedure. That is 22.9% lecturing and 13.3% giving directions. The pupils response to questions is a highter percentage than the amount of questions being asked. Therefore the questions being asked to the pupils must be open enough to allow this much response as well as allowing 5.4% pupil initiation.

FIGURE 8

WEEK B



Results of fifteen minutes half way during the lesson of my teaching practice.

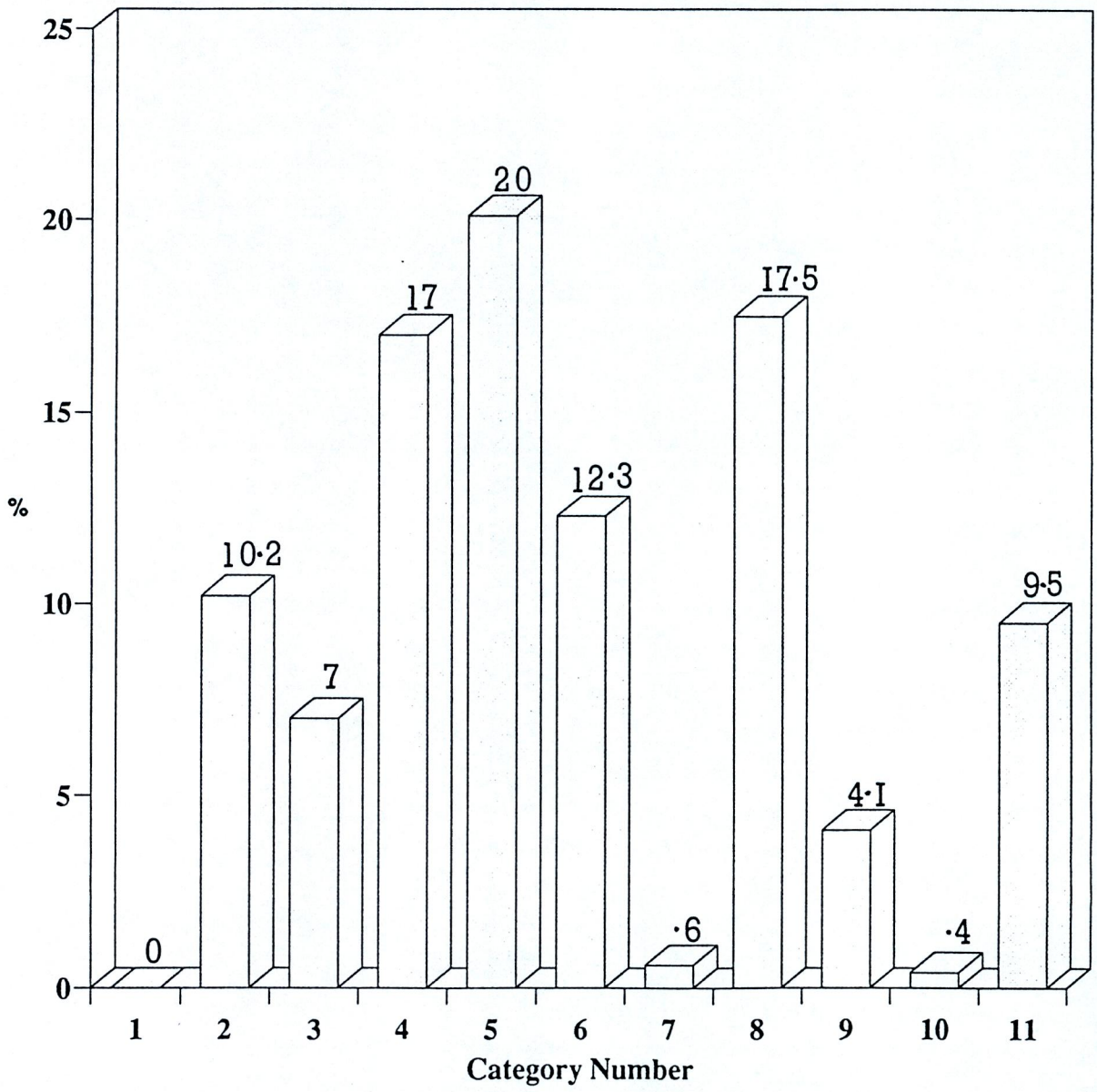
Figure 9:

This bar graph demonstates what takes place during the last fifteen minutes of the lesson. Here you can see I give a lot of directions, 12.3 percent as well as asking a lot of questions, 17% and giving facts and opinions. The students appear very responsive to the questions, 17.4% and initiate 4.1 percent of the talk and 7% of the pupils ideas are developed by the teacher. The productive climate has dropped as the students leave their work to listen to the teacher during the evaluation at the end of the class.

These graphs show how the interaction changes through out the lessons as does the classroom climate, depending on who is dominating the class during the interactions.

FIGURE 9

WEEK B



Results of fifteen minuts twoeards the end of the lesson during my teaching practice.

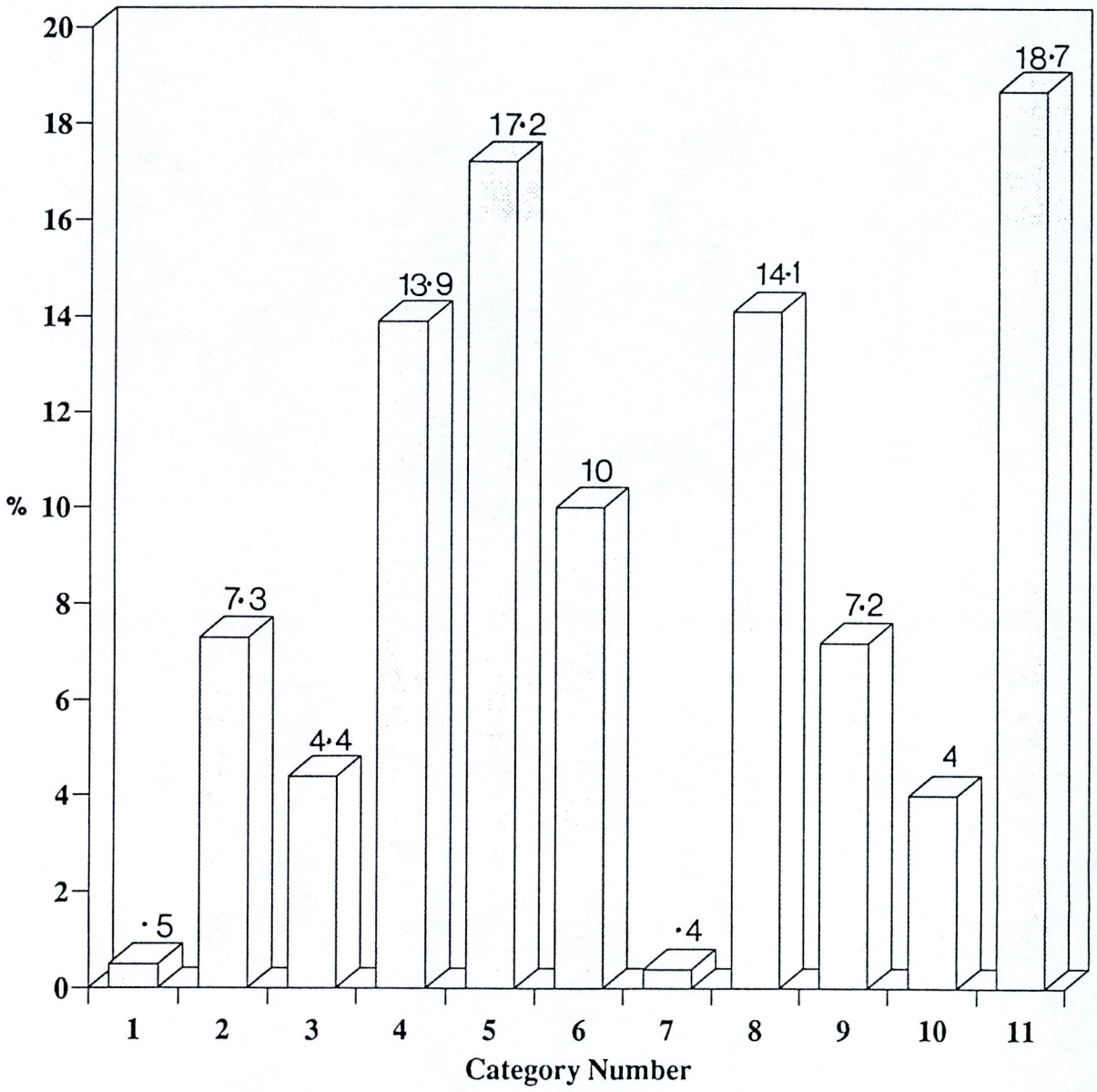
Figure 10:

This graph represents the overall interaction patterns of the two lessons from week A and Week B. The highest percentage is Category 11 where the students are working away themselves in what I have called a productive climate. The pupils would therefore appear to be in a comfortable, workable climate where they are active and working away by themselves. Overall the pupils initiate 7.2% of the talk and respond to 14.1% of the 13.9% of the questions being asked by teacher.

Ten percent of the interactions are as a result of me giving directions and demonstations which takes place before the students are able to gain enough information to apply what they have learnt to their own work. The lowest categories throughout the classes is category 7, critizing and category 1, accepts feelings. Therefore the students appear to exist in a clmate where they are more willing to express their ideas than they would their feelings. Perhaps this category would change if we were to examine the students own work.

FIGURE 10

WEEK A AND WEEK B



Average overall interaction between teacher and pupil of Week A and Week B during my teaching practice

We have seen how the interactions within the lessons have changed throughout the class as does the classroom climate as a result of these changes. Suggestions that the classroom climate refers to the overall tone or mood set by the pupils and teacher within their particular classroom have been discussed in Chapter One. Therefore rather than just examining the interactions between the teacher and pupil within my teaching practice classroom, I have decided to observe and record these interactions of an established art teacher. The art teacher will be referred to as Teacher A throughout the remainder of this dissertation.

Teacher A:

The project was carried out on the teacher's first year class, which was a single class. The recordings were broken into five minute charts, the graphs however show two fifteen minute intervals (see Appendix 11 for the recording sheets used). The two graphs demonstrate the interaction patterns between the teacher and pupils for fifteen minutes towards the start and fifteen minutes towards the middle of the lesson.

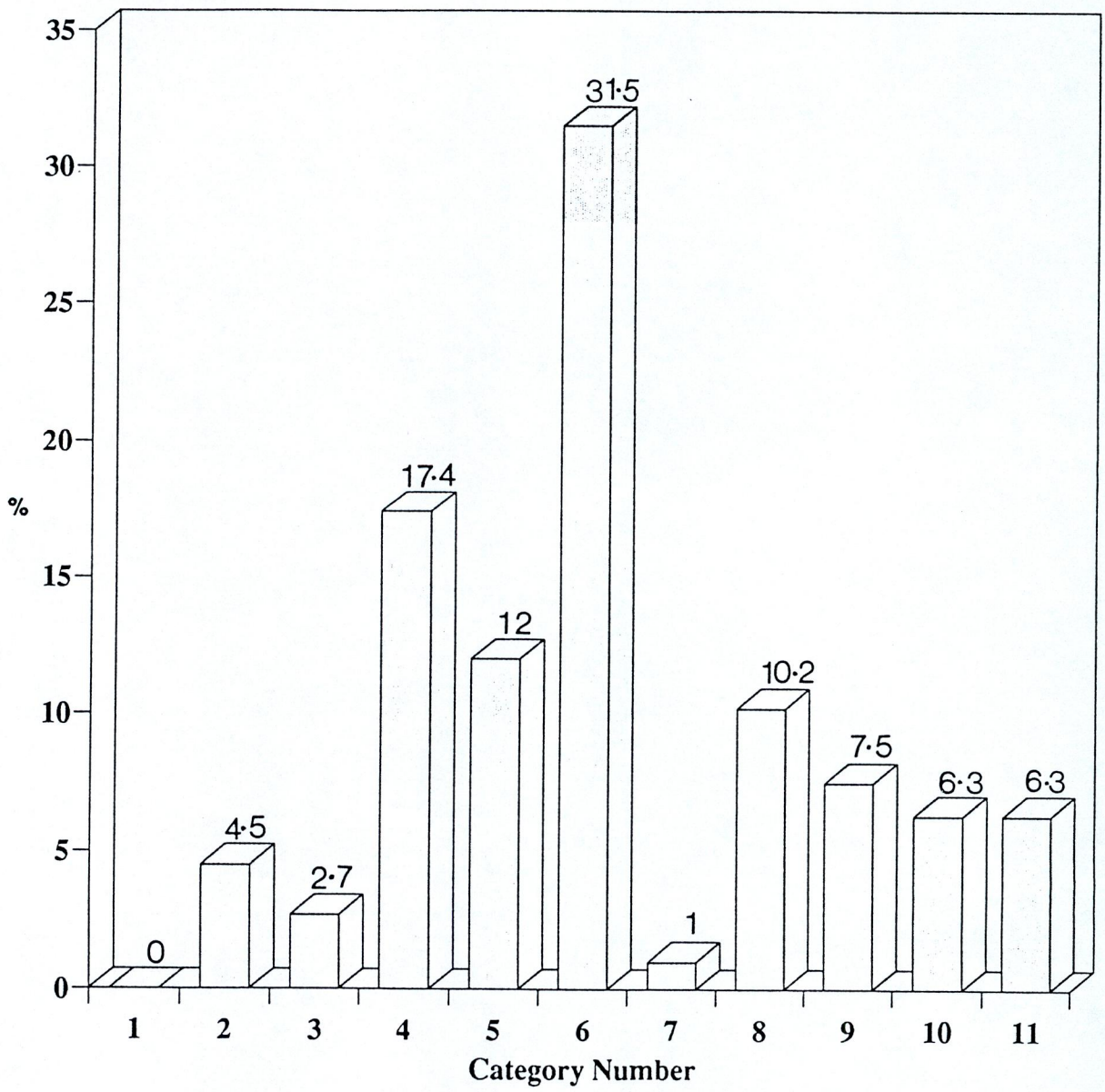
Figure 11:

The highest scoring category here is Category 6 at 31.5%. This indicates that the teacher during the first fifteen minutes of the class is responsible for setting the climate. The teacher gives a lot of directions at the start, as a result category 10 and 11 are extremely low both the 6.3%. Therefore the students are not yet given much of an opportunity to begin work. The next highest percentage is category 4, questions by the teacher, here we see that the students are not responding much at 10.2%. The pupil initiation is at 7.5%, therefore the students are expressing a lot of their own ideas. The high percentage of Category 5 and 4 with the lower percentage of Category 8 may suggest that the techer is answering a lot of the questions herself/himself. The percentage of praise is strong enough at 4.5% and is backed up by Category 3 at 2.7%.

FIGURE 11

Results from Tape-Recordings

of Techer A's Class



Fifteen minutes towards the start of the lesson

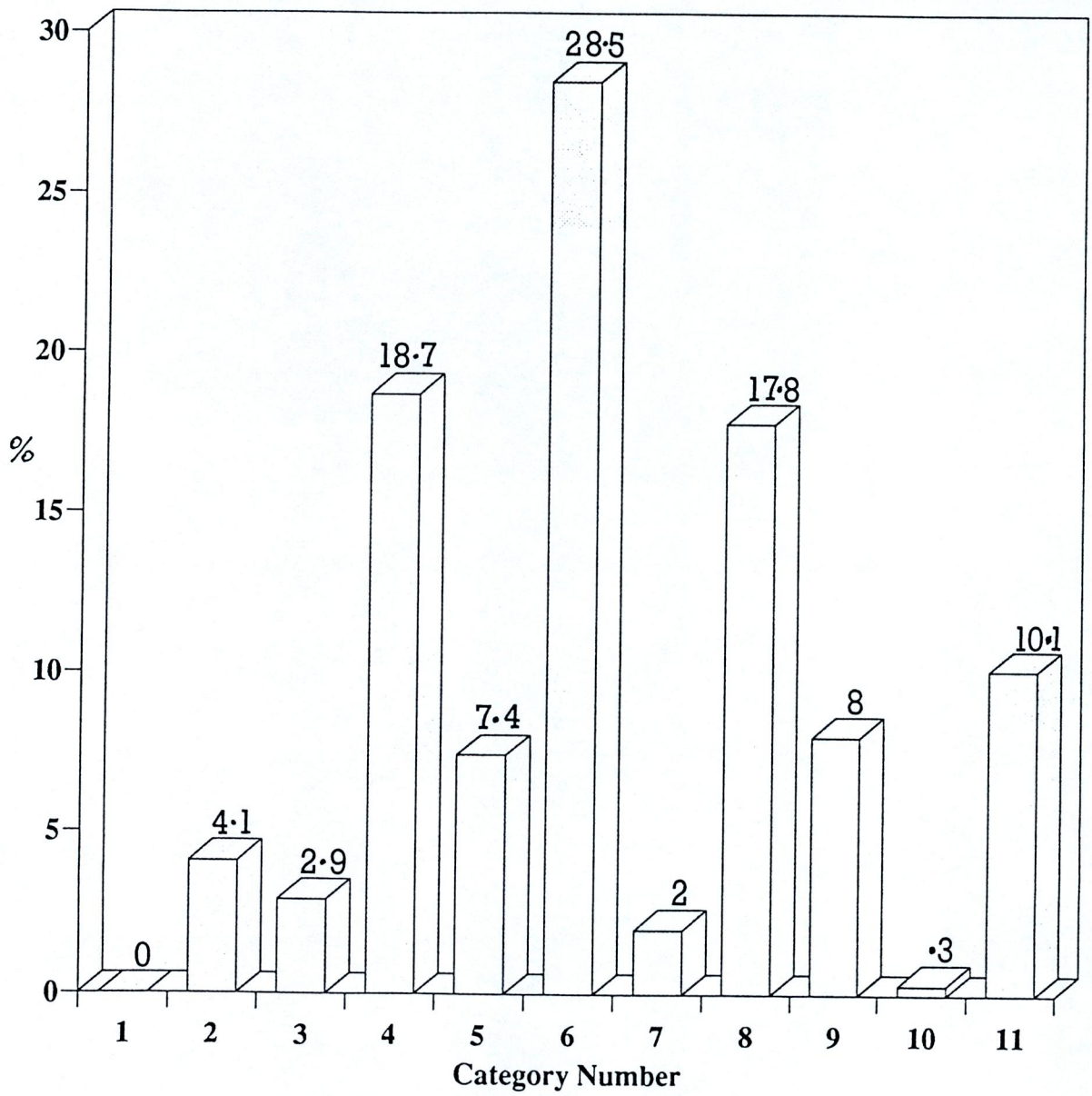
Figure 12:

This graph demonstates fifteen minutes during the middle of the lesson, when the students would have begun work on their project. Category 11 has risen to 10.1% from the earlier 6.3% which indicates that the students have begun work. Category 6 has fallen slightly to 28.5% but is still quite a high percentage at this stage of the lesson. Therefore the teacher here is continually dominating the classroom climate. Category 4 is at 18.7% while Category 8 is at 17.8% just slightly below. Therefore the students are given more of a chance here at this stage of the lesson to answer the questions. Pupil initiation scores very high throughout the lesson, here at 8% therefore the teacher is stimulating a cimate which is responsible for this Category.

FIGURE 12

Results from Tape-Recordings

of Teacher A's Class



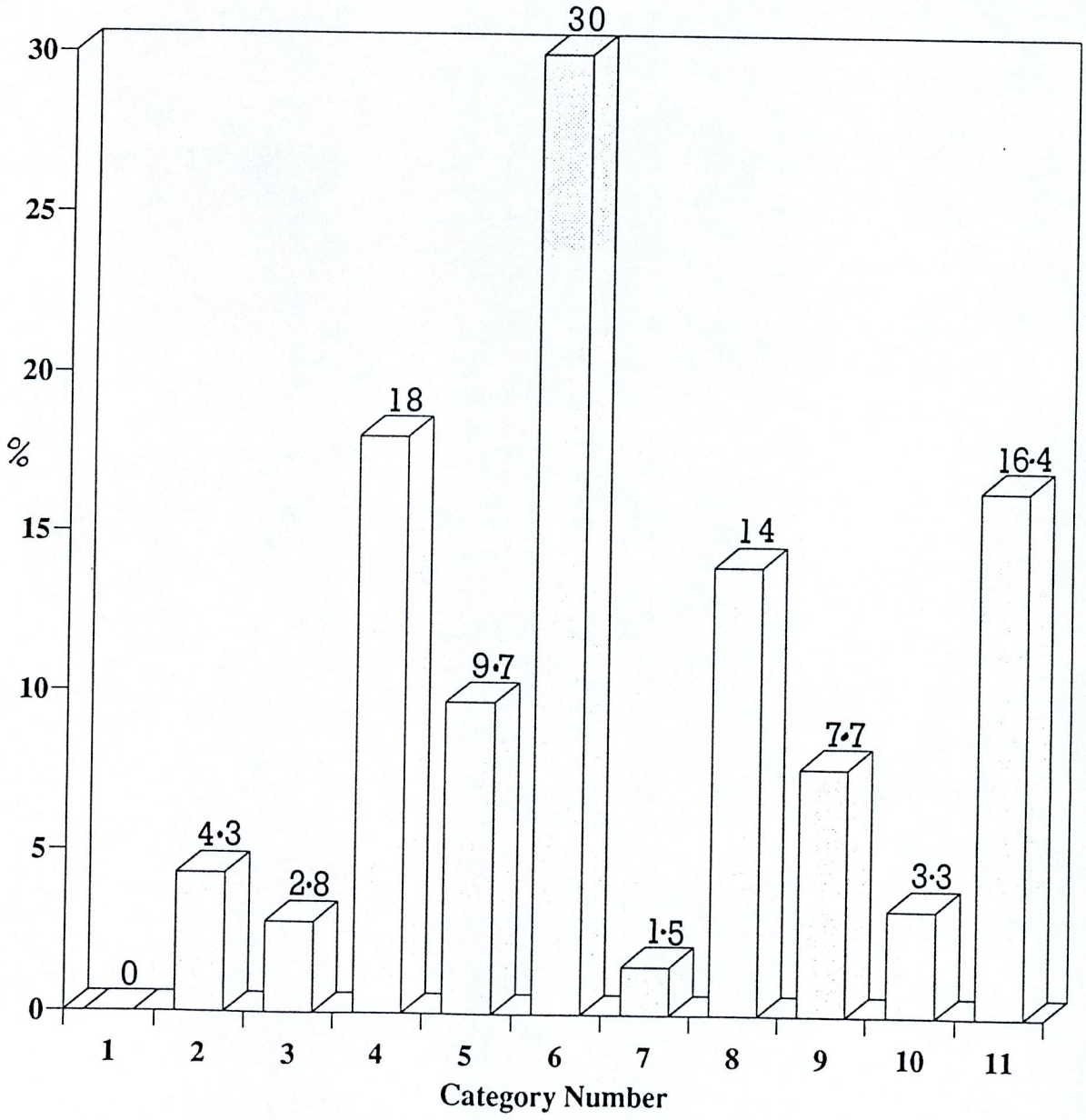
Fifteen minuts during the middle of the lesson.

Figure 13:

This graph demonstates the overall interaction patterns of teacher A and the pupils within this particular classroom. The highest percentage is Category 6 where the techer is directing or comanding at 30%. The techer here suggests that he/she is either asking very long questions and the pupils response is only a 'yes or no' reply, otherwise it may suggest that he/she is answering their own questions. Category 11 and 9 are high scoring, which suggest that the teacher is setting a climate where the pupils are free to express their ideas or opinions. Category 2 at 4.3% would also reinforce this climate.

FIGURE 13

Average Results of Teacher A's Class, from the Tape-Recordings.



If we briefly look back and again examine figure 7, the average results from my teaching prctice this time in comparison to that of teacher A;s results, figure 10. We can see immediately that teacher A would appear to dominate the classroom more than I would appear to be doing. For example in category 6, teacher A scores 30 percent compared to my score in this category of 10 percent. The next noticeably influence on the classroom climate is the amount of praise given by teacher A and myself. Teacher A scores 4.3 percent in category 2, which inturn produces 16.4 percent in the productive climate. Cateogry 11 (chapter 2 of this dissertation has delat with the importance of praise in establishing the classroom climate). On the other hand I scored 7.3 percent, after making a conscous effort to do so after the first classroom analysis. This you can see in turn produces 18.7 percent in the productive climate, category 11. This result would demonstrate how after self examination, an improvement in this case in one of the category areas, but this could be equially applied to all the other areas of interaction which takes place between the teacher and pupils. This could therefore lead to a change in the classroom climate or hopefully lead to a more effective and efficient one. The same would apply to the examination of questions asked in the classroom.

As has already been briefly mentioned, questioning also helps to set the classroom climate. If your questions, for example only require short and specific responses then it results in a restricted climate for the students. On the other hand if you ask hard or difficult questions all the time, then you will be setting a tensions or uneasy classroom climate. Most teachers however as we will see in the next chapter ask questions for different reasons.

Questioning types usually change through out a lesson. The tape recordings used for the F.I.A.C. system allowed me to examine the way I use questioning in my art classroom more closely.

The following is a transcript from my second year class.

T: How would you describe high relief?

S: When the shapes are very high.

T: What do you mean by very high?

S: When the clay sticks out further.

T: Very good.

T: What are we going to have on our lamp bases?

S: No reply.

T: Is it going to be low or high relief?

S: Both.

T: Very good, yes it will be both low and high relief.

T: Someone mentioned what type of sculpture this was?

S: Free Standing.

T. Very good. What is meant by free standing?

S. The form is not leaning on anything. It is not stuck onto any background.

T: Very good, right is doesn't have a back, meaning it is free standing and supports itself on the ground.

I found that the students in my class appear to be positive to the questions asked. I also discovered that if the students did not reply to the question asked, I then changed the question slightly to make it more clear. I was happy that I did in fact allow enough time for the students to respond to the questions being asked.

Questions may be framed to require a relatively brief, specific answer (for example, what clay technique are we using?) or to require a relatively wide ranging example (for example, what did you do last week in class?). These types of questions are sometimes referred to as open/closed questions. Excessive use of narrow or closed questions yields short answers and frequently inhibits discussion, which in turn would affect the classroom climate. I found compared to Teacher A's class, when the students did not reply to a question, I then asked it another way or referred to another student to respond. Teacher A tended to answer some of her own questions or did not in fact listen to the students responses when they replied.

The following is a transcript from Teacher A's class

T: Why do you think we put cling film onto the surface of the plasticine?

S: Em!

T: Cause otherwise the paper that you are putting on will stick to the plasticine and you would have a heavy head.

T: Where would you stick the eyebrows? Cause different people have different eyebrows, for example big bushy brown eyeborws.
Is yours going to be a man or a woman.
S: A woman.
T: Ok well you can maybe give her a prettier mouth.
T: What is yours going to be J?
S: A man.
T: What is you man going to be dressed up as?
S: Em!
T: Imaging if your father was going to a fancy dress.
S. Eh!
T. What would your dad wear?
S. Earrings
T. You are going as Micky Mouse aren't you M?

From this transcript we can see that although the teacher is perhaps trying to give the students inspiration, the teacher is not however allowing the students any time to answer the questions. Although it is impossible, from this transcript, to be aware of how long was allowed to answer these questions, the tape-recording revealed that they were asked at a very fast pace. The teacher here goes from one student to another without commenting on the question given to the last student. In a classroom, the teacher needs to be aware of the importance praise has in the classroom. If the students feel that their responses are not worthy, then you may find that these students would no longer participate in the classroom discussions which, as a result, would affect the classroom climate considerably.

CHAPTER 6

RESULTS AND DISCUSSION: THE QUESTIONNAIRES

Since this project tries to study the classroom climate within the art room as well as examining my own teaching abilities, I felt that it was also necessary to review the students and teachers opinions on the subject. As was briefly discussed earlier, in order to carry out this review I devised two sets of questionnaires, one for the students and one for the teachers.

Questionnaires to the Students:

This questionnaire was given to my second year class, that is, the same students who were examined using the F.I.A.C. system (Chapter five). As a comparison, I also gave these questionnaires to another second year art class, who I do not teach. A copy of the questionnaire can be found in Appendix 3, Table 4.

Results from the Students Questionnaires:

Question one dealt with the class the students were from. Questions two to five dealt with the students' opinion of the subject. We have already discussed that the way they feel towards the subject may also affect its classroom climate. Question six deals with their description of the art room's climate. Questions seven to ten dealt with the students' opinion as regards who creates the climate within the art room. We will now examine the findings from my teaching practice class of second years.

Question 2: Do you like art?

All the students responded positively to this question, they all liked art.

Question 3: Why?

The answers varied here, the most popular reasons given were:

A.	Interesting	40%
B.	Fun	20%
C.	Other	26.6%
D.	Don't Know	13.3%

one student replied:

Because I enjoy it and I find it interesting.

a second stated:

Because I like drawing/painting/modelling and I enjoy meeting my friends in class.

Question 4: How do you feel when you have to go to the art class?

The most popular answers were:

A.	Happy	40%
B.	Relaxed	33.3%
C.	Both	6.6%
D.	No response	6.6%
E.	Other	13.3%

One student replied:

Happy and relaxed because there are little pressures and we have lots of freedom.

another replied:

Excited when I am doing something I like and anxious to finish it.

Question 5: Why do you feel like this?

The most popular answers were:

A.	Because I enjoy it	40%
B.	Because it is different from other subjects	26.6%
C.	Other	33.3%

One student replied to the question:

It is a class where you can learn things and relax.

another replied:

It's a very enjoyable and relaxing subject which gets you away from written work.

Question 6: What type of mood, atmosphere or climate surrounds the art room? Is it:

From the list provided, the following were selected in order of preference:

Fun	93.3%
Freedom	60%
Noise	53.3%
Calm	33.3%
Work	33.3%
Excitement	33.3%
Confusion	6.6%
Study	6.6%
No Freedom	0%
Tension	0%
Quiet	0%
Boring	0%

Question 7: Do you think the teacher helps to make this atmosphere or climate?

Answer	Yes	86.6%
	No	6.6%
	Both	6.6%

Question 8: Give a reason

The most popular answers were:

A.	Teacher's personality	53.3%
B.	Teacher lets us talk	13.3%
C.	Other	33.3%

One student stated:

Because the teacher controls the freedom and the fun in the art room.

a second replied:

The teacher is helpful and makes the work interesting.

a third said:

Because my teacher is relaxed.

lastly another student said:

She doesn't mind us talking as long as we work.

Question 9: Do you think you help to make this atmosphere or climate?

Answer: Yes 86.6%

No 13.3%

Question 10: Give a reason why

The most popular responses were:

A.	Because we were allowed to talk	33.3%
B.	Because we join in the fun	26.6%
C.	Because we don't annoy the teacher	13.3%
D.	No reply	20%
E.	Other	6.6%

one student replied:

Because we are the ones who laugh and joke and the ones who have to concentrate on the projects.

a second student replied:

I joke with my friends but I also work.

From the above replies the students appear to be very aware of their environment and also the climate which prevails it. They are also aware that the art room climate is different from their other subject classroom climates. All the students would appear to enjoy art, nought percent of the students selected that they did not like the subject. The majority of the students described the climate as fun, freedom, excitement and work. Therefore it would appear to be an environment where the students can work. A large percentage, i.e. 86.6% of the students are aware of the affect the teacher has an establishing the maintaining the classroom climate of the art room. However, this is largely noted by the students as being a response to the teachers interactions with the class and his/her behaviour. Twenty seven percent of the students attributed this atmosphere or climate as a result of their own behaviour.

This same questionnaire was handed out to another group of second year art students, who are taught by an art teacher who will be known as teacher B. The results from these questionnaires were very interesting in comparison to the first group of second year students. The results further indicate the importance of the teacher in the creation of the classroom climate.

Results from Teacher B's class:

Question 2: Do you like art?

Answer	Yes	84.6%
	No	15.3%

Question 3: Why?

Again the answers varied here. One student answered:

Because I enjoy it.

another replied:

It's good fun.

while one of the students who did not like art responded:

Sometimes it can be boring.

Question 4: How do you feel when you have to go to the art class?

The most popular answers were:

Do not enjoy attending	30%
Favourite class	30%
Other	38.7%

one student replied:

I dread it.

while another said:

I like going because it's my favourite subject.

a third said:

I feel like going home.

Question 5: Why do you feel like this?

Answer	Enjoyment	38.4%
	Because of the teacher	23%
	Other	38.4%

one student replied:

Because I enjoy art.

a second said:

Because sometimes it's boring.

Question 6: What type of mood, atmosphere or climate surrounds the art room?

Is it:

From the list provided the following were selected in order of preference:

Noise	69.2%
No freedom	61.5%
Tension	38.48%
Boring	38.48%
Confusion	30.7%
Work	30.7%
Study	7.6%
Freedom	7.6%
Calm	7.9%
Fun	2.36%
Excitement	0%
Quiet	0%

Question six differs greatly to that of my second year students responses to this question. Here we can see two very different classroom climates being described by the same age group of students. Teacher B would appear to be operating under stricter control than I would as a student teacher. The two highest percentages from both classrooms vary a great deal. For example, Teacher B's class describes the climate as 69 percent of noise and 61.5 percent of no freedom. On the other hand my class describe this climate as 93% of fun and 60% of freedom. The tension category scored 0 percent in my class while it scored 38 percent in Teacher B's class. It is therefore obvious here that the teacher would have a lot of responsibility in setting and maintaining the classroom.

Question 7: Do you think the teacher helps to make this atmosphere or climate?

Answer: Yes 76.9%

No 23.0%

Question 8: Give a reason why

one student replied:

> Cause she's always giving out.

a second said:

> Yes because she doesn't really make the class exciting and we get no freedom.

a third stated:

Because she is too serious.

Question 9: Do you think you help to make this atmosphere or climate?

Answer: Yes 61.5%

No 38.4%

Question 10: Give a reason

one student replied:

Because you can't do anything in class.

a second student stated:

I don't talk in art class and I don't make trouble.

a third student who responded, yes to question nine said:

I like talk.

These replies to the questions would suggest that Teacher B perhaps is more authoritative than I would be.

only 61% of the students believe that they contribute to the climate of the art room, compared to 86% of students from my class. Therefore the students under Teacher B may feel that the teacher contribute more to the climate than they themselves would.

These questionnaires which were given to the second year students give some indication of their views and opinions of the subject, classroom climate as well as trying to describe the climate within their own art class.

As well as getting the students to describe the atmosphere within their own art class, I also devised a questionnaire for the teachers. The questionnaire was used to analyse their contributions to the classroom climate as well as finding out their views as to what else helps to set this climate.

Questionnaires to Teachers:

A copy of the questionnaire may be found in Appendix 3, Table 15.

Question one consisted of the teachers subject. Question two to question four consisted of the teachers reasons and views for asking questions in the classroom. We have already looked at how important questioning is in creating the classroom climate. Therefore I felt it was important for this project to try and find out the teacher's opinions on the subject.

Question 2: What are your reasons for asking questions in class?
Are they:

From the list provided the following were selected in order of preference:

Answer:	To check knowledge and understanding	95%
	To encourage students to think	90.9%
	To recall facts	86.3%
	To diagnose difficulties or problems	81%
	To help students learn from each other	68.1%

other reasons, one teacher replied:

> In language classes I often ask questions so that students can imitate me. They can ask other students (or me) questions.

a second teacher said:

> To show an inattentive student the need to listen.

Question 3: Do you think questions could play a bigger part in your lessons?

Answer:	Yes	40.9%
	No	59%

Question 4: Give reasons

From the teachers who said yes, one maths teacher replied:

> To enliven the class, to stimulate students.

A biology teacher said:

> It would mean the students would have more confidence in asking questions and feel comfortable in their learning environment.

an art teacher comments:

> and to make students independent. They can work and carry a project to conclusion without having constantly to seek the teacher's approval and direction. Encourages confidence in their own decisions. Gives students expressive freedom and scope.

Those teachers who replied no to question three comments were as follows:

A history teacher said:

> I question all the time.

An English and Irish teacher said no:

> Because questioning takes up a lot of class time.

Question 5: As a teacher, are you aware that you affect the classroom climate?

Andwer: Yes 81.1%

No 13.6%

It is quite interesting to notice that some teachers are not aware that they do in fact affect the classroom climate.

Question 6: Give an example:

From the teacher's who replied 'yes' to question five, a history teacher said,

> Previous incidents/experiences with class will affect my expectations and theirs. These expectations affect the class atmosphere.

A second teacher replied:

> If I'm enthusiastic and good humered the class reflects this atmosphere. When I'm tired, tense or rattie, I drive them mad and they drive me mad.

A third teacher commented:

> A techers attitude to discipline whether lax or strict affect the climate.

A fourth teacher states:

> On entering a class order is instilled.

One of the teachers who answered no to question five said:

> I am more aware of the affect they have on me.

Question 7: What other elements do you feel contribute to the setting of the atmosphere/climate of your classes?

The teachers here responded very favourably to this question and as a result provide this dissertation with all the main contributions which in turn, help to set the classroom climate. They also demonstrate quite well the fact that the classrooms climate is such a complex subject, which is affected by very small attributions.

the teacher did infact help create this climate I also gave questionnaires to another art teachers students of the same age group as those examined in my class. Here I found that not all the students here examined liked art. A large percentage of the students did not like attending the class. The overall climate of the art room was described as one of noise, no freedom, tension, boring and work. A large percentage of the students agreed that the teacher helps to make this atmosphere or climate.

The following points are what the teachers recommend the contributions of the classroom climate to be.

Contributions to the setting of the Classroom Climate:

- Classroom management
- Clear and tidy classroom
- Layout of room
- Seating arrangements
- Size of class
- Ability of class
- Pupils health
- Disruptive pupils
- Class group relations
- Class self perception
- Class perception of teacher and those in authority
- Personalities of students
- Time of day
- Time of year-season of year
- Pupils age
- What has gone on in previous class
- Punctual
- What is happening in the shcool or in the home
- Interest in the subject matter being dealt with
- Well prepared classes
- Relaxed attitude
- Spirit of work
- Techers attitude
- Being fair
- Method of teching

One art teachers answer was quite different from the other techers responses.

This art teacher replied,

> Sun coming in the windows, music, intersting examples of relevent work to stimulate them. The way I'm dressed, usually badly, but they like it if you are dressed up a bit believe it or not. Praise for students and humour definately.

Even though we can see, there are a lot of contributions to the setting of the classroom climate, it is also visable that the teacher helps to set a lot of these contributions.

CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS

In my study of the classroom climate I based my results on the Flanders Interaction Analysis Category system with a few amendments, which was carried out on my own teaching practice class.

I compared these results to those which were also carried out on an established art teacher's class. Questionnaires were given to the students examined, to discover their feelings towards the classroom climate. Again the questionnaires were given to another art teacher's class in order to establish if teachers do in fact help create different classroom climates. Finally questionnaires were given to the teachers in order to discover if they were aware of the contribution which they made in the creation of the classroom climate. These questionnaires also set out to discover what the teachers' opinions of the factors which contribute to the setting of the classroom climate are.

In Chapter One, I have examined what the theorists say about the topic, classroom climate. I concluded that a well-balanced teacher-pupil relationship lies at the heart of effective teaching which thus as a result should produce an effective classroom climate.

In Chapter Two, I outlined the importance of teacher talk and questioning in relation to the classroom climate as well as examining how questions can also promote a productive imaginative and responsive classroom climate.

In Chapter Three, I have examined the Flanders Interaction Analysis Category system. I have also discussed the advantages and disadvantages of using the system. This chapter also outlined the reasons why the system was to be used in this dissertation.

In Chapter Four, I have gathered the background information on the school where my

study was carried out. The plan of action which I followed was also given as well as a description of the research which was to be carried out in this dissertation.

In Chapter Five, I have given the results and discussed the findings using the tape-recordings from the F.I.A.C. system.

It was concluded here that a teacher should be aware of the affect their interactions with the pupils have on establishing the climate of the classroom. An analysis of the types of questions used in the tape-recordings from the lessons examined was also given.

In Chapter Six, the results of the questionnaires given to the students and teachers were analysed and discussed. These findings supported what was discovered in Chapter Five, as to how the teacher is one of the main contributors in establishing the climate of his/her classroom.

What we can Conclude from this Dissertation

In this dissertation I have looked at the classroom climate with many of the contributions which help establish or set this climate. It has also been observed that the classroom climate is a very wide and complex subject which is not easy to describe since it has many contributing factors.

In this dissertation I have tried to somewhat examine the classroom climate within my own teaching practice art room.

This was obtained by firstly analysing the teacher-pupil interaction patterns using the Flanders Interaction Analysis Category system on one of my teaching practice classes. It has already been observed in the review of the literature that the teacher's behaviour, talk or interaction with a class helps to establish or promote a certain classroom climate within his/her classroom. These results, using the F.I.A.C. system, were then compared to an established teacher's result. It was discovered that the classroom climate of the art room can be one in which the teacher can promote

creativity and self-expression both in terms of enabling the pupils to relax and be themselves and of producing work. This climate may be obtained if the teacher is aware and can critically analyse his/her own teaching style regularly.

Secondly, in this dissertation, using questionnaires, I have examined the students' views and feelings as regards the classroom climate, in which my teaching would act as a contributory factor. The results concluded that all the students examined in my class liked the subject. The majority described that they felt both happy and relaxed when they had to go to the art class. The majority of the class liked the class becuase it was both interesting and fun. The overall climate of the room was described mainly as fun, freedom, noise, work and excitement. In order to further see if the teacher did in fact help create this climate, I also gave questionnaires to another art teacher's students of the same age group as those examined in my class. Here I found that not all the students examined liked art. A large percentage of the students did not like attending the class. The overall climate of the art room was described as one of noise, no freedom, tension, boring and work. A large percentage of the students agreed that the techer helps to make this atmosphere or climate.
Thirdly, using questionnaires I examined the teachers reasons for using questions in their classroom, since this we saw in chapter three acts as a contributing factor in creation of the classroom climate. I found that 13.6% of the teachers examined were not aware that they infact affect the classroom climate. If as a teacher you are unaware that you affect the classroom climate then it is probable that your teaching style will remain constant as will your classroom climate since you believe you have no influence upon it. The questionnaires to the teachers proved useful in that it provided this dissertation with the teachers recommendations as to what they felt contributed to the setting of the classroom climate. These recommendations may be found at the end of chapter six.

Where my teaching will go as a result of this dissertation:

I feel that this dissertation has allowed me the opportunity to look at my own teaching and examine how I as a teacher can help create and influence the climate of a classroom, which I may not otherwise have had such an insight into. The continual

assessment through the personal evaluations of my lesson plans have also I felt helped me gain an insight into how I can improve and develop my own teaching abilities. The dissertation also allowed me the opportunity to discover how the students feel about how I as a teacher have set a climate in which they have said they feel relaxed, happy and yet know they had to do the work. Finally I hope that as a teacher I will continually assess my teaching and thus try to maximize an effective classroom climate which will produce explorative, imaginative and productive work by its students.

RECOMMENDATIONS

The Flander's Interaction Category Systems has been recommended to aid student teachers to examine and criticize their teaching abilities. After using the system in this dissertation I feel that those teachers who have been teaching for years should also use the system so as to review and perhaps see possibilities of a fresh approach to their teaching style. Even by just tape-recording a class a teacher becomes more aware that he/she is in some way or another influencing how that class performs or responds. By identifying the contributions of a classroom climate, a teacher would help himself/herself by becoming more aware of the important role which they play in setting this climate.

Therefore by being aware continually of their teaching will infact help any teacher to produce a climate which is imaginative, expressive and productive.

Struggle is the essential condition of freedom.
(Lebbeus Woods, 1991)

APPENDIX 1

REOCRDING SHEETS FROM TAPE-REORDINGS, USING TALLYING HASH MARKS BY CATEGORIES.

TABLE 3
Tallying Hash Marks by Categories
Week A-1st Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1	III	3	0.8
	2	𝍸 𝍸 𝍸 𝍸 I	21	5.6
	3	𝍸 𝍸 𝍸 𝍸 I	21	5.6
	4	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	65	17.3
	5	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	65	17.3
	6	𝍸 𝍸 𝍸	15	4.0
	7		0	0.0
Pupils	8	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 IIII	59	15.7
	9	𝍸 𝍸 𝍸 𝍸 𝍸 IIII	26	6.95
Silence	10	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 II	37	9.89
Productive Climate	11	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 II	62	16.57
		Total	374	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

TABLE 4

Tallying Hash Marks by Categories
Week A-2nd Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1		0	0.0
	2	𝍸 𝍸 𝍸 𝍸	20	6.45
	3	𝍸 |	6	1.9
	4	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	30	9.6
	5	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 |||	78	25.16
	6	𝍸 𝍸 𝍸 𝍸 𝍸 ||	27	8.7
	7		0	0.0
Pupils	8	𝍸 𝍸 𝍸 𝍸 𝍸 ||||	29	9.35
	9	𝍸 𝍸 𝍸 𝍸 𝍸 ||	27	8.7
Silence	10	𝍸 |||	8	2.5
Productive Climate	11	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	85	27.4
		Total	310	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

TABLE 5
Tallying Hash Marks by Categories
Week A-3rd Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1	III	3	0.89
	2	卌 卌 卌 卌 卌 IIII	21	6.23
	3	卌 IIII	9	2.6
	4	卌 卌 卌 卌 卌 卌 卌 卌 I	41	12.1
	5	卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 I	61	18.1
	6	卌 卌 卌 卌 卌 卌 卌 II	37	10.97
	7		0	0.0
Pupils	8	卌 卌 卌 卌 卌 卌 卌 卌 卌 IIII	44	13.05
	9	卌 卌 卌 卌 卌 卌 卌 II	37	10.9
Silence	10	III	3	0.89
Productive Climate	11	卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 I	81	24.03
		Total	337	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

TABLE 6
Tallying Hash Marks by Categories
Week B-1st Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1	III	3	.82
	2	卌 卌 卌 卌 卌 II	27	7.39
	3	卌 卌 III	13	3.56
	4	卌 卌 卌 卌 卌 卌 卌 卌 卌 III	48	13.81
	5	卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 I	61	16.7
	6	卌 卌 卌 卌 卌 卌 卌 卌 I	41	11.23
	7	卌	5	1.3
Pupils	8	卌 卌 卌 卌 卌 卌 卌 卌 卌 IIII	49	13.42
	9	卌 卌 卌 卌 卌 IIII	28	7.6
Silence	10	III	3	.82
Productive Climate	11	卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 卌 II	87	23.8
		Total	365	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

TABLE 7
Tallying Hash Marks by Categories
Week B-2nd Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1	𝍸	4	.9
	2	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 I	36	8.16
	3	𝍸 𝍸 𝍸 𝍸 𝍸 II	27	6.12
	4	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 IIII	64	14.5
	5	𝍸 I	101	22.9
	6	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 IIII	59	13.37
	7	IIII	4	.9
Pupils	8	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 I	71	16.09
	9	𝍸 𝍸 𝍸 𝍸 IIII	24	5.44
Silence	10	II	2	.45
Productive Climate	11	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 IIII	49	11.1
		Total	441	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

TABLE 8

Tallying Hash Marks by Categories
Week B-3rd Fifteen Minutes

Category Number		Completed Tally Marks Made from the Tape Recordings	Total Tallies	Percent
Teacher	1		0	0
	2	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	45	10.25
	3	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 |	31	7.06
	4	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸	75	17.08
	5	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 ||	92	20.95
	6	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 ||||	54	12.3
	7	|||	3	.6
Pupils	8	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 ||	77	17.53
	9	𝍸 𝍸 𝍸 |||	18	4.1
Silence	10	||	2	.45
Productive Climate	11	𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 𝍸 ||	42	9.56
		Total	439	100.0

Based on Flanders Recording Sheet,
Source: Ned. A. Flanders, Analysing Teaching Behaviour, (New York: Addison-Wesley, 1970), p.38.

APPENDIX 11

RECORDING SHEETS FROM TAPE-RECORDINGS OF TEACHER A, USING A TIME LINE DISPLAY

Table 9
Recording Sheets from Tape-Recordings of Teacher A

5 Minutes:

6	5	5	6	6	4	4	8	11	5	4	8	6	11	5	5	2	5	5	5	6	6
6	6	6	6	4	4	4	4	8	8	5	5	5	6	6	8	6	6	6	6	6	6
6	6	4	8	8	4	6	6	6	6	2	6	6	6	6	6	4	8	4	4	8	2
6	6	6	6	9	3	4	6	6	6	4	6	6	6	7	6	6	6	5	4	4	8
3	4	4	4	8	2	4	8	8	6	6	8	2	2	6	6	6	11	10	10	4	8

Table 10

5 Minutes:

6	6	10	10	4	10	4	8	6	9	4	5	5	5	4	9	4	8	9	5	5	6
6	6	10	10	10	5	5	10	10	11	11	10	5	4	4	6	5	5	9	2	5	5
9	3	5	5	5	4	8	10	4	8	5	5	5	6	6	5	5	2	9	3	9	9
6	6	6	6	6	6	4	10	10	2	5	5	2	5	6	6	10	10	6	6	6	6
10	9	3	6	6	6	10	10	11	11	11	11	11	11	6	11	11	11	11	11	11	11

Table 11

5 Minutes:

6	6	4	4	8	8	8	4	4	6	4	4	4	4	4	4	8	3	3	4	8	4
8	8	2	6	3	4	8	4	10	10	11	6	6	6	6	6	6	11	4	4	5	5
5	5	9	11	6	6	6	6	6	6	6	6	6	6	4	8	3	5	7	7	4	8
2	2	4	4	8	4	8	8	4	4	8	4	4	4	8	2	9	9	9	3	4	8
8	9	2	9	6	4	6	6	6	6	6	6	9	3	2	6	6	4	4	6	6	6

Based on Flanders Recording Sheets,
Source: Paul Croll, Systematic Classroom Observation, (London: Falmer Press, 1986), p38.

Table 12
Recording Sheets from Tape-Recordings of Teacher A

5 Minutes:

6	6	9	9	3	4	4	8	2	4	4	6	5	5	6	8	9	9	3	5	5	6
6	4	4	8	4	10	4	6	6	6	6	6	6	6	3	6	6	5	5	7	9	9
4	4	4	8	11	11	11	11	11	11	11	11	11	11	11	4	4	8	8	4	8	8
3	4	4	4	8	5	11	2	2	4	8	8	8	4	8	8	8	8	8	4	8	4
8	8	8	3	3	5	2	6	6	7	7	7	2	11	4	4	4	8	4	4	8	4

Table 13

5 Minutes:

4	4	8	4	8	4	4	8	6	6	6	4	8	5	8	2	4	6	6	6	6	6
6	6	9	9	6	6	6	6	6	6	6	9	6	6	9	9	4	8	8	6	9	6
6	6	6	6	4	8	6	6	6	6	5	5	6	6	6	6	9	9	9	9	6	6
6	4	8	4	8	2	4	8	4	4	8	3	6	4	8	8	8	8	7	7	6	6
5	5	5	6	6	6	9	9	4	8	4	8	4	8	7	4	8	8	8	3	4	8

Table 14

5 Minutes:

4	8	8	8	6	4	8	4	8	6	6	4	8	8	2	8	5	6	6	2	6	6
11	11	11	11	9	2	4	8	11	11	11	11	6	6	11	4	8	8	4	2	6	6
6	6	6	6	6	6	9	3	6	4	4	8	7	7	11	11	11	11	9	9	3	2
9	9	9	9	5	5	5	5	5	11	11	4	8	4	8	11	11	11	11	11	6	6
6	9	5	5	5	6	6	5	4	4	8	4	8	8	5	6	6	6	4	4	4	8

Based on Flanders Recording Sheets,
Source: Paul Croll, Systematic Classroom Observation, (London: Falmer Press, 1986), p38.

APPENDIX III

QUESTIONNAIRES TO THE TEACHERS AND PUPILS

TABLE 15

QUESTIONNAIRES TO THE TEACHERS

(1) State your subject/s :

(2) What are your reasons for asking questions in class ?. Are they; (Tick as appropriate.)

A. To check knowledge and understanding. ☐
B. To diagnose difficulties or problems. ☐
C. To recall facts. ☐
D. To encourage students to think. ☐
E. To help students learn from each other. ☐
F. To encourage students themselves to ask questions. ☐
G. or any other reason:

(3) Do you think questioning could play a bigger part in your lessons ?.
(Tick as appropriately.) YES. ☐ NO. ☐

(4) Give reason/s why ?.

(5) Each class has it`s own distinctive Atmosphere / Climate. As a teacher, are you aware that you affect the classroom climate ?. (Tick appropriately.)
YES. ☐ NO. ☐

(6) Give an example:

(7) What other elements do you feel contribute to the setting of the Atmosphere / Climate of your class/es ?

TABLE 16

QUESTIONNAIRES TO THE PUPILS

(1) Class:

(2) Do you like art ? (Tick in the chosen box.)
YES. ☐ NO. ☐

(3) Why ?

(4) How do feel when you have to go to the art class ?

(5) Why do you feel like this?

(6) What type of Mood, Atmosphere or Climate surrounds the art room? Is it, (Tick in the chosen box/s).

Noise.	☐	Work.	☐	Quiet.	☐
Confusion.	☐	No freedom.	☐	Boring.	☐
Fun.	☐	Freedom	☐	Excitement.	☐
Calm.	☐	Tension.	☐	Study.	☐

(7) Do you think the teacher helps to make this Atmosphere or Climate ? (Tick in the chosen box.)
YES. ☐ NO. ☐

(8) Give a reason/s why :

(9) Do you think you help to make this Atmosphere or Climate ? (tick in the chosen box)
YES. ☐ NO. ☐

(10) Give a reason/s why?

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