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## The journey of making meaning in drama : a case study in a metropolitan priority school

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# ***THE JOURNEY OF MAKING MEANING IN DRAMA***

**A CASE STUDY IN A METROPOLITAN PRIORITY SCHOOL**

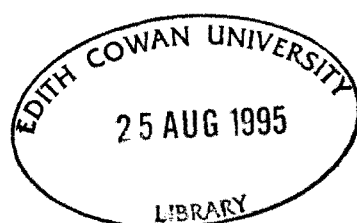
BY

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Date of Submission : Friday, 26th May, 1995.



## USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.



## **ABSTRACT.**

Children with a low socio-economic background frequently fail within our schools. The school milieu is a potential contributor to this scenario, as schools are generally designed for the attributes, needs, and skill levels that are characteristic of middle-class children. It is therefore important to explore alternative learning frameworks that will enable these children to function within the school system.

Drama offers unique and exciting possibilities in this field. Previous research endorses the use of drama in education for this specific purpose; and the theories propounded by learning and language theorists and drama educationalists provide a strong theoretical framework.

However, there is a need for us to understand *how* drama enables learning.

This qualitative study aims to address this issue by studying one Year 6 class from a recognised low socio-economic area. It explores how the children exchanged and negotiated meaning within the drama framework, studies the types of talk used, and examines how drama fosters metacognitive behaviour.

The programme of intervention consisted of nineteen (1 to 1 3/4 hrs) sessions, conducted over a 10-week period, that used the techniques of 'in-role' drama to explore four main issues. Data were attained through participant observation, field notes, interviews, audio recordings and journals.

A 'map of the territory' was developed that charted the patterns that emerged during the drama programme. This map is built around the 3 phases of the drama process

: preparation, enactment and reflection, and is comprised of a number of pathways that illustrate the features of the learning process. In addition, the findings generated from the examination of the drama talk and metacognitive behaviour enrich and validate this map of the territory.

This picture, formulated by the amalgamation of all the channels of inquiry, provides a clear understanding of how the drama process supported the making of meaning for these children. The most significant findings for teachers, drama facilitators and PSP curriculum advisers are as follows.

- All three of the phases of drama were *equally* important in their ability to support the children's learning.
- The 'in-role' drama process provided an effective way to manage behaviour problems and improve group dynamics. As functional group dynamics are a pre-requisite for collaborative learning this issue is particularly significant.
- The drama frame provides a medium for active participation and experiential learning. The study also illustrates the *necessity* of these two factors in the education of these children.
- Drama provided the impetus for a dramatic change in the children's work attitude both in, and out of drama. As a poor attitude towards learning was identified as one of the main problems with this group, this result was especially encouraging.

- The study shows the importance of *truly* giving these children control and responsibility over their own learning in drama.
- The 'in-role' drama process encouraged a wide-range of language use and fostered the use of exploratory talk.
- The study shows the potential of 'in-role' drama to develop these children's metacognitive skills.

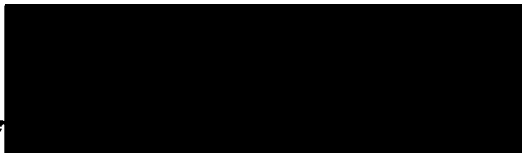
Although the focus of this study was on how these children learn in drama, it became apparent that particular characteristics of the drama process catered for their specific needs. Furthermore, some of the skills and attitudes that were developed within the drama framework were clearly seen to generalise into the normal classroom context.

The richness of the data offers a personal insight into the seen and unseen process at work within the drama frame.

## DECLARATION

I certify that this thesis does not incorporate, without acknowledgment, any material previously submitted for a degree or diploma in my institution of higher education and that, to the best of my knowledge and belief, it does not contain any material previously published or written by any other person except where due reference is made in the text.

Signature

A solid black rectangular box used to redact the signature of the author.

Date

26<sup>th</sup> Nov 1995.....

## **ACKNOWLEDGMENTS**

As author, I wish to acknowledge the support and guidance provided by George White and Tarquam McKenna, Research Supervisors for this study. Their experience, creativity and never-ending encouragement over the last two years has been a source of great inspiration.

Thanks must also go to the classroom teacher and students of the sampled primary school. Without their time, energy and enthusiasm this study could not have taken place.

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## **CHAPTER ONE : INTRODUCTION.**

*Schools are places where children discover what knowledge is. In school children can become explorers, experimenters, and hypothesisers coming at knowledge from the inside, or they can become marketeers trading in knowledge 'goods' which come from a central store in which they have no stake.*

Terry Phillips, 1988. On a Related Matter. p. 80.

### **1.1 The Background.**

Improving the achievement of socially and economically disadvantaged school children is a major task. Traditional remediation programmes are sometimes ineffective or simply insufficient.

It is well accepted that one of the major causes of educational failure for these children is the conflict they experience between the language of their social class and that of the school, and the dominant culture that the school represents (Adler, 1973; Dixon & Robinson, 1992; Romaine, 1984; Wright, 1983). It is not however, a question of linguistic deprivation, as was commonly hypothesised by the most influential theorists for the 1960's and 1970's (Bernstein, 1963; Bourdieu, 1977; Lewis, 1962). Rather, it is a social difference between the well developed linguistic practice of the community and the differently developed linguistic practice of the schools (Connell, 1991; Halliday, 1978; Heath, 1983). The verbal and linguistic experience of children greatly influences their learning, as language is central to the whole educational process. In order to address the needs of these students, it may be that specialised strategies are required to enable them to adjust to, and achieve within the school system.

Research in drama education has highlighted the positive effects dramatic strategies have on children's creativity, oral language development, comprehension, attitudes and self-esteem. Little of the research however, has been done with children with low socio-economic backgrounds. Due to this research need, I (Timms,1992) carried out a study to explore the effects of 'in-role' drama strategies on the oral comprehension skills and attitudes of this target population. Results from the research indicated that 'in-role' drama strategies *did* provide an effective approach for improving these children's oral comprehension skills and attitudes.

That research in 1992 was essentially a quantitative study and its significant results provided further evidence for the effectiveness of 'in-role' drama with this population. It did not however, provide deeper insights into the meanings made by these children along their journey. Questions such as, "*How* does 'in-role' drama support the process of making meaning ?", could not be answered within the quantitative paradigm. Qualitative research however, because of its nature, would focus on these issues.

Quantitative methodologies aim at testing knowledge, whereas qualitative inquiry seeks to generate new knowledge. Due to the positive results found in my initial study it became important that I gain a deeper *understanding* of the nature of these children's learning, and the processes at work within 'in-role' drama that support the meaning-making process. In this case, qualitative methodologies offered the opportunity to examine the drama process in greater depth.

## **1.2 Purpose Of The Study.**

It was the purpose of this study to explore *how* the key elements of 'in-role' drama (preparation, enactment & reflection) support the journey of making meaning for children with a low socio-economic background. In order to do this the focus of inquiry was on how the drama frame supported the children's exchange and negotiation of meaning, the types of talk used by the children within 'in-role' drama, and the possible presence of metacognitive behaviour.

## **1.3 Research Questions.**

To explore how the key elements of 'in-role' drama support the journey of making meaning for these children the following questions acted as the focus for the study:

1. *How does the drama process support the exchange and negotiation of meaning ?*

2.1 *What types of talk do the children use during 'in-role' drama ?*

2.1.1 How much of the children's language describes (labelling, recording, reporting) ?

2.1.2 How much of the children's language interprets (explaining, inferring, deducing) ?

2.1.3 How much of the children's language generalises (summarising, reflecting, classifying) ?



2.1.4 How much of the children's language speculates  
(hypothesising, projecting, theorising) ?

2.1.5 How much of the children's talk serves additional functions ?

**2.2** *What types of talk do the three elements of 'in-role' drama foster ?*

2.2.1 What types of talk does the element of 'Preparation' foster ?

2.2.1 What types of talk does the element of Enactment' foster ?

2.2.1 What types of talk does the element of 'Reflection' foster ?

**3.** *Are metacognitive behaviours observable within the processes of drama, and if so, in what ways are they used ?*

#### **1.4 Operational Definitions.**

**Qualitative Enquiry:** refers to the research methodology that aims to learn first hand about the complexities of the social world being investigated (Kemmis & McTaggart, 1988; Taylor, 1990). It is clearly defined by Frank Lutz as:

A holistic, thick description of the interactive processes involving the discovery of important and recurring variables in the society as they relate to one another, under specified conditions, and as they affect or produce certain results and outcomes in the society (1981, p52).

**Case Study:** Research that focuses on a singular set of events; which in this case encompassed the study of the drama frame and its participants (a year six class from a metropolitan priority school).

**'In-Role' Drama :** The key element in this form of drama is that both students and teacher behave 'as if' they are someone else facing an imaginary situation (Carroll, 1988). In more general terms it is suitably defined by Davis & Behn as:

An improvisational, non-exhibitional, process-centred form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experience...Its primary purpose is to facilitate learning of the participants rather than train actors for the stage (1978, p.10).

[As this study relies heavily on the definition and understanding of this form of drama, it is explored in more detail in Chapter Two]

**Preparation:** refers to the part of the drama process when teacher and students are involved in discussion and decision making about the background to, the nature of and the direction for the drama (Arnold, 1991; O'Neill & Lambert, 1982). At this time decisions about topic, situation, time, place, roles or action were made.

**Enactment:** refers to the part of the drama process where students and teacher behave 'as if' they are someone else facing an imaginary situation (Carroll, 1988).

**Reflection:** refers to the part of the drama process in which members of the class as 'spectators' review the drama experience in which they have

been active 'participants' (Verriour, 1985). Neelands suitably defines reflection as:

The time away from their work in order to consider its development and what is being discovered as a result of working on this material (1990, p82).

Reflection happened informally in small groups or as a planned discussion with the teacher. The reflection phase however, does not include the children's responses to my questions about the dramas during the case study interviews.

**Metacognition:** refers to the subject's knowledge of his/her own cognitive processes *and* the ability to actively monitor and regulate these processes, in relation to the task on which they bear (Baker & Brown, 1984; Brorodkin, 1987; Flavell, 1976).

**Metacognitive Behaviours:** refers to the subjects' ability to, a) report on their knowledge of their learning and thinking processes, or, b) use metacognitive strategies to control and regulate their learning.

**Socio-Economic Status:** It is commonly defined by the occupation and level of education and income of the parent/s. In addition the variables of family structure, accommodation, crowding, tenancy, language fluency and aboriginality are regarded as secondary factors contributing to socio-economic disadvantage (Ross, Farish & French, 1985; West Australian Ministry of Education, 1993)

**Children with a Low Socio-Economic Background:** refers to the subjects who attend a school that is targeted by the Priority Schools Program (PSP). As the PSP: Guidelines for Operation explains:

The Program targets schools serving communities with the greatest degree and concentration of socio-economic disadvantage (West Australian Ministry of Education, 1993, p4).

### **1.5 Significance of the Study.**

If drama pedagogy is to become a recognised element in the curriculum, its value as an educational tool must be validated through research.

"Research is necessary to convince superintendents, principals, or harried teachers that drama is anything more than a well intentioned frill which is eminently dispensable" (Vitz, 1983, p.17). Unfortunately, to date, there is a lack of *research data* available to substantiate the claims made by proponents of drama in education.

Of the research in the area of drama education that has been carried out, the majority has been quantitative. Although the tide is slowly turning, the dominant opinion regarding research methodology has been, as Philip Taylor points out, "if it can be seen, it can be measured, and if it is not testable it has no meaning at all!". There are however, serious limitations to empirical research into drama education. The quantitative paradigm is unable to capture the complex nature of the children's experiences within the drama frame (Donelan, 1991; Taylor, 1990; Errington, 1993). If we are to come to a deeper understanding of the ways in which children struggle to make meaning within drama, qualitative research is vital. This study is therefore significant for the following reasons.

1. It actively sought to address questions related to the practice of drama teaching.

2. The results of this study provide unique insights into the *way* in which drama supports the learning process, therefore, providing additional support for the educational value of drama programmes on children with low socio-economic backgrounds. Furthermore, it enriches our understanding of the practical workings of our craft.
3. The documentation of this research provides another model for the analysis and comparison of oral language illustrative of types of thinking.
4. The oracy movement has been gathering momentum over the last two decades. However, in the last 5 years it has rapidly accelerated. This has emphasised not just how much we have already learnt, but how much is yet to be decided and discovered. Leading researchers in the field of oracy (MacLure, 1988; Mayher, 1990; Philips, 1988; Wells, 1989) see an important need for research to be done on the relationship between talk and learning.

There is still much to be learned, however, about what talk-for-learning actually looks like, the conditions under which it flourishes, and the criteria that we apply when we make judgements about the educational value of children's talk (MacLure, 1988, p3).

The findings of this study shed further light on some of these questions.

5. The majority of research into drama and oral language has been concerned with language development. The fact that drama can specifically contribute to enhanced 'oral comprehension' (Timms, 1992) has significance for the holistic teaching of language. Greater understanding of the drama processes that foster these skills further justifies the inclusion

of drama pedagogy into the mainstream language and learning approach.

6. The area of metacognition promises to be extremely important in understanding the development and differences in cognitive ability, yet, it is still in the early stages of development (Braten, 1990; Flavell, 1987; Klume, 1987). In addition, to this researcher's knowledge, the presence of metacognitive behaviours within the drama process has not yet been investigated. Therefore, the findings of this study contribute significantly to the area of metacognition and, to our understanding of the learning process within drama.

## **1.6 Chapter Organisation.**

The following report is divided into four general sections. The following four chapters detail the theoretical basis for this study and set the scene for the research context. To provide a comprehensive description of the research setting, both the explicit features of the context and my implicit assumptions are discussed. Then, in chapter 6 the practical details about how the research study was carried out are explained. The main body of the report (chapters 7 - 13) relates to the presentation of the findings. In this section the 'Map of the Territory', which was developed from the data, is described. Furthermore, the talk used by the children during the dramas and the evidence of metacognitive behaviour are discussed. Finally, in the last two chapters the main issues that emerged from the findings are explored (linking the theory with the findings) and conclusions are drawn about how the 'in-role' drama process supported the children's learning.

## CHAPTER TWO : MAJOR ISSUES IMPACTING ON THE STUDY.

*We are the meaning makers - everyone of us: children, parents, and teachers. To try to make sense, to construct stories, and to share them with others in speech and in writing is an essential part of being human. For those of us who are more knowledgeable and more mature - parents and teachers - the responsibility is clear: to interact with those in our care in such a way as to foster and enrich their meaning making.*

Gordon Wells, 1989. Children Learning Language & Using Language to Learn. p 118.

It is an ongoing matter of contention between theorists and educationalists as to which are the most effective methods of teaching. However, it is well accepted that there are several main factors that can be most helpful in furthering a child's learning; and that is an interactional learning environment that fosters communicative competence, active participation, and the ability to reflect. The use of 'in-role' drama strategies is one alternative which is able to combine these factors into a single teaching/learning framework. The effectiveness of these strategies on the learning potential of children is well supported by both research and theory.

### **2.1 Definitions.**

This study is concerned with the nature of drama-in-education within the classroom environment. Specifically, it focuses on the drama techniques of unscripted 'in-role' drama.

Drama-in-education embraces the philosophies of 'educational drama' (Bolton, 1986; Booth, 1985; Carroll, 1988; Heathcote, 1976, 1980, 1983; Morgan and Saxton, 1985; Verriour, 1985). It is difficult to find specific and widely

accepted definitions for these terms as they are often used interchangeably or with different emphases. However, in 1977, the Children's Educational Theatre Association appointed a committee to re-examine the terminology of the allied fields of drama and theatre. They identified drama and theatre as existing on a continuum (See Figure 2.1). This spectrum of activities was established using the classical definitions of drama (a thing done) and theatre (to gaze on) (Davis and Behn, 1978 ). The point on the continuum specified as 'Guided Drama' is the general area in which this study is most interested.

Drama in its naturalstate.	Guided Drama	Participation Theatre/Drama	Theatre
	Creative Drama or Child Drama.	Audience members alternately watchers and participants	Strictly pre-arranged art form; Clear distinction between actors and audience.

(Davis & Behn, 1978, p.10)

**FIGURE 2.1 : THE DRAMA / THEATRE CONTINUUM.**

In defining the area of 'Guided Drama' the committee stated that:

It is an improvisational, non-exhibitional, process-centred form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experience....Its primary purpose is to facilitate learning of the participants rather than train actors for the stage (Davis & Behn, 1978, p.11).



Despite the employment of different terminology the central elements of drama-in-education are the same. They are all based on the following.

1. A desire to educate.
2. An appreciation of the art form.
3. A student-centred and process-orientated approach.
4. The importance of language in learning.
5. The provision of an active and interactive forum for learning.
6. Learning that integrates the affective and cognitive into one experience.
7. The value of reflection in learning.

Within drama-in-education, the term "'In-Role' Drama" refers to particular drama techniques pioneered by Dorothy Heathcote and later developed by drama educationalists such as Gavin Bolton, David Booth, John Carroll, Norah Morgan, Jonothan Neelands, and Cecily O'Neill. 'In-role' drama is made up of three distinct components - preparation, enactment and reflection (Arnold, 1991). However, the key element of this form of drama that differentiates it from other drama activities, is that during enactment both students and teacher behave 'as if' they are someone else facing an imaginary situation (Carroll, 1988).

## **2.2 The Major Issues.**

The philosophical bases for this study are twofold. On the one hand, there are the philosophies of educationalists and learning and language theorists - concerning the importance of active participation in the learning process, the development and role of language in learning and the role of the learning environment in cognitive and metacognitive development. On the other hand, there are the drama educationalists and the theories on which

they have based their practices . The two schools together form the fundamental framework for this study. In reviewing the general literature I will address each element separately and conclude by examining the relationships that exist between the theories.

### **2.2.1 The Importance of Active Involvement in the Learning Process.**

Many notions of schooling portray students as passive receivers of knowledge; "Teachers know, but pupils do not; if they do, they know imperfectly" (Barnes & Todd, 1977, p.1). In addition, it is assumed that if these students are to increase and deepen their knowledge, this can only be possible under the direction and control of the teacher. Fundamental to these assumptions is an underestimation of children's capabilities as learners.

Current theories of learning (Bruner, 1986; Mayher, 1990; Wells, 1989) assert that knowledge cannot be transmitted to students in a prepackaged form in the hope that it will be absorbed and understood by the majority. Rather, knowledge has to be personally constructed by each individual through interaction between the new 'evidence', and what is already known. This has provided the catalyst for the strong movement in schools to replace the traditional scenario of learning-by-listening with a model of active learning through talk. In the active learning approach children are invited to engage in their own learning through a collaborative exploration of ideas; to research facts, knowledge and opinion, and relate these to their own experience; and to analyse, criticise, challenge and speculate, rather than simply listen and absorb.

The ideals of active learning are reflected in the educational benefits of imaginative play.

In play children increase their communication and language skills as they gather and use objects for group activities. Their intellectual skills are refined as they associate with one another. Decision making occurs as skills of identifying problems, classifying, predicting and verifying are practiced ( Yawkey, 1979, p.247).

A number of theorists (Bruner, 1986; Christie, 1980; Erikson, 1950; Piaget, 1967; Vygotsky, 1976) claim that engaging in imaginative play is important for normal cognitive development. The assumed relationship between play and cognition has received correlational support from studies showing that deficits in make-believe play are associated with cognitive deficiencies and poor scholastic achievement (Pellegrini, 1980; Rubin, Maioni & Horning, 1976; Similansky, 1990; Wolfgang, 1974). Experimental evidence of a causal relationship between play and specific cognitive skills has subsequently come from studies in which non players were trained in make-believe play (Dansky, 1979; Lovinger, 1974; Rosen, 1974; Saltz, Dixon & Johnson, 1977).

When most children enter school they are presented with a whole new way of learning: "Academics replace play. Where once there was active play, now there is passive work"(Landy, 1981, p.39). This however, does not have to be the case. As research and theory suggest, the principles of play have sound educational value. If the teacher is wise enough to value the principles of play he/she will apply them to classroom learning (Landy, 1981). Without such an active role in their learning experiences in the school, these children will never be able to continue to be active, self-motivated learners after they leave school.

### **2.2.2 Language Development and its Role in Learning.**

It is well accepted by language theorists that language is central to learning (Donaldson, 1978; Halliday, 1978; Pinker, 1989; Romaine, 1984; Wilkinson et al 1988 & 1990). This is illustrated by Halliday when he states:

Most of what we learn, we learn through language. This is true of our most commonsense knowledge, all that we learn before, and outside of our schooling; but it is especially true of educational knowledge (1978, p. 96).

Therefore, success in mainstream education is heavily dependent on a child's communicative competence; reading, writing, speaking and listening (Wilkinson et al, 1988 & 1990; Mayher, 1990).

In the past, education has been primarily concerned with teaching children to read and write and the spoken language has been shamefully neglected. However, one of the crucial insights of the language and learning research that has been done over the last two decades, has been the recognition that *the production of oral language is a crucial means through which we learn* (Barnes & Todd, 1977; Mayher, 1990; Phillips, 1985; Tough, 1977/79). Exciting developments have now taken place in the area of language education. Most significantly, the area of oracy has been recognised, firstly, as a vital tool for learning and, secondly, as a further area of communicative competence which schools have an obligation to promote (Chang & Wells, 1988; Maclure, 1988; Mercer, Edwards & Maybin, 1988). In contemporary theory, oracy is now regarded as a condition of learning for all subjects.

Implicit within this view is the assumption that schools *can* make a positive difference to the development of children's oral abilities. Although this

assumption no longer seems controversial, it has in fact only recently gained currency among educationalists and linguists (Dixon, 1988). The dominant linguistic paradigm of the 1960's and a good part of the 1970's was that of Chomsky's (1980) transformational grammar. It advocated that many of the major milestones on the path of spoken language development had already been passed by the time children started school; and that their need for support or instruction on the part of adults during this journey was minimal. Children were thought to be born with a 'language acquisition device' (LAD) which provided the child with a highly specific predisposition to understand the complex system of language (Chomsky, 1980).

With the advent of functional and interactional theories of language, linguists began to rethink the pathway to linguistic maturity (Dixon, 1988; MacLure, 1988). Only then was it recognised that children also have to learn to *use* language in all different contexts, for different purposes and with different people (Halliday, 1978; Romaine, 1984). From this perspective it became possible not only to visualise the path of spoken language development as stretching over many years, but also, the role of adults as critical figures in children's progress as communicators.

In this light, it now seems entirely possible that schools can make a positive difference to the development of children's oral abilities.

In today's schools, teachers should be able to provide an environment which actively fosters the further development of children's spoken language abilities. If, as previously stated, oracy is a vital tool for learning and schools are able to positively develop children's oral abilities then what sort of educational experiences are best able to foster the skills of oracy? Many language theorists believe that it can be part and parcel of children's ongoing learning in the classroom.

Where children are given the responsibility they are placed in situations where it becomes important for them to communicate - to discuss, to negotiate, to converse - with their fellows and with adults. And of necessity they are likely to develop oral skills. This is how oracy grows; it is to be taught by the creation of the many and varied circumstances to which both speech and listening are the natural responses (Wilkinson, 1990, p.115).

Joan Tough (1979) states that three factors are necessary in helping children reach their full language potential: dialogue with an empathic adult; opportunities for imaginative play; and an enabling environment in which the child can encounter a variety of language experiences. Therefore, in order to develop children's oracy, teachers have to alter the communication patterns of the classroom and create a reflective, learner-centred environment that provides real purposes for collaborative and exploratory talk.

Development in oracy is activated through talking and listening occurring for real purposes, while the potency of the learning experience comes from the process of reflection. Learners need to be encouraged to speak out, to listen attentively, and to interact effectively, not for its own sake, but because, they have a job to do which requires them to participate in these ways (Howe, 1988). In addition, the development of a learner's oral abilities can be powerfully assisted if they are encouraged to adopt a reflective, analytical stance towards their own learning and language use and that of others (Chang & Wells, 1988; Booth, 1991). By questioning their own outcomes, students have the opportunity to either modify or add to their own existing knowledge systems. For this learning to be effective it must exist within a learner-centred environment.

The main contrast between the teacher-dominated classroom and the more learner-centred class can be seen most clearly in the value given to, and the time allocated for student talk (Mayher, 1990; Wells, 1989). By moving control for learning strategies into the student's hands, talk becomes one of the major processes through which learning occurs and a wider range of speech roles becomes available to the learner (Barnes & Todd, 1977). In this environment, collaborative and exploratory talk becomes a fundamental mode of learning.

Exploratory and collaborative talk is vital for all aspects of learning and is the fundamental process through which we further develop and enrich our language system (Mayher, 1990). Generally, children in school are not given the time to hypothesise and talk themselves into understanding. However, as John Mayher states:

By having to articulate what we understand, we make new connections, reveal gaps or confusions in our knowledge, and literally create new meanings. By having to defend a position, we are forced to deepen and extend our understanding of its implications. By asking questions, we take the most crucial step of all to solving our problems, since to frame a problem is to accomplish most of the hardest work involved in solving it (1990, p.242).

Douglas Barnes (1976) calls this collaborative groping towards meaning "exploratory talk". David Halligan (1988) claims that under ideal conditions, this form of talk has the potential for promoting learning that exceeds that of any other talk and it is the ideal mode for the transaction of the learning-teaching relationship. In addition, by engaging in such dialogues the learner has the best opportunity to enrich the complexity of their syntactic repertoire by being in contexts where complex ideas naturally demand the use of complex structures (Booth, 1991; Mayher, 1990; Wells, 1989).

The oral language is an essential tool for learning and is useful for everyone everyday. Developing its full potential, therefore, must be a high priority for any classroom.

### **2.2.3 The Role of the Learning Environment in the Development of a Child's Cognitive and Metacognitive Potential.**

When considering children's learning and cognitive development, different theorists place different emphases on the importance of the learning environment. Piaget (1967) and theorists such as Vygotsky (1976), Bruner (1986) and Mayher (1990) have fundamentally different views of humanity and provide two different vantage points from which to view a child's cognitive and metacognitive development.

Piaget claims that, "it is development that directs learning rather than vice-versa"(1967, p.140).He views the mental potential of an individual as largely a biological entity which, given certain conditions, will go through certain stages of development. For Piaget, the maturation process is the crucial factor in cognitive development, with experience as a necessary but secondary element (Bruner, 1987).

From a different perspective there are other theorists (Bruner, 1986; Mayher, 1990; Tough, 1977; Wells, 1989; Vygotsky, 1976) that claim that properly organised learning results in mental development . They view the child essentially, as a social being:

Every function in the child's cultural development appears twice; first, on the social level and later, on the individual level; first between people, and then inside the child... All the higher functions



originate as actual relating between human individuals (Vygotsky, 1933, p.57).

Through this process of social interaction with adults and peers, the seeds of growth are planted within the child (Bruner, 1986). In contemporary theory, the potential of the learning environment in the development of a child's cognitive and metacognitive abilities can be summarised into six major areas - the importance of a socially interactive environment, the use of scaffolding, the interpretive and holistic approaches to teaching, the emphasis on tacit learning and the importance of the reflection processes.

For Vygotsky, "human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them" (1978, p.88). His emphasis on the social nature of learning evolved from his observation that children do not learn and grow completely from the inside out by acting alone on the environment. Rather, they do so in a social interactive context centrally involving other people in a problem solving domain. The process involved is that of teaching and learning within the 'Zone of Proximal Development'. This theory argues that the sort of thinking children can do in a group with the aid of a teacher or capable peers today, they will be able to do on their own tomorrow.

With assistance every child can do more than he can by himself. What the child can do in cooperation today, he can do alone tomorrow.

Therefore, the only kind of instruction is that which marches ahead of development and leads it, it must be aimed not so much at the ripe as at the ripening functions (Vygotsky, 1962, p.126)

What the adult or more capable peer provides is a kind of support structure which enables the learner to further develop their cognitive and metacognitive skills through reflecting on their experience, making connections between prior and new knowledge, and learning from the more

able performance of teachers and more knowledgeable peers (Braten, 1991a/b; Vygotsky, 1978).

Bruner's (1986) notion of scaffolding has developed from the work of Vygotsky on concept development and the 'zone of proximal development'. Bruner believed that the teacher has to lure the child into the 'zone of proximal development' by firstly minimising the cost of error - "reducing the number of degrees of freedom that the child must manage in the task" (Mercer, 1988, p.94). The learning is scaffolded by segmenting the task and ritualising it. In this way the teacher can limit the complexity of the task to the level that the child can just manage (Bruner, 1986; Mercer, 1988).

In contrast to the 'transmission' model of teaching is the 'interpretive' approach (Barnes, 1976). From the interpretive perspective, the educational focus is on learning and on ways of creating contexts which allow learners to make sense of the world collaboratively. The teacher is no longer the 'knowledge giver' but, a facilitator of the children's learning by "leading from behind" (Chang & Wells, 1988; Newman, 1991). The teacher still plays a prominent role in what is going on, however, instead of expecting the children to come up with the standard meanings, the teacher pushes the children to sort out their own. This approach to learning acknowledges that understandings can not be transmitted directly to the learner, but must be constructed by children for themselves, through a process of building on what they already know.

One of the clearest examples of conflict between the 'transmission' model of teaching and the socially interactive, 'interpretive' model of learning can be seen in this contrast between the view of "bottom-up, part-to-whole" learning and "top-down, holistic" learning (Barnes, 1976; Mayher, 1990; Wells, 1989).

From the 'interpretive' position, "*the basics are not the set of separate skills that can be analytically identified as parts of a larger whole, but a sense of the whole itself*" (Mayher, 1990, p.85, his italics). The bottom-up approach has tended to look at what children cannot do and emphasise how much still has to be learned. On the other hand, the top-down perspective is much more likely to stress what the learners can do and stress the power already achieved (Mayher, 1990; Newman, 1991) As John Mayher questions, "Which response would you rather receive ? Which is likely to make you want to try again ?" This position is not, as it has sometimes been accused of being, a path to lower standards. Instead, it is an approach which can lead to higher levels of performance by a wider segment of the population (Booth, 1991; Mayher, 1990; Wells, 1989).

Socially interactive, 'interpretive' approaches to learning depend on both tacit (spontaneous) and explicit (scientific) knowledge, with the belief that both kinds of knowledge are personal and not external to the learner (Mayher, 1990). Tacit knowledge is acquired primarily through doing, that is, trying to complete some purposeful task. Implicit within the task are selected skills to be developed. These skills are not developed through systematic instruction (the 'transmission' approach) rather, skill development is fostered by utilising the motivation of the purposeful task (Chang & Wells, 1988). Knowledge acquisition does not happen all at once, instead the learner works collaboratively with the teacher and peers who are more competent and can provide models of successful performance. This sharing of consciousness, which is the trademark of learning within the zone of proximal development, makes possible the acquisition of the more explicit, generalised, and scientific knowledge which results from conscious reflection on prior experience (Brown, 1987; Bruner, 1986; Flavell, 1981; Mayher, 1990; Mercer, 1988).

While the approaches and processes discussed above will, themselves, enhance a child's cognitive development, the learning potential will not be fully realised unless they operate within a reflective environment. If students not only engage in experiences structured to promote understanding, but verbalise and reflect upon what happens to them during those experiences, then learning will also occur at a meta-cognitive level.

My present guess is that metacognitive learning is especially likely to occur in situations that stimulate a lot of careful, highly conscious thinking - where every major step you take requires planning beforehand and evaluation afterwards. Such situations provide many opportunities for thoughts and feelings about your own thinking to arise (Flavell, 1979, p.908).

Metacognitive behaviours are crucial to higher order thinking as they govern the regulation and control of cognition (Braten, 1991a/b; Brown, 1987; Campione, 1987). Leading theorists in the area of metacognition claim that these processes are the basic characteristics of efficient thought and, the core of intelligent problem solving (Brown, 1984; Flavell; 1987). They are united in the claim that the process of conscious reflection is necessary to give learners metacognitive control.

From this vantage point, the role of the teacher and of the learning environment in a child's cognitive and metacognitive development, is a very significant one.

#### **2.2.4 Drama in Education.**

'In-Role' drama strategies have a potency for learning that can be summarised into eight major areas - the utilisation of role-play, the use of context, the emphasis on process, the task orientation, the dialectic and

holistic approaches, the technique of teacher-in-role, and the importance of reflection.

Roslyn Arnold claims that role-playing is the primary act of the mind, "and as such role-playing as a learning medium should be the core of institutional learning contexts, just as it is the core of family life, social life, and personal life" (1991, p.15). Role lets children take leave from the narrow confines of their own worlds and gives them a way into new forms of existence (Booth, 1991). Then, as the children interact within role, they are able to experiment and explore functions of language that do not arise in the language forms of the traditional classroom; "being in role means that the child is able to practice language codes very different from those dictated by society" (Booth, 1991, p.97). Just as the drama frame changes the form of communication, so will it change what is learned (Barnes, 1976; Heathcote, 1988; Verriour, 1985).

Students are allowed to bring to drama what they know (Bolton, 1986; Booth, 1985; Heathcote, 1983; Verriour, 1985). The dramatic experience uses contexts (the dramatic situations) that are meaningful to the learner in order to bridge the gap between the known and the unknown. Verriour states that, "children's difficulties with abstract learning tasks in unfamiliar contexts may find, in drama, the strategies to facilitate linguistic and cognitive growth" (1985, p.185). The needs and interests specific to different groups can be identified and recognised within the dramatic context. In this way learning can move closer to being meaningful and relevant to the student.

Furthermore, as shown by theory (Byron, 1988; Craig & Edwards, 1988; Heathcote, 1980) and research (Carroll, 1984, 1988; Parsons et al, 1984) these

contexts also form a powerful tool for developing language. When we step into a drama we agree to suspend the 'real' context (the classroom) and become immersed in a new fictional context. As Byron explains:

New contexts, new roles and new relationships begin to operate, because we agree to operate in an 'as if' or fictional world. And those new contexts, roles and relationships can make very different language demands on us than those of the 'real' classroom, so new possibilities for language use and development are opened up (1988, p.18).

Here in these fictional worlds children are faced with different problems and decisions. The pressure of the dramatic moment provides encouragement and a meaningful purpose to confront the task and fight for the language adequate to the tension they feel (Wagner, 1976).

The emphasis in drama is on the process, rather than the product (Bolton, 1979, 1986; Heathcote, 1988; Wagner, 1976). The dramatic process aims at tapping the stored knowledge within children and showing them ways to use it, in order to cope with the complexities of modern society. Bolton explains that learning in drama is essentially a process of reframing:

What knowledge a pupil already has is placed in a new perspective. The kind of knowledge drama opens up is not the received knowledge of the school disciplines, but rather a natural understanding. Most educational institutions fail their pupils in developing natural understanding. The need for this is urgent (1985, p.156).

This issue is reflected in Heathcote's belief that skills and attitudes are the essential luggage for the life-long learner and not a storage of facts that can perhaps be superseded within a single decade (Heathcote, 1988).

The didactic value of 'in-role' drama is different to the mainstream.

Whereas conventional teaching methods select a skill and then systematically instruct, drama selects the skills then identifies a task which requires the use of the selected skills. Firstly, dramatic contexts are devised in order to set the scenes for the task. Then, within the enjoyment and safety of the 'role', the children have the opportunity to learn and develop the targeted skills because they need them to accomplish the *task* (Booth, 1991). The 'in-role' drama frame, therefore, fosters skill development through the task, utilising the motivation of the 'in-role' (Carroll, 1984; O'Toole, 1990).

'Metaxis' is a Greek term which has been interpreted by Augusto Boal (1979, cited Bolton, 1985, p.76) as a way of identifying two worlds; the real and the fictitious. In drama, the context is fictitious but the responses are real. It is this dialectical experience that creates a potency for learning (Bolton, 1986; Wagner, 1976). Slade states:

Children have the chance to face failure without failure's consequences, within the safety of make-believe. It is this ambivalence of being hurt and yet not hurt; angered and yet not angered - that is central to the child drama experience (1954, p.57).

In an environment that is non-threatening, children can find a new courage to experiment and explore knowledge. This can result in deeper understandings as they are discovered through active participation and not passive absorption (Edwards & Furlong, 1978).

Drama challenges educationalists with the issue of holistic learning.

Heathcote states, "linear right-handed knowing takes the world apart and outlines it. Left-handed knowing takes it all in and makes of it a synthesis, a vision of the whole"(1976, p.166). If we consider Bloom's (1956) taxonomy of

educational objectives, we can identify the potential for growth in all domains; cognitive, affective and psychomotor, through the learning experiences of educational drama (Booth, 1985; Nelson, 1983; Rubin, 1983). Booth aptly summarises this idea in saying: "Drama in education is a whole representation of thought, providing whole meanings for each student" (1985, p.195).

One of educational drama's most effective techniques (and also most controversial) is the use of teacher-in-role (Rubin, 1978; Wagner, 1976). The teacher is placed inside the drama, not as a meaning-giver but as a meaning-maker (Ross, 1988). The use of teacher-in-role was brought to the fore by Dorothy Heathcote. In role, Heathcote - like other drama educationalists - works alongside children in order to deepen their commitment to the drama and to heighten their awareness. This convention of role-taking allows the teacher to monitor and support the drama learning from within. The drama teacher selects structures that will help the students focus on the manageable parts of the problem (Simons, 1991). David Davis (1986) has pointed out that the reason the 'in-role' form of drama, especially the technique of teacher-in-role, has been so effective, is because it lures the children into the zone of proximal development.

Such drama works because it scaffolds the learning in such a way that the child is eased from the vicarious consciousness of the enabling tutor, to the functional equivalent of the concept, to the point where he/she can assume his/her own conscious control of knowledge (Simons, 1991, p.27).

Then, as the teacher-in-role becomes accepted as a member of the group, he or she is also able to alter the communication systems that usually operate within the classroom.



When the teacher goes into role, the language, thought, and social patterns of the class are opened up (Booth, 1991). Alternative communication patterns are set up in the social dynamics of a drama classroom where the drama itself, rather than the teacher, does the controlling (Booth, 1991; Carroll, 1984). In this way, the initiative to communicate and make decisions is now largely in the hands of the children. The teacher can contribute what ever is necessary to keep the learning productive, without dominating it; and the children can begin to take active responsibility for their own learning.

The process of reflection is central to any drama experience. Without reflection, nothing of any significance can happen (Bolton, 1986; Heathcote, 1986; McCaslin, 1975). It is only when students reflect that they can create meaning for themselves and construct their own understandings about their experiences of the events in a drama. In our lives, time for reflection is rarely found. In drama, time is made. It is in these times of reflection that learning can take place;

The thinking/feeling mode of drama allows children to reflect on language as they use it, and to engage in levels of abstraction that only drama permits. Drama is a medium for 'out-loud' thought. It gives the participants opportunities for having their ideas reflected back to them while the drama continues. In this give and take, dialoguing in role, the children also have their own statements and ideas examined by others in a cognitive/affective frame (Booth, 1991, p.98).

In reflection, children can view themselves in relationship to their roles. In this way they can identify their behaviour and attitudes and generalise their insights to issues in their own lives (Booth, 1985).

There is however, several different forms of reflection that can occur within the drama frame. Edmiston (1992) differentiates between objective reflection, which involves thinking about the meanings of one's *actions* in the drama, and subjective reflection which refers to the process of *interpreting* the drama-text and discovering what the events mean. Furthermore Bolton (1979) identifies three different types of subjective reflection/meaning. Firstly 'personal reflection', which is essentially a change in self awareness, either in ones own psychological makeup or into the social environment in which one lives. The second type is 'universal reflection'. For Bolton, this is, " the conscious placing of an experience within a higher level of abstraction, a movement from the particular to a generalised theory or principle" (p.126). Heathcote refers to this form of reflection as 'dropping to the universal' (Wagner, 1976, p.76). Thirdly, there is 'analogous reflection'. This is where the participant draws parallels between the drama context and another external context.

Whether reflection is in-role or out-of-role, during the drama or at the end, time for reflection can bring teacher and children together and enable them to evaluate the experience and consolidate their learning.

The features of the drama process that have been discussed above are intrinsic to this art form. Furthermore, it is the theatrical devices of role, tension, symbol, ritual, context and imagination that bring a unique quality and potency to the learning. This naturally implies then, that this form of drama is both an art form and a way of learning. This position however, has in recent years come under considerable scrutiny and criticism (Abbs, 1987, 1992; Hornbrook, 1989, 1992; Ross, 1987).

I do not wish to go into depth about the theatre versus education debate, as a just analysis of both views could constitute a thesis in itself. Yet, I do wish to touch lightly on this issue in order to clarify my own stance, and thus my own practice.

In some quarters (Abbs, 1987, 1992; Hornbrook, 1989, 1991) drama in education has been seen to be in need of radical redefinition. Drama as a subject for academic and vocational study has been emphasised, rather than a process of learning. Drama as a learning medium has been characterised as an alternative teaching strategy based on eclectic and wayward theories which have nothing to do with the *art* of theatre (Hornbrook, 1991).

Analysing the educational drama literature it seems to me....that educational drama has worked in a kind of hermetically sealed bubble in which has resided the thin air of topics, issues and themes.

Certainly, as an investigative tool it has forged or adapted some successful dramatic techniques and given animated shape to group enquiry, but this has been gained at the price of an astonishing neglect of one of the finest artistic forms ever evolved....(Abbs, 1992, p.4).

This position fails to view drama and theatre on a continuum and also makes the implicit assumption that craft and art are the same thing.

Drama is a continuum from children's imaginative play and games through drama as a learning medium to formal theatre (Davis and Behn, 1978 : Figure 2.1, p. 11 ). Main proponents of drama in education (Heathcote, 1984; Bolton; 1982) have always maintained that theatrical devices are an integral part of the drama process.

Concurrent with this usage of drama should occur the teaching (often indirect) of dramatic form - at a level more fundamental than acting techniques, a level that dissolves the rigid distinctions drawn in the

past between drama and theatre by harnessing what they have in common (Bolton, 1982, p.42).

Furthermore, when Hornbrook and Abbs talk about dramatic *art* they are really talking about theatre *craft* ; "the skills, knowledge and techniques used in the making and appreciation of theatre" (Neelands, 1991, p.6).

Conversely, art is the effective employment of the craft in order to actualise meanings (Bolton, 1979, Neelands, 1991). The use of drama as a way of learning is more concerned with *art* (although *craft* develops naturally through the children's journey of making meaning).

I would suggest that the features of the 'art-form' and the 'craft-form' are both important in their own way. In my use of drama as a learning medium I am primarily concerned with the children's process of making meaning. However, that is not to say that I am not also concerned with the craft; as the development of the craft increases the potential of learning, and also gives the children an opportunity to, access another form of expressing and, value the cultural heritage of the craft.

What is really essential, as Hamilton (1992, p.21) points out, is discourse, "that does not confine us to the polarisations of learning-medium and [theatre]....but expands our study of the learner, and of meaning, power and knowledge".

### **2.2.5 Integrating the Framework.**

If we view the philosophies of learning and language theorists and those of drama educationalists together, strong correlations between the theories appear. It is this integrated framework that provides strong support for the use of drama as an educational tool.

Contemporary theory regarding children's learning acknowledges that understandings can not be transmitted directly to the learner, but, must be constructed by each child for him/herself, through a process of building on what he/she already knows. This has provided the impetus to change the traditional scenario of learning-by-listening to that of active learning through talk. The ideals of active learning are reflected in the educational benefits of imaginative play. The relationship between play and cognition is soundly supported by both theory and research. Drama provides an avenue for play to be brought into the classroom, therefore allowing children to be active and self-directed participants in the learning process.

It is well accepted that language is central to the education process. Therefore, success in mainstream education is heavily dependent on a child's communicative competence. In the past, education has neglected the teaching and fostering of the spoken language. However, out of the research that has been done in the area of language and learning over the last two decades, has come the recognition that *the oral component of language is a vital tool for learning and schools have an obligation to promote it*. Leading language theorists believe that in order to develop children's oracy, teachers have to alter the communication patterns in the classroom and create a reflective, learner-centred environment that provides real purposes for collaborative and exploratory talk. The 'in-role' drama frame can provide one such avenue for achieving this. Alternative communication patterns are set up in the drama classroom where the drama itself, rather than the teacher, does the controlling. In this way, the initiative to communicate and make decisions is largely in the hands of the children. The dramatic contexts can provide real purpose for children to collaboratively explore functions of language that do not arise in the language forms of the

traditional classroom. In turn, these same contexts gives the participants opportunities to reflect on language as they use it.

Finally, theorists have different ideas concerning the role of the learning environment in a child's cognitive and metacognitive development.

Contemporary theory suggests that the development of mental potential can be greatly enhanced by learning environments that scaffold learning, employ interpretive and 'top-down' holistic approaches to teaching, and, encourage social interaction with adults and peers in a reflective atmosphere. Booth (1991), Davis (1986) and Simons (1991) all suggest that the principles of educational drama, in fact, work in line with these theories of learning and development. This is most apparent in the social interactive, holistic nature of drama and the techniques of reflection and teacher-in-role. "Drama provides both teacher and student with possibilities for actively negotiating meanings in situations that require abstract, reflective thought and language" (Verriour, 1985, p.186).

## **CHAPTER THREE: SETTING THE SCENE.**

*It is the character of the education system that is the core of the poverty-and-education problem, rather than the character or, the culture of the poor.*

R. W. Connell, K. M. Johnston & V. M. White, 1991. Running Twice as Hard: The Disadvantaged Schools Program in Australia. p31.

### **3.1 Children with Low-Socio Economic Backgrounds.**

#### **3.1.1 The Priority Schools Programme.**

The most influential theorists for the 1960's-70's (Bernstein, 1965; Bourdieu, 1977; Lewis, 1962) all offered concepts of cultural difference between the lower and upper classes. It was accepted that the disadvantaged population missed out on affluence because they were different - in values, motivations, linguistic skills or cultural know how - from the middle class, and therefore they lacked particular attributes needed for achievement in mainstream schools (Connell et al, 1991). Social theory at this time therefore, underpinned a *deficit* understanding of educational disadvantage.

During the 1960's, across Britain, Australia and the USA,, educational intervention became the key strategy against poverty, in the hope that it would be able to break the cycle of disadvantage. The character of the mainstream education system was not called into question, rather, there arose the concept of a 'poverty programme'. The intention of this programme was to, "compensate disadvantaged children for the deficits inherent in their environment" (Connell. et al, 1991, p.28). In short, the idea was to 'level up' - to bring disadvantaged children up to the same starting

point in education and employment as their middle-class peers (Connell et al, 1991; Giddings et al, 1992).

In contemporary theory, notions of linguistic deprivation as the main cause for educational failure in disadvantaged groups have been severely criticised (Dixon & Robinson, 1992; Halliday, 1978; Romaine, 1984). Differences in language use do appear, as shown by the US ethnographic work of Shirley Brice Heath (1983). But it is not a question of a linguistic deficit among the lower class so much as a social distance between the well developed linguistic practice of the community, and the differently developed linguistic practice of the schools (Fairclough, 1989; Heath, 1983; Wright, 1983). Disadvantage, Connell and his colleagues (1991) remind us, is a social and economic situation and not an attribute of a person or a subculture.

With the acceptance of these new understandings came the shift in the 'poverty programme' from a *compensatory* logic to something new- the 'Priority Schools Programme' (PSP). In a compensatory programme, the framework of an educational system is taken to be sound, and the aim is to enable the deprived children to participate in it more fully. However, with whole-school change the boot is on the other foot; something about the institution is presumed to be in need of reform to make it serve a particular group more effectively (Connell et al, 1990; Giddings & McDonald, 1992).

The mainstream curriculum was criticised as too academic, too abstract, too middle class or too 'anglo' for the needs of these children. What was wanted was relevant and meaningful curricula (Connell et al, 1991, p.31).

People now working in the 'Priority Schools Programme' start with the knowledge that existing system structures and practices have failed these



children and what is needed are new curriculum innovations that cater specifically for these student's needs (Connell et al, 1992).

Schools participating in the 'Priority Schools Program' are encouraged to develop their own curriculum content, teaching and learning strategies which actively engage students, valuing the connections that can be made with their backgrounds and interests (Victorian Ministry of Education, 1990). In 1992 Geoff Giddings and Gil McDonald carried out a study in West Australian priority schools with the purpose of identifying and encouraging the spread of successful practices. The study involved questionnaires being distributed to all teachers and PSP directors and co-ordinators across 28 schools. In addition interviews were conducted across a sample of those who participated in the questionnaire. Successful practice in PSP curriculum innovation was seen as dependent on the following factors.

1. Increased attention given to tailoring the curriculum to the needs of individuals rather than covering the syllabus.
2. Every teaching situation to begin from the bedrock of what children already know and wherever possible should use their own experiences and knowledge as a spring board for further learning.
3. Frequent opportunity for practising learned topics to be built into the curriculum plans. Opportunity for practice was most effectively achieved by adopting many alternative ways of teaching.
4. Hands on activities were regarded as a 'brilliant teaching strategy'.
5. Lots of class interaction, group work and peer collaboration.

In order to allocate funds to the appropriate schools for these priority school programmes, the decision was made to use a set of variables in the Australian Bureau of Statistics census data, which in combination could produce an 'Index of Disadvantage' (West Australian Ministry of Education, 1993). Several studies (Ross, 1983; Ross et al, 1988) were carried out in order to identify which variables could be used to depict the nature of a schools 'disadvantage'. The studies demonstrated that there were three main groups of variables - socio-economic status, familism, ethnicity - and nine associated specific dimensions - occupation, education, income, family structure, accommodation, crowding, tenancy, language fluency and aboriginality (Ross et al, 1988). The most important outcome of these studies was the development of this indicator for accurately identifying Australia's most disadvantaged schools. The results showed that the index was suitable for application to *all* Australian schools, "irrespective of level (primary, secondary), location (metropolitan, country), or system (government, catholic, independent)" (Ross et al, 1988, p.59). This index is essentially a conceptual scale along which schools can be arranged from the least to the most disadvantaged (Connell et al, 1991).

The Priority Schools Programme is essentially school based with a distinct focus on the school as the place for action (West Australian Ministry of Education, 1993).

Funds should be used for the development and implementation of whole school change which addresses the improvement of learning outcomes of students educationally disadvantaged by their socio-economic backgrounds (West Australian Ministry of Education, 1993, p.6).

In order for a 'disadvantaged' school to obtain funds it must submit requests for support by way of an annual proposal to the respective district committee.

It is intended that the school submission will promote a critical and collaborative process for the whole school community to analyse their particular situation, identify directions of need and change, propose action to address these issues and to evaluate and review what has been achieved (West Australian Ministry of Education, 1993).

### **3.1.2 Australian Research on Socio-Economic Disadvantage and Primary Education.**

The Priority Schools Programme itself has the character of an action research programme, and thus research into socio-economic disadvantage and education has been carried out by teachers as well as academics.

A small amount of the research that has been done in this area is ethnographic. A group of academics and teachers associated with the Melbourne College of Advanced Education have been concerned with the relationship between school and working-class culture. Their analyses are derived from field observation, interviews and experimental programmes. One study by these researchers (Dwyer, Wilson & Woock, 1984) argues that unequal schooling outcomes are directly related to cultural conflict. They state that there is extensive evidence to suggest that low socio-economic groups have fundamentally different perspectives on central elements of hegemonic culture. They identified four main elements of working class traditions.

- a theme of solidarity.
- a concern for *lived knowledge as opposed to abstracted knowledge*.
- value of *informality* in personal relationships.
- emphasis on labour power.

A survey of 305 children aged between 9-11 carried out by Burns and Homel (1985) examined the issue of difference between the values and habits of the disadvantaged family and those advocated by the school. The results were that disadvantaged mothers had significantly lower expectations of their children and were much less likely to intervene by approaching the school principal when a child had a problem. The children liked school less, liked fewer of their class mates and were less likely to get help with their homework. However, it is interesting to note that in a similar study (Toomey, 1984) the results showed that although there was a tendency for the more 'advantageous' features of family environments to be found more commonly amongst families of higher social class, the home environment factors were much more predictive of the child's success in school than were the indicators of socio-economic status. The variation in family environments within the social classes was much greater than the variations between social classes.

There is an area of survey research that examines teacher attitudes towards specific issues related to socio-economic disadvantage and involvement in the PSP. Eltis (1980) undertook a study to determine whether a value-scale of accents operates in the Australian community. Results indicated that both experienced and student teachers treated the accent spectrum of cultivated/general/broad as a hierarchy, with cultivated as most favoured and broad least highly valued. They also found that their ratings of the students' intelligence, based on speech samples, conformed more closely to the distribution of the students' accent spectrum than to the order of the students on the basis on known IQ.

Connell (1990) carried out a survey aimed at examining the teachers and teaching practices of teachers in the PSP. In summary, the findings showed that PSP teachers are on average somewhat younger and have better initial training than teachers in the rest of the system. PSP teachers also describe themselves as having changed their practices under the influence of the Program and more than half of the teachers in the PSP primary schools report involvement with program proposals. The survey emphasises the extent to which teachers are oriented to the immediate work situation as the locus of responsibility and as a source of consultation and ideas. In this respect the PSP is well designed, in comparison to other 'poverty programs' in other parts of the world. Its structures and its ethos place responsibility at the lower levels of the system, and build on networks among teachers.

These sort of research studies have significant use to education as a whole and to the teaching profession. Their findings challenge beliefs that are commonly part of the teacher's occupational ideology (Connell et al, 1991). However, when reviewing the Australian research in this area one cannot notice the heavy predominance of what Connell (1991) terms 'abstracted empiricism'.

Its preferred research tool is the cross-sectional survey. It seeks to define discrete variables; to measure them, in the sense of defining for each person in the survey a location on the variable; and then to study their statistical interrelations (Connell et al, 1991, p.73).

There are few 'quantitative' studies which help with reflection, or which provide advice on practice, and none at all that help to develop the research component of teaching; "What is badly needed is more diverse research;

more imaginative research and theory; and research better focused on the practical needs of teachers" (Connell, 1991, p.74).

### **3.2 Language and Learning.**

#### **3.2.1 Differing Theories of Language Development.**

Success in mainstream education is heavily dependent on a child's ability to use language (Mayher, 1990). Therefore, when considering theories to explain educational failure, it has been seen as 'logical' to hypothesise that educational failure can be explained by linguistic failure (Romaine, 1984). This notion however, is inextricably linked to particular theories of language development and communicative competence. To determine possible sources of educational failure it is essential to understand the different theories of language development.

A great many studies of child language acquisition have tended to see the development of language in terms of innate biological functions (Romaine, 1984). One of the primary exponents of this theory is the American linguist, Noam Chomsky. As Donaldson explains:

Chomsky's central thesis was - and is - that we are innately equipped with knowledge about what human language is like. He supposes us to be provided from birth with a special sensitivity to those features of the grammars of human language which are 'universal' (1978, p. 32).

From this point of view, language is seen as a form of knowledge to be acquired and the questions that are posed centre around identifying the structures of the brain that enable an individual to speak and understand language (Halliday, 1978). Chomsky proposed that a child is

born with a 'language acquisition device' (LAD) that provides the child with a highly specific predisposition to understand the complex system of language (Chomsky, 1980). With this theory, an answer was found to the problem of how a child could master a rich and highly structured system on the basis of deficient and degenerate data (Romaine, 1984).

In more recent years the former theories of language development have been seen to need refining and expanding (Donaldson, 1987; Halliday, 1978; Romaine, 1984). To build onto Chomsky's ideas of grammatical competence (which is an innate biological function), are the theories of communicative competence.

Communicative competence is acquired through a socialisation into a particular language-using community. The uses of language which a child acquires will be determined by the functions which a language serves in a culture (Romaine, 1984, p.2).

From this viewpoint a child does not merely learn a language, he/she also learns to use their language to conform with the reality that the group has constructed for itself (Wright, 1983). The child is, therefore, more dependent on his or her environment and the language within this environment - its texts and contexts - for successful language learning (Halliday, 1987). The concept of communicative competence embraces both the knowledge of language and the appropriate use of it, both of which are culture dependent because they are learned through social interaction.

Educational failure is usually associated with low socio-economic groups (Connell, 1991; Halliday, 1978; Romaine, 1984). If, as previously stated, language is central to learning and is developed through a process of socialisation (in a particular language-using community) then the

failure of these children in mainstream education may not be so much a linguistic problem, but rather a conflict between the school's language and culture and their home's language and culture (Bernstein, 1973).

Halliday summarises this point of view when he states:

Every normal child has a fully functional linguistic system; the difficulty is that of reconciling one functional orientation with another. The remedy will not lie in the administration of concentrated doses of linguistic structure. It may lie, in part, in the broadening of the functional perspective - that of the school, as much as that of the individual pupil" (Halliday, 1987, p.107).

From this viewpoint, children who speak a non-standard dialect (children from lower class groups) are not disadvantaged linguistically, but rather, they lack functions of language that are characteristic of the school system and the dominant culture it represents. It is this discontinuity and conflict that is at the heart of the problem (Bernstein, 1973 ).

### **3.2.2 A Functional Approach to Educational Failure.**

In trying to understand educational failure many researchers have focused on the forms and structures of different socio-economic group's speech. As discussed previously, differences in language use do appear (Heath, 1983; Tough, 1979). However, as far as research to date shows, "there are no cognitive consequences that result from coding experience in one dialect variety as opposed to coding it in another" (Wright, 1983, p.8). The problem is not one of disputing the fact of dialect diversity across socio-economic groupings, but rather to ascertain what aspects of language use, not structure, are more facilitating for mainstream



classroom learning. This orientation suggests that there is a need for an approach that examines the functional dimensions of language.

A functional approach to language behaviour as it relates to socialisation, seeks to understand the role that language plays in the individual's attempt to explore and manipulate the external environment (Fairclough, 1989; Halliday, 1978). Many theorists (Bernstein, 1973; Connell, 1991; Heath, 1983; Wright, 1983) argue that different socio-economic groups have differential predispositions or orientations to use language to discipline the mind, to check and refine the nature and usefulness of ideas in correspondence with external reality. The extent to which children use language toward these ends and how proficiently they do so will be bound by the type and the quality of the interactional and communicative norms of *their* social environment (Wright, 1983).

Therefore, the problem from an educational perspective, is not so much the child's acquisition of a 'standard' speech dialect, nor is it an issue of 'deficit' versus 'difference', but rather an understanding of the functional language demands made in the mainstream classroom and the extent to which the students differ in their respective abilities to meet those demands (Fairclough, 1989; Wright, 1983).

### **3.2.3 Research into Language and Learning.**

Research studies (Heath, 1983; Tough, 1979) that have been specifically carried out to explore the relationship between language and learning provide important information regarding the problems that children with low socio-economic backgrounds encounter in respect to the functional language demands made within the mainstream classroom. From

ethnographies of communication in two different socio-economic groups which detail the ways with words into which each community socialises its children, Shirley Brice Heath draws a very important conclusion.

Patterns of language use in any community are in accord with and mutually reinforce other cultural patterns, such as space and time orderings, problem solving techniques, group loyalties, and preferred patterns of recreation. In each of these communities, space and time usage and the role of the individual in the community condition the interactional rules for occasions on language *use* (1983, p.344).

This conclusion reinforces the functional approach to language behaviour as it relates to socialisation.

In both the studies carried out by Heath (1983) and Tough (1979) the major difference between the children in the different socio-economic groups was in their dispositions to use language for particular purposes. The low socio-economic groups showed little evidence of the following uses of language.

- Recalling and giving details of past experiences.
- Reasoning about present and recalled experiences.
- Anticipating future events and predicting outcomes.
- Planning and surveying alternatives for possible courses of action.
- Projecting into the experiences and feelings of other people.

Joan Tough (1979) suggests that these children's limited use of language may stem from a lack of motivation to think in these ways, from a lack of experience of thinking in these ways and from a general lack of awareness of meanings of this kind.

The representational function of language which requires the child to adopt essentially, a detached and analytical perspective on information as

a cognitive object places very heavy demands on the young language user (Wright, 1983). The research studies carried out by Heath (1983) and Tough (1979) postulate that the ability of children with low socio-economic backgrounds to function with language in this way is not established during early family life. When this is not the case, this ability must be acquired later through experiences in the *school* setting as these functions of language are characteristic of higher order thinking.

### **3.3 The Setting for this Study.**

In this chapter thus far, the *general* characteristics (in regards to environment, language & learning) of this population have been discussed. In order to put these issues into perspective, it is essential that we also examine the *specific* characteristics of the environment where this study was conducted and the subjects who participated.

The district from which the sample was selected is one of 23 districts that was targeted by the West Australian Priority Schools Program for 1993. It is the largest Priority district administered by the W.A Ministry of Education and caters for a total of fifteen schools. The school from which this year six class was drawn, is one of four schools that have the highest index of disadvantage in this district. In discussing the setting for this research study both the general school environment and the specific classroom context will be addressed.

#### **3.3.1 School Environment.**

The school is set in a established suburban area. The location is described as, "metropolitan, established, Housing Commission, mainly rentals - a

high proportion being densely populated flat complexes, small blocks of flats, duplexes and town houses" (District Priority Schools Programme (PSP) Submission. 1993).

At the time of the research there was 311 children enrolled at the school. 38% of the children were from single parent families and there were a large number of multi-problem families, resulting in children with emotional, social and behavioural problems. Furthermore, there was a wide range of ethnic backgrounds represented:

70% Anglo-Australian

9% Aboriginal

5 % European Migrant

12 % Asian

3% New Zealanders

1% Others (Portuguese, Mauritian, Timorese, Phillipino,

Afro/Australian, Indian/Polish, Malay/ German,

Indonesian/German)

It is also interesting to note that a survey conducted by the school indicated that many students had travelled little beyond their immediate suburban environment.

For 1993, the school identified *writing* and *oral language* as the main academic needs of the students. Consequently, projects were set up to induct new staff to the Education Department's 'First-Steps' literacy programme, and to improve the effectiveness of its administration. The issue of self-esteem was also recognised as an important issue to be addressed through whole school reward and recognition systems.

[All this information was obtained from the 'District Priority Schools Programme (PSP) Submission. 1993'. The name of the district and the report's end-text reference has been omitted in order to maintain the anonymity of the school and participants]

### **3.3.2 Classroom Context.**

During the course of the drama programme I maintained a diary to record additional information about the research context and my own working assumptions. The following extract is taken from this diary and explains how I came to choose this particular class.

Initially when I was looking for a class to be involved in this term length drama programme, I sent out about a dozen letters to different Priority schools. Out of that dozen there were four schools that I was particularly interested in because they were statistically, the most disadvantaged in their priority districts. I received replies from six schools but, there was certainly one that stood out in my mind. This reply was from the Year Six teacher of one of the schools I was most interested in being involved with. She rang me at home one evening to ask me if I would very seriously consider taking on her class. She explained to me that she had joined the class at the beginning of term two, as she had just returned from long service leave, and she had found that term the most challenging of her whole career. It was her belief however, that essentially these kids were good kids but the class did have a group of particularly difficult children and this was compounded by the fact they had had a very unstable first term with a temporary teacher who had very little control over them at all. Sue told me she had spent the majority of that term trying to regain a sense of order and discipline in the class so from her perspective a programme of this nature would be ideal for her class because firstly, they had missed out on so much during the first half of the year, a programme that aimed at working on children's learning and communication skills in an unconventional manner was just what they needed and secondly, because they had shown some positive changes in their behaviour over that second term, to be chosen for a 'special' drama programme would indicate to them that their efforts had not gone unnoticed. Although Sue had no experience or knowledge about drama, she was so enthusiastic and positive about its potential benefits for her class I felt immediately drawn to this class. I met with

Sue and several other of the teachers that had responded to my letter but finally decided that I would take Sue up on the offer of her class.

The teacher of the selected class ('Sue") is in her middle forties and has been working within the priority system for ten years. She had just finished her long service leave when she was appointed to the school at the end of term 1, 1993. Sue was always direct and straight forward which made working with her very easy. She had a very firm manner with the kids, but allowed a good dose of humour to surround it. She was always honest and open with the children and felt comfortable to talk candidly about issues relevant to them; racial prejudice, social class, class difference, home environment etc. I experienced no difficulties working with Sue over the duration of the programme and the quality of the programme was enhanced by her flexibility with time and her enthusiasm for, and interest in this form of drama.

The following comments are taken from an interview and Sue's notes on the class, and they highlight the problems she experienced when taking over this class and the specific action she took.

[Interview One : Classroom Teacher]

I feel that with a lot of these kids, they are so bitter. It was like there were so many kids that were carrying so many chips on their shoulders and it was almost like because we live in [name of suburb], this is it. I mean they'd come to school and they were so unkempt. I mean it was if no one had ever taken the time to care for them. I mean I spent a lot of energy trying to get across the message that they didn't have to be like that....` I felt there was kids here that did have a bit more potential than they were displaying. It was a case of kill, kill, kill, punch, thump, as long as you could really aggravate and bug the hell out of someone else, that was their success. And it didn't appear to be, academically, too many. Sure you had a couple, Sandra, Sean, but on the whole there weren't any.... And I think because there is such a vast range of kids, academically, behaviour wise. I mean they are the first that really brought me down to my knees, but then they just didn't have any self esteem, they had nothing....I just sort of felt that these

weren't bad kids, underneath it all they were good kids, but they were not displaying that.

[Notes on Class Background : Classroom Teacher]

I have been a teacher in the year 6 class since the beginning of term two. My first couple of weeks were horrific (to say the least). The class were extremely unsettled; fighting amongst themselves was continuous; the children openly used foul language; basic classroom rules were non-existent; school work was not something most were interested in; many of the children were insolent and lacked any manners or consideration for others; many of the children lacked any self-esteem. It was evident that little had been done (workwise) in first term and some of the children had been 'problems' since year one (information from principal and fellow teachers). For many reasons action was needed. I carried out the following actions; plenty of communication; children set class rules, acceptable behaviours; a banking reward system.

Finally, the characteristics of the class as a whole (age, abilities, ethnicity) is described in the following extract from my diary.

There was twenty-seven students in this year six class and the ages ranged between 10; 8 and 11; 7 years old ( $M = 11; 3$ ). The class spanned a vast range of academic ability, behavioural problems and ethnicity. From the class's second term work and test scores Sue gave me this general academic profile; The performance of four of the children was above average, ten of them were around average and twelve of the children's performances were well below average. However, within these general categories there were vast differences in behaviour, language skills and emotional needs. The children's behaviour and their ways of relating to one another was very destructive. There seemed to be virtually no class cohesion at all, every child was out for him/herself with no concern for others feelings or, how others might be affected by their actions. The class also contained a wide range of ethnic origins; There were two Vietnamese boys and one Vietnamese girl. All three of these children lacked a lot of English language skills and were also very quiet members of the class. There was one Aboriginal boy who had quite a high status in the classroom social structure. This school has a strong aboriginal representation and this is strengthened further by the Aboriginal Support Centre that is attached to the school. This centre organises cultural experiences for the whole school to be involved in but, its main purpose is to provide the aboriginal students in the school with educational experiences directly relevant and in-line with their specific needs. There was a very good feeling of cultural pride and unity amongst the

aboriginal students in the school. There was also a Macedonian boy and a Serbian boy, both of whom were fluent in these languages as they were spoken at home. Finally, there was one Maori girl whose parents had both moved to Australia four years ago. The remaining 20 students in the class were Anglo-Australians.

### **3.4 Drama in the PSP Classroom.**

Education, in Australia, is compulsory for all children, until the completion of Year 10. The majority of children's backgrounds prepare them for the school milieu, as their home environments are complementary to that of the school. However, there are a significant number of children whose social backgrounds are in conflict with the school environment and expectations. Given this dichotomy, it is inevitable that problems will arise. The children most commonly found in this situation, who are frequently 'failing' at school, are those from low socio-economic backgrounds. The primary cause for this is the clash of language cultures.

These children experience little or no difficulty with language when relating within their social class (Connell, 1991; Heath, 1983; Wright, 1983). The problems arise when the children must use their language within an educational system that is based on a different cultural and social class (Halliday, 1978; Giddings & McDonald, 1992). The problem is compounded because language is central to the whole education process, and the child from a low social class can often possess a different range of language functions to that of the school norm. As a result, they often experience learning problems in many different areas. In order to address the needs of children from low socio economic backgrounds, the functions of these children's language need to be developed - which is very different to linguistic remediation. In addition, programmes need to be designed that take into account the social base upon which the



children are reared (Connell et al, 1992; Victorian Ministry of Education, 1990).

Theory and research indicate that dramatic contexts can make very different language demands on the participants and hence, provide a catalyst for new language use and development (Carroll, 1986; Heathcote, 1988; Booth, 1991). Furthermore, because the dramas are generated and negotiated by the *children*, the context for learning is meaningful, relevant and familiar to them.

It is these issues of language and learning in drama, with children from low socio-economic populations, that this study aimed to explore.

### **3.4 My Working Assumptions.**

In order to view the following study in context it is essential that, as the researcher and the drama teacher, I make explicit my working assumptions, as they naturally affect the way I interact with children and how I approach research and the teaching of drama. They are as follows.

1. After my initial diploma in teaching I spent several years working with children in a school in the East End of London. During this time I became disillusioned with the ability of mainstream education to meet the needs of children from these socially and economically disadvantaged backgrounds. Furthermore, through my successful use of alternative teaching strategies (namely drama techniques), I came to believe that it was the character of the system and not the children, that was responsible for difficulties the children experienced in learning.

2. In developing the theoretical foundation for this study it was necessary to evaluate a wide range of theories. Thus, the final framework is congruent with my own personal beliefs about learning.
3. Through my work I have observed that children from disadvantaged backgrounds are often given more responsibility and autonomy earlier than children from middle class backgrounds. Consequently, within a supportive environment, I believe that these children respond particularly well to be given power and responsibility over their learning.
4. The final assumption is my belief that if the tension between the social and school cultures can be eased, and if the child can be empowered, he/she *will* learn.

## CHAPTER FOUR : RESEARCH

*As far as oracy for learning is concerned, there are two major themes that emerge: first, that we need a broader conception of what learning through language looks like; and second, that it may be going on in places where we often fail to look.*

Margaret MacLure, 1988. Oracy: Current Trends in Context. p 5.

### 4.1 Previous Research.

This study was intended to examine three areas of educational concern; language, cognition and drama, which are, by virtue of their foci, essentially different.

Therefore, this research review will concentrate on the areas of overlap, where language, cognition and drama are considered within the classroom context.

There are many techniques which facilitate human development that are still in 'relative darkness'. Drama, as it relates to language and cognitive growth is one such technique. This is largely because, as Jeanne Klein points out, research into the process of drama has been complicated by the fact that, "this art form requires an aesthetic way of perceiving and reflecting on human behaviour" (1989, p 27).

Yet, there is an abundance of theorists and educationalists in the field that claim drama offers the possibility of a synthesis of language, feeling and thought: that drama draws on the fundamental mode of learning, the ability to learn through enactment (Booth, 1985; Davies, 1986; Neelands, 1990; Verriour, 1985); and, that drama can provide a powerful motivation for speech through its use of an alternative role context (Bryon, 1988; Carroll, 1988; Craig & Edwards, 1988; Heathcote, 1988;

Verriour, 1985). Clearly they sense the value of such a synthesis, yet, as Carroll points out "most remain at the level of exemplifying or anecdotal reporting" (1986, p 10).

Research studies that have been done in the area of drama in education, show the positive effects of drama on *comprehension and attitude* (Gourgey, Bosseau & Delgado, 1985; Rosen & Koziol, 1989), *story comprehension* (Galda, 1982; Pellegrini & Galda, 1982), *cognitive performance* (Carroll, 1988; Dansky, 1979; Furman, 1981; Parsons, Schaffner, Little & Felton, 1984; Rosen, 1974; Saltz, Dixon & Johnson, 1977) and *language development* (Carroll, 1988; Craig & Edwards, 1988; Lovinger, 1974; Parsons et al, 1984; Stewig & Vail, 1985; Stewig & Young, 1978). The findings of these studies coupled with reviews of research in this area show that the benefits of drama are not restricted to attitudinal and emotional gain. Dramatic activities can contribute positively to language development and academic performance (Kardash & Wright, 1987; Vitz, 1983; Wagner, 1988).

Hughes (1992) and Pellegrini & Galda (1982) investigated the effects of various types of dramatic activities on comprehension. Hughes (1992) explored the use of Heathcote's technique, 'mantle of the expert' to enhance both primary and high school students' comprehension of difficult narrative poetic text. Results showed that students who undertook 'mantle of the expert' displayed stronger engagement with the text, were better able to comprehend narrative elements and tended to be more confident about their own ability to gain meaning. Pellegrini & Galda (1982) used a sample of 108 children to study the effect of dramatic play training on story comprehension. Results indicated that the children who had been involved in story-based play training were better able to answer questions on many aspects of the story and retell the story in an ordered sequence.

Stewig and Young (1978) and Stewig and McKee (1980) investigated the effects of twenty, 40 minute sessions of 'creative dramatics' on oral language growth with twenty, 4th and twenty, 5th grade children respectively. Films or books were used as stimuli for pre and post test storytelling tasks and the stories were tape recorded for later transcription. Both studies claim significant gains in syntactic measures and suggest a relationship between creative drama experience and oral language growth. Stewig and Vail (1985) replicated these studies with thirty-two, 7th graders. The results however, were equivocal as both groups made significant gains. The authors suggest several constraints that may have influenced the results, the main one being that inexperienced teachers of drama were used. Rosen & Koziol (1989) also examined the effects of drama on oral language. The dependent variable was measured using an oral expressiveness test (pre and post). Results showed significant improvements in the oral communication skills of ninth grade subjects.

All of these studies that were concerned with comprehension used either *standardised* reading comprehension tests to measure the dependent variable, or, dramatic *play training* as the independent variable. In addition, the studies that focussed on oral language were concerned with its productive *quality* and *quantity*. What is missing in these research studies is an exploration of some of the *features* of drama to explain these results.

The research carried out by Parsons et al (1984) and then later extended by Carroll (1988) however, provide two of the most significant documents on the nature of children's language within the drama frame. These two studies conclusively link language and cognitive development with the facilitating role of drama (Tupman, 1987). The studies examined transcribed discourse surveyed from Australian primary school children of all ages, in orthodox classroom contexts and in 'in-role'

drama contexts (Carroll, 1988). The oral language was collected by audio and video recorders in order to facilitate its transcription and analysis. The most significant findings of these two studies are as follows (Carroll, 1988; Parsons et al, 1984) :

1. Drama stimulates children's language and thinking.
2. Children use significantly more expressive language in drama than they use in other classroom contexts. Expressive language employs more complex syntactic structures associated with propositional modes of discourse.
3. Through expressive language, children move into more abstract modes of thinking.
4. "The view that drama is about emotional involvement only is not sustained by the results of the drama sample" (Carroll, 1988, p.20). Drama provides children with greater opportunities to develop the cognitive processes of hypothesising, speculating, predicting, theorising, imagining and evaluating .

The major impact of these two studies, is summed up in the following comment by John Carroll:

Schools are involved predominantly with the giving and receiving of knowledge.... Within the drama frame, the pupils are able, with the aid of their teachers, to become more autonomous self-motivated learners in a way that combines concerns for the world of Matter, Mind and Society in a balanced whole that is lacking in the current overly positivistic school curriculum (1988, p.21)

A number of studies have been conducted on subjects with low socio-economic backgrounds (Dansky, 1979; Gourgey et al 1985, Rosen, 1974; Saltz, Dixon & Johnson, 1977; Timms, 1992), and their results demonstrate that the benefits of drama in education can be generalised to this population. For instance, in a study conducted by Gourgey et al (1985), an improvisational dramatic programme was

developed for 150 economically disadvantaged primary school children in grades 4, 5 and 6 at two primary schools in New Jersey. A group of 108 children who were of similar age and from neighbouring schools, served as the control group. Significant improvements were found in the treatment group's reading achievement and attitudes towards self and others. In discussing their results Gourgey et al suggested that, "the improvisational dramatics programme provided an effective approach to improving skills by tapping resources left untouched by traditional methods" (1985, p.14).

Another study (Timms, 1992) explored the use of 'in-role' drama techniques to enhance the oral comprehension skills of a sample of sixty, 9 to 10 year old students with low socio-economic backgrounds. A picture-story test (pre and post), systematic observation and informant interviews were used to assess the children's comprehension. For the treatment group, the drama strategies significantly improved the students' oral comprehension skills (most interestingly, the higher order cognitive skills) and produced active, self-motivated participation in the learning process.

As a result of my earlier research, I have become keenly aware of the limitations imposed by a quantitative paradigm on research into drama education. Although classroom based ethnographic studies provide rich data about the learning and teaching experiences of its participants, there have been few studies focusing on the drama classroom (Donelan, 1991a, 1991b; Taylor, 1990). Philip Taylor who has carried out one such study on narrative and drama in a New York elementary school indicates that positivistic research into drama education is unable to capture " the complex nature of children's encounters within the drama activity" (Taylor, 1990, p

4). He asserts that ethnographic studies are vital to provide unique insights into "the child's struggle to make meaning" (Taylor, 1990, p 4)

The implications of research to date are quite clear. If the claims regarding the benefits of drama in education are to be substantiated, qualitative research must be undertaken.

## **4.2 Qualitative Methodologies.**

### **4.2.1 Research Design.**

The decision as to which research methods should be employed, must be determined by the type of question that is to be investigated (Carr & Kemmis, 1986; Errington, 1993). This study was primarily concerned with investigating, 'what actually goes on in educational drama' (O'Farrell, 1993). Therefore, as O'Farrell points out, this form of research must be involved with looking *directly* into the drama classroom, and using methods of qualitative research to collect and analyse the data.

This study aimed to investigate how 'in-role' drama supported the learning process of children in one year six class, from a metropolitan priority school. Hence, the focus was on a singular set of instances which encompassed the study of the situation, and the children. In this instance, a case study approach to research is most appropriate (Carr & McTaggart, 1988). However, a case study approach can incorporate a range of methodologies into the one research design (Errington, 1993).

As the emphasis of this study was to describe the events and not change them, the study drew heavily on ethnographic-interpretive methods (Errington, 1993).



Furthermore, despite the emphasis of this study, even action research methods contributed to the execution of data collection and analysis. However, from a holistic perspective, the design of this study was largely based on the ethnomethodological model (Sevigny, 1983), as this model demands a multiple methodology in order to provide a variety of interrelated data and produce multiple perspectives.

#### **4.2.2 Data Collection & Analysis Techniques.**

Participant observation, interviews with significant informants, field notes and audio and video recordings are all recommended and tried and tested data collection techniques used in qualitative research (Carr & Kemmis, 1986; Donelan, 1991; Edmiston, 1993; Nias & Groundwater-Smith, 1988; Sherman & Webb, 1988; Taylor, 1993). The key issue in collecting qualitative data however, is ensuring that data are gathered from a wide range of sources (classroom teacher, children & researcher). In this way the researcher can confidently explore questions like, 'How do I know that what I see is so ?' or, 'Do my perceptions correspond with others sharing this same event ?' (Errington, 1993).

In qualitative research the processes of collecting and analysing the data are closely intermeshed; for instance patterns observed emerging from the data may affect or broaden the focus of subsequent data collection. Two models that emerge from the theory on qualitative research were particularly useful for guiding the collection and analysis of the data for this study.

The first is a cyclic model for action research and involves four major steps (or 'moments') (Kemmis & McTaggart, 1988). *Planning* the observations and action is the first step in this process and this is naturally followed by putting these plans into

*action*. The third step is *observation* and this is where the results of the action are examined and negotiated. These observations are then *reflected* on with a view to making sense of them. Based on what is discovered plans can be modified and the cycle of planning-action-observation-reflection can continue. At each stage of the investigation questions will emerge that can become the focus for ongoing reflection (Errington, 1993). These questions will often change significantly during the research process as new evidence is brought to the surface thus re-focussing and shaping the enquiry.

The second model is an amalgamation of steps formulated by Guba (1977) and Miles & Huberman (1984). Guba and Miles & Huberman devised these steps in order to document valid and reliable practices in qualitative research. The steps are as follows

1. Data Convergence. For data convergence to take place the researcher must become intimate with the data. During the readings of all the different sources of data the researcher looks for recurring variables, issues and themes. Summary sheets can then be drawn up identifying the main units and recording particular events of interest. During the process of data collection interim site summaries should be carried out with colleagues to discuss patterns that emerge from the data. The validity of these patterns can then be tested against the data that is being continuously collected. After the study has finished all the data can be reviewed as a whole and the researcher can derive final categories that will be used to classify and interpret the observed outputs. The choice of categories should be determined by their importance, credibility, uniqueness, heuristic value and suitability.

2. Data Divergence. Once the categories have been chosen the researcher can then set about 'fleshing out' the categories with additional information in order to achieve completeness and thoroughness. From the focal point of the category, the search must fan out to include as many data items and perspectives as are relevant.

Information should be included if it extends the area of investigation, bridges several existing items, brings to the surface new elements of importance or, reinforces, explains, exemplifies, or refutes existing information.

3. Data Display. After the categories have been expanded on, there has to be an organised assembly of the information that will permit conclusion drawing. The form of data display will depend on the nature of the data gathered (eg. context charts, growth gradients, event-state flow charts, causal networks).

4. Conclusion Drawing and Verification. Once the data has been displayed the researcher can begin to build a logical chain of evidence to make conceptual and theoretical coherence. At this point the conclusions will be still tenuous and must be able to withstand verification. In order to verify the data the researcher must look back at the findings of previous research, re-check the theory against the archive of data, check the meaning of data that doesn't fit any of the initial categories, look for negative evidence and finally, obtain feedback from the classroom teacher and colleagues.

An important feature in both of these models is the process of consultation between the researcher and colleagues, supervisors and the classroom teacher. This process is vital as working on ones own, without consulting with other observers or informed others, can create problems in interpretation and verification (Carr & Kemmis, 1986).

### **4.23 Issues of Validity and Reliability.**

In all fields that engage in scientific inquiry, validity and reliability of findings are important. A common criticism directed at the various forms of qualitative research is that it fails to adhere to these two criteria. However, various methods of safeguarding the trustworthiness of findings, have been suggested by researchers in the field of qualitative inquiry (Car & Kemmis; Guba & Lincoln, 1982; LeCompte & Goetz, 1982; Sevigny, 1983; Sherman & Webb, 1988).

#### **Internal Validity.**

Internal validity refers to the *credibility* of the findings - how can we establish confidence in the 'truth' of the data ? Credibility can be established by using a variety of data collection methods and data sources (triangulation). In this way different perspectives can be compared with one another to cross-check the data and the interpretations (Carr & Kemmis, 1986). In addition, audio or video recordings can provide sources of 'raw', objective data that can be used as referential material by outside colleagues to test interpretations made from other analysed data. Finally, 'member checks' (Guba & Lincoln, 1982) should be carried out with the classroom teacher and colleagues in order to discuss data and interpretations that have been made.

#### **External Validity.**

External validity refers to the *generalisability* of the findings. Although this is not the purpose of qualitative research certain steps should be taken to facilitate judgements made about the extent to which the findings of this study might be generalisable to a similar context. This can be done by firstly maximising the range of information that is collected; information from the perspective of the researcher,

teacher and students, and, information from group situations and individual work. And secondly, by providing a 'thick description' of the context (setting, subjects, methods).

### **Reliability**

Reliability refers to the *replicability* of the study. Because naturalistic research is so context dependent replicability is often difficult. However, steps can be taken to ensure that replicability of the study is made easier. Firstly, the final report can delineate all methodological steps and decision points in order to make the research process explicit. The lessons in the drama programme can be comprehensively described. And finally, with the use of NUDIST, a copy of the final index system can provide an exact account of the categories developed and the process of analysis.

The steps described above were used in the study to protect the validity and reliability of the findings.

### **4.3 Justification of Methodology.**

The methodology of this study is based on an ethnomethodological model. In discussing this type of research, Sevigny states that, "the research interests of ethnomethodologists are the regularities and changes in selected features of behaviour that are embedded in processes of interaction and meaningful to the individual members of a social context" (1981, p71). As this study is interested in studying the regularities and changes of interactions within the drama frame, ethnomethodologies are regarded as appropriate.

The study was guided by three questions. The first and third questions aimed to explore and interpret how the children made and communicated meaning within the drama frame. Each of these questions was regarded as appropriate as, "a research question which investigates the interpretation and meaning that participants give to a social context is clearly an ethnomethodological problem" (Sevigny, 1981). Furthermore, the study also explored what types of talk were used by the children during the dramas (question 2). This question is not strictly an ethnomethodological problem, however, its value to the study as an alternative source of data to inform the area of investigation clearly justifies its inclusion. The fact that it provides a degree of quantitative influence which, in part, substantiates the qualitative, only further influences its contribution.

The study used various methods for data collection, these being audio recordings, participant observation, informant interviews and reflective journals. These instruments are appropriate since they 'triangulate' both the data collection methods and the data sources. The different sources of data and different methods of collection provide alternative vantage points from which to view the one context, thus creating a holistic picture of the context under study and strengthening the validity of the interpretations.

## CHAPTER FIVE : THE THEORETICAL FRAMEWORK

*The child in drama is inside language, using it to make meaning, both private and public, in the 'here and now' dynamic, with the potential of abstract reflective thought at any given moment. In other words, the child is using language and thought within the context of the drama frame. This is true language experience.*

David Booth, 1991. Our Own Words and the Words of Others. p 91.

The proposed study is based on the philosophies of learning and language theorists (Brown, 1984; Bruner, 1986; Campione, 1987; Flavell, 1987; Halliday, 1978; Mayher, 1990; Phillips, 1985; Wells, 1989; Wilkinson, 1990; Vygotsky, 1976) together with the theories and practices of drama educationalists (Bolton, 1986; Booth, 1991; Carroll, 1988; Darvell, 1992; Heathcote, 1980; Neelands, 1992; Parsons et al, 1984). The amalgamation of these theories forms a comprehensive framework.

Current theories of learning (Mayher, 1990; Wells, 1989) assert that knowledge has to be personally constructed by each individual through interaction between the new 'evidence', and what is already known. The ideals of active learning are reflected in the educational benefits of imaginative play. Various learning theorists (Bruner, 1986; Piaget, 1967; Vygotsky, 1976) claim that engaging in imaginative play is important for normal cognitive development. "In play a child is always above his average age, above his daily behaviour; in play it is as though he were a head taller than himself" (Vygotsky, 1976, p 42). Through the dramatic experience children may pass into a 'play world' where their developing conceptions of the everyday world can be tested without a fear of failure (Bolton, 1986; Landy, 1981). The principles of play and drama stated by Landy (1981) are summarised as follows.

1. The natural method of learning in childhood is play.

2. Play is reality testing, a way for a child to explore and experiment.
3. Whenever there is play, there is drama.
4. Drama is an active rather than a narrative process, involving the whole self including mind, body, emotion and intuition.
5. Drama is a process of learning how to learn.

Closely associated with the relationship between imaginative play and cognitive development, is the relationship between imaginative play and language development. Language is essential to learning (Halliday, 1978; Moffett & Wagner, 1983; Romaine, 1984) but as current theory suggests, children from lower class backgrounds experience conflict between the well developed linguistic practice of their community and the differently developed linguistic practice of the schools (Connell, 1991; Dixon & Robinson, 1992; Heath, 1983). Therefore, these children may have 'restricted' access to certain functions of language which are crucial to their success in traditional educational systems. The dramatic frame however, can provide a wide variety of new contexts, roles and relationships which create different language demands and provide the catalyst for new language use and development.

The very nature of drama demands and embodies language. Generally, children in schools are not given the time to think aloud, hypothesise, and talk themselves into understanding (Carroll, 1986; Parsons et al, 1984). In a drama programme however, children have the opportunities to use language for a range of purposes : planning, speculating, predicting, organising, inferring, storytelling, narrating, interviewing, questioning, reporting, extrapolating, reasoning, evaluating (Booth, 1991; Timms, 1992; Tupman, 1987). The drama process therefore, gives access to linguistic resources that might never otherwise be tapped.



For language and cognitive development to occur, learning must be properly organised (Vygotsky, 1976). Whereas Piaget (1967) views the mental potential of an individual as largely biological, Vygotsky and Bruner see the child, in essence, as being a social being whose higher mental functions originate from actual relations with human individuals in an interactive environment. Vygotsky's (1976) theory of 'Proximal Development' argues that the sort of thinking the child can do in a group with the aid of a teacher today, he will be able to do on his own tomorrow. Students are helped to understand concepts normally regarded as beyond their level of comprehension because the teacher or more able peer, serves as a vicarious form of consciousness for the learner until such time as they are able to master those skills on their own (Bruner, 1986; Mercer, 1988; Vygotsky, 1976). The work within the 'in-role' drama frame illustrates Vygotsky and Bruner's theories of learning and development (Davis, 1986; Simons, 1991).

In any drama, the tasks are segmented to provide a 'scaffolding' (Bruner, 1988) for the children's learning. The teacher chooses structures that will concentrate the students' focus on the manageable parts of the problem. Then, as teacher-in-role, she/he lures the children into the 'zone of proximal development' (Davis, 1986; Simons, 1991).

Given that cognitive development is a major element of learning, the important questions in higher order thinking are the way learners incorporate new conceptions into current cognitive structures, and the way they replace conceptions which have become dysfunctional with new ones. Cognitive skills naturally play a role in this process. However, the direction of the mind in exactly how to deal with a problem and to arrive at a viable solution is governed by metacognitive behaviours (Braten, 1991; Brown, 1987; Flavell, 1981; Campione, 1987). Leading theorists in the area of

metacognition claim that these processes are the basic characteristics of efficient thought and, the core of intelligent problem solving (Brown, 1984; Flavell; 1987). Brown (1987) has noted that social settings, where the child interacts with more competent others in a reflective, problem solving domain, may be real 'hot beds' for metacognitive learning. In drama, not only do students engage in experiences structured to promote understanding, but they discuss and reflect upon what happens to them in the drama. This reflection occurs both in and out of role, and can occur at any stage which seems appropriate to the children or the teacher.

In essence, this study was based on the premise that drama can positively effect children's potential to learn. Drama can be used with many different populations, but has a clear application for children with low socio-economic backgrounds. These children's needs dovetail neatly into what drama has to offer. The question however, that remained unanswered is *how*, in practical terms (and not theoretical), does the 'in-role' drama process support these children's learning.

## CHAPTER SIX : THE STUDY

*The study of a particular, specific context gives meaning to big concepts. It provides the sort of sensible actuality that makes it possible to think not only realistically and concretely about them but most importantly - creatively and imaginatively with them.*

Clifford Geertz, 1974. The Interpretation of Cultures, p 23.

### 6.1 The Design.

This research was a case study of one year six class from a priority school and their interactions within the drama frame. The design of the study was based on an ethnomethodological model (Sevigny, 1981). This approach to qualitative research demands a multiple methodology, which in turn can provide a multiple interpretation of a particular social event.

This study involved the administration of twenty, 1 to 1 3/4 hour 'in-role' drama lessons which ran over a ten week term. As the researcher, I was responsible for running the drama programme, while the classroom teacher assumed the role of principal observer. In addition to participant observation, audio recordings , and interviews with the classroom teacher and ten child informants were carried out through the course of the programme (See Figure 6.1: Research Design).

### 6.2 The 'In-Role' Drama Programme.

In order to explore how the elements of 'in-role' drama supported the learning process of these children, a drama programme was designed. The form, focus and structure of this programme are examined in the following discussion.

	10 WEEKS
CASE STUDY. 1 X YEAR SIX CLASS.	10 Week Programme of 'In-Role' Drama. 2 X 1- 1 3/4 Hr. Sessions per Week.
	EVERY SESSION TAPE RECORDED.
	At the close of each lesson children spend 10 minutes on an entry into their REFLECTIVE JOURNAL.
CASE STUDY SUBJECTS. 5 Males 5 Females	AFTER SESSIONS 7, 10, 14, 17 & 19 - GROUP INTERVIEWS. BOYS.
	AFTER SESSIONS 6, 9, 13, 15 & 19 - GROUP INTERVIEWS. GIRLS.
CLASSROOM TEACHER.	FIELD NOTES : written during each of the lessons in order to record observations.
	INTERVIEW : Classroom teacher interviewed before lessons 4, 9, 14 & 19.
RESEARCHER.	CONDUCTED THE DRAMA PROGRAMME.
	FIELD NOTES : written after each of the dramas for the purpose of recording observations.
	DIARY : Entries were made during the course of data collection and analysis.

**FIGURE 6.1 : RESEARCH DESIGN.**

Within the drama sessions there were three distinct elements. Firstly, *Preparation*, which was the part of the drama where we were involved in discussion and decision making about the drama (Arnold, 1991). Secondly, the element of *Enactment* where the children and myself, were behaving 'as if' we were someone else facing an imaginary situation (Carroll, 1988). The third element was one of *Reflection*. This provided the participants with the opportunity to 'stand back' and review their own actions (National Curriculum Council, 1990)). The length and order of these elements varied from lesson to lesson according to the dramas.

The programme was based on the use of 'in-role' drama techniques (preparation, improvisation, teacher-in-role & reflection) pioneered by Dorothy Heathcote. 'In-role' drama occurs, "when both students and teacher are behaving 'as if' they are someone else facing an imaginary situation" (Carroll, 1988, p.13). The framed context of 'in-role' drama allows both the participant and the spectator, the real world and the fictitious, to be present at the same time (Bolton, 1985; Carroll, 1988; Wagner, 1976). There was no other hidden agenda in the designing of this programme. Rather, the techniques that were used were characteristic to this form of drama. In so doing, I was able to explore how this recognised process functions, how its elements support learning, and what specific features made it particularly suitable for this population.

There were four dramas that made up the drama programme. To ensure that the children felt that they had control over the dramas, they were asked to choose the topics they wanted to explore. The children were particularly interested in dinosaurs and the Stone Age, life in other countries, Aborigines and the future. As a result, general settings for the dramas were agreed upon. From this point I planned concepts and activities on which to base the dramas and tensions to drive them.

However, these plans were negotiable and once into the dramas, the children had the power to change their direction.

My role during the dramas was one of facilitator and encourager. During the Enactment phase, I spent considerable time in-role. At these times I always chose roles that allowed me to access power but, not necessarily the power to make final decisions. This was always left up to the children. When in-role, I was able to encourage the children to grow in belief in their own roles, and I also had valuable opportunities to upgrade their language.

### **6.3 Data Collection Procedures.**

In order to create a holistic picture of these children within the drama frame, and answer the research questions, the following data collection procedures were selected.

#### **1. Audio Recordings.**

Tape recording of the children's talk was carried out in order to record the transactions within the drama frame and provide a source of data from which to examine the language used by the subjects. All the drama lessons were tape-recorded and the quality of these recordings allowed all the lessons to be accurately transcribed.

#### **2. Participant Observation and Field Notes.**

Both the researcher and the classroom teacher were involved in participant observation. There are four possible research stances which the participant observer can take: " the complete participant, the participant-as-observer, the observer-as-

participant, and the complete observer" (Sevigny, 1983, p69). I took on the stance of 'complete participant' and made detailed notes on the dramas after each lesson. The classroom teacher however, took on the stance of 'complete observer' and occasionally 'observer-as-participant'. She made brief notes of the dramas during the lessons, but her detailed observations of the dramas were made during four extensive interviews carried out after sessions 5, 10, 14 & 18. *This therefore, provided two standpoints from which to view the same situation.*

The research stances for each of the observers were assigned as noted because I was well versed in drama theory and the theoretical underpinnings of this study. On the other hand, the classroom teacher did not have the same epistemological assumptions and biases as the researcher but, had a deeper understanding of the children. Comparisons between these two viewpoints therefore, provided a holistic picture of the drama lessons.

### **3. Interviews.**

Interviews were conducted for the purpose of gaining information from the *informants* about firstly, their perceptions of, and response to the drama programme and secondly, their interpretations of any events in question. In this way I was able to obtain a critical check on the validity of some of the inferences I made from the data . The following individuals were used as informants.

#### **1. The Classroom Teacher.**

Interviews were informal and based on open-ended questions to allow the teacher to talk as freely as possible on her own notes and observations, and any given topics. All the interviews were tape-recorded and transcribed.

## **2. Child Informants.**

Ten children (5 males and 5 females) were selected during the second week of the drama programme. This was so that I had time to become familiar with the class and could select children that were representative of the ethnic, linguistic, behavioural and academic diversity of the class. The children were interviewed in two groups (girls and boys) in an aim to minimise their apprehension. These interviews were also informal and based on open-ended questions. During the interviews the children were able to talk about drama and school issues that were important to them, as well as respond to issues that I was interested in. All interviews were tape-recorded and transcribed.

As the information that was gained from these interviews with the case study children was one of the major sources of data it is important to have a general understanding of who these children were, and what backgrounds they came from. A description of each of the children that were involved in the interviews is given below. These descriptions were compiled during the course of the drama programme

### **Sandra**

Sandra has a mother, father and two older sisters. She is a very popular member of the class and excels in both academic work and sport; She is academically one of the brightest children in the class and as far as sports go for example, she was first in the inter-house cross-country and was selected for the school team in athletics. She has a high self esteem and is very confident in expressing her ideas to the class. Sandra was one of the dominating figures in discussion right from week one and continued to participate well but, as the majority of the class increased their input into the dramas she was no longer a dominator but a fellow contributor. Clearly Sandra welcomed this change and on several occasions during the lunchtime interviews made comments about how good it was that everybody was trying now and not just a handful of people doing all the work. Sandra has always been keen to participate in drama and also in the interviews during lunchtime.



## **Nel**

Nel is a Maori girl and she lives with her mother, her mother's boyfriend, one older sister, three younger sisters and one younger brother. Her father lives back in New Zealand and comes back to Perth every once in a while to visit. Nel is regarded as a well below average student and thus struggles a lot with her class work. She is often quite rude and moody in class and can be very aggressive. Since I have been up at the school she has been in numerous scrapes with other children. A large proportion of the girls in this class do not like playing with her and I see her most times playing with a group of 'tough' year seven girls. It is very clear that Nel lacks a lot of self confidence. She was very slow to participate in the drama sessions, it seemed that from the beginning she had the attitude that she couldn't do it and it was 'dumb' anyway. As the weeks progressed I noticed a remarkable change in her attitude and although she did not contribute all the time it was evident that she was on task and really interested in what we were doing. This attitude change strengthened during the Ozymandias and Indigenous People's dramas and this naturally increased her participation. It was unfortunate that in the second last week of term Nel's father returned and there was a lot of family upheaval which meant that Nel became very surly and aggressive. I found this out after being very surprised when Nel refused to be involved in the last drama.

## **Anna**

Anna lives with her Mother and Father and has two younger sisters and one younger brother. She is an average student and has a very good attitude to her school work. She can easily get upset if she feels everything is not done properly or, other children in the class are ruining it for the others. She is well respected within the class as she is genuinely caring and helpful to her peers. Right from the beginning of the programme I felt that Anna was keen to participate and be involved, but this changed quite dramatically after the first couple of sessions because she became very frustrated with the group's general inability to work together. However, as the class began to function better as a group Anna felt more and more comfortable about being involved. In many ways I think that it was just a period of adjusting to the drama process and its different demands, and when Anna found that there were children that wanted to work at it like her, then she really let go and got into it with her heart and soul. By the time we got to the Ozymandias drama Anna was participating fully and her enthusiasm for drama was really motivating to a lot of the children.

## **Debbie**

Debbie lives with her mother and one older sister. Academically she is well below average and is also regarded as one of the quietest members of the class; I wonder if that is because most of the time in class work she does not really understand what is being taught and lacks the self confidence to ask

questions. Because Debbie is so quiet in class and does get very low scores, at first, the class generally had very little respect for her opinions if she did ever voice them. For the first drama Debbie did not contribute at all but, from this point on things began to change. Debbie, like many of the 'below average' students in the class, found the preparation time in the dramas very important. I asked Debbie why she found this part so important and her response was that because everyone talked together and everything was planned together she could then really understand what was going on, which was different to how she often felt in class. For Debbie and many other students in this group I realised that the preparation time was an *essential* element. Due to the fact that she felt more confident about what was actually going on she began to make a few contributions. These were received well by the group because they were relevant and on task. This response from the class was completely different to what Debbie was used to receiving and this improved her self-confidence even more. The more confident she became the more comments she would contribute, and the more comments she would contribute the more confident she would become. By the end of the drama programme Debbie was a much more active and confident participator, and the class respected her opinions, which was a far cry from how they received her contributions previously.

### **Kate**

Kate lives with her father and two older sisters. Academically she is an average student and is generally a happy member of the class. She is regarded quite well by the class except that she can be quite a stirrer when she wants to and this can cause quite significant rifts between the different groups of girls. At the beginning of the drama programme Kate showed little interest or enthusiasm for the dramas. She very rarely contributed to the discussions and seemed more intent on disrupting the girls she was sitting next to. This continued throughout the first drama. As with many of the other children, during the second drama her attitude began to change. She chose to no longer sit with Louise, but to link up with Sandra. Instead of sitting on the outer I noticed that she began to sit within the main body of children up the front. From this point on Kate's contributions to the dramas increased in quantity and quality and she became a very committed and enthusiastic member of the next three dramas.

### **Zac**

Zac comes from a Macedonian family and lives with his mother and one older brother. His parents are divorced and his father is now living back in Macedonia. Macedonian is spoken at home because, although the two boys are fluent in English their Mother speaks very little. Academically, Zac is ranked as a below average student although, his work attitude is excellent. He has a very helpful and happy nature and is a very vocal member of the class. Zac is accepted by the class but, I would say he is not well liked. I feel the class sometimes resents his eagerness to learn and his desire to always want

to share what he knows. Right from the first drama session Zac was a very active, enthusiastic, thoughtful and committed participator. At the beginning of the programme many of the children felt that Zac (and a few other children) was monopolising the discussions. This was true in one way but, on the other hand the others were not yet comfortable to contribute so children like Zac had no competition for the floor. As the other members of the class's confidence and interest grew, Zac was quite happy to relinquish dominant place in discussions. In many ways I think Zac felt immediately very comfortable because he saw that drama was a way of working that focused on the oral medium and suddenly all the information that he loved to collect (from libraries, TV documentaries), he could share because he didn't have to write it down. This was a recurring point that many of the children brought up. Zac, because he was a sponge for information, found this very exciting because he had very poor written skills. Zac maintained this enthusiasm and commitment to drama right up to the end. For him drama gave him a voice. Interestingly enough the class became more accepting of Zac's wealth of information and began to actually listen to what he was saying instead of shutting off.

## **Sean**

Sean lives with his mother, father and older sister. His parents are Serbian, but both speak fluent English and this is the language most commonly used at home. His parents are very keen for Sean to do well in his schooling and he has made comments that indicate he is aware of this pressure. Sean has a bad allergy problem which means that he is unable to be involved in a lot of sports, and he requires a special diet. His mother comes up to the school every lunchtime to bring him a special cooked lunch. Academically, Sean is a well above average student and is the only student in this class that has been selected for PEAC (an extension programme). He is a bright and pleasant boy however, I noticed at the beginning of term that he related much better with adults than he did with his peers. The brighter kids in the class got on quite well with Sean but the majority of the class saw him as a 'brain' who was not interested in 'having fun'. Sean was keen to be involved right from the beginning of the programme and this continued right to the end. He benefitted a lot from the experiential side of drama but, because he was already very capable academically, its impact on his learning was not so profound. The main benefits for Sean however, was the growth of his oral communication skills, his inter-personal skills and the fact that he became very much more integrated in, and accepted by the larger group. Because of Sean's unassuming manner, in drama he was able to share his skills and knowledge with the rest of the group in a non-threatening way so instead of being regarded as an aloof 'brain' the children began to regard him as a valuable member of the team. The more that Sean felt this acceptance by the group the more he felt confident to open up and share himself with other children in the class.

## **Richard**

Richard lives with his mother and an older brother and sister. According to his mother, Richard has suffered a lot of mental and emotional abuse from his father. Academically, he is well below average and has huge difficulties with his written expression. He is an avid reader and on several occasions towards the beginning of term slipped into deep depressions because he felt that was the *only* thing that he could do. He is over weight and also lacks co-ordination skills which means that he does not perform well at sports. He was a very quiet member of the class and until the beginning of this year had hardly spoken a word during the five years of being at this school. The class's respect and regard for Richard was very low and this only compounded his own feelings of inadequacy. Drama became Richard's 'favourite' subject and during the term I saw his self confidence grow tremendously and with that followed the development of his learning skills. At the beginning of the programme he was very withdrawn and made no contributions at all. Then to everybody's surprise during the last session of the stone age drama Richard stood up and nominated himself as a candidate for tribe leader. When it came time for him to tell the tribe why he should be chosen as leader he gave a very moving speech. Although he did not get voted in he received the third highest amount of votes out of seven candidates. This marked the beginning of Richard's public commitment and enthusiasm for drama. In the three dramas that followed Richard participated whole heartedly, it even got to the point that he was prepared to argue his point emphatically. In the Ozymandias drama and the New World drama especially, Richard really lead the class into a deeper belief and commitment in their tasks through his own serious and dedicated approach. The class's opinion of Richard changed a lot during the term; he began to be invited to join other children's groups instead of being the one no one wanted to work with, and the class began to listen seriously to his opinion on matters being discussed. What was also very interesting to note was that Richard also experienced success in other areas of his class work. He hit home runs in three games of rounders which was a first for him, and in his final test scores for that term he improved dramatically in all areas; he scored average and above for all tests except for two and received the class award for most improved. On the final day of term I was invited to the school and all the children gave little talks on a country they had researched and finished by saying what they had liked about drama. Richard's closing comment was very poignant - "In drama I've found um, I've learnt to be comfortable with myself and um, and not to be ashamed to stand up and say what I think, to speak up in front of all of you". At the end of his speech the class gave Richard a double round of applause.

## **Patrick**

Patrick is Vietnamese and he lives with his mother, father and one younger brother. The family speak Vietnamese at home and Patrick's English is still quite stilted. Academically, he is well below average particularly in the areas that relate to language. He is a very quiet member of the class but, he

is socially well accepted by his peers. When I have seen him out in the playground he is very outspoken, so his quietness within the classroom context may be related to his lack of confidence with the English language. For the first couple of weeks Patrick did not contribute at all and seemed to be quite switched off. During the third week his attitude changed quite significantly, he began to contribute to discussions but, more noticeably the expressions on his face and his body language indicated that he was fully absorbed and interested. This was the pattern that continued throughout the duration of the term. Patrick never became a 'main' contributor but when he did say something it was well thought out and indicated that he was following what was going on. Although he never became really vocal, in every other way he was a complete participator.

## **David**

David lives with his mother, father and older sister and brother. Academically, David is an average student but, has a very lazy attitude towards his work. This was compounded by the fact that over the first two terms of school he missed a lot of school. He would turn up one day and then be gone for weeks, be back for another couple of days and then be gone again for weeks. David is another very quiet member of the class and probably due to his absences, was not well integrated into the social structure of the class and tended to be a bit of a loner. At first David seemed really switched off and he always chose to sit on the outer of the group. I believe that this was largely due to his lack of confidence to speak up, coupled with his dislike for school work. His attitude and confidence towards working within drama made a remarkable change and he explained this change very clearly in comments he made during the interviews; " I think that I participate more because you want to, cause you're learning the fun way. I used to get really embarrassed and now I'm feeling like I can do it. Like I can act, well not act but, I can say things in front of lots of people and say what I'm thinking but like before I was too nervous. Yeah, like in the first drama I felt pretty useless but like it started to change for me by the second drama. Like I really tried and I saw that I could do it. So for this last drama right from when you were reading out that assignment I knew that I could do it and I could ". It is interesting to note that David was only absent for 2 of the dramas, and these two absences occurred during the first drama.

## **5. Reflective Journals.**

Journals were kept by the students during the course of the programme. After each drama the children were given the opportunity to record their reflections on the preceding drama. The choice of genre they used (eg. letter, diary, poetry, drawing, collage..) was up to each child. This was in order to minimise any apprehension the

students had with writing and encourage them to communicate freely their reflections on the dramas. Despite this all the children felt that they *should* write and this may have been because of comments made by the classroom teacher while I was not there. I ended up not using their journals during the analysis and the reasons for this are explained in 16.4 'Recommendations for Further Research'.

I also kept a diary during the term in an attempt to uncover my own epistemological assumptions, biases and prejudices about the context or problem.

#### **6.4 Implementation of Data Collection Procedures.**

Towards the end of second term, permission to participate in the study was sought from the students in the class and a parent or guardian of each child. At that time I met with the class and discussed with them the nature of the study and 'in-role' drama. I also spent time with the classroom teacher to explain the details of the study and the role of participant observer. I provided the teacher with written guidelines of the type of the things the study was focussing on. These guidelines however, were very general so as not to limit her observations.

The study commenced in the first week of third term and continued for ten weeks. Audio recordings and observation of the dramas commenced from week one. Both the classroom teacher and myself made notes of our observations of each lesson, the teacher during the lessons, myself, after each lesson. In addition, the classroom teacher was interviewed before sessions 4, 9, 14, 19. During week two I selected the ten child informants. The first group (the girls) were interviewed after sessions 6, 9, 13, 15 & 19, while the second group (the boys) were interviewed after sessions 7, 10,

14, 17 & 19. Finally, after each lesson the students were asked to spend 10/15 minutes on an entry into their reflective journals.

## **6.5 Data Analysis Procedures.**

The data collected during the study was all entered into the document system of the NUDIST 2.3 computer programme ready for processing. NUDIST is a software system for managing, organising and supporting research in qualitative data analysis. Data analysis involved indexing and coding the data, carrying out text searches for emerging sequences and patterns, intersecting nodes and finally theorising about their meanings. The analysis of data started while the drama programme was running so that emerging theories could be tested in the field. The following steps were taken to answer the three research questions (refer to Figure 6.2 : Justification of the Data Collection Methods).

### **6.5.1 Question One.**

This research question focused the study on *how* 'in-role' drama supported these children's exchange and negotiation of meaning. All the data collected during the study was used to provide information regarding this question. The process of analysis was like a spiral of steps, each of which was composed of planning, action, observation and reflection, with action and reflection overlapping to allow changes in plans for analysis as I grew in my understanding of the data (Kemmis & McTaggart, 1988) The steps that were taken to analyse this data are as follows.

1. During the drama programme I kept an 'ideas board', on which I recorded notes about patterns I saw emerging.

PROCEDURES USED FOR DATA COLLECTION.	RESEARCH QUESTIONS.			
	1.	2.1	2.2	3.
Transcripts of children's drama talk.	*	*	*	*
Case study subject's interviews.	*			*
Classroom teacher's interview.	*			*
Classroom teacher's field notes.	*			*
Researcher's field notes.	*			*

This table shows the variety of data sources that were used to answer the research questions. In addition, it provides clear evidence of the 'triangulation' of data collection methods and sources (child, classroom teacher, researcher).

**FIGURE 6.2 : JUSTIFICATION OF DATA COLLECTION PROCEDURES.**



2. Half way through the programme I met with my supervisors and discussed the themes that had been recorded.
3. For the duration of the programme I continued using the 'ideas board'. During this second half of the programme I included questions in the teacher's and children's interviews that would elicit more information about these emerging themes. I also checked these ideas against the drama transcripts. These steps were taken so that information could be collected that would either refute, or substantiate the growing theories.
4. At the conclusion of the programme I met again with my supervisors and we discussed the ideas and theories that had emerged. At this point some of the ideas had naturally formed associations with other ideas, but in general there was little cohesion between the ideas.
5. After finishing the transcribing and inputting all the data, I used the main themes (of which there were 22) to form the beginning of my index system. All relevant data were then organised into these nodes [A node is the name of an index file in NUDIST ie. Each theme became a node]. Furthermore, the remaining data was then examined and additional nodes were generated to describe the patterns discovered.
6. All these nodes were examined and all related nodes were grouped together. These groups of related nodes were then organised into six main trees and the nodes formed the first level of nodes (Refer to Appendix 7).
7. At this point I presented my preliminary findings to a research support group made up of research students and lecturers in related fields. In so doing, I was able to gain feedback on my analysis process thus far, and ideas for future courses of action.
8. Returning to the index trees I began the process of sub-dividing all the first level nodes in order to identify the processes that made up this larger unit. Each first

level node was examined (read and re-read) and divided and sub-divided into second, third and in some cases fourth level nodes (Refer to Appendix 8 : Whole Index System).

9. Large Charts were drawn up to represent each entire tree. These charts were then discussed with my supervisors and colleagues.
10. At this point the data was segmented into several hundred 'labelled bins'. From these charts it was possible to see ways that the drama process supported the exchange and negotiation of meaning however, they were isolated ideas that provided no insight into possible interrelationships. Consequently, I decided to move away from the charts and intersect all the *first level* nodes (Appendix 7) with each other, in an attempt to draw together all these threads and weave them into one picture. From this process 154 intersections were created and each intersections represented a new node (these nodes were made up of common data for 'X' and 'Y'). For each new node that *registered* an intersection the following steps were taken.

- \* The node was examined and additional data that was relevant was added.

- \* For each node, comments were made about the patterns that appeared.

- \* As the data in each node showed clear progressions, small flow charts were developed to illustrate them. I drew many diagrams throughout this stage of the analysis to try and capture the complexity of the interactions that were emerging from the data.

11. All the new nodes (created as a result of the intersections) were then made an integral part of the whole index and compared against patterns in the existing index system. I then went back to the raw data again and additional information was included if it extended, reinforced or refuted the existing information.

12. A flow chart of the whole drama process was then developed by linking together all the small flow charts (developed in stage 10) and including the additional information from the charts. Under *each* point on the flow chart a list was made of *all* the nodes that related to this point. The number of cross references made to nodes under each point ranged from 3 to 26.
13. This large flow chart was then discussed with my supervisors and the classroom teacher.
14. To further verify the flow charts validity each point on the chart was checked against theory; Could the points be substantiated by theory ? Did the flow chart make theoretical coherence ?
15. In order to make this flow chart (*Map of the Territory*) more communicable it was divided into three parts, according to the three phases of drama. In the instance of Enactment however, this was divided again into five separate sections because of its complexity.
16. To finally verify the flow charts the following steps were taken for *each* point.
  - \* All relevant extracts from the nodes that were listed underneath that point were collected into one word processing file.
  - \* An explanation of that point was written based on that archive of data.
  - \* Into the same file, references to relevant theory were compiled.
17. From these files, the first draft of the report on the 'Map of the Territory' was written. The pathways that make up this 'Map of the Territory' are presented in Chapters 9,10 & 11, in their *final* form in order to provide an accessible reference document.

### 6.5.2 Question Two.

Question two guided the inquiry into the actual talk that was used by the children whilst they were in the dramas. In this way the drama text provided another vantage point in which to further investigate the drama process in relation to the children's process of making meaning.

In order to examine the talk used within drama all the drama sessions were tape recorded and transcribed. These transcripts provided the data source for this channel of inquiry. The overall purpose of this study was to explore how the drama process supported the process of meaning-making so it was important to look at 'what was said', as opposed to 'how it was said' or, the textual form that was chosen. If we translate these ideas into linguistic terms then we find that we have come upon a well established linguistic classification. Halliday (1970) would refer to these three different aspects of language as the Ideational, the Interpersonal, and the Textual, respectively.

The Ideational aspect of language (Halliday, 1970) serves for the expression of 'content', that is, the speaker's experience of the world, including the inner world of his or her own consciousness. 'Content' is basically information of some kind : 'The tide is rising', in conjunction with what we think about it : 'The tide is rising - and therefore I will not go for a walk around the rocks' (in this case the information is used to draw a conclusion), and what we feel about it : 'I hate the tide, now I can't go for my walk' (the information is now used as an object of emotion). Thus the Ideational aspect of talk is the information it contains and the thinking and feeling it represents.

Due to the overall purpose of this study it was the ideational aspect of language that I was most concerned with when examining the nature of the children's talk within drama. More specifically, the content of the language and the thinking it represented, in relation to the degree of abstraction and complexity of information used.

Due to the contentious nature of the relationship between language and thinking (Elliot, 1983; Mayher, 1990; Romaine, 1984) it is necessary to clearly identify the position taken here and how this affected the analysis so that my results can be viewed accordingly.

The purpose of analysing the children's talk during drama was to describe the talk being used in regards to 'what' was said. There were two stages in achieving this, firstly, the application of Wilkinson's (1980 & 1990) 'Assessment of Oracy Model : Cognitive Domain' and secondly, the generation of further categories that could accurately describe the remaining talk.

The priority during analysis was to identify the content of drama talk and the thinking it represented (as this reflected the purpose of the study). The Assessment of Oracy model : Cognitive domain (Wilkinson 1980 & 1990) was chosen to guide the analysis as it represents the results of twenty-five years of pioneering work by Andrew Wilkinson in the area of Oracy and assessment, but most importantly, because it has been designed to identify the content of oral language and the thinking it represents . The four main types of talk identified by the model were used as the primary categories and the sub-headings that are given were used to define each category (Appendix 1).

Although Wilkinson's model identifies four types of talk that represent four different types of cognition, I wish to make no statements about the relationship between the talk used and its possible relationship to *levels* of cognition. There is sufficient evidence to indicate that *levels* of cognition can not be unequivocally determined from the spoken word (Taylor, 1988; Williams, 1987). Rather, I wish to present the categorised drama talk as it is and let the results speak for themselves.

The second stage in analysing the drama talk was to describe the remaining talk. Because naturally occurring language will not neatly fit into pre-determined boxes, categories needed to be generated that could summarise what other talk was being used by the children, other than that which conveyed information.

These secondary categories were formed from patterns that emerged from the remaining drama talk. The validity of these emerging categories was then tested against the remaining drama talk that needed to be interpreted and classified.

### **Analysing the 'Drama Talk'**

The first stage in analysing the drama talk was to examine the transcripts for talk that either described, interpreted, generalised or speculated (Appendix 1) and categorise it accordingly. During this process several decisions were made about how the talk would be categorised -

1. In order to obtain accurate percentages any one comment made by a child could only be indexed under *one* category.
2. It became apparent that in some instances a comment could represent two different types of talk.

*Eg 1. "I think I should be made the leader because I am very ready to take good care of the tribe. I have good skills at the hunt, I can help people, I will always put the needs of the tribe first. and I will look after and protect the woman with their babies as this is the future of our tribe."*

Here the child has made inferences as to what a 'good' leader would be like (Interpreting) and has summarised them in order to present a convincing case to the tribe (Generalising). In these cases the comment would be categorised under the most abstract category illustrated in the comment, as the comment would illustrate a shift from one degree of abstraction to another.

*Eg2. "Um.....When they do go what happens if none of them do come back ?"*

Here the child is examining possible futures for the tribe by asking an exploratory question. This comment could be categorised under both Wilkinson's category of 'Speculating' and the data generated category of 'Inquiry'. In these cases the comment would be categorised under Wilkinson's categories in preference to the data generated categories as the latter were formed to describe the talk that did *not* fit into Wilkinson's model.

In the following section the categories that were used to identify the different types of talk are explained.

**The Assessment of Oracy Model : Cognitive Domain (Wilkinson et al. 1980 &1990).**

Prior to this model there had not been any attempts to examine systematically cognition in *spoken* language (Maclure, 1988, Wilkinson, 1990). Andrew Wilkinson formed this model in response to this need by drawing on and adapting his 'cognitive model' used for writing in the Crediton Project (Wilkinson et al, 1980, Wilkinson, 1986).

The cognitive model reflects movement from concrete to abstract (Wilkinson, 1990). Each of the four categories is divided into sub-sections, which identify the range of skills within each. For each category, firstly the sub-sections are listed with their accompanying explanations, secondly a general definition is given which explains my experience with and understanding of this category and finally, three examples of the children's drama talk that illustrates the category are listed.

### 1. Describing.

- 1.1 Labelling - the mere concept of the word eg. 'There is a **man**...'
- 1.2 Naming - the specific word eg. 'Mr and Mrs **Jones** went to....'
- 1.3 Partial Information - some concrete details given, but  
unorganised and unsustained.
- 1.4 Recording - simple concrete statements about the here and now.
- 1.5 Reporting - some linking between statements in a chronological/spatial  
sequence, eg. 'I went to school. Then I found my books had gone, so I went to  
the house tutor...' or 'There was an old house on the moor behind our  
village...'



This term is largely self-explanatory as it pertains to the content which is descriptive in function, whether it be simple or comprehensive.

Examples :

*C: My name of applicant is Jonelle Prachard, aged 37. Her nationality is Indian and she's got a record of science after leaving high school, then she went to do Medicine at the University of Bombay.*

[ Session Two : The Stone Age Project. The child is reporting to the council on one of the applications that have been received ]

*C: The eyes have different lines.*

*C: That eye has one lash, and this one has seven.*

[ Session Six : Ozymandias. The two children are describing what they see as the ancient scrolls are examined for the first time ]

*C: We have had the task of trying to work out what kind of people are going to come along and what kind of cultures there are going to be. Stephen has the details that we have come up with.*

[ Session Eighteen : The New World : The child is introducing his group's lecture by describing the task that they have been working on ]

## **2. Interpreting.**

2.1 Explaining - saying why something is so or how something is done, eg. 'I was happy because it was my birthday', or, 'the card sorry means you can send one of the players back...'.

2.2 Inferring - eg. 'I think he's more sad than happy because he's alone', or, 'This wouldn't work because children wouldn't bother coming to school'.

2.3 Deducing - links between statements, causal links eg. ' teachers will be in short supply because they will have a much broader choice of things to do. That teacher won't be able to cover all the subjects, so choice of subjects wouldn't work'.

This term identifies the content that is searching for meaning. The meaning can be direct (explaining) or indirect (inferring & deducing), with the latter posing a more abstract task for the child. A note of caution is that the data needed to be closely examined to ensure that interpreting was not confused with some types of speculating.

Examples :

*C: Yeah it makes you think and like so it would make you read it too.*

[ Session Sixteen : The Displaced People. The child is giving their interpretation of a possible headline for an article during a journalist's meeting (deducing) ]

*C: Um....they are probably from Africa or England or something like that, and um, why their boats were stronger ? Um, in the beginning scrolls they said that they were highly talented men and this may mean that they could build better things than the Egyptians and probably does. That's probably where the strong ships come from.*

[ Session Nine : Ozymandias. The child is trying to interpret the meaning of scroll five by making inferences, looking for supporting evidence and making deductions ]

*C: We can all have silence and pray to ourselves.*

*C: We can share some food with them.*

[ Session Five : The Stone Age Project. The two children are explaining how the gods could be asked to protect the tribe during the time of the big hunt ]

### 3. Generalising.

3.1 Abstracting - using abstract terms as well as concrete ones eg. 'People say children should go to school', or, 'The *players* move alternately, white beginning....'

3.2 Summarising - eg. 'So you see Topcat won', or, 'The first person to do that is the winner'.

3.3 Overall Evaluation - eg. 'So Topcat won by being more clever', or, 'The main object of the game is to meld seven cards of a kind'.

3.4 Concluding - eg. 'So he decided to never enter the race again', or, 'These seven points show just how ludicrous that suggestion really was'.

3.5 Reflecting - generalising with reference to external rules or principles eg. 'This phase would generally last several years'.

3.6 Classifying - links between generalisations sustained in a classificatory system.

This term refers to the speech content where the subject pulls together the information to form a body of knowledge (as opposed to isolated items) and identifies the main or key concepts. In order to do this, a child may use his/her own or a given framework.

Examples :

*C: Things were like made out of natural stuff, like what they found and that. Where like today things are mostly like metal, plastic, like you gotta buy them.*

[ Session Three : The Stone Age Project. The child is linking together two generalisations, one about stone age life, the other about modern life, in order to examine a difference between the two life styles]

*C: It is rightfully ours and it's very important to us, it's part of us and so we want to be able to take good care of it. Because we believe that if you take good care of the land then the land will take good care of you.*

[ Session Fourteen : The Displaced People. The child is in role as a representative of indigenous people at a press conference. The child generalises why the land is important to aboriginal people by reflecting back on the foundations of this culture ]

*C: Um, when you have so much power and it's all in your hands, um it's so hard to make decisions. There's like you have to be thinking for everyone else, like what they might want as well and it can get really confusing.*

[ Session Seventeen : The New World. The class is discussing how it was for them to have a lot of power. The child is giving his/her own conclusions ]

#### **4. Speculating.**

4.1 Irrelevant (even if beautiful) hypothesis - eg. 'If we didn't come to school we would get sick and die', or, 'The elephant's trunk was stretched by the crocodile'.

4.2 Relevant but inadequate hypothesis - eg. 'His trunk is to breathe better', or, 'If we didn't go to school the buses wouldn't come'.

4.3 Adequate hypothesis - 'His trunk is for feeding with'.

4.4 Exploring - asking tentative but relevant questions 'What would happen if.....'  
eg. 'But what would we do if we didn't come to school ?'

4.5 Projecting - a set of organised hypotheses about a possible future, loosely linked  
eg. ' A far better system would be to give secondary school pupils a basic three years schooling...' The speaker goes beyond the information given, but cannot subject his thinking to critical scrutiny

4.6 Theorising - sustained hypotheses in which links between one item and the next are hypothetico-deductive. Propositional logic rather than concrete reasoning.

This term concerns the content where the child seeks to construct hypotheses, and is therefore going beyond what is given. The hypotheses will range from simple to complex, and ultimately can result in the construction of theories. It should be noted that this term looks at the process, and does not make judgement on the 'believability' of the hypothesis.

Examples :

*C: Probably the great holy red rocks were special cause like the setting sun would make them glow really magically.*

[ Session Ten : Ozymandias. The child constructs a hypothesis to explain why the 'red rocks' were so special to the Egyptian people ]

*C: Yeah like the conquering people like they wanted to know what was out there and when they got there they like would have thought, "What can we take to make ourselves better" like, like we are the most clever so we can have what ever we want. But like the tribal people I reckon they just think that this place was their home and this was where they belonged so they wouldn't go and discover other countries, like that wouldn't have been their home.*

[ Session Sixteen : The Displaced People. The child is theorising about why tribal people are most often the colonised and not the colonisers ]

*C: I was just thinking, you know like most wars are like between different countries. But if we went to Mars and like there was different types of people like all together in one city, like an international place then there won't be as many wars and stuff like that.*

[ Session Nineteen : The New World. The child uses his/her understanding of the issue to predict a possible future ]

## **Additional Categories**

Once the drama talk had been examined for language representative of Wilkinson's four categories the remaining talk was used to generate categories that would accurately describe it. For each category a comprehensive definition is given and where appropriate, three examples of the children's drama talk representative of that category.

In order to clearly understand the percentage results for these categories it is important to note that for the categories of Affective, Directional, Inquiry and Imaginative, the percentages *only* represent talk of this nature that did not *also* represent talk in relation to Wilkinson's model.

### **1. Affective.**

This term refers to the talk that is an expression of a child's personal feelings in response to the drama. The expression of these feelings can be either concurrent or retrospective.

Examples :

*C: But I felt upset when I was always outvoted.*

[ Session Two : The Stone Age Project. The child is explaining how he/she felt during a discussion about what they found difficult during the drama that day ]

*C: I feel excited.*

*C: Makes me feel great and important because if we become famous that would be what I have been digging for all my job.*

*C: It's making me feel nervous.*

[ Session Seven : Ozymandias. The children are expressing what they are thinking as the first artefacts from the outer chamber are being unwrapped ]

*C: I was feeling confused.*

*C: Un-wanted.*

*C: Really anxious.*

*C: I felt pretty fed up, it's been going on so long.*

[ Session Fifteen : The Displaced People. The children who had been in-role as the representatives of indigenous people during the press conference are explaining how they felt ]

## **2. Directional.**

This term identifies the talk where the child makes suggestions on future courses of action. This kind of talk occurs when a child feels in some way personally responsible for the direction of the drama.

Examples :

*C: We must first bring the equipment and start the working and then after bring all the animals and all that, like we need the equipment first to get the stuff started. The animals will just be in the way.*

[ Session Eighteen : The New World. In-role, the child is making plans for the building of the new world on Mars ]

*C: We should do an article on what the aboriginals really think of the idea of what's happening and what the government think about it.*

[ Session Sixteen : The Displaced People. The child, in-role as a journalist, is suggesting what should be included in the special issue ]

*C: I think we should hear all the cases and then vote.*

[ Session Two : The Stone Age Project. The child is suggesting how the council can best decide who they are going to chose to participate in the project ]

### **3. Inquiry.**

This term is fairly self-explanatory as it refers to the talk that is in the form of a question. The questions can range from simple to complex but, this category does not include exploratory questions as they are categorised under 'Speculating'.

Examples :

*C: Do you have anything to back up what you have said ?*

[ Session Nine : Ozymandias. During the lecture presentations the child asks a question in order to challenge the speaker's position ]

*C: Do you feel that like you as the government have some sort of responsibility to look after the indigenous people of your country ?*

[ Session Fourteen : The Displaced People. In-role as a journalist at the press conference the child asks a question for the purpose of gaining information ]



*C: You know how you said that the rocket like goes down there and then it goes around that part. Well wouldn't that be pollution ?*

[ Session Eighteen : The New World. During the question time between lecture presentations the child asks a question in order to clarify his /her understanding of what was said ]

#### **4. Imaginative.**

This term refers to the talk that;

- a. Occurs when a child is in-role,
- b. Illustrates their belief in that role, and,
- c. Does not fit into the three previous categories.

Because so much of the children's speech illustrates belief in their roles it is important to stress that the purpose of this category is to collect the talk that *only* reflects belief in role and not other categories as well.

Examples :

*C: I pray to you gods that you will keep us safe and return us back to our families.*

[ Session Five : The Stone Age Drama. In-role as a stone age warrior the child prays to the gods during the tribes last meal together before the great hunt ]

*C: I have read many stone tablets and none of them are like this. This is very puzzling.*

[ Session Seven : Ozymandias. In-role as an archaeologist the child comments on the stone tablet that has just been shown to them ]

*C: You went to school and you got your job and now you're saying you don't want them to go to school.*

[ Session Eighteen : The New World. In-role as a member of the 'New World' committee the child emphatically argues against a colleague's opinion ]

### **5. Agreement/Disagreement with Peers.**

This term refers to the talk that indicates a child's agreement or disagreement with a peer's comment/opinion. Talk of this nature can range from a simple yes/yeah, to a more comprehensive statement that clarifies why the child agrees/disagrees.

Examples :

*C: Yeah, no difference.*

[ Session One : The Stone Age Project. This is said in response to the comment, "I think there should just be sensible people and what culture they are makes no difference". The child is indicating his/her agreement with their peers' opinion ]

*C: Well that is a very good question.....and yeah I think that could be possible.*

[ Session Nine : Ozymandias. In-role as an archaeologist presenting his/her lecture the child shows agreement with a colleague's hypothesis ]

*C: No, I don't think it should be 'MABO Country', we don't want that thing again cause we've already got that.*

[ Session Sixteen : The Displaced People. The class is deciding on the headlines to be used for the articles in the special issue. The child is disagreeing with a peer's suggestion as the concept has been used before ]

## **6. Reading of Set Written Texts.**

This term is very straight forward and refers to the talk that represents written texts selected by the teacher for use within the context of the dramas.

Example :

*C: This scroll says, 'When the hurricane passed, many of the boats were lost and many of our men were killed'.*

[ Session Seven : Ozymandias. In-role as an archaeologist the child starts to read one of the ancient scrolls to the assembly ]

## **7. Digressive**

This term refers to the children's talk that;

a. Puts down a member of the class.

Or, b. Indicates a hesitancy to participate in the activity.

Or, c. Is used to purposely distract other children from their task.

Example :

*C: I think Peter but would make a good baby.*

*C: Yeah so would you Drew !*

[ Session Three : The Stone Age Project. The class is discussing whether they want to be a tribe of men, women and children or, men and women. The child uses the discussion as an opportunity to put down one of his/her peers]

## **Inter-Rater Reliability**

When rating data of any kind a common problem that arises is disagreement amongst people about what fits into a specific category. Therefore, in order to establish how reliably the original rater categorised the data, inter-rater reliability levels (level of agreement between the original rater and an independent rater) are usually determined.

Initially, inter-rater reliability calculations were going to be done for the whole index system and for each specific category. However, a problem arose during the categorising process when I realised that my choice of category for any one comment was influenced by other factors besides the words on the page. Factors such as my intimate knowledge of the drama programme (the demands and nature of the tasks) and the situation in which the comments were made, put the comments in context and from this perspective I chose the appropriate category. These contextual factors were inextricably linked to the words and to not consider them would mean that the analysis could not be fully representative of the situation.

In this situation, because contextual knowledge was important to the meaning and thus, interpretation of the words, establishing inter-rater reliability would not give an accurate indication of reliability levels as no outside rater would have the same contextual knowledge.

Therefore, it was decided that inter-rater reliability levels would not be established because;

1. Inter-rater reliability levels would not give an accurate indication of reliability.

2. The purpose of naturalistic research is to describe and not generalise. To disregard the context in which the talk took place and its effect on meaning, would not give an accurate description of the talk.

This decision does not mean that in this case the issue of reliability is not an important one. It does mean however, that establishing the reliability of these results is more difficult. In order to maximise how reliable these findings are regarded, this detailed description of the categorising process has been presented so it is clear what steps were taken and what decisions were made.

### **6.5.3 Question Three.**

This research question focused the inquiry on the presence of metacognitive behaviours within the dramas, and aimed to explore *what type, when, how* and *why* they are used. All the transcripts of the drama sessions were used to provide information regarding the instances of metacognitive behaviour (as outlined in Appendix 2 : Taxonomy of Metacognitive Behaviours). Furthermore, all other data sources were used to investigate the ways in which these behaviours were being used and, attempt to draw conclusions about metacognitive thinking in drama. In order to do this a similar analysis process was used as in question one however, the focus of this question was much narrower. The steps that were taken to analyse this data are as follows.

1. During the drama programme I made notes about my observations regarding the use of metacognitive behaviours. In addition, towards the end of the programme I discussed this issue with the case study children. Discussion was mainly about what they perceived to be the purpose of reflecting back on their own thinking.

2. After the drama programme had finished all the transcripts of the drama lessons were examined for evidence of metacognitive knowledge and strategies. All the relevant extracts were indexed into either the node for knowledge, or the node for strategies (see nodes [7 1] & [7 2] Appendix 8).
3. I then examined all the other data sources for information regarding how and why these behaviours were used. From this investigation two further nodes were generated, one dealing with the development of metacognitive behaviour and the other dealing with the children's understanding of this process (nodes [7 3] & [7 4] Appendix 8). All relevant data was then indexed into these two nodes.
4. The data illustrative of metacognitive knowledge was then re-examined. Consequently, this node was divided into three second level nodes to identify the different *types* of metacognitive knowledge (nodes [7 1 1], [7 1 2] & [7 1 3] Appendix 8).
5. The data that was illustrative of metacognitive strategies was also re-examined. It was necessary to divide and subdivide this node into second and third level nodes in order to identify the different *types* of metacognitive strategies used (nodes [7 2 1], [7 2 2] & [7 2 3] and siblings, Appendix 8).
6. The nodes [7 1] and [7 2] were used to identify what types of metacognitive behaviours were observable within the processes of drama, and when they were used.
7. To ascertain how and why these behaviours were present, and why they had also developed, the nodes [7 3] and [7 4] were re-examined. No further analysis was necessary as issues that explained this development clearly emerged from the data.

## **6.6 Ethical Considerations.**

The main ethical consideration in this study was the collection of large amounts of data from minors. Therefore, informed consent was gained from each participating child and a parent or guardian of each child. Before the commencement of the research programme, a letter was sent out which informed the children and parents/guardians of the nature of the research programme. Furthermore, in order to ensure the anonymity of the subjects all the names of people and places that appear in this document are fictitious.

The findings resulting from the above analyses are set out in the following seven chapters.

## CHAPTER SEVEN : NAVIGATING THE TERRITORY

*In drama there's like a pretending bit, and that makes it fun, and there's the real bit, it's like a different way of studying it. I reckon that the real bit and the fun bit together makes it. The real bit may not be as fun as the fun bit, but at least you've learned a lot out of that time.*

[Interview Four : Case Study Girls]

To explore how 'in-role' drama supports learning, three focuses were chosen; the drama process, the drama talk and metacognitive behaviour. The main focus of the inquiry however, was on the drama process, more specifically, the observers and participants perceptions of how the drama frame supported the exchange and negotiation of meaning. The following four chapters detail the findings for this first research question. This chapter briefly outlines organisational matters that have to be considered before navigating the territory.

### 7.1 The Territory.

From the data that was collected during the drama programme, a flow chart was developed that illustrated the patterns that emerged. Hence, this flow chart became the map of the territory.

The map is built around the three phases of the drama process, Preparation, Enactment and Reflection. Each of the phases is made up of a number of pathways that detail its contributions to the learning process. Pathways were chosen to present these findings because the data indicated a strong sequence between the points. Thus, the pathways should be regarded as a progression from one point to the other;



each point building on the one it follows. However, because learning in 'in-role' drama is a complex multi-dimensional process these separate pathways should also be seen as threads woven together to form one living and changing process.

## **7.2 The Pathways.**

During the report on the pathways relevant excerpts from the data are included to illustrate each point, though, for fluency of reading these extracts have been kept to a minimum. To appreciate the volume of data that was used to generate these pathways, I will briefly outline the process by which these final extracts were chosen.

1. Firstly, all the data that related to each point was put into a corresponding file. The description of each point was derived from this data and corresponding theory.
2. For the initial draft there was a substantial convergence of the data and four or five main extracts were chosen to represent each point.
3. After consultation with supervisors further extracts were omitted.
4. For the final draft additional extracts were omitted and the remaining extracts were edited.

To provide a deeper appreciation of the data that led to the generation of these points appendices have been included for each of the pathways. The extracts that appear in the appendices represent what remained *after* stage two had been completed. Foot notes are included at all relevant points to facilitate cross-referencing.

### **7.3 The Organisation.**

The first chapter introduces the whole map of the territory. It examines the inter-relationships between the three phases and the dynamic interplay of the various systems. The ensuing three chapters detail the pathways for each of the three phases of the drama. For each of the pathways figures are included to pictorially represent the progressions.

It should be noted, that before reading the report on the pathways it would be advantageous to be familiar with the drama programme that was conducted (Appendix 6). In so doing, the context of the extracts that are included can be fully appreciated.

## CHAPTER EIGHT : THE MAP OF THE TERRITORY

*I kinda don't like any part more than the other. Drama's like a whole kinda thing to me, you like need all the parts for it to be good. I mean, say like you didn't do one part, then it wouldn't be as good as it is.*

[Interview One : Case Study Boys]

From the data collected, a map was generated that shows how the drama process supports the exchange and negotiation of meaning (Figure 8.1). The phase of Preparation is made up of two pathways; the first concerns the building of belief [9.1], and the second relates to building understanding of the task (its demands and how it should be tackled) [9.2]. Enactment is also made up of two main pathways but they are notably more complex. The first pathway consists of one main path [10.1.1] and three loops [10.1.2, 10.1.3, 10.1.4] which describe the processes that brought about a change in the children's approach to learning. The second pathway [10.2] concerns the development of the children's language skills. The phase of Reflection however, is made up of three smaller pathways; the first deals with reflection on behaviour and performance [11.1], the second relates to the children's ability to hypothesise [11.2], and the third concerns the reflection on tasks and strategies [11.3]. Furthermore, these phases and pathways do not exist as separate entities, but support and interact with each other.

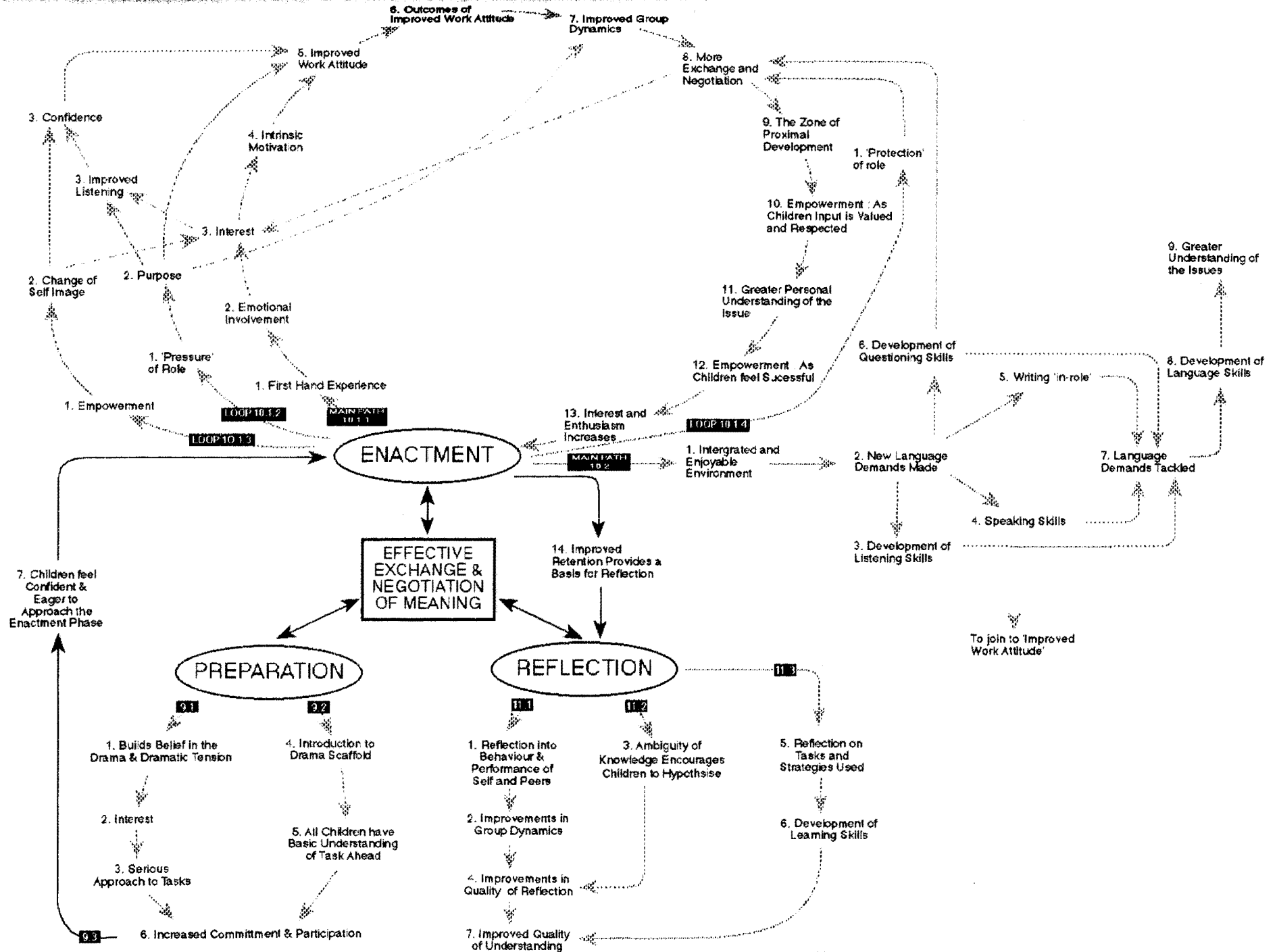


Figure 8.1 THE MAP OF THE TERRITORY

## **8.1 Defining the Phases.**

Although the phases of Preparation, Enactment and Preparation have been theoretically defined during the first chapter of this report, it is interesting to look at how the children came to understand these processes.

The general consensus was that drama was made up of a 'fun bit' (Enactment) and a 'real bit' (Preparation and Reflection). The 'fun bit' was the part of the drama that allowed them to experience things first hand and fostered intrinsic motivation.

[Interview Five : Case Study Boys]

The fun bit is the part where you can like be other people and experience things for yourself. Like it gets you excited and really interested in what you doing.

[Interview Five : Case Study Girls]

....The fun bit is the bit that like makes you want to work at the task, like it makes you want to try harder and do your best.

The 'real bit' was made up of two parts. Firstly, it was the part in drama that built initial understanding in the task and heightened belief and dramatic tension.

[Interview Five : Case Study Girls]

The real bit builds you up, cause if you are expecting it, it's more better. Like you know like that's going to happen, but you don't know when.

[Interview Five : Case Study Boys]

You can't have drama without the real bit because um, otherwise people wouldn't know what they are doing next. Because like the real bit gets you prepared....

Secondly, it was the time where the children were able to look back on the 'action' and build understanding.

[Interview Five : Case Study Girls]

The real life bit also like calms you down and makes you think what really happens and like why it happens, and like makes you look at your ideas and change your ideas and things like that.

[Interview Five : Case Study Boys]

....It calms you down at the end at lets you look at what you've done from the outside and understand it.

The following comments illustrate how the children perceived the drama process as a whole, and also illustrates their insight into the process.

[Interview Five : Case Study Girls]

There is the real bit that gets you ready, gets you prepared for the fun bit. And then you have the fun bit, which is interesting and makes you want to work hard. And then you have the real bit again, which helps you understand the drama for yourself.

[Interview Five : Case Study Boys]

In drama there is a fun part and like that's what gets you into it. But, if you just have the fun part then it will never really finish cause there would be no meaning. But when you do the real part that's when you answer questions and put things to together. So if you didn't have the real bits maybe it would be like playing but with no real aim or something like that.

## **8.2 The Inter - Relationships.**

Before discussing the pathways that form the map of the territory, I will discuss the whole map and the inter-relationships that exist between the phases. The bold arrows on the map indicate the ways in which the different phases in drama interact.

The first outside arrow from Preparation to Enactment shows that as a result of Preparation, the children are *confident* to approach Enactment as they have a firm understanding of the task ahead, and *eager*, because belief and tension have been heightened. The second outside arrow indicates that when children leave Enactment their retention of what has been explored is high. Consequently, they *have* a basis on which to reflect. [These two points are discussed in more detail during the respective pathways]

The centre of the map points out that all three phases of the drama process make a contribution to support the exchange and negotiation of meaning. Furthermore, these 'contributions' supplement each other by supporting, and extending the potential of each phase.

Through Preparation the children have a firm understanding of task demands and possible courses of action. Consequently, they are prepared for Enactment. Moreover, the children are enabled to reflect on their learning skills because, they were actively involved in increasing their understanding of these issues. The phase of Enactment generates confidence, a positive work attitude, functional group dynamics, and improved language skills (to name a few). These aspects in turn, impact on learning in all the other phases. Finally, through Reflection the children are able to develop their learning skills and this generalises to learning in other phases. Furthermore, explicit and generalised knowledge that is formed during this phase can be tested out and clarified when the children move back into role.

Thus, learning through 'in-role' drama is not a linear progression from one phase to another. However, the multi-dimensional quality of the interactions is not possible to convey in a two dimensional diagram. The process of learning in drama is like, "a

spiral gradually increasing in dimension" (Darvell, 1992 , p.11). Learning occurs through movement between the phases in no set, or established order. For instance, the map shows that curiosity stems from an improvement in work attitude. Yet, curiosity could be heightened by coming out of role and reflecting back on that period of action. In addition, some forms of reflection and preparation can occur in-role, just as they do out-of-role.

I trust it is evident from this brief discussion that the phases and pathways of this map do not exist separately from each other in the experience of doing drama. Rather, they are woven together to create an organic, living and changing process. Thus, the report on the pathways which is to follow describes, from an *overall* perspective, how the 'in-role' drama process supports the exchange and negotiation of meaning.



## **CHAPTER NINE : PREPARATION**

To explain how the phase of Preparation supports the children's exchange and negotiation of meaning two pathways have been developed (Figure 9.1). This chapter details the substance of these pathways.

### **9.1 Pathway One: Building Belief.**

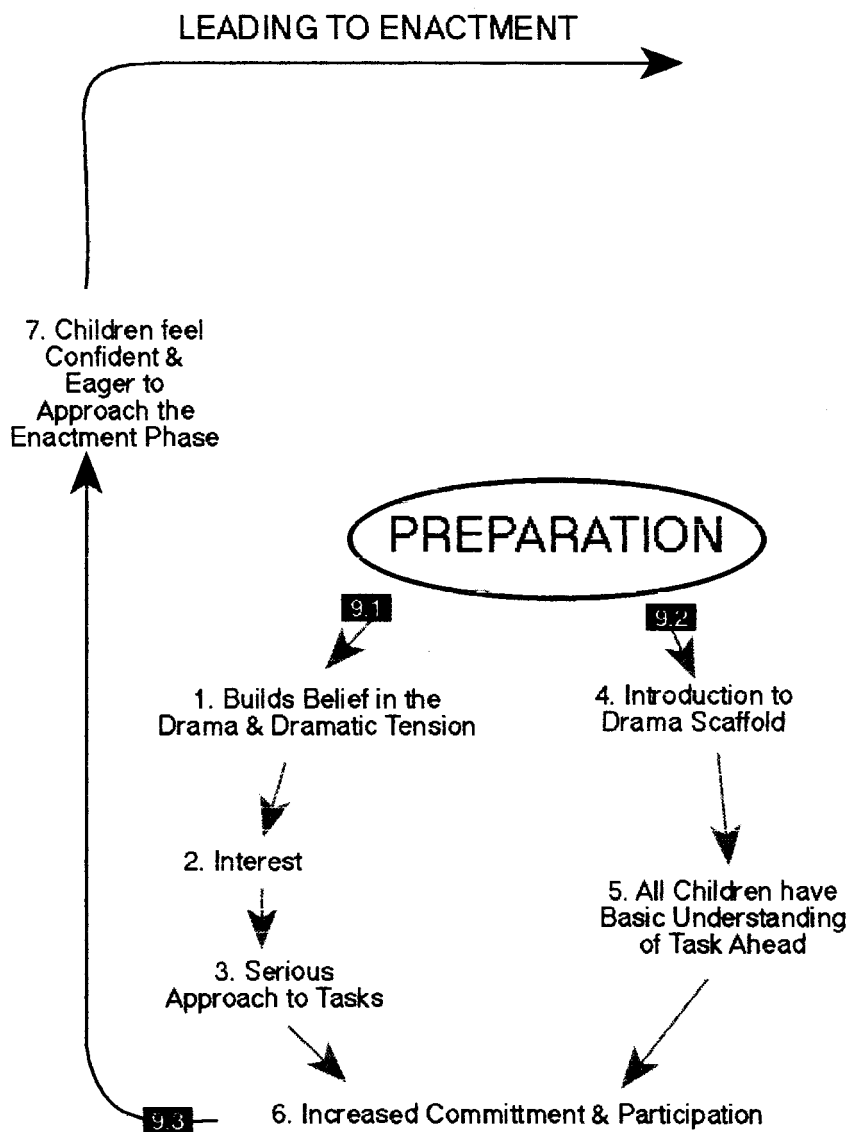
The first pathway in Preparation focuses on the development of the children's belief in the drama and the resultant outcomes.

#### **1. Builds Belief in the Drama & Dramatic Tension.**

One of the most important things in getting a drama started is belief. Belief is what Heathcote (Wagner, 1976) refers to as 'the one Big Lie', or what O'Neill and Lambert (1991) refer to as the 'focus for the action'. In concrete terms it is the time teacher and students spend examining the life/circumstances of a particular group before they together assume the attitude of these people at a specific moment in time. The importance of these discussions to the children is clearly illustrated in the following comment. [Appendix 3.1]

[Interview Five : Case Study Girls]

You know like what to do in the drama....when we were archaeologists, like we talked about all the scrolls and what we didn't understand, so we knew what we were doing. But if we had just got up and acted out something we wouldn't have really known what we were doing....Without preparing, then well I don't think that we'd really know what to do, like inside, and it would just be acting.



**FIGURE 9.1 : PREPARATION**

Once belief was established tension could be built. Initially belief was generally very simple but would mature during the course of the drama. Neelands (1992) describes dramatic tension as the different sources of mental or emotional arousal that participants might experience that act as invitations, or lures, to become committed and involved in the drama. Comments made by the children suggest that tensions were introduced during the Enactment phase but, by delaying the action during Preparation times the intensity of that tension was built up . The children verify what theory & practice claim - this is where the excitement in drama lies, where energy is released to drive the class forward to new discoveries.

### [Appendix 3.1]

[Interview One : Case Study Girls]

T: Is there any particular part you find really interesting ?

S: When you have to talk about what has to happen and stuff. Like when we had to go on the big hunt we had to sit down and talk for about two sessions about who was going to go on it and stuff like that. Like we had to get really prepared, every little bit, and like you're just waiting and getting prepared and that made it really get really exciting.

[Interview One : Case Study Boys]

I think um, drama is like interesting ya, you always stop at the like most exciting spot. And like we stop and talk about it and like plan about like where we want to go and like you're just busting like. You know you want to go back into it, but like by stopping and like, well it gets more exciting....

## **2. Interest.**

Once the class has assumed some belief in the drama the children's interest in the task is either awakened or elevated through promoting feelings of curiosity - 'What's going to happen next ?'. At this point the children are in what Morgan & Saxton (1989) term, 'the first stage of personal engagement'. This means that the children are watching, listening and responding to what is going on. [Appendix 3.2]

[Interview Four : Case Study Girls]

Like when you're really interested in the drama, into it, then you really like want to concentrate good in the talking part. Like you put everything out of your mind, like from the playground and that and you just get really into it, and like join in with everybody else.

### **3. Serious Approach to Tasks.**

During this time of suspended action the children's belief and subsequent interest in the drama is developed. When both of these steps have been achieved it seems that the children naturally assume a much more serious and conscientious approach to the tasks ahead. [Appendix 3.3]

[Lesson Twelve : Reflection Time]

Preparation time is important so we all know what we're doing and if we don't like prepare properly then I think that we wouldn't believe in it so much and like take it so seriously.

[Interview Five : Case Study Girls]

....I reckon the preparation time is really important, cause then you wouldn't know what's happening....You'd feel silly like I said before cause like you're not involved in it from the inside. You know like when it's like that, involved from the inside, then like you're really believing it yourself and you want to do everything the best that you can.

### **9.2 Pathway Two : Building Understanding.**

The second pathway in Preparation concerns the development of initial understanding in the task ahead.

#### **4. Introduction to the Drama Scaffold.**

The element of Preparation was especially regarded by the children as an opportunity to clarify their understanding of a task and what it entailed *before* commencing work on it. Many children expressed just how important this time was for them, particularly as this was not usually what they felt happened in the normal classroom context. [Appendix 3.4]

[Interview Two : Case Study Boys]

....In drama you talk about it, some one can ask question if they don't understand. You get the time to prepare yourself before you're going to do something. At school it's a whole different thing....The teacher might explain it a little bit like um, she shows you what to do, but not properly. After that she goes here, read and do. She doesn't explain it like we do in drama because we like get a chance to all talk about it and like all work it out not just get told.

[Interview Five : Case Study Girls]

For me I reckon you really need it cause like it makes it easier to understand. Usually in school work you just have to go straight into work even if you don't really understand it very good and then you get all frustrated cause you can't do it like it should be done....

Comments made by the children and the classroom teacher suggest that during Preparation a framework is established by the drama teacher that focuses the children's attention on manageable parts of the problem and then, allows them the freedom to build onto it using their own knowledge and the knowledge of those around them.

[Interview Two : Classroom Teacher]

....Their ability to be involved and get a grip on things has had a lot to do with the lead up I think, the amount of work that goes into preparing for any task, getting them to concentrate on certain bits of the issue, think around it....I mean this provides the kids with a really good framework for them to work within and then extend from and create their own way.

[Interview One : Case Study Girls]

It's good because you've not always having the teacher telling you what to do and you can make your own decisions. Also, I can't think of the word, sit there and open your ears just to the teacher's opinion, you can listen to everybody as well as the teachers. And the teacher kinda like leads you on, instead of being left to completely like work it out for yourself, or to be told exactly what to do.

These characteristics of the drama process described above are closely related to aspects of Bruner's theory of 'scaffolding'. Drama theorists (Davis, 1986; Simons, 1991) have claimed that Bruner's idea of 'scaffolding' can be applied to drama learning. They suggest that students in drama are helped to understand concepts normally regarded as beyond their level of comprehension because the drama teacher chooses structures that will reduce the number of degrees of freedom that the child must manage in the task. It seems then, that the element of Preparation is very significant in terms of establishing the basis of a scaffold for the children's learning in drama.

## **5. All Children have Basic Understanding of Task Ahead.**

As a result of being able to focus only on parts of the problem at a time, talk around the issues, listen to others' opinions, build up ideas and ask questions all the children are enabled to a sound basic understanding of the task that lies ahead - what the task entails, what role they will have in completing it and possible strategies to use in approaching it. [Appendix 3.5]

[Lesson Twelve : Reflection Time]

T: So then why do you think that this preparation time is important ?

C: Then you really know what you're doing.

C: So like everyone will be working together on like the same track.

C: So it's clearer to see what's happening.

C: It's much better if you are preparing for what ya going to do instead of rushing into it and doing it. And like if we didn't prepare then like when we did do the drama you wouldn't understand what you were doing.

C: Yeah, like it makes you're results better I reckon.

[Interview Three : Case Study Boys]

....It's good that the people that we play out, we have to do a lot of planning and that means for me that in the drama I understand it.

### **9.3 The Pathways Join.**

#### **6. Increased Participation and Commitment.**

At this point the two pathways in Preparation come together. The first pathway maps out the effect that establishing initial belief in the drama has on the children's approach to the drama tasks; and the second pathway identifies the support structures inherent in the Preparation time that assist the learner to develop a sound understanding of the task ahead. As a result, the children are more willing to participate in, and are more committed to, what lies ahead.

At this point the children's level of commitment can be compared to the varying stages of Morgan & Saxton's (1989) second stage of personal engagement, 'Engaging'. This level of engagement refers to the children's active identification with imagined roles and situations. The level of the children's engagement during this stage would vary depending on what point in the drama the Preparation time came. For instance, during the Preparation time that preceded the 'Great Hunt' the drama was already well developed and the tension was high. During this time the children were fully engaged in their roles and the situation. As a result (as the

classroom teacher describes below) the class moved naturally into the Enactment phase completely unaided by the drama teacher.

[Interview Four : Classroom Teacher]

....I mean that even goes back to the very original one where they did that hunt and the warriors carried out the hunt to the percussion music. I mean there was virtually no explicit instruction given to that yet the children could find their own way from what they had discussed in depth previously. And I think they did really well....That occasion was another good example of how important and effective the preparation time in drama is. In and out of role the whole tribe had discussed extensively how they thought a hunt should be carried out, to finally deciding on the ultimate plan. So then when it came time for the actual hunt the children felt really confident to completely improvise that movement and music. And I would say without a doubt that for the majority of these kids they had never experienced anything like this first hand.

## **7. Children feel confident and eager to approach the Enactment phase.**

The level of engagement described above, although not uncommon, was not typical of every preparation time. What was characteristic however, was for the children to leave the Preparation time feeling confident (pathway 2) and eager (pathway 1) to approach the enactment phase. The following extract from the researcher's case notes describes one particular Preparation time and highlights the children's confidence at approaching this period of Enactment.

[Lesson Ten : Researcher's Case Notes]

When the session started we began in the little television room just around the corner of the classroom. There we sat and made a list of what we would need to take with us for such a major undertaking. The children wanted to discuss how we would move the stone slab from the opening to the inner chamber and what precautions would need to be taken on entering such a fragile environment. We decided that it was imperative that no one should speak in case the vibrations should damage anything. Then we filed out of the TV. room and sat at the doorway of the class. I turned off the lights in the class and turned on the music and we sat for a minute to allow ourselves time to get back into our roles. Then one by one the children filed into the inner chamber. I was the last to go in and as I entered



I saw the whole class just sitting looking up in awe at the figure of Ozymandias. The children were so deeply in role that the atmosphere in the room was really electrifying. Even I had butterflies in my stomach sitting amongst the children at the feet of Ozymandias. We all sat there silent for probably about 3 minutes and then I turned to one of the children next to me and asked them, 'Could this be the Great One ?'.She looked back, reprimanded me, and said 'SHSHH you must keep quiet !' and then in a very low whisper said 'Yes I think it's Ozymandias'.

## **CHAPTER TEN : ENACTMENT**

This chapter presents the pathways for Enactment which demonstrate how the phase of Enactment supported these children's exchange and negotiation of meaning.

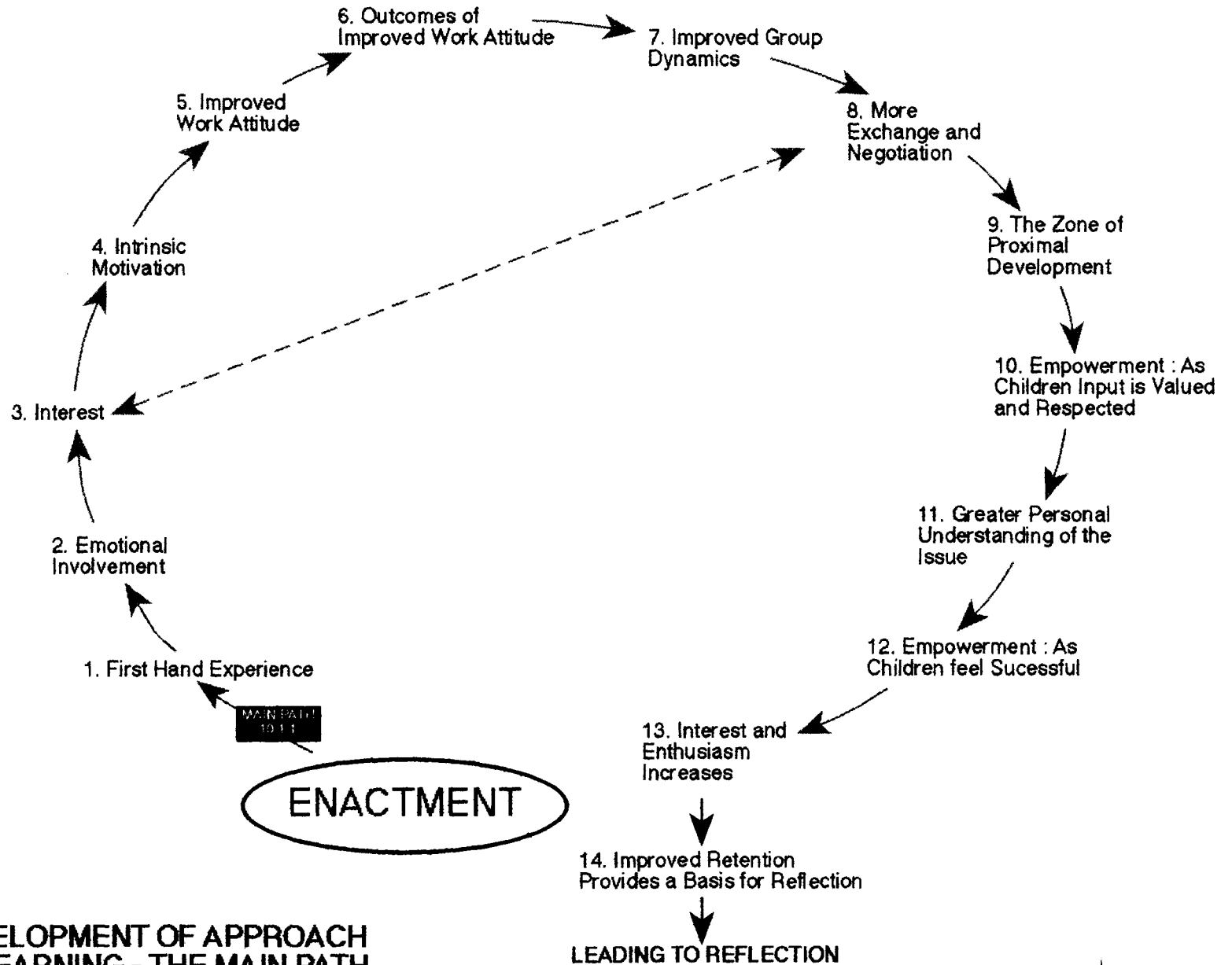
### **10.1 Pathway One : Development of Approach to Learning.**

The first pathway in Enactment presents the processes in which a change in a child's approach to learning is made possible and, the outcomes of this (as perceived by the observers and participants). The following pathway (Figure 10.1) is the main path; beginning from the concrete experience that enactment provides, through to how Enactment supports reflection. However, due to the complex nature of this archetype there are three other loops that support and add depth to this main pathway.

#### **10.1.1 The Main Path.**

##### **1. First Hand Experience.**

The pivotal features of Enactment are the 'roles' and the 'dramatic contexts' employed. Together, these two features provide the children with an opportunity to leave the narrow confines of their own worlds and experience, first-hand, new forms of existence (Booth, 1991). When given this opportunity to be actively involved in their learning the children found the tasks more enjoyable: [Appendix 4.1]



**FIGURE 10.1 : DEVELOPMENT OF APPROACH TO LEARNING - THE MAIN PATH**

[Interview One : Case Study Boys]

R: ....It's a more fun way of doing it...

D: Yeah you can enjoy working if you do it this way.

T: Why ?

P: You learn different.

Z: Your acting it out and like one minute you lived in a thing, like a normal society and then you come and be in the stone age and you can see the difference cause you were there and you can learn more that, that would have happened and like when you're learning like that it's fun and you really like doin it.

And they were provided with a experiential basis that led to deeper understanding.

The comments below indicate that these concrete experiences allowed the children to deepen their understanding of issues, re-frame existing knowledge and access higher levels of thinking. [Appendix 4.1]

[Interview One : Classroom Teacher]

....I felt they developed a good understanding of this concept [*Environment affects people's behaviour*] largely because they could relate it back to a concrete experience.

[Interview Three : Case Study Boys]

D: ....Like you were there in the drama, then you like understand what it was like in a different way.

T: Why is that ?

Z: Like if you can do it, like then it's not that you know cause you read it like, um, like you know cause you've done it, you've been there and then it seems a lot easier to understand it.

T: But why does it become easier to understand it ?

S: Because you get into it more and you act it out and because you can go there so you learn it from like experience.

[Interview Four : Classroom Teacher]

.....The level of thinking that they have had to put into these dramas was way beyond their expectations of their own capabilities, and well to be honest, to mine as well. Because they were actually able to live these situations, where perhaps in another situation where you would have to put the information across to them in a traditional way they wouldn't, I don't think, learnt and developed their own understanding for these concepts, issues as they did through the dramas.

## **2. Emotional Involvement.**

Allowing the children, through 'role-taking', to be actively involved in their learning not only makes the learning experience 'fun' and paves the way for deeper personal understandings, it invites the child to become involved on an affective level.

[Appendix 4.2]

[Interview One : Case Study Girls]

S: Yeah, when you're acting it out like you really get the feeling of what it would be like but, when you're just writing it down you're just.

A: It's just like a part of history and that's it. But in drama well you're actually involved in it yourself.

[Interview Four : Classroom Teacher]

....By being able to allow them to experience things first hand they have become personally involved in their learning....their emotions have been stirred.....

Emotional involvement is built up in drama through the processes of building belief and tension. In the excerpt below some of the children are discussing the nature of feelings evoked by the Enactment phase.

[Interview Five : Case Study Girls]

S: ....Like you know the acting bit is where you're feeling things, sometimes it's a bit hard to find the words to really explain how you're feeling. Like if you're feeling really happy, most people in the group say excited but like that doesn't really explain how it really feels inside.

K: A rides exciting, like it's fast and fun, but this.

A: Yeah a rides over and done with like that.

K: Like in the Egyptian one when we saw Ozymandias, or like when we was that tribe being kicked off our land, like I had butterflies and like when I was talking I felt even more butterflies like I was really tight.

T: Did you feel tense ? Like you sort of go.

All: Yeah.

S: Yeah like you're really nervous....

K: And when it's over like it's 'ohh what a relief'.

A: And it's not excited because excited isn't the word like excited, you're usually excited about something, it happens, it's over and done with. It's over, it's just like a memory, it doesn't seem to build up. Excitement doesn't seem to do that. But, with drama it does build up, like more and more you get nervous, or tense like and that's what gets you inside.

It is through this sort of emotional involvement that a child is able to develop a personal investment in the drama. During these times the children are at various points of Morgan's & Saxton's (1989) third (Committing) and fourth (Internalising) stages of personal engagement. Committing refers to the child's ability to accept the 'as if' and take responsibility for the work it entails.

[Interview Three : Case Study Boys]

R: Yeah like when we was in the tomb it was so real that I could feel it all around me, I mean really.

S: It makes it feel real, like when I'm in that state I forget about everything outside and you just feel like you're there.

Once the students have allowed themselves to be absorbed in the drama, their ideas, attitudes and concerns for the roles are free to emerge. Their complete absorption in the work is obvious and internalisation is possible. Internalising then, refers to the refining of concerns, attitudes and beliefs and making them congruent with the role. At this stage of personal engagement the children talk about role-taking not as 'acting' but as an extension of themselves. [Appendix 4.2]

[Interview Five : Case Study Girls]

. D: When you're really involved from the inside then like you're kinda acting I suppose cause like it's not you but, like you're not acting cause you don't really have to try and be that person cause you feel like them.

### 3. Interest.

Once the children allow themselves to become emotionally involved with the drama their interest in the tasks are intensified. [Appendix 4.3]

[Interview Two : Classroom Teacher]

.....In the dramas they have become emotionally involved in what's going on and this has meant that their interest has been maintained and I would say intensified and um, well once you have their interest like that then so many more things are possible.

Heathcote would explain this increase in interest as 'identification'; "Once a class identifies with the people in the drama, their drive is released and the situation becomes 'educationally explosive'" (Wagner, 1979, p.70). Comments made by the children suggest that when they are at this stage of personal engagement they have a greater desire to participate and work together.

[Interview Four : Case Study Girls]

K: You always try harder at the things you like doing and that's the same for drama. I don't think there's one person in the class that doesn't like drama so like we can all work together good cause we all want to try our best and not muck up.

[Interview Four : Case Study Boys]

R: In class I just back away.

T: Why is that ?

R: Because I don't really have much to say.

T: So why do you have more to say in drama ?

R: Because we're learning the interesting way, when you we're opening the envelopes I was just like this (Richard moved to the edge of his seat), half way off my seat, like you can't help it you get so into it that you have all these things you want to say.

### **3.1 Interest in relation to Improvement in Listening.**

At this point the main pathway joins to the pathway 2A.2 as the data reveal that the children's interest in the drama brings about an improvement in their listening skills. Because the children are interested in the dramas, they want to be fully involved, and this demands that they listen carefully to what is said. [Appendix 4.4]

[Interview Five : Case Study Girls]

S: Like in class they just ignore you but, if you're in drama they have to hear what you're saying or else they can't put their ideas in. Like somebody might have already said something and then someone goes, 'Oh I've got this best idea' and then they say the same thing and they just end up making a fool out of themselves because they weren't listening.

K: Yeah everyone listens because they want to be involved and they want to know what's going on and agree or disagree with what's being said.

### **3.2 Interest in relation to More Exchange and Negotiation**

Before continuing with the main progression of this pathway the data indicate that there is a direct relationship between the children's interest (and therefore their commitment to, and identification with the drama) and their ability to exchange and negotiate ideas.

During the drama program this link between the children's level of commitment and their ability to function as a group and exchange and negotiate ideas became increasingly obvious. In my case notes I made comments about this relationship on seven different occasions. Below are a few of those entries.

[Lesson Five : Researcher's Case Notes]

Every child wants to be heard and wants the attention but no one wants to listen to the other or consider their opinion. One thing that has stood out very clearly over the first two weeks is that in whole class



talk the children have only found it possible to communicate to each other through the medium of the teacher figure. Only in today's lesson did I witness for the first time intense listening on the part of every child to what each other had to say and I found I had to say far less in order to keep the conversations flowing. Children were listening to others' ideas and building onto that with their own comments. I would suggest that this was because the children were very interested in, and committed to, what they were doing. So, in order to complete the task to the best of their abilities the situation demanded that they listen to one another. The discussion did not become dominated by the usual few, instead the exchange and negotiation of thoughts took place over the wider spectrum of the class. I found this very exciting as ideas and understandings began to grow before their very eyes.

[Lesson Seven : Researcher's Case Notes]

As I noted in my case notes last lesson the high group commitment to the drama seemed to be reflected in the dramatic change in the group dynamics. Instead of every child having a separate, unrelated idea or theory today the ideas seemed to grow between the children as they discussed and exchanged thoughts. Discussion would keep returning to several major theories on which the children would add another thought.

[Lesson Ten : Researcher's Case Notes]

During this session one of the things that really stood out was the children's complete commitment and belief in the drama. With this I again noticed how much the class functioned as a collective body instead of a group of individuals. There was a real sense of class unity and this once again opened up the communication lines between the children and meant that there was far more exchange and negotiation taking place between the children. It seems that when belief and dramatic tension are effectively employed the children become consumed with their roles and the contexts they are in. At these points talk is spontaneous and uninhibited by the restraints that operate in the normal classroom situation. The children are able to talk freely amongst each other and my role as mediator is redundant.

The dramatic mode can provide context and purpose for talk, because talk arises out of the nature of the situation (Seeley, 1984). Identification with the people in the drama produces meaningful tension which encourages the children to enter fully into the task (Booth, 1991).

#### **4. Intrinsic Motivation.**

In the discussion about the children's increased interest in the drama tasks comments made by the children suggested that when they were at these levels of personal engagement (Committing & Internalising) they were more willing to participate and work together. Comments made by the teacher, the students and myself, suggest that through their interest the children develop an intrinsic motivation to learn. [Appendix 4.5]

[Interview Three : Case Study Boys]

D: If you didn't want to understand it then you'd just sit around mucking about and you wouldn't understand it. But if you're listening cause you're interested then you want to work it out and then you understand it really good.

T: So how do you think through a problem in drama ?

S: Well you think like to yourself, 'I want to do this cause I like this so I need to solve it' and then like I listen to what everybody's got to say and I think about what I reckon and like so then I try and decide what I reckon is the best out of all of it put together.... and then I do it...

R: Yeah like with drama problems I guess because I like it and I feel good at it then I say I can do it and I can.

As a result of this intrinsic motivation to learn the children are no longer content with just doing enough to get by. Instead, due to their emotional involvement and subsequent interest, the students wanted to do the tasks to the best of their ability.

[Appendix 4.5]

[Interview Four : Case Study Boys]

Z: ....In drama because it's more interesting than like other work you want to like work more to really find the best solution and not just the one that's all right. Like when you're really pretending to be someone else that really helps you get serious.

The absence of an intrinsic desire to learn was something the classroom teacher identified as "one of the biggest hurdles working with these kids". With the adoption of this new attitude children who seldom involved themselves in school work became active participants in the drama work. The comment below refers to one such child who at the beginning of the term was described as well below average and lacking any self-confidence.

[Lesson Seventeen : Researcher's Case Notes]

Richard was the first to speak, "um...I think I would like to take on this assignment". I could see the excitement in Richard's face and he had that same twinkle in his eye that he had when we were archaeologists first opening the nine scrolls.

## **5. Improved Work Attitude.**

When the children became intrinsically motivated to learn in drama they wanted to do the tasks to the best of their ability. This represented a shift in their normal approach to learning and can be best described as an improvement in work attitude.

The data suggest that some of the improvements in work attitude are related to the concept of 'ownership'. In drama, because the teacher has only a facilitating role in the drama work and the children are personally engaged in the tasks it is possible for the children to develop a sense of ownership in the work they are involved in (Saxton & Verriour, 1988). This sense of ownership compels the child to work harder in order to achieve the best results; "When it is something I OWN, then I am going to protect and nurture it" (Bolton, 1987, cited Saxton & Verriour, 1988). [Appendix 4.6]

[Interview Five : Case Study Boys]

Z: In the dramas like you don't always know what to do and we have to decide what to do so like it's our thing and that makes you want to work better but, in the school way of learning we don't actually do it this way.....

S: That's like what my Dad says like if you had your own business you'd like work harder cause it's yours and that's a bit like how it is in drama.

It is interesting to note that once improvements in work attitude were achieved by a few, more and more children began to adopt this positive approach.

[Lesson Thirteen : Reflection Time]

....You could concentrate on what you were doing quite easy this time cause everyone else was concentrating on what they were doing. So like if you had of been silly you would have looked stupid cause everyone else was concentrating so hard, so like it made me want to work better and it was good I reckon.

[Interview Two : Classroom Teacher]

It has been really interesting to watch....certain kids be blocked out now. that if you're not going to come to the party and take this thing seriously and work hard then basically we are going to ignore you, and this puts pressure on them to pick up on the others serious attitude.

[Other factors that influenced the improvement in work attitude are dealt with in pathways 10.1.2 & 10.1.3]

## **6. Outcomes of Improved Work Attitude.**

With the improvement of the children's work attitude several other changes took place. Firstly, because the students had a positive attitude towards doing the tasks they were keen to 'keep up'. This required the children to listen carefully to what was said by others and therefore, listening skills were further developed.

[Appendix 4.7]

[Interview Two : Classroom Teacher]

I think in the dramas as a whole the listening has been very good, particularly because they seem to really want to do well and this means they've really got to listen to find out what is happening and what you need to do etc. I think they feel that they have had to listen because they don't want to be left behind.

Secondly, their positive approach to learning meant that their curiosity was awakened and the children were eager to widen their understanding of the drama both in and out of the sessions.

[Lesson Ten : Researcher's Case Notes]

Something that particularly struck me at this time was the children's keen eyes for detail. Nothing seemed to escape their scrutiny. Their curiosity was fully stimulated and they wanted to explore everything and try and make meaning out of it all. This acute sense of curiosity greatly increased the amount of speculation and hypothesising that went on naturally amongst the group.

[Interview Three : Classroom Teacher]

I mean kids are now, going to get books out so they can find correct information, running off to photocopy this they think might be good information to use in a drama and things like that and they wouldn't have thought to do that before and also after a drama sessions these kids leave here and go to the library to find books on that subject area.

And thirdly, the children developed a willingness to follow a problem right through; to keep pushing the ideas, looking at possibilities and challenging them, until they came to the best solution. [Appendix 4.7]

[Interview One : Case Study Girls]

S: I reckon it's not the way you think in school cause it's a bit harder like if you're in school you can just put your hand up and ask or like find out from the answers. But here like you've just gotta think it out and see what it is. You gotta think it right through because sometimes you [the teacher] don't know the answers.

A: And you've gotta come up with the perfect answer not, not an answer that will be just good enough. You've gotta try and come up with the best answer.

[Lesson Eighteen : Researcher's Case Notes]

....If any group made a point or comment about something they did not agree with there was no, 'letting it slide because we can't be bothered', they were in there, with their hands up and willing to put their opinion across strongly.

## **7. Improved Group Dynamics.**

Due to improvements in work attitude the children developed a willingness to listen intently to each other and became united in their goal to complete the task to the best of their ability. This laid the foundation for improvements in group dynamics.

[Appendix 4.8]

[Interview Three : Case Study Girls]

Before, at the start of the term when we got into our groups people wanted to be boss and then like everyone else couldn't say anything cause the boss, like who thinks they're boss goes, 'Oh no don't be silly your wrong', even if it's a good answer cause they want to be in control over everything and, but now like you've shown us that we need to all have a say and like we've seen like how like the work gets done much better when you all chip in. So people now are all being able to have a say, like and the other people in the group are listening to what we all say and like waiting their turn.

The biggest problem during the first part of the drama programme was the children's inability to work with each other. The following excerpts from my case notes describe some of my thoughts after those early drama sessions

[Session Two : Researcher's Case Notes]

Tuesday I left feeling quite amazed at their instant commitment and enthusiasm. However, come Thursday it seemed that the class dynamics had completely changed. The children were agitated, unwilling to listen to others' opinions and easily distracted. In retrospect I realise that the problems on

Thursday had a lot to do with the children's lack of group working skills as the drama task required the children to work collaboratively together.

[Session Four : Researcher's Case Notes]

The group dynamics are such that talking 'amongst' each other is very difficult; a lot of the kids enjoy the sound of their own voice but don't want to listen to each other. This strong feeling of individuality amongst the class members makes collaborative learning difficult and small group work very problematic.

As the children became more familiar with the drama process the patterns described in these pathways began to emerge and the dynamics of the group started to improve.

[Appendix 4.8]

[Interview Two : Classroom Teacher]

The group dynamics have definitely improved....I have noticed in the dramas because they have all this background through their preparation, because they have this immediate purpose and because they have started to want to get the tasks done well. Well they have had to work together and put their ideas together otherwise they are going to miss the boat, plus I think they have HAD to learn to listen to each other, for example going back to the stone age and the applicants, they had to put all that together, they had to put those things out. So there has really been a real need for them to listen if they want to get it done.

[Interview Five : Case Study Boys]

Z: Yeah like if you compared the tape recordings of like far back, in the middle and now....you'll see the big differences that's happened and stuff like that.

T: What differences do you think I might see ?

Z: Um like we listen to each other now, we don't argue as much and we don't like just take the first thing that comes into our head but try and look at all the sides of the story and really search for the best answer not just one that will do and stuff like that.

T: And why do you think that is ?

Z: Um, well like I think we understand drama more now and like we've seen that like the job gets done better if we like all work together.

The improvement in group dynamics was one of the most prominent developments during the drama programme. The significance of this change for the children is illustrated in the following comment.

[Interview Five : Case Study Girls]

A: I think the world should work the way we work in drama because then it would be a whole lot easier for us to understand what's going on. Like for me drama's a good way to understand things because like you can listen to other people and they can listen to what you think without them abusing or upsetting you. You can say things that you think and instead of being laughed at people listen to you and like give you their opinions on your idea.

[Other factors that influenced the improvement in group dynamics are dealt with in pathway 10.1.2 & 10.1.4]

## **8. More Exchange and Negotiation**

When children are positive in their attitude towards learning, able to co-operate with each other and listen to one another's opinion the exchange and negotiation of ideas is possible.

[Interview Four : Classroom Teacher]

I think that these kids have come a long way with their group work [*in drama*]. I mean there has certainly been an attitude change, so that aspect of the group has been fantastic. And because the children are now able to co-operate in the groups together more learning can go on because now it's possible for them to banter information around, and it's been more open.

The improvements in group dynamics meant that it was now *possible* for the children to 'banter information around'. In addition, the data suggests that two other factors attributed to the improvement in the children's ability (and willingness) to exchange and negotiate ideas.



Firstly, comments made by the children suggest that the drama mode tolerates the ambiguity of knowledge. [Appendix 4.9]

[Interview Five : Case Study Girls]

A: In drama well it's kinda like my thoughts were different, like because you had to consider every idea and at school you don't because there's only ever one right answer....

[Interview Four : Case Study Boys]

Z:....In school work like there's a question and there is only one answer to that so you've got to figure it out. So if it's the wrong one you get the answer wrong. But in drama if you say one, but you're not sure about it, then other people may like add a few things on to it and then the answer gets better....

In the dramas, because meaning was not contained in 'fact' but had to be constructed through the process of negotiation, a purpose for the children to contribute and collaborate was provided. The data suggests that the ambiguity of knowledge in drama contributed to opening up the communication lines between the children.

Secondly, because the children were all given specific 'jobs' to do and the drama frame is structured for collaborative work there was a greater need for them to participate and contribute.

[Interview Three : Case Study Girls]

N: ....In drama you like have to join in and like help cause we're all working together and we all have a job to do so like you can't really just sit back I reckon.

Over the duration of the drama programme the children's ability to exchange and negotiate ideas improved. This also increased the amount of speculating, hypothesising and theorising that went on. The following excerpt is illustrative of the type of discussions that became possible. [Appendix 4.9]

After the tribe had discussed what they were going to do now that the great leader was dead we came out of role to discuss the qualities of a good leader. The children came up with a comprehensive list of qualities but what was most significant about this discussion was the talk that went on when we reviewed the list to check that there were not any qualities there that were more appropriate to a modern day leader instead of a stone age leader. The group debated the meaning of 'smart', discovering that it could both mean academic skill (which they decided would have been inappropriate) and practical skill (which could be very appropriate). However, it was finally agreed that smart referred more to academic skill and clever was more appropriate to represent practical skill. The group also debated whether 'respectful' and 'thoughtful' were appropriate qualities for a stone age leader. It was decided firstly that a stone age leader would have to be respectful to the gods and respectful to the traditional ways of the tribe but he would not be respectful to other members of the tribe because he was more powerful than them. Secondly, it was decided that the leader would be thoughtful to the needs of the tribe as a whole otherwise he would not be a good leader but he would not be thoughtful to the individual members of the tribe as that would be a sign of weakness.

## **9. The Zone of Proximal Development.**

Once children are able to work collaboratively (exchange and negotiate) greater opportunities for learning become open to them (Mayher, 1990; Wells, 1987).

Comments made by the classroom teacher and the students propose that there were three features of the group work that enabled them to learn more effectively. Firstly, both teacher and students (particularly those students that were regarded as academically less able) spoke extensively about the group work providing the children with the opportunity to 'catch on' because they could listen to the ideas and opinions of others. [Appendix 4.10]

[Interview One : Case Study Boys]

R: Well you're in the drama and if you don't understand anything you can um, catch on.

T: How do you catch on ?

R: Well um, yep!, you just keep on listening and watching everyone and then um, then you can catch onto what you're doing. Like you've got the teacher and you've got everyone um, um in the class and so you can like pick it up from em.

[Interview Two : Classroom Teacher]

....Those kids tend to motivate the rest up, you know and a lot of the weaker kids get going on that, particularly with the group work, their motivation is there to try in the first place, which often isn't there in class, and then in the groups they get ideas from other kids that are perhaps academically brighter and that gets them going so they end up achieving really well through their group

The children also found that group work provided a supportive environment which decreased feelings of confusion and frustration and made them feel more empowered to learn. [Appendix 4.10]

[Interview Four : Case Study Boys]

R: For me in drama it's different because there is always other people working with you and that helps a lot cause you feel like backed up. But in class you have to always work on your own and it's easy to get confused.

[Interview Three : Case Study Girls]

N: I understand in drama better than I do in school cause I don't get so frustrated. Like the whole class is working together and you're not left to work it out on your own.

Finally, because the nature of collaborative work is the sharing of ideas the children found that they obtained better results and developed deeper understandings.

[Appendix 4.10]

[Interview Two : Case Study Boys]

S: Say if we had to work on our own to do this then like I reckon we wouldn't have been able to all do it. I don't know maybe I would have because I'm quite good at reading and working out problems but like my writing's not good. But like in groups when you can all like chip in what you're good at the job gets done much better for sure.

[Interview Five : Case Study Girls]

S: In drama you're working with everyone else and like when everyone shares what their good at and like what they know you find out like that the job isn't going to be that bad after all. That's what it was like in our group writing that story, like it came out wicked because we like chose the best ideas of everyone's and like built it up.

The collaborative nature of drama meant that all children were involved in the learning (as the weaker students were given the opportunity to catch on) and they felt more supported in their work and were able to develop deeper understandings. These features of the group work reflect principles of Vygotsky's (1978) 'Zone of Proximal Development'. By being able to interact with an adult and peers, children were helped to understand concepts normally regarded as beyond their level of comprehension.

The following excerpts from my case notes indicate that during the course of the drama programme I became aware that the 'Zone of Proximal Development' was actually functioning within the parameters of enactment. [Appendix 4.10]

[Lesson Eleven : Researcher's Case Notes]

" I was really proud of our one cause it turned out excellent like we had all ideas and like when we put them all together I reckon like it sounded like great. Like some of us was good with the ideas and like what happened and then like Anna she's good with like writing stuff so she thought up good words how to say it....." To me this clearly illustrates the power and value of group work and is an excellent example of the 'zone of proximal development' working.

[Lesson Fourteen : Researcher's Case Notes]

It was interesting to note here that, as is often the case, the brighter children lead the discussion at first but then as the discussion progresses contributions are made by a wider and wider spectrum of the children. This seems to me to be an example of the Z.P.D working.

[Other dimensions of the 'Zone of Proximal Development' are dealt with in 11.4]

## **10. Empowerment as children's input is valued and respected**

Due to the collaborative environment and the ambiguous nature of knowledge children's ideas were valued and respected. As a result, they grew more confident and developed a greater sense of self-worth. [Appendix 4.11]

[Lesson Eleven : Reflection Time]

C: In drama you find out new things like some people who doesn't work very good in class but, like in the group like Adam he made up these wonderful things.

C: It's different in drama, like in class like when you get the answer wrong all the time you feel really dumb, but like in drama people don't like say you're wrong because we're all just sharing ideas.

[Interview Two : Case Study Girls]

A: You know what I have found really interesting about the drama is um that during school, when Zac found that thing that he said came from like when he was coming out of the outer chamber, usually teachers would say ok and say something about it and then chuck in the bin, but you like framed it and put it in that special box to protect it like not many teachers would have done that.

D: Yeah like when we drew those pictures of the stone age, like when we usually draw something we go yep draw em and then they like usually end up in the bin but like you put our pictures on the wall and like made em look good. I liked that.

[Interview Three : Classroom Teacher]

I think that it has been a confidence booster well for a lot of kids, that they have been able to express truthfully and honestly what they think and that has been accepted and valued.

## **11. Greater Personal Understanding of the Issue.**

As a result of participating in the element of enactment (pathways 10.1.1, 10.1.2, 10.1.3 & 10.1.4 up to this point) children are enabled to develop a greater personal understanding of the issues being explored. The following comment illustrates one child's interpretation of how features of Enactment facilitate the process of making meaning. [Appendix 4.12]

[Interview Five : Case Study Boys]

S: The way we work in drama is that like well we do different things, use different ways to like understand one issue. Like we use role playing so we can like experience it ourselves....and I think like when you go work in a small group you get to talk and share what you think so you understand it more, and like when you work in a big group and it's like you're thinking that you're somebody else I think you understand things even more because you're taking it from their point of view not just like a point of view from a book that you're studying in class.

Enactment provides participants in drama with the opportunity to act 'as if' they are somebody else facing a particular situation. In this way they are able to construct meanings as a result of being 'inside' the issue. The following excerpt from my case notes describes one particular enactment time and illustrates how the children through 'role' became increasingly aware of the differences in stone age life.

[Lesson Six : Researcher's Case Notes]

During this discussion there grew an awareness between the group that stone age people wouldn't have had our counting system nor our concept of voting. In role children challenged their peers if they used the term 'voting' or if they referred to numbers of people eg. 'What is voting ?, What is two ? What is one ? What is number ?' This lead the group on to explore ways of getting their message across without using these terms...children started holding fingers up to symbolise the number of leaders they were suggesting the tribe should have. Later on in the drama when the tribe had to decide which candidate for leadership had received the most pebbles from the tribe's people this same growing awareness for what it would be like to be a stone age person lead us into a very interesting discussion about how we

could be sure who had the most pebbles. The children had a wide range of suggestions from comparing the weight of each dish, using the fingers as units and seeing which dish of pebbles used the most hands. The method finally accepted was to put the pebbles in each dish into a separate line, matching up the pebbles in each line and then seeing which line was the longest. Situations like these really developed the children's understanding of these people and the time in which they live and illustrated to them how simple tasks by modern standards could be quite complex problems during stone age times.

When children assume roles and identify with them, their emotions are engaged (Booth, 1991). The data suggests that when the process of making meaning is both cognitive *and* affective, empathy is possible and greater 'personal' understanding is achieved. [Appendix 4.12]

[Interview Five : Case Study Girls]

K: Well like you're not just learning stuff like in maths, spelling, social studies and that, like [*in drama*] there's no right or wrong idea but like you make your own ideas and understanding from what you feel kinda. It's hard to explain, it's like cause you feel what it would be like for people you get to understand it more inside.

[Interview Five : Case Study Boys]

S: ....In drama you can like go into different people's shoes and like see how it feels for them. Like in the indigenous one we were like we experienced both the indigenous people and also the government people.

Therefore, because enactment encourages children to be actively and emotionally involved in the process of making meaning, they are enabled to a greater personal understanding of the issues explored.

[Interview Four : Classroom Teacher]

I think that to a large degree because the children are able to act things out and get emotionally involved in that then their understanding of issues are of a much more personal nature, than say perhaps a lot of school learning. The children compare a lot of the issues to their own lifestyle so each

of their interpretations are different again. I mean that is obvious when you ask the children what they understand better now having done that drama and you get a whole range of various ideas, which I suppose is evidence that they have thought it through themselves and are not just regurgitating a fact.

## **12. Empowerment as children feel successful.**

The pathways up to this point (9.1 & 2, 10.1, 2, 3 & 4) illustrate many of the structures, inherent to this type of drama, that support and enable the learner to become an active and positive contributor. As a result, all the children in the class group (and particularly the lower achievers) were able to feel successful.

The children felt empowered as these feelings of success increased their confidence in their own abilities : [Appendix 4.13]

[Interview Three : Classroom Teacher]

Like a lot of the kids have been able to see success even if it's been verbal, the fact that they have been involved in something that has worked really well...I mean Catherine, the kids used to hate her and now they ask her into their groups....Richard, the so called 'class der', but they are kids that have succeeded very well in this situation....and it's been great to see them grow in confidence.....

[Interview Five : Case Study Boys]

T: Mmm, So are you saying drama has helped your confidence ?

R: Yeah for sure, well, um, but it's really hard to explain. I'll try. I used to feel like I was hopeless at everything except reading but like, now I feel like I am good at things like I do have good ideas. I didn't think that before, so like um, now like I feel more confident to try at my work cause I know that it might be hard for me but I can do it [speaking very slowly and carefully].

And for many of the children, this changed the way the class regarded them.

Children who often failed within the normal classroom context were able to show



peers that they could contribute meaningfully. As a result, these children became respected members of the class. [Appendix 4.13]

[Interview Four : Classroom Teacher]

....With your weaker kids.... the rest of the kids now see them in a different light because they have been involved in this sort of situation and they have done well, then they have earned the respect of the children within a group situation....So for the other members of the class to see them [*the lower achieving children*] like this and for these kids to feel the class's respect, I mean it's great.

### **13. Interest and Enthusiasm Increases.**

As the children became more familiar with the process of role taking the characteristics that I have described above became increasingly evident. As a result, the children's interest in, and enthusiasm for drama increased.

[Appendix 4.14]

[Lesson Twelve : Researcher's Case Notes]

In many ways I feel that as the children understand what drama is really like their enthusiasm for the subject is only growing, which is great for children that at first I thought were quite easily bored. I think, because a greater number of the children are allowing themselves be more emotionally involved with the drama, more of them are feeling successful and the whole group's enthusiasm is improving.

[Interview Five : Case Study Boys]

P: Like when we first started to do the drama I thought it was going to be silly but then I got to like understand it, like I started to like it because I felt good at it and things that we did were really interesting. And it seems like for me that drama keeps getting better cause each time I can get into it more.

#### **14. Improved retention provides a basis for Reflection.**

Because the element of enactment fosters interest and enthusiasm in the learning process the children's retention of the material explored in the dramas was naturally greater.

[Interview Three : Classroom Teacher]

This may be a bit negative I suppose but I have kids in here today that forget what we did yesterday, but in drama because the kids are so interested and involved with what they explore, um, the things they come away with in their own heads stays with them for days, weeks....

[Lesson Six : Researcher's Case Notes]

Something I have found very interesting over the last weeks while talking to the children either in the lunch period preceding the drama or the recess after the drama is their ability to recall so much detail from the dramas they have been involved in....I am continually surprised by their memory for the small details in dramas that may have occurred weeks previously.

Comments made by the classroom teacher suggest that because the children were able to retain the information and experiences they explored in drama (which was not usually the case in normal classroom contexts) they had a sound basis with which to approach reflection. [Appendix 4.15]

[Interview Four : Classroom Teacher]

I guess the school basic system is sit, listen and retain, and um, which doesn't happen of course with your weaker kids, definitely not. So I suppose if you can have a medium that stimulates the children's interest and motivates them to fully participate then their retention levels have to be, well that's been proven that it does make them higher. So if they can retain information then they have a base from which they CAN speculate, hypothesise....they have got that base of information to draw on and refer to.

This then describes the main pathway regarding the development of the children's approach to learning. Following, are the three loops that support and enrich this main path.

### **10.1.2 The Development of Purpose.**

The first loop focuses on the pressure of role and the resultant outcomes this has (Figure 10.2).

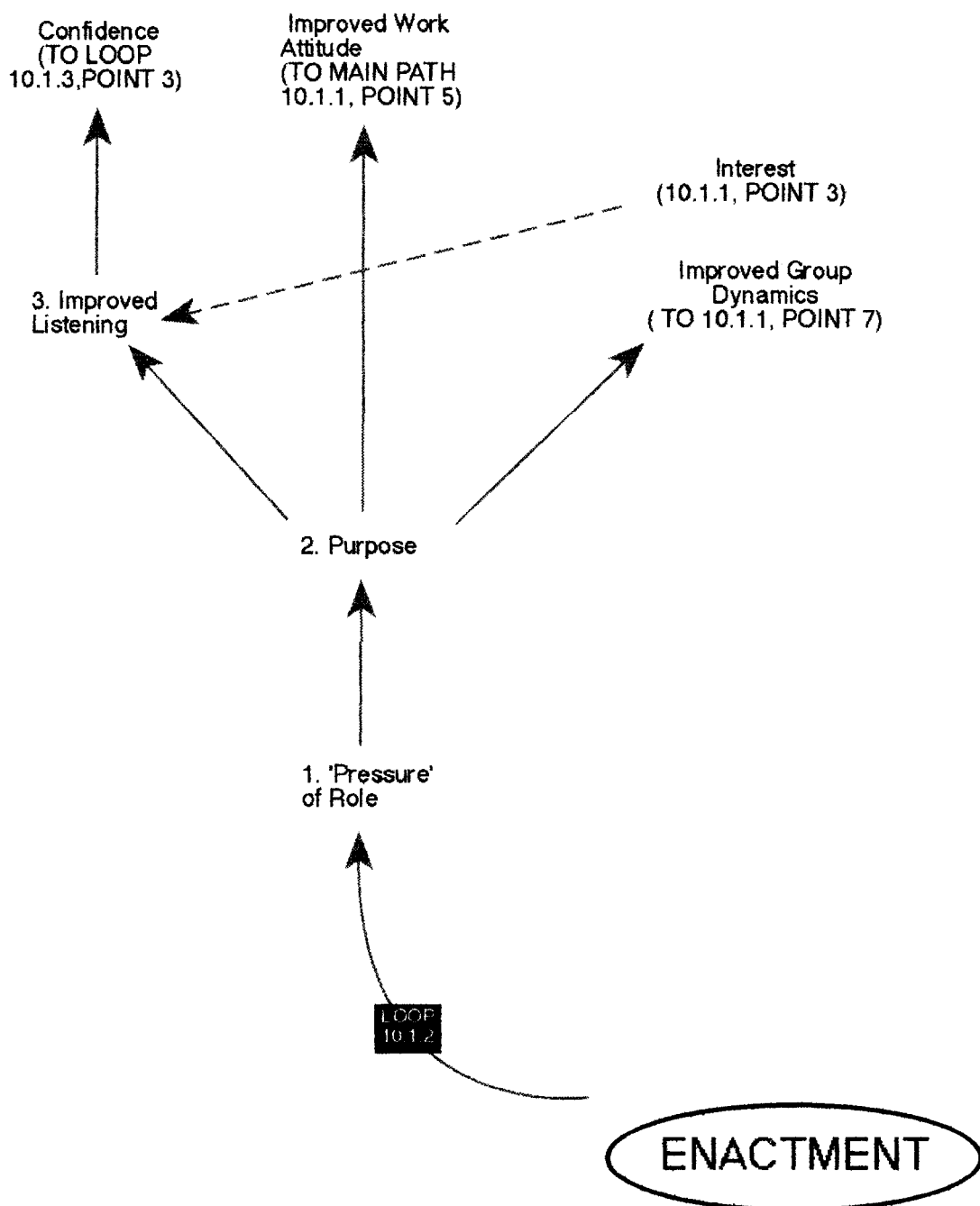
#### **1. Pressure of Role.**

During the periods of Enactment the children assumed a variety of roles. These 'roles' placed particular demands on them, quite different to those imposed in normal classroom contexts.

When children assume roles in drama, they are in charge of building the dramatic experience as the teacher is no longer the one who 'knows' but, is the facilitator of the children's own learning . With the assumption of role the children's status in the classroom is elevated and they become the decision makers. [Appendix 4.16]

[Interview Two : Case Study Boys]

S: ....Like usually like you're told what to do and you just have to do it but like in the drama we had to make all our own decisions cause we were the people who were in charge.



**FIGURE 10.2 : DEVELOPMENT OF APPROACH TO LEARNING - THE DEVELOPMENT OF PURPOSE**

Most of the roles that were used during the programme were adult roles; the children were members of a tribe, archaeologists, journalists and consultants of various natures. Comments made by the children indicate that 'in role' they had to approach their work seriously as these roles required maturity and in many cases, professionalism. [Appendix 4.16]

[Interview Two : Case Study Boys]

A: Like I think the role like puts pressure on you, like in the way that if it was 'really' you in that situation then you would be really into it and taking it all really seriously, like with this one, a journalist would be trying to get the most information and it would be really competitive. So you become like that kinda and so like that makes you more professional about your work.

Another feature of the roles that were used during the programme, was that they were all endowed with some degree of expertise. Because of this, the children found there were greater demands made on their thinking.

[Interview Three : Case Study Boys]

Z: When you're in the role it makes you think better....I suppose like cause you've got more pressure on you.

S: Yeah like if you're an archaeologist then you have to think like an archaeologist and that means like you're supposed to know a lot....you have to think about lots of things and you gotta think about them hard.

Therefore, as a result of being 'in-role' the children found there was a greater need for them to make decisions, approach the tasks seriously and think about issues carefully. The demands that the role makes on the individual can be suitably described as the 'pressure of role'.

The children relished the demands made on them by the roles as they felt a greater involvement in, and responsibility for their own learning. The following excerpt from

my case notes illustrates the quality of contributions elicited from the children while in role.

[Lesson Six : Researcher's Case Notes]

When it came time for the tribe to elect their leader the children were fully engaged in the drama and the tone of the ceremony became very intense. The old herbal woman asked for those who thought they were capable of leading the tribe to stand. It was very interesting to note the children who did actually stand for consideration.

Richard, who apparently has suffered a lot of abuse at home and is a very quiet member of the class stood and spoke to the tribe with such conviction it was very moving; "I reckon I should be leader because if other tribes attack I have hunted for many years so I will know what to do. I will try my best and I will make sure that every member of this tribe would always have food and water....even if this means D-E-A-T-H ....or worse."

John was another person to stand. John is often quite immature in his involvement in the dramas and because of his stutter often gets frustrated when he can't get out what he wants to say. When he spoke to the tribe he spoke seriously and clearly, without any sign of a stutter; "I think I should be leader because I am ready to take good care of the tribe. I have good skills at the hunt, I can help people, I will always put the needs of the tribe first...and I will look after and protect the women and their babies as they are the future of our tribe".

Two girls also stood, Casey was one and Natalie the other. Casey at the beginning of the term was the one that wanted the opposite to everyone else. If the group thought one thing Catherine would deliberately oppose it and withdraw and sulk if she didn't get her way. In the last few sessions I had noticed that she was becoming more and more willing to co-operate with the others, especially in a group situation and that children's acceptance of her was improving greatly. When she gave her speech she was obviously very nervous, her face was red and she waited until near the end to finally get the courage to speak: "I think I should be leader because I have the experience and the brains...I am also very brave and will look after the tribe and their needs. I will look after the women and the children, make sure everyone's need for food, clothes and shelter are taken care of. and I will share my knowledge with the young so they may grow clever and strong". The other girl to stand, Natalie, has always been VERY low profile in the dramas but she stood and spoke with real conviction; "I think I should be the leader because I have the strength of many men, I know the best places to find food to hunt for...I have learnt many things over my life and watched the older men carefully so I could gain their knowledge and experience". This is probably the most I've heard Natalie say since beginning the drama sessions with the class.

Another interesting candidate was Adam. Adam often gets into fights at school and lacks a lot of self-esteem because of his size. The classroom teacher has said that Adam hates school work and consequently does virtually none. When he stood to speak to the tribe there was no sign of silliness what so ever. He was sincere and even passionate in the way he spoke: " I reckon I should be leader because I have been with this tribe for all my life. I have seen the many changing times and collected much knowledge and experience. I have hunted for many years and I know how to care for the tribe and everything. Put your trust in me and you will not be disappointed ! ".

It seems as if the children were very aware of the demands role taking makes, and this in turn evokes rich and meaningful responses.

## **2. Purpose.**

As a result of the pressure exerted by the roles (decision making responsibility, professionalism & expertise) the children had a greater sense of purpose in their work. This sense of purpose was evoked by the 'in-role' tasks that the children were engaged in: [Appendix 4.17]

[Interview Four : Classroom Teacher]

....I mean the purpose for their work I think is always very clear which is one of the things I have really liked about this process. And because it's so clear they are really motivated to the best job they can do. The task based nature of drama has really drawn all the kids in and given them that purpose to be involved.

And their sense of responsibility to the group. [Appendix 4.17]

[Interview Five : Case Study Boys]

S: In class like your just working for yourself so like if you don't work like you're only like responsible for yourself. But in drama like David said you're working as a group and like if you don't work you're letting everyone else down as well.

## **2.1 Purpose in relation to Improved Work Attitude.**

At this point this pathway connects back to the main pathway (10.1.1 [5]) as the data reveals that a greater sense of purpose in the drama work contributed to the improvement in the children's attitude towards work. The children sensed there was a 'real' and immediate purpose for their work in drama and as a result, they were willing to give the tasks their maximum effort. [Appendix 4.18]

[Interview Five : Case Study Boys]

S: For me like with the drama you do take it more seriously because....you know that you are doing the work for a good reason, and you just want to do it professionally and not go, 'I don't want to do this any more' and all this and just muck up....But if you do it professionally then you think okay, this is our job, what you start you must finish....cause this is our job. So yes it does make you work different, I suppose you could say doing the role-play makes you try harder to do the task.

[Lesson Eleven : Researcher's Case Notes]

It seemed to me that they felt like they had worked so hard and so well on this drama that they really wanted to finish their final task as well as they could and if this meant they had to work for longer then so be it. I find this very exciting because it seems that the drama provided them with a real purpose to work and when given this tangible and 'real' purpose these children regardless of their capabilities were prepared to give the task at hand everything they had.

## **2.2 Purpose in relation to improved group dynamics.**

There is another connection between this pathway and the main pathway (10.1.1 [7]) as the greater sense of purpose in drama work also contributed to an improvement in group dynamics. Because the children could see a relevant purpose to the work they were motivated to co-operate with their peers. [Appendix 4.19]



[Interview Two : Case Study Boys]

S: ....I reckon groups are much improved as well cause like it doesn't matter so much who you're working with you just, now you know all you're trying to do is complete your task because like it's important. So even if you're working with someone who you don't like still you don't have to like get into that you just need to like get into it and do the job your being like relied on for.

[Interview Two : Classroom Teacher]

H: And why is it, would you say, that the drama sessions have improved the children's ability to work together as a group ?

V: ....In the dramas the purpose is real and immediate so to speak. I mean in class we have group work for a purpose but it hasn't been as relevant to the children as it has been in these dramas.

### **3. Improvement in Listening Skills.**

As a result of the demands made by the roles and the relevant purpose for working, the children listened intently to the teacher and their peers so that they could be fully involved in the task. [Appendix 4.20]

[Interview Three : Case Study Boys]

Z: In drama you want to listen and there is no way in the world that you'd want to miss it. Like you've got important work to do and if you don't listen you won't know what to do and you could end up messing up the whole thing for everybody.

#### **3.1 Improved listening in relation to Confidence.**

From here, this pathway joins onto pathway 10.1.3 [3] as the data show that the improvements in listening contributed to the development of the children's self-confidence. For many of the children, when they listened carefully to what others were saying they realised their ideas were not inferior and this gave them more confidence to participate next time.

[Interview Three : Classroom Teacher]

I think because at the beginning any body that said anything at all sensible was told, 'idiot', 'be quiet', 'who asked you ?'. Well almost none of them wanted to be involved in that um, opinions, expressions, suggestions, all that sort of thing. I think they were most probably fearful of what other kids would say or what ever. And this has changed because they have been made through the drama to listen to each other. They have probably listened to what others are saying and thought, 'oh that's what I was thinking, it's obviously not so stupid, I could have said that'. So say next opportunity they get they feel more confident to say what they think.

[Interview Five : Case Study Girls]

D: Yeah like I started to have the confidence to ask questions and maybe like that's because at the beginning I didn't really listen cause I thought drama was going to be boring. But when I started to listen like I started to see that I could do it.

T: And why do you think that was ?

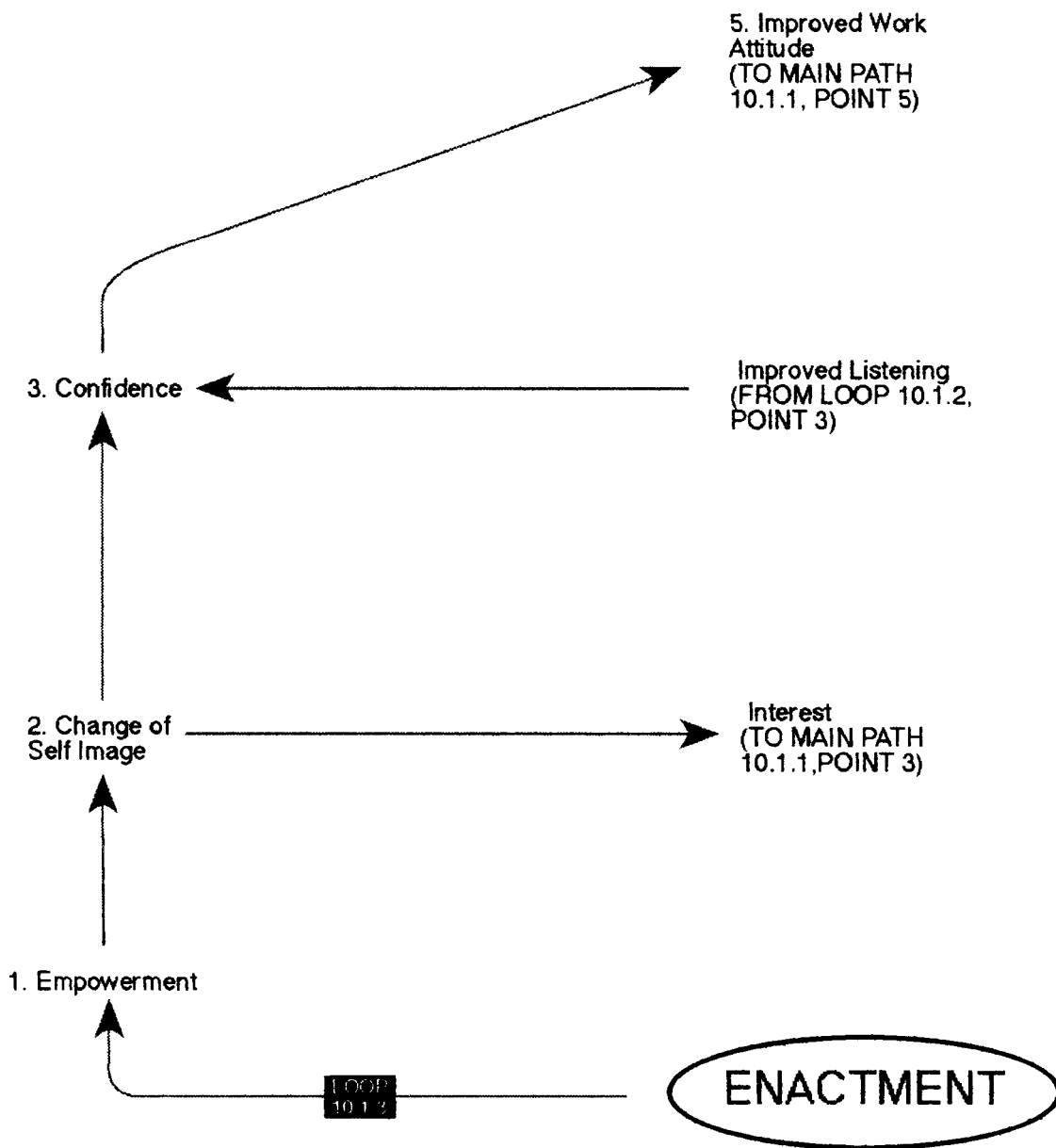
D: Um, well at first I thought that I couldn't do it, but like when I listened to what everyone else was saying like, um, like I saw that my ideas weren't dumb like I thought.

### **10.1.3 Empowering the Learner.**

The second loop outlines other characteristics of Enactment that enrich the meaning of the first pathway (Figure 10.3).

#### **1. Empowerment.**

One of the characteristics of Enactment that received a lot of comment from the classroom teacher and students was its ability to empower its participants. The data indicate that four factors (other than those discussed in 10.1.1) were responsible for the children's empowerment; the ambiguity of knowledge, the oral medium for learning, the group work and the use of 'Mantle of the Expert'.



**FIGURE 10.3 : DEVELOPMENT OF APPROACH TO LEARNING - EMPOWERING THE LEARNER**

In the drama frame (unlike the normal classroom context) meaning had to be constructed through a process of negotiation. This meant that ideas were not 'right' or 'wrong' but rather, they were valued as an integral part of the process of building understanding. As a result the children became more willing to participate and share their ideas. [Appendix 4.21]

[Interview Five : Case Study Girls]

S: Because it's what YOU think, you yourself think so, you can come out and say what your idea is and that just helps the drama.

A: I think that at the beginning people thought that other people's ideas were better than theirs and then they started to realise that like there was no right or wrong so like they felt confident to have a go.

N: Like drama it helps you cause you can like express your ideas and feelings and no one's going to say, 'That's wrong'....

Most learning in drama is done through the medium of the spoken word whereas, in the classroom it is done through the written word. Many of these children experience a lot of problems with writing and thus find it difficult to participate in these learning situations. In drama however, all the children could participate equally as they could all talk. This resulted in the children becoming more confident in their capabilities as learners. [Appendix 4.21]

[Interview Three : Classroom Teacher]

....A lot of these kids, the under-achieving kids are generally the kids that can't spell, they shy away from writing, so they don't really even see writing as a form of communication. Whereas with the verbal, they could. So it was very much a success thing I feel....In the dramas they are able to do all the things EQUALLY because they can all talk and all listen. That puts them more on an equal par. I mean I couldn't say anything but that for these children this is an ideal learning environment.

[Interview One : Case Study Boys]

P: Well I like um about the drama um cause I like I'm not good with like writing so I kinda like um..with like drama I can be in it like really a lot and that like feels good.

For the majority of students, working alone on tasks was often an intimidating and frustrating process. In drama however, the children were able to work together and this provided an effective form of support.

Consequently, the children found the tasks more manageable: [Appendix 4.21]

[Interview One : Case Study Boys]

Z: Well like if you're working as a group and there's a problem it doesn't seem so hard cause like there's more than one person to handle it and so it's not just you.

And hence, developed a greater sense of self-worth.

[Interview One : Case Study Girls]

N: I like that the teacher doesn't always know what to do cause you all work together you don't feel so dumb.

[Interview Two : Case Study Girls]

S: It makes you feel important cause like everybody is like needing you to do your bit like but they are also helping you too.

And finally, the use of 'Mantle of the Expert' was a valuable tool for elevating the students' status as learners. Endowed with this expertise the children felt more secure in their abilities as learners.

[Interview Five : Case Study Girls]

T: So you felt important ? How does that effect the way that you work ?

K: You do it better cause you know more.

S: Yeah you think I'm the best person for this job cause I'm an expert so I should be able to do this better than anyone else.

K: You think you know more and then it comes true and you do and then you can do it quicker and easier.

A: I didn't actually think that I knew everything.

K: No not that you know everything but that you know more than when your not in drama.

A: Yeah like more than I knew in normal class work, yeah. I knew that there was still more to learn in that position but um, it's kinda like my thoughts were different.

[Lesson Nine : Researcher's Case Notes]

The children's belief in their roles as archaeologists during this lecture time was exemplified in Drew's response to the question from one of the children, 'Do you have any proof to back this up?'. Drew replied, ' Only that I have been an archaeologist for many years'. It was clear to Drew that what he was proposing had validity because it was coming from the mouth of an experienced and highly acclaimed archaeologist.

## **2. Change of Self-Image.**

The characteristics of the drama frame that are described above worked together to provide the students with a support structure that was in essence, liberating. In this environment the children were enabled to develop into self-assured and active learners. Consequently, their perceptions of themselves as learners improved.

[Appendix 4.22]

[Interview Two : Classroom Teacher]

In drama I think the kids get a lot more constructive support than they perhaps do in normal class situations. Well as one example, they don't have to do a lot of writing. It's actually we can sit we can contribute orally, um, we can contribute in a role play situation which gives us that freedom to express what we think without the frustration of not being able to show that 'we do know what it's about but we just can't write well enough to express all these thoughts'....Whereas with this sort of thing all the kids can be involved, they are ALL able enough to participate and make a valuable contribution. And I would say, from what I have heard and seen from them, that they are aware of this too and that's one of the things they like so much about drama. Like 'I'm not a dummy in drama' sort of feeling.

## **2.1 Change of Self Image in relation to Interest.**

Comments made by the children reveal that one of the reasons for their interest in the dramas was that they were successful at it. Therefore, at this point pathway 10.1.3 links back to pathway 10.1.1 [3].

[Interview Two : Case Study Boys]

D: Drama is like really fun and you do work like but I feel like I can do it good and that feels good. So I like it and I'm interested in then.

[Interview Three : Case Study Boys]

R: Well um...for me...it's just that I like drama better than anything else at school. I feel like I'm good at it and like when I am really believing in it then I'm that other person and I have a job to do.

## **3. Confidence.**

Through the liberating nature of the drama frame, the children were able to change their perceptions of themselves as learners and this naturally resulted in the development of self-confidence. [Appendix 4.23]

[Interview One : Classroom Teacher]

I think a lot of these kids have absolutely no self- esteem what so ever, nothing. When I came here one of the comments that stuck was 'we only come from [name of suburb]', and we've had a lot of discussion about that. And most of them perceived that none of them really had anything important to say.....But now through the dramas the children have been able to see that they CAN do this and this is what has boosted their confidence. I think they've realised it's okay to have a go.

### **3.1 Confidence in relation to Improved Work Attitude.**

From here, this pathway connects onto pathway 10.1.1 [5] as the data indicates that the developments in self-confidence contributed to the improved work attitude. As a result of feeling more successful and confident in dramas the children became committed to doing the tasks to the best of their ability.

[Lesson Nineteen : Researcher's Case Notes]

All the children worked extremely hard on their tasks and there was a real buzz in the class created by the children's positive work attitude. In many ways I think that this is because all the children now feel confident and successful in drama so they all want to be involved and try and obtain the best results possible.

[Interview Two : Case Study Boys]

S. Cause like when you feel like you can do it good then you want to do the best that you can I reckon.

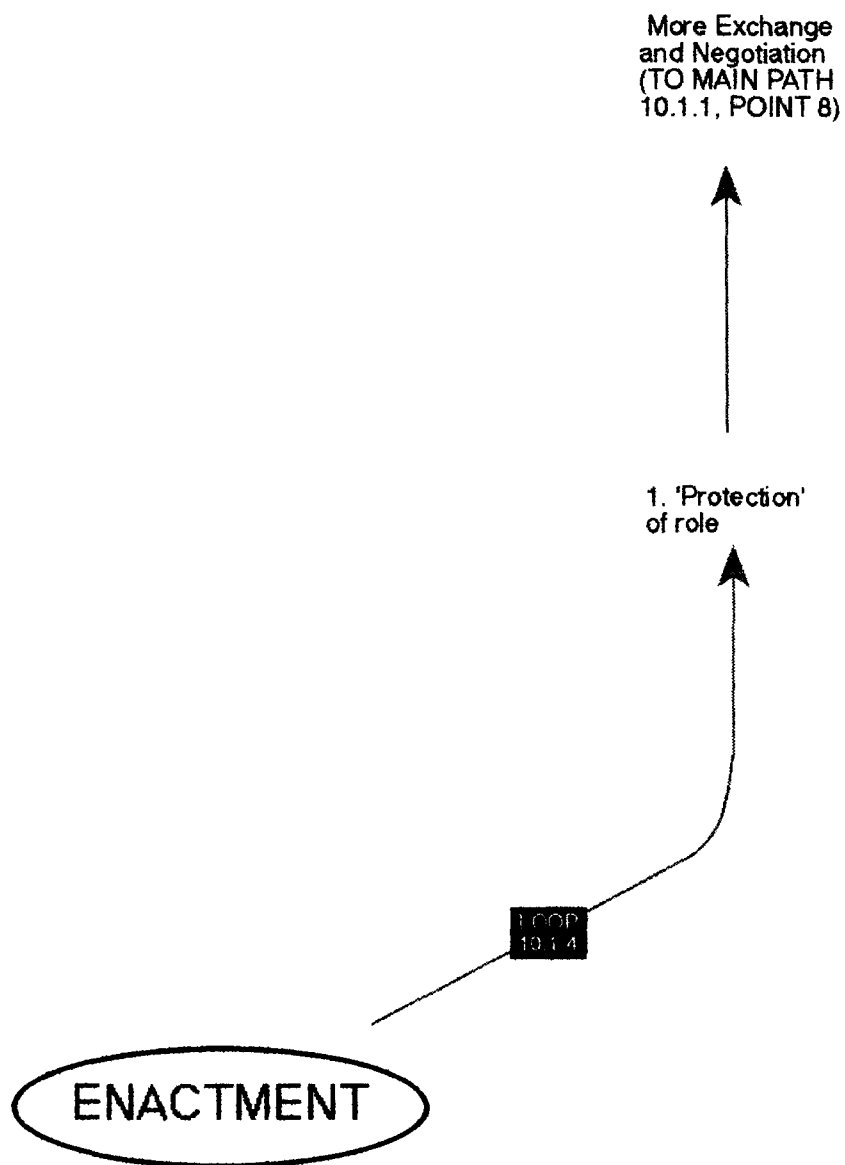
#### **10.1.4 Opening Communication Lines.**

This is the final loop that links into pathway 10.1.1. This loop focuses on the protection of role and its effect on the exchange and negotiation of meaning (Figure 10.4).

##### **1. Protection of Role.**

In previous pathways concerning Enactment the use of 'role' has been discussed in terms of it providing an opportunity for students to learn from first hand experience and its ability to empower and make demands on the children unlike those imposed in normal classroom contexts. A fourth feature of 'role' is its ability to release





**FIGURE 10.4 : DEVELOPMENT OF APPROACH TO LEARNING -  
OPENING THE COMMUNICATION LINES**

children from the constraints of their normal classroom social context and enable them to freely exchange and negotiate ideas.

[Interview Five : Case Study Girls]

T: Do you think there is anything different about the way you talk to each other in the dramas ?

S: ....In drama it's not like you're friends with anyone, you're just like business partners or something. Like you leave all the playground stuff and friend stuff behind....

A: Like in drama you can talk to anyone. Like people you usually like don't say much to, and you don't usually see them, well you can say what you want. Like if you do think they are wrong then you can say that and that's okay. Where as you might never disagree with them normally and like then they can put in their idea and you can put in yours and it won't offend them.

T: And would you be able to do that in class ?

A: No way they would sit there and they would swear at ya and all sorts.

When the children were 'in-role' they were shielded from the normal classroom politics that inhibited their ability to interact with each other. The shield that the roles provided the students can be described as the 'protection of role'.

This characteristic of role is akin to what John Carroll (1984) and Dorothy Heathcote (cited McCaslin, 1981) refer to as the 'No-Penalty Area'. They assert that 'in-role' students are freed from their 'classroom' roles that would normally restrict them to habitual responses. Instead, children are enabled to take communicative initiatives and encouraged to assume control over their own learning. The following excerpts from my case notes describe instances where, due to the protection of role, the children were able to take communicative initiatives, exchange and negotiate ideas freely and self govern their own learning.

[Lesson Nine : Researcher's Case Notes]

Another very interesting point about the forum of lectures was the way the children handle themselves as a group. During this time I really observed this class working as a group. There was no fighting amongst them for attention and no bossiness from a few of the higher profile children. Instead the

group worked together to try and extract as much meaning from each scroll that was possible. If ideas were not really believable the others gathered would not complacently let it slide but would question and clarify the point. If children's ideas were disagreed with they did not get angry or sulk but they would join in on the discussion to constructively argue their point. In many instances children gave in to others if they could see their idea may not have been such a good one. For these children, this was a huge achievement because as I have observed these children, perhaps due to their apparent low self esteem find it hard to take direction, comment, or criticism from anybody except the teacher who has that authority status. However, in the context of the drama it seemed as if the children were able to relate to each other in a completely different way because they were no longer class mates but archaeologists.

#### [Lesson Fourteen : Researcher's Case Notes]

On the whole I was very impressed by the children's ability to govern the conference virtually unaided. Once the conference got going I had very little input at all, besides bringing the conference back to order a few times when it became a bit riotous. The children got the hang of not putting their hands up but just calling out their questions at the first sign of a break, and the representatives needed no assistance in order to hold their own against the barrage. Given their very definite roles in the drama they were able to interact and negotiate as a whole group with out any drama at all !

This pathway rejoins 10.1.1 [8], as the 'protection of role' was another factor that contributed to the development of the children's skill of exchanging and negotiating ideas.

The main path, with its three loops present the processes in Enactment which brought about a change in the children's approach to learning

## **10.2 Pathway Two : Development of Language Skills.**

The second pathway in Enactment presents the processes in which developments in a child's language skills are made possible and, the outcomes these have (Figure 10.5).

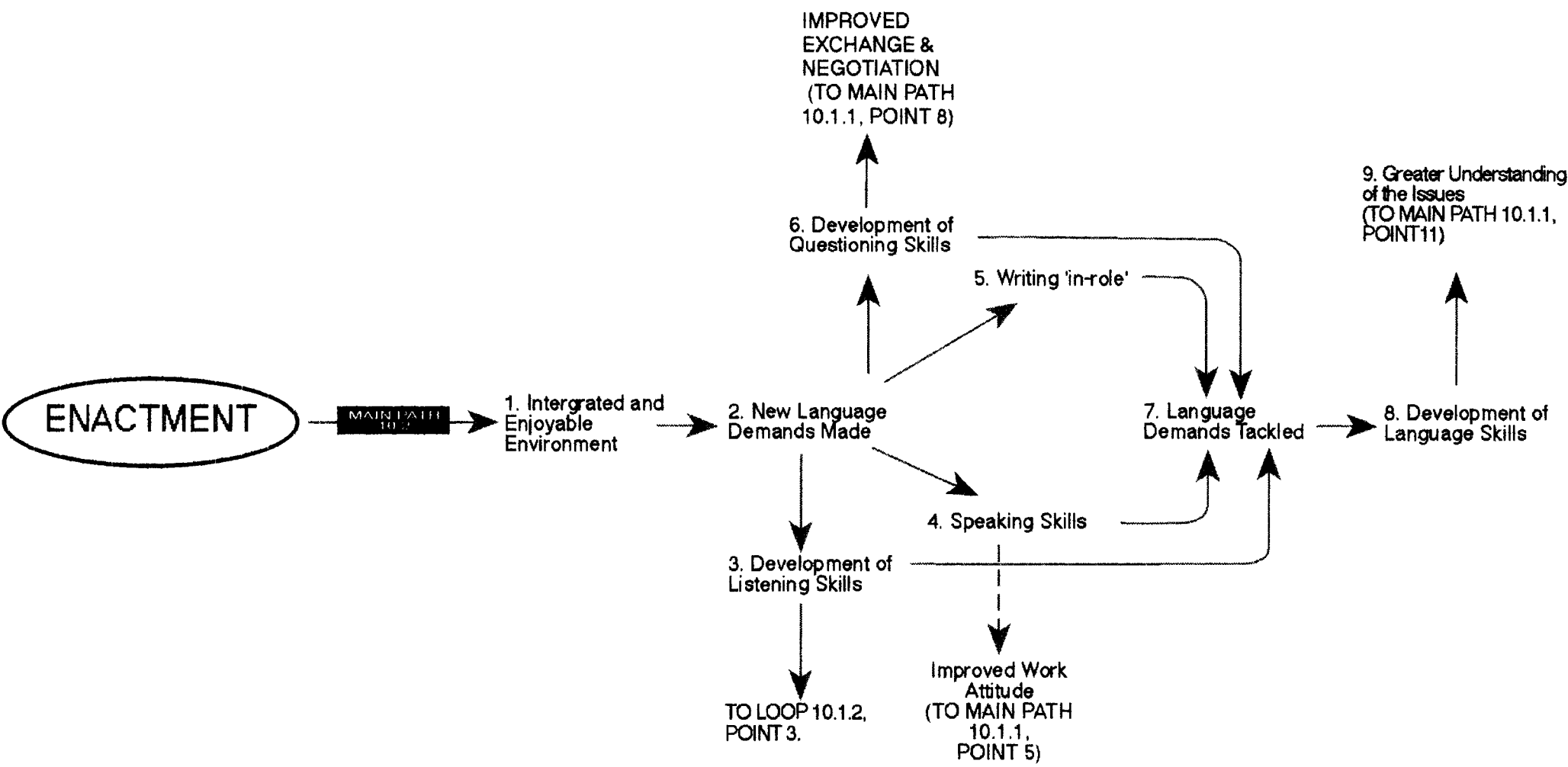


FIGURE 10.5 : DEVELOPMENT OF LANGUAGE SKILLS

## **1. Integrated and Enjoyable Environment.**

The Enactment phase provided the participants with an enjoyable environment in which to work. In addition to this, it provided a learning context that integrated all the language arts into one experience. As a result, the children were intrinsically motivated to work at, and practise the language skills that were required for participation in the dramas. [Appendix 4.24]

[Interview Two : Classroom Teacher]

So it has really been a complete integrated programme and for them to be learning in a 'hands on' and such an inter-related holistic environment I think they see the practical use of these language skills and therefore they are prepared to work at mastering them.

[Interview Four : Classroom Teacher]

Rather than isolating them [*the language skills*], they have been totally integrated into a single experience. It has been enjoyable and it has been something the kids have looked forward to...

## **2. New Language Demands Made.**

Through the 'hands on' approach to learning that Enactment provides, new contexts, new roles and new relationships can begin to operate because, the participants agree to operate in an 'as if' or fictional world (Byron, 1985). These new contexts, roles and relationships can make very different language demands on the participants (than those of the 'normal' classroom), so new possibilities for language use and development are opened up. The following comment made by the classroom teacher illustrates the children's 'growing awareness' that different types of language are needed for different circumstances. [Appendix 4.25]

[Interview One : Classroom Teacher]

I think with a lot of kids there has been a real growing awareness that within different dramas there is a need for different types of language for different situations. I suppose being more aware of the context and then the type of verbal behaviour that is appropriate to that, for example the language you use in a meeting, to the language suitable for a tribe to then how that's different to the language you use in the discussion times before and after the dramas.....

It is the shift to the 'as if' that is crucial as this paves the way for these new contexts, roles and relationships to operate. It is interesting to note however, that as the children's belief and commitment to the 'as if' increases, the quality and diversity of language that is used becomes more pronounced.

[Lesson Six : Researcher's Case Notes]

It seems that the stronger the children's commitment is to the drama the more I see a change in their usual behaviour. That is, the children listen to each other more intently, they experiment more with different speaking registers, a wider range of children contribute to the discussion and there is more questioning, negotiation and exchange of thoughts between the children.

The data suggest therefore, that the children's commitment to the drama affects how well they meet the language demands that are made.

The following section of this pathway (points 3-6) deals with the specific language demands that were made on the children and the outcomes this had.

### **3. Development of Listening Skills.**

In other Enactment pathways, the development of the children's listening skills has been attributed to the children's interest in drama, their improved work attitude and the greater sense of purpose in the drama tasks. A fourth factor that contributed to the improvement in listening was dramatic tension. Its presence applied a form of

pressure on the children as there was a greater obligation to participate.

Consequently, the children needed to listen more carefully so they would know what to do. [Appendix 4.26]

[Lesson One : Researcher's Case Notes]

When we came out of the drama there was a visible relaxing of the children's listening skills and attention span, they immediately began to fidget and talk between themselves. This seems to suggest that the use of role and dramatic tension present during the meeting was effective in enhancing these aspects.

[Interview Two : Classroom Teacher]

I think basically yes it's great for this [*improving their listening*] particularly because you've got to 'be in it', they have to get up or what ever and act something out, be someone else. I mean you can make a goose of yourself in that situation so you've really got to listen to find out what is happening and what you need to do etc.....

#### **4. Speaking Skills.**

Comments made by the classroom teacher also indicated that these children have very limited experience with different types of talk, other than those commonly used at home or in the playground.

[Interview One : Classroom Teacher]

I feel that this is one of the really valuable things about a programme like this because it is opening them up to a wider range of experiences for using language rather than always what is immediate and is given to them via the television.

Drama's force in literacy arises from its potential to place learners in a wide variety of contexts. By being asked to play different roles, within different contexts, the children were provided with many opportunities to experiment with language. Many of the roles that were used in the dramas encouraged the children to use speech

registers that were not characteristic of the classroom or home context. [Appendix 4.27]

[Lesson Fifteen : Researcher's Case Notes]

The change, once again, in the children's speech register was very noticeable. We were all equal partners in this team [*of journalists*] so the tone, although professional, was far more relaxed. The children used casual speech with a real sense of familiarity between them. This was quite a contrast for instance, to the formal registers used in their roles as archaeologists.

The dramas opened up a new range of language styles for the children, a much wider range than that available to them in daily life. As a result, the children became increasingly aware of the different uses and purposes for different types of talk.

[Interview Two : Classroom Teacher]

I think there has been an awareness of how to approach people, for example the wise lady, or the king , or whoever, that you have to have that sort of respect for who you are speaking to and that you have to speak to people in the correct manner, and that you talk to different people in different ways depending on where you are and who they are and those sorts of things. Which I think would have been very new to them.

The change of speech registers during the dramas also created the opportunity for the children to experience, draw from and experiment with different vocabulary and sentence structure.

[Lesson Fourteen : Researcher's Case Notes]

Another interesting point to mention that relates to the class at large was the very noticeable change of register in the children's speech. I also noticed the children using quite complex vocabulary appropriate to their positions as top journalists and representatives. In addition, the structure of their talk was very formal and the tone very assertive which was very different to the structure of their normal talk, but also very appropriate to their roles.



[Interview Five : Case Study Girls]

A: ....In drama like my voice didn't change but how like I used like language did, like I used different types of words for different roles.

In addition, this type of experimentation was supported by the teacher as she provided a model for different styles of talk and also upgraded the children's language where possible.

#### **4.1 Speaking Skills in relation to Improved Work Attitude.**

Comments made by the children indicate that their use of different speech registers helped to deepen their belief in the roles, and consequently contributed to an improvement in their work attitude. Therefore, at this point, this pathway connects to pathway 10.1.1 [5]. [Appendix 4.28]

[Interview Five : Case Study Boys]

T: So your telling me that the role playing makes you use language that suits your role ?

All: Yeah.

T: And does that make any difference to the way that you tackle the task that you're doing ?

R: It makes me more serious about my job and you just keep looking at it, keep thinking about it, keep working on it, and studying it until I can find a good idea.

### **5. Writing 'In-Role'.**

Most of the children in this class had significant problems with their written expression. Two of the dramas however, included written tasks and it was interesting to observe how the children, when 'in-role', approached and carried out these tasks.

Firstly, the children seemed to be far more motivated and positive about approaching the written tasks, than they were in the 'normal' classroom context. The following comment also indicates that this more positive approach to writing resulted in an improvement in the writing that was produced.

[Interview Three : Classroom Teacher]

....I think to a certain extent the few normal kids that can write well coped well and the other children that have difficulties, struggled. But I must say although they were struggling I did observe that they were at least prepared to really give it a good try and I think that a many of them did really surprise themselves with what they came up with....

The following excerpt from my case notes describes how four children (who were particularly poor writers) went about the writing task, while in role as journalists. It illustrates how, despite their lack of writing skills, these children were positive and committed to their written task. [Appendix 4.29]

[Lesson Fifteen : Researcher's Case Notes]

On the whole, the class got into this writing task very well. Vic and Drew went straight to the reference library I have set up and got a couple of books in help them with their article and then they got straight to work. They were writing an article about a possible peace plan for the two sides of the land rights issue and relating it to the peace agreement that is being signed tomorrow between Israel and Palistine after 25 years of war. Catherine was very serious about her task and worked away quietly at one of the desks until the end of the session. She was writing an article about the feelings of indigenous people in regards to the land rights issue. Andrew was doing the writing and press layout for the opinion poll hot line and he took this task very seriously too. He came up to me a few times to bounce ideas off me and get me to look at what he was doing.

Also, because the children were actively involved in the learning process, they were able to approach the written tasks with plenty of ideas in their heads. Consequently, the children were confident and positive about working on these tasks.

[Interview Three : Classroom Teacher]

....I mean they still lack the skills and that was what was really hard for them, but they did have the ideas and the content of what they had to say very clear in their heads so that helped them to feel more confident to give it a good try....

Finally, due to the collaborative nature of work in drama all the children were able to produce pieces of work that were of good quality.

[Session Eleven : Researcher's Case Notes]

The quality of the stories that the five groups ended up producing were really high. What was particularly interesting too was that although some of the groups had more of the more academic children in the class in them the final stories that resulted were very equal in quality of ideas and understanding of the subject matter. The group that clearly had some of the brightest children in it wrote a story that was clearly one of the better ones in terms of detail and literary construction. However, on this same point I found it particularly interesting that one of the groups whom Sue would describe mainly as below average, except for Anna, produced an excellent piece of work that was well constructed, a little more imaginative than the others and used very figurative language.

[For examples of the children's written work within the drama frame refer to Appendix 9 & 10]

## **6. Development of Questioning Skills.**

Over the duration of the drama programme the children became more proficient in their skills as enquirers. One of the factors that contributed to this, was the development of their questioning skills. Initially, the children found it difficult to frame questions that would evoke more than just one word answers. However, as the drama programme progressed their questioning skills improved and they became more effective at probing for information. The following extract taken from the third

drama (which explored the issue of land rights for indigenous peoples) is illustrative of the children's questioning skills later on in the programme.

[Lesson Fourteen : Enactment]

C: Ladies and Gentlemen I would like to know if you would be able to share the land ?....

C: What are your feelings about the economy of Australia being affected by this issue, that maybe valuable mines might be handed over to indigenous people who may or may not use it to help the economy of Australia ?....

C: Do you feel, as the government of this country that you have a responsibility to the indigenous people as well ?....

C: Have any of you any concern at this time that this whole thing, and the way it's being handled, may be half the reason for the recession that this country is having ?....

The data suggests that two factors attributed to the improvement in the children's questioning skills. Firstly, in many instances during the dramas the children were in role as 'enquirers' (archaeologists, journalists & consultants on the 'New World' project). Therefore, the nature of the roles demanded that they question and probe for information. Secondly, as previously discussed in pathway 10.1.1, the process of Enactment was an effective tool for stimulating the children's curiosity. As a result, the children were eager to ask questions in order to widen their understanding. Hence, the nature of the roles and the children's curiosity, encouraged the participants to practise their questioning skills and through meaningful practice their skills were able to develop.

### **6.1 Questioning Skills in relation to Exchange and Negotiation.**

At this point pathway 10.2 connects to pathway 10.1.1 [8] as the improvement in the children's ability to question and probe for information meant that they were more able to sustain the exchange and negotiation of ideas between themselves.

[Lesson Eight : Researcher's Case Notes]

Something that particularly struck me today was the children's ability to probe for information. They had so many questions to ask in order to piece together the meaning of the scrolls. As a result, the children were better able to banter around information and challenge each others ideas without out any assistance from me....

## **7. Language Demands Tackled.**

As a result of the new contexts, roles and relationships that come into play during Enactment, new language demands are made on the children. The last four points in this pathway have identified what these demands were and the characteristics of the Enactment process that were responsible for them. The question then arises, why were the children prepared to tackle these language demands, particularly as this was often not the case in the normal classroom context ? The answer to this question lies in the pathways of 10.1, as these pathways present the processes in which a change in the children's approach to learning was made possible.

In addition to this, the data suggests that these processes (as described in 10.1) were particularly successful at motivating the children because the language learning was both implicit and necessary, not as an end in itself, but as part of the process of trying to achieve some other end; completing the task.

[Interview Four : Classroom Teacher]

....These kids don't have much enthusiasm for learning. I think the fact that they have been involved in a variety of tasks that they have not really perceived as 'learning' in the traditional sense, they have been so much more motivated to use and practice their language skills....

## **8. Development of Language Skills.**

Interestingly, language theorists (Mayher,1990; Wells, 1987) advocate that language is most effectively developed through meaningful use and not explicit teaching because the former is more intrinsically motivating. The following comment by the classroom teacher indicates that the children's language skills did improve over the duration of the drama programme, largely because they were motivated to practise them.

[Interview Four : Classroom Teacher]

....The drama has been highly beneficial for ALL children in developing all of their language skills, because it has taken in every aspect of the language arts, rather than isolating them, they have been totally integrated into a single experience. It has been enjoyable and it has been something the kids have looked forward too. So in that aspect alone if the kids could always look forward to doing writing, reading [or] any other of the language skills, with that sort of enthusiasm then my class would be heading very much for the top Einstein Awards of this state.....

## **9. Greater Understanding of Issues.**

During the course of the dramas the children had opportunities to express ideas, make new connections and reveal gaps or confusions in their knowledge. They defended their own positions and this enabled them to deepen and extend their understanding of its implications. They asked questions, which was an important step toward solving problems, since to frame a problem is a large part of solving it. They probed one another's arguments for weaknesses and through this came to understand both the argument and their own position more clearly. And, by doing all these things, the children were practising and developing their language skills as well as learning more about the concept they were discussing.

Hence, from here, this pathway joins onto pathway 10.1.1 [11] because the development of the children's language skills was another factor that attributed to their greater personal understanding of the issues explored. As the children became more proficient in their use of language, they were better able to exchange and negotiate meaning, which brought about deeper personal understanding.

The phase of Enactment enabled the children to improve both their approach to learning, and their language skills. Consequently, Enactment worked in two main ways to support the children's exchange and negotiation of meaning.

## **CHAPTER ELEVEN : REFLECTION**

This chapter presents the pathway for Reflection (Figure 11.1). It is made up of several loops that identify the different processes in which the development of a child's understanding was made possible. The three loops link together at different points and show how the process in reflection relate to, and support each other.

### **11.1 Loop One: Reflection on Behaviour and Performance.**

The first loop in this pathway focuses on the development of group dynamics as a result of reflecting on their behaviour and performance.

#### **1. Reflection into Behaviour and Performance of Self and Peers.**

As I have mentioned earlier, when the drama programme first started the biggest obstacle was the children's inability to work with each other. Consequently, during the reflection times we often discussed the problems the children were experiencing in their group work. These discussions were beneficial because they allowed the children to stop and examine their behaviour and the effects it had on their performance in the dramas. Furthermore, these discussions usually resulted in the group discussing ways to overcome the problems they were having. [Appendix 5.1]

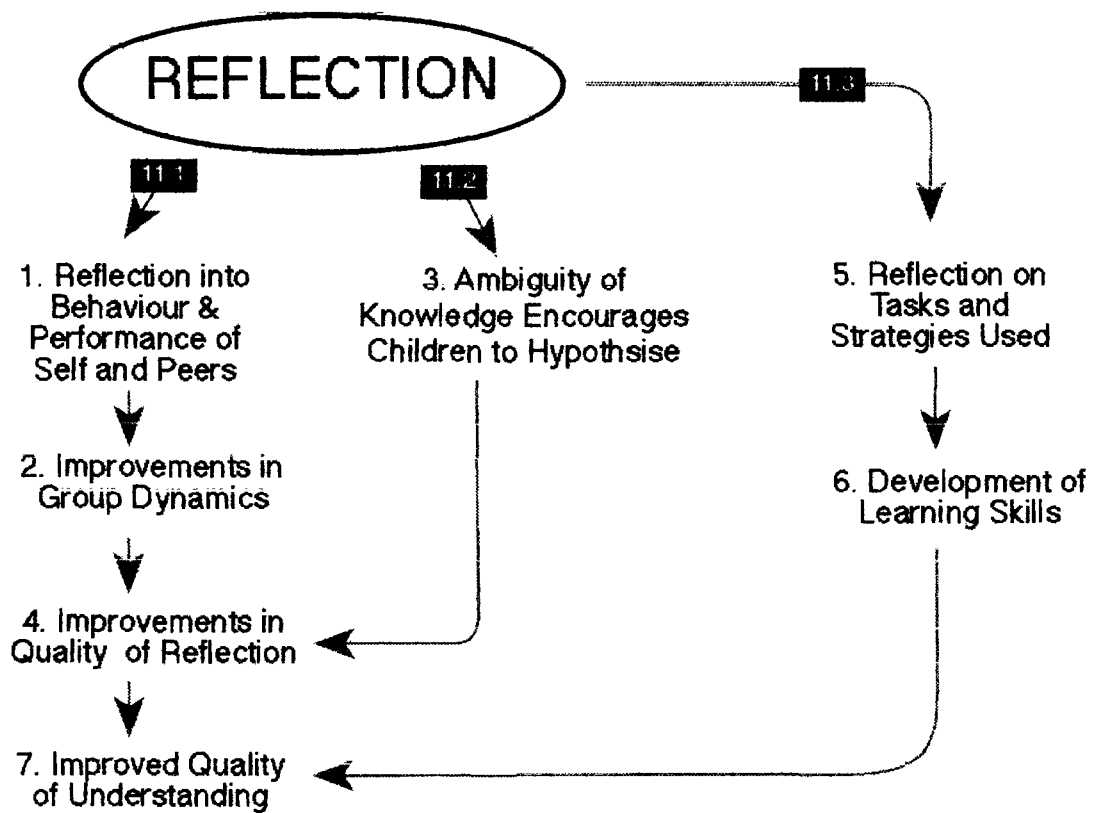
[Lesson Four : Reflection Time]

T: How did you find your group work ?

C: Ah...we didn't communicate properly....

T: Why was that Mark ?





**FIGURE 11.1 : REFLECTION**

C: Ah, cause if I was doing something then Helen would say do it in another way and then Casey would say do it another way and then when we did our fire Helen would say 'Make rocks around in a circle' and then, I don't know, it was weird.

C: It got complicated.

C: We just like argued and didn't hardly get anything done.

T: How could we overcome that ?

C: By trying to combine what you want or something.

C: It's hard but when ya got an idea and like people don't do it the way ya want.

C: I suppose like ya gotta co-operate, like

C: Like in our group we decided on where everything kinda would go and then we like divided it up and everyone did their bit.

When the children were more successful at working together as a group we also reflected back on these experiences. Not only was this a way of affirming the children's achievements, it also allowed them to examine the positive effects this behaviour had on the quality and enjoyment of their work. [Appendix 5.1]

[Lesson Eleven : Reflection Time]

C: It was fun because like we all really worked together and there was no fighting or nothing, like we was all listening to each other and it just made it really good, like I was having a great time donin it I didn't want to stop.

[Lesson Thirteen : Reflection Time]

Z: ....when we were working in our group we were listening to each other more and like I found we were working together more, and like we got much more done and it turned out good, and that feels good.

## **2. Improvements in Group Dynamics.**

In earlier pathways concerning Enactment the improvements in group dynamics have been attributed to the children's positive work attitude, a greater sense of purpose in their work and the improvements in their listening skills. In addition to

these, the process of reflection and evaluation also contributed to the improvements in the group dynamics. By reflecting on their own behaviour, and that of their peers, the children were confronted with the effects of this behaviour (both positive and negative) and where appropriate, were able to discuss ways of overcoming their problems. [Appendix 5.2]

[Interview Three : Case Study Girls]

S: Before, at the start of the term, when we got into our groups people wanted to be boss and then like everyone else couldn't say anything. Cause the boss, like who thinks they're boss goes, 'Oh no don't be silly you're wrong', even if it's a good answer cause they want to be in control over everything. But now like we've talked about how we work and that we need to all have a say and like we've seen how like the work gets done much better when we all chip in. So people now are all being able to have a say, like and the other people in the group are listening to what we all say and like waiting their turn.

### **11.2 Loop Two: Moving into Hypothetical Mode.**

The second loop in this pathway concerns the ambiguity of knowledge in drama and how this effected the children's willingness and confidence to hypothesise.

### **3. Ambiguity of Knowledge Encourages Children to Hypothesise.**

In the normal classroom context most learning was of a factual nature.

Consequently, the children had little experience using exploratory and speculative thought and lacked the confidence to move into these modes of thinking. In drama however, knowledge was not 'given' but ambiguous and therefore, had to be constructed through the process of negotiation (interpreting, inferring, hypothesising & theorising). As a result, the children felt more confident to 'suppose and wonder'.

[Interview Three : Classroom Teacher]

I think their ability to be able to hypothesise and reflect, it has been slowly improving. And well to be honest I think the kids have had very little experience of this type of thinking. But I think it's improved because the children....feel more confident to wonder and suppose because everything is a process of negotiation.

[Interview Four : Case Study Boys]

D: In the dramas like nobody like knows what's definitely right, anything could be, so like you don't feel dumb to like make guesses and that, and like try your ideas out....

#### **4. Improvements in the Quality of Reflection.**

At this point the first two loops come together. The first loop shows how the process of reflection supported further developments in group dynamics; And the second loop focuses on why the children became more willing and confident to hypothesise. The data indicates that due to these improvements more exchange and negotiation of ideas were possible, the children were able to work within the 'zone of proximal development' (Vygotsky, 1978) and they were enabled to move into more abstract and complex modes of thought.

Since the children were able to function more effectively in a group situation and they were more confident and willing to share their thoughts, there was a greater exchange and negotiation of ideas that took place between the children. [Appendix 5.3]

[Lesson Sixteen : Researcher's Case Notes]

....I have noticed a growing feeling amongst the children to have a go, even if they themselves are not sure. At the beginning I felt the children really lacked the confidence to do this. There seems now to be a feeling amongst the children that in drama it is all right to have a go because there is no right or wrong answer.

As the children became more proficient at collaborating and sharing their ideas during reflection, they were able to operate within the 'zone of proximal development.

[Interview Three : Classroom Teacher]

....Initially I think the dramas were directed more at the thinking skills of the better students, but as they became more able to collaborate I think that the rest of the kids felt they could pick up on what was going on and come in on that as well.

Consequently, *all* the children were enable to develop concepts in advance of what should be possible at their actual stage of development. [Appendix 5.3]

[Interview Four : Classroom Teacher]

....I think that the things that the kids have come up with have been astounding,....I mean they have been beyond what I think their years should be anyway. It's been really good. And I should say here too that I am not referring to just the brighter kids in the class but I think this more refers to the children that have much more of a struggle coping with mainstream school work.

During the reflection times the children felt supported by the teacher and their peers, and more confident to suppose and wonder. Hence, the children were empowered to move into more abstract and complex modes of thought. [Appendix 5.3]

[Lesson Nineteen : Researcher's Case Notes]

The reflection time that we had today was one of the most thoughtful and complex that we have had. The children were not only reflecting back to the present drama to form opinions and back up ideas but, were also reflecting back to all the other dramas and finding similarities and differences between them, the people, the cultures, the issues, in order to further state their case. We also had a very interesting discussion about why they thought, they thought, the way they did. It was interesting to listen to the children critically reflect back on their own thoughts and their roots....

[Interview Four : Classroom Teacher]

During reflection it is certainly high order thinking, it can't be anything else....the level of thinking that they have had to put into these dramas was way beyond their expectations of their own capabilities, and well to be honest, to mine as well.

At the beginning of the drama programme the children found it difficult to reflect on what had occurred during the dramas. However, due to characteristics of the drama process (loops 1 & 2) and their effects (as discussed above), the children's ability to reflect, and the subsequent quality of that reflection, improved. [Appendix 5.3]

It was then possible for the children to progress into Morgan & Saxton's (1989) fifth stage (Interpreting) of personal engagement. At this stage, because of the children's personal investment in the drama (either through Committing or Internalising), a confidence to communicate new understandings was generated. The following excerpt of the children's drama talk highlights the quality of reflection that is possible at this level of engagement.

[Lesson Nineteen : Reflection Time]

T: Do you suppose that humanity could change, could we stop history repeating itself?

C: I don't know cause like it would be very hard cause a lot of people don't want to change.

C: I think it could change if people change.

C: I don't think we could change at all. I think we could have before hand, but I think that it's too late now.

C: I think that's a cop out, like everyone could say that and that just gives you an excuse to be lazy.

C: People would really have to change their ideas about things but, if we had any hope of changing things.

C: The first thing you would have to do is stop people thinking that they don't have to worry about the world because they'll be dead by the time the Earth ends. Like everyone is thinking that but, what happens if the Earth ended tomorrow? People have to start thinking like that so they do something about it as soon as possible. And if that happened, like if people started to be like responsible, then the world wouldn't end and it could keep going.

C: If people stopped taking drugs and like killing, hurting their kids and like making life bad for their kids, then what could happen in the future could be really different. But like when people be ignorant to each other, like around kids, then those kids are going to do it to their kids, and it will just keep going. So that'd be hard to like change if that's the way you're like taught.

C: It could change if people started to respect other people. If people weren't so greedy, and like gave things, or like did things for other people and didn't just do things for themselves.

### **11.3 Loop Three : Reflection on the Tasks and Strategies.**

The final loop in this pathway focuses on the reflection that took place on the tasks the children worked on and the strategies they used to complete them.

### **5. Reflection on Tasks and Strategies used.**

During Reflection, not only was knowledge (loop two) and behaviour (loop one) reflected on, but also the tasks and strategies. By encouraging the children to reflect on the tasks they were working on they developed the ability to identify task demands. This was an important step, as identifying the demands of a task is critical in the process of finding a solution. [Appendix 5.4]

[Lesson Eleven : Reflection Time]

C: I think we can't just understand what these scrolls mean by reading them cause like they are all like a bit muddled, each one isn't finished and like they have pretty hard words in them. I think we're going to like have to guess a lot of it from what they have told us.

The children also had the opportunity to reflect back on the strategies that they had used in order to solve a problem. This enabled the children to critically examine how a task had been carried out and identify those strategies that had been both effective and ineffective. [Appendix 5.4]

[Lesson Nine : Reflection Time]

T: Why has working on the scrolls started getting easier ?

C: Because like we broke it up into like little bits and that meant that each little bit was ok and when we'd done em all then like we knew what the whole scroll was about, like and as we did each bit it became easier cause you started to know what to do and how to do it for the next one.

## **6. Development of Learning Skills.**

By reflecting on the tasks and the strategies they used, the children were able to determine what strategies were more effective than others in completing a given task. As a result, their learning and problem solving skills developed.

[Interview Two : Case Study Girls]

S: I think I've got better in drama at solving problems, um, like I've learned just to stick with it even if it seems to look real hard at first. And like with the problem that I had this time like I asked myself what I didn't know about it, like we did for the scrolls, and then like I answered all the small questions, which like made it easier.

[This loop briefly touches on the metacognitive aspect of this study which is discussed in more detail in Chapter 13]

## **11.4 The Pathways Join.**

### **7. Improved Quality of Understanding.**

Here, all the loops in the pathway of Reflection come together. The first two loops map out how improvements in the children's skills of reflection were made possible; And the third loop concerns the development of the children's learning and problem solving skills. As a result, the children were enabled to develop a deeper



understanding of the topics that were explored, *and* of their own learning process. The children then reach what Morgan & Saxton (1989) refer to as the final stage of personal engagement (Evaluation).

The data indicate that the process of reflection was very demanding on the children's thinking skills. The Reflection times required the child to hold both the 'fictional' world and the 'real' world in their minds at the same time; and from this stance make meaning of their 'fictional' experiences. Consequently, during Reflection the children were invited to think around very complex issues.

#### [Appendix 5.5]

[Interview Three : Classroom Teacher]

I think that the demands on their thinking are very high and constant throughout the sessions..... subconsciously they are comparing it to where they are at and what they know, and then taking it back to what they are doing in the drama. I think there was a level of thinking that I don't think they had experienced before.

[Interview Four : Classroom Teacher]

....I really saw kids thinking around really complex issues in this last drama, trying to integrate all their prior knowledge and new understandings into understanding this final issue.

Gavin Bolton (1979, p.126) identifies three types of reflection; personal, universal and analogous. Rather than being different in kind, these are really different types of *meaning* which can be constructed as the children reflect on their fictional experience (Edmiston, 1992). Firstly, 'personal reflection' refers to a change in self awareness or, a change in a particular attitude. In reflecting on the Ozymandias drama one student expressed her appreciation for reflection because it made her see things in a new light.

[Lesson Ten : Reflection Time]

C: I think the real bit is really good because like it makes you understand things in a new way. I read the bible and the bible, well it made me think that the Egyptians are really bad although, listening to other people's ideas I've got a different idea to what the Egyptians were cause maybe they just didn't believe in that god, the Christian god, but that doesn't make them bad. It just means that they are not with the Israelis. I mean the Egyptians still had gods and that and they like seemed to me to be a very respectful people so just cause you don't worship someone else's god I don't think that should make you all over bad.

'Universal reflection' on the other hand, refers to a movement from the particular to a generalised theory or principle. Heathcote's term 'dropping to the universal' (Wagner, 1976, p.76) seems to concur with this type of meaning. During the last drama the group was discussing whether or not they thought history repeated itself. The following comment is an example of a student finding 'universal meaning'.

[Lesson Nineteen : Reflection Time]

C: I think that history does repeat itself. I mean physically things have changed, but mentally people haven't changed at all. Like in a way everyone does the same things but just in a different way. Physically it's different, every generation is quicker, smarter, more advanced. But, like the basic way we think and like our emotions are still the same. Like people still are greedy, selfish, they get angry, and like these sort of things mean that bad things keep happening in our world.

The final type of meaning that Bolton refers to is 'Analogous reflection'. This refers to a participant's ability to draw parallels between the drama context and another context. The first drama explored the issue of whether or not a person's environment effects the way they act. The following comment shows the child drawing parallels between the stone age life and life in Los Angeles in order to support his opinion that environment does effect behaviour.

[Lesson Six : Reflection Time]

C: In the stone age, life was basic and like really hard so the people's life was really simple and always a struggle to survive. And then like say in Los Angeles, for lots of people life was really violent and unfair and then look what happened, they all turned to fighting really dirty.

However, meanings that were created were not limited to these three types. As Edmiston (1992, p.5) points out, "students may be discovering how they feel about what is happening in the drama without an awareness of any universalising, the drawing of an analogy, or of any particular change in their attitude". For example, during the third drama based on the displacement of indigenous people one child stated quite plainly, "I think indigenous people are treated badly by colonisers". Another, commented on the inherent injustice, "These people want more land and they already have so much, and they want to take it off the people who have much less than them anyway. I reckon that's the worst kind of greed and selfishness". These examples suggest that meaning is also created through a personal response to the events in the drama.

Thus, as a result of working through the stages of Preparation, Enactment and Reflection, the children were able to create meaning on various different levels and hence, reach a high level of understanding.

[Interview Four : Classroom Teacher]

In regards to their understanding, well they have, I mean looking back at the dramas here, watching what you did in one term, and particularly what they have taken in, I would probably take over two terms, in a normal situation. I mean there was a hell of a lot put into that, so the comprehension, I would say was sensational, for all of the kids. I mean if I had run a program on the stone age in here as a normal lesson, um, basically who cares. But by being able to allow them to become personally involved in their learning I think their comprehension now, in those areas has been super, super.

It is important to note that these three phases of drama are not sequential and the development of meaning can only be attained via a constant interchange between the stages.

The processes and pathways that have been described in this chapter create a picture of how the 'in-role' drama process supported the children's exchange and negotiation. In the following two chapters, the findings for research questions two and three are presented, which deepen one's understanding of the processes contained within the map of the territory.

## CHAPTER TWELVE : THE DRAMA TALK

*In drama, like you always ask 'why'. When you say something you always ask 'why' or something like that. And that makes you think why. Like you might say something but, you might not understand what you said until you think 'why'.*

[Interview Three : Case Study Girls]

The last five chapters have been concerned with mapping out a picture of what learning in drama looks like, and how the drama frame supports the exchange and negotiation of meaning. The second research question guides the inquiry into the actual talk that was used by the children whilst they were in the dramas. Acquiring data that is not qualitative in nature, supplies another vantage point in which to further investigate the drama process in relation to learning. The primary intention of this question is to provide quantifiable data that will serve to inform the pathways of Preparation, Enactment and Reflection.

Over the last decade research has been carried out that examines the nature of drama talk in relation to the talk that occurs in the normal classroom context. The studies carried out by Graham Little and colleagues (1984), and then later extended by John Carroll (1988), provide two of the most significant documents on this area. Both studies concluded that drama provided greater opportunities for children to use language for a wider variety of purposes. In turn, by encouraging a range of language uses, drama provided valuable opportunities for children to use expressive language; and through expressive language, the children are enabled to move into abstract modes of thinking.

Although this avenue of inquiry was not concerned with comparing the drama talk with classroom talk, the processes that I undertook to examine the language used in drama, provides another way of looking at children's drama talk. The secondary purpose of this question is to explore whether the results of this analysis will substantiate the results of previous studies (Carroll, 1988; Little et al, 1984).

This chapter presents the analysed data that were compiled from the transcripts of the drama lessons. It is divided into five main sections. The first details the results for the research question 2.1, which was concerned with what types of talk the children used during drama. The following three sections reveal the types of talk that were used in the phases of Preparation, Enactment and Reflection (question 2.2). In the final section the results are summarised in relation to the Pathways and previous research.

### **12.1 The Types of Talk used during 'In-role' Drama.**

The table below displays what percentage of the drama talk was illustrative of the various types of talk. When reviewing these, and the following results, it is important to remember that for the categories of Affective, Directional, Inquiry and Imaginative, the percentages only represent talk of this nature that did not also represent talk in relation to Wilkinson's model.

**TABLE 12.1 Types of Talk used by the Children during 'In-Role' Drama.**

Types of Talk	Percentage of:			
	In Drama	In Preparation	In Enactment	In Reflection
Describing	9 %	9.3 %	11.3 %	3.7 %
Interpreting	30 %	49.1 %	30.5 %	20 %
Generalising	15.5 %	12.9 %	9.3 %	31 %
Speculating	21.9 %	12.2 %	16.7 %	34.8 %
Affective	3 %	0.8 %	1.2 %	7.8 %
Directional	7 %	6.2 %	10.3 %	2.7 %
Inquiry	7 %	8.9 %	10.5 %	1 %
Imaginative	2 %	0.6 %	2.9 %	0.2 %
Agree/disagree				
with Peers	3 %	1.7 %	4.5 %	1.5 %
Text	1.5 %	0.0 %	2.7 %	0.0 %
Digressive	0.1 %	0.25 %	0.1 %	0.0 %

The second column of Table 12.1 shows that the majority of talk (67.4 %) in drama is in the areas of interpreting, generalising and speculating. More specifically, over a third of the children's drama talk was concerned with generalisations and abstract concepts, and just under a third of the talk was concerned with making meaning through explaining, inferring and deducing. It is interesting to note that only 9 % of the talk was descriptive in nature. This kind of talk is predominantly concerned with the recall of facts.

For the categories of Affective, Directional, Inquiry and Imaginative the percentages are not representative of the actual drama talk that served these functions. These categories were only used to describe the drama talk that did not fit into the initial

four categories. It should be noted however, that almost none of the talk represented off-task behaviour.

### **12.2 The Types of Talk used during Preparation.**

The phase of Preparation was responsible for 18 % of all the children's drama talk. The third column of Table 12.1 displays what percentage of the drama talk, during Preparation, was illustrative of these various types of talk. We see that during Preparation almost half of the children's drama talk was concerned with making meaning. In addition to this, most of the talk (83.5 %) was distributed amongst the first four categories; And these categories are primarily concerned with different types of cognition. This is particularly interesting as one of the main focuses of the pathways for Preparation was establishing understanding of the task ahead. The process of building understanding spoken about during this pathway is certainly reflected in the types of talk used during Preparation.

### **12.3 The Types of Talk used during Enactment.**

The phase of Enactment was responsible for 55.7 % of all the children's drama talk. The fourth column of Table 12.1 displays what percentage of the drama talk, during Enactment, was illustrative of these various types of talk.

The findings show that during Enactment the main focus of the talk is still concerned with making meaning. However, there is a much greater distribution of the talk amongst the various categories. These results indicate that the phase of Enactment makes demands on all the children's thinking skills. In addition to this, the comparatively higher percentages in Directional talk and Inquiry suggest that



the children have a more active role in their learning. These patterns that emerge from the children's talk during this phase are clearly reflected in the pathways for Enactment.

**12.4 The Types of Talk used during Reflection.**

The phase of Reflection was responsible for 26.3 % of all the children's drama talk. This final column in Table 12.1 displays what percentage of the drama talk, during Reflection, was illustrative of these categories of talk.

During the phase of Reflection the focus of the drama talk was no longer on the process of making meaning but rather, on generalisations and abstract concepts. The results show that two thirds (65.8 %) of the children's talk was distributed between the categories of Generalising and Speculating. This shift in emphasis is interesting as the focus of the pathways for Reflection was the children's ability to 'suppose' and 'wonder' (which consequently lead to an improved quality of understanding). It is also interesting to note that there is a comparatively higher percentage of Affective talk during this phase. The processes of reflection that are described during this Pathway are clearly reflected in the types of talk used during this phase.

**12.5 Summary.**

From the results of the drama talk used in the phases of Preparation, Enactment and Reflection clear patters emerge that validate the Pathways. During Preparation the focus of the drama talk was on making meaning, so too is the focus of that Pathway. For Enactment, the results of the drama talk suggest this phase makes

demands on all the children's thinking skills. This pattern is also reflected the pathways for Enactment. Finally, in Reflection the focus of the drama talk was on generalisations and abstract concepts. This is also the emphasis in the Pathway for Reflection.

In addition to validating the Pathways, the results discussed in this chapter also substantiate results obtained in previous research (Carroll, 1988; Little et al, 1984). The results of these studies are substantiated for the following reasons.

1. The results indicate that the 'In-Role' drama frame provides opportunities for a wide-range of language use.
2. The data suggests that the greatest emphasis in the drama talk is on the *implications* of the facts, and not the facts themselves.
3. The results of the drama talk support the view that 'in-role' drama leads to intellectual stimulation.

## CHAPTER THIRTEEN : METACOGNITION

*It helps you not to jump to conclusions, because when you look at what you're doing you think, 'oh no there might be another possibility, or another way of doing this that would be better'. And I suppose that's how you get better isn't it ?*

[Interview Five : Case Study Boys]

The purpose of this study was to explore how the 'in-role' drama frame supported the learning process. To achieve this the drama process has been analysed (from the perspective of both the observers and participants) in regards to how they support the exchange and negotiation of meaning. The drama talk has also been examined to identify what types of talk the children used during the different phases of the process. Finally, the third research question focuses the inquiry on the presence of metacognitive behaviour, as this type of behaviour is regarded as a basic characteristic of efficient thought and, the core of intelligent problem solving (Brown, 1984; Flavell; 1987).

Several drama theorists (Koste, 1985; Simons, 1991) have suggested that learning in drama occurs at a metacognitive level as participants not only engage in experiences structured to promote understanding, but they verbalise and reflect upon what happens to them in the drama. To explore this notion, firstly, the metacognitive behaviours that were observed within the drama process will be identified and when and how they were used; and secondly, how the drama process fostered their development will be discussed. Before commencing, it is important to note that this drama programme was not intentionally structured to promote metacognitive

behaviour. Rather, the intention was to observe whether or not this form of drama did elicit metacognitive behaviour.

Metacognitive behaviour refers to a person's *knowledge* about cognition and their *regulation* and *control* of cognition. Consequently, the discussion regarding the children's metacognitive behaviour will include both the evidence of metacognitive knowledge and metacognitive strategies.

### **13.1 Metacognitive Knowledge.**

#### **13.1.1 Person Knowledge.**

The first type of metacognitive knowledge concerns everything the learners believe about themselves and others as cognitive processors. Comments made by the children that represented this type of knowledge focused only on intra-individual differences. Most of these comments indicated that the children believed that they learned better through talking, rather than writing.

[Lesson Five : Out-of-Role Reflection]

Well I think I learn best by talking because I can say my ideas. But like with writing like I have the ideas like, but it's too hard to write them, so then I get a bad mark.

[Lesson Seventeen : Out-of-Role Reflection]

Drama helps me cause um, I can learn through talking instead of writing....In class mostly we learn by writing, and I'm really bad at writing.....In drama I know now that I do have the ideas. Before cause I'm bad at writing and that, I thought I didn't have the ideas either.

A number of the comments revealed that the children found learning in a group much more effective than learning on their own.

[Lesson Ten : Out-of-Role Reflection]

Um, I think I get to understand things more because we work in groups because you can hear whole range of opinions and if someone doesn't think the same as you and they have good reasons why then, it challenges what you think. And you might change your idea or make it better....In class we have to work on our own and that can make things seem much harder.

Finally, a few of the children commented that they felt they learnt better by experiencing things first hand, rather than reading about it.

[Lesson Six : Out-of-Role Reflection]

Since we've done this acting and that I reckon I learn better if I can be there. Like if you wanted to know about snow and there was snow on the ground, like you could look at it and feel it. So you could learn about it much more than just reading about it.

All comments made by the children that illustrated this type of metacognitive knowledge occurred during out-of-role reflection. Often the children would say they found it easier to understand things in drama as opposed to the normal classroom context. When asked why that was, the children responded with these types of comments.

### **13.1.2 Task Knowledge.**

The second type of metacognitive knowledge refers to understanding about task demands. Comments that typified this type of knowledge can be grouped into three different categories. Firstly, the children showed an understanding for how different tasks should be best managed.

[Lesson Eight : Preparation]

I think that some parts [*of deciphering the scrolls*] will be easy and some parts will be quite hard. Like parts like trying to find out who is the father and the boy in the eighth scroll. That will be hard because

there is no information about them really. So like I think we'll have to think about all the things and work out who they would most probably be, and that's harder. But things like trying to find out what the Egyptians boats were like will be like easy because we can just look it up in some books.

Secondly, the children made comments to indicate how successful they thought they would be in completing the particular task.

[Lesson Seven : In-role Reflection]

C: I have read many stone tablets and none of them are like this, this is very puzzling. I think we can only learn what this means if can find some more information.

[Lesson Seventeen : In-Role Reflection]

Um, I think that this is going to very difficult to decide who can go because they are many people on Earth that could ruin it for us and bring with them their greedy ideas. We will have to come to a decision but I don't think we'll all be able to agree.

And lastly, many children were able to identify a task's level of difficulty and give reasons to substantiate this.

[Lesson Three : Out-of-Role Reflection]

I think this job [*choosing the candidates for the stone age project*] was pretty hard because you had to make big decisions with others. So you had to think of everybody else's opinion and then yourself, and then see what's the best. It took a lot of thinking.

[Lesson Seventeen : Out-of-Role Reflection]

It was quite hard to choose because we were doing what animals to take [*to the New World*] and like you had to make a decision that would affect a lot of people. Like with animals that can kill people, we had to decide if to leave them or like if they were still important to be there like as predators and that.

Comments that typified task knowledge were made during Preparation and in-role Reflection or, out-of-role Reflection. During Preparation and in-role Reflection these sorts of comments were made prior to commencing the task and were in response to

questions such as, 'What do you think about this job that we have been given ?'.

During out-of-role Reflection comments of this nature were made after a task had been finished and were in response to questions like, 'How difficult did you find this task ?

### **13.1.3 Strategy Knowledge.**

The third type of metacognitive knowledge relates to a learner's knowledge about what strategies to use in order to complete a given task. The following comment is representative of this type of understanding.

[Lesson Nine : Out-of-Role Reflection]

Um, to work out this scroll I would like listen to other people to see what they have to say. And then I would like read the scrolls again to search for what they said and then like build up what I disagree with and like then what is good. And then I would go from there, like make sense of the bits that don't fit together,

There were also comments by the children that showed this same understanding but, did not relate to a specific task. Rather, the children were identifying strategies that they thought were important to consider for working on all tasks. Comments of this nature referred to group work:

[Lesson Eight : Out-of-Role Reflection]

I think that working in a group makes any job easier. Cause like if you are trying to find something out then you've got three people's ideas not just your own. And also if you all like kinda agree on something you feel pretty sure that that's gonna be a good like answer.

And approaching a task from different vantage points.

[Lesson Nineteen : Out-of-role Reflection]

In drama when you do a job you look at all the sides of the issue, and then you can decide what one sounds better or goes better. I reckon that the best way to solve a problem cause like if you only looked at the problem from one side, then you might go with that but later on you might find out something else that will make your idea seem really wrong.

All comments that illustrated strategy knowledge were made by the children during out-of-role reflection. The responses were made either before commencing work on the task or, after it had been completed. Before the task, these type of comments were made in response to questions like, 'I wonder how we could work this out ?'. After the task was finished comments of this nature were made spontaneously, during general discussion about the end product.

### **13.2 Metacognitive Strategies.**

#### **13.2.1 Planning Strategies.**

The first type of metacognitive strategies are those that are used for planning; predicting outcomes, scheduling strategies and using vicarious trial and error. Within the drama frame it was possible to observe all three of these types of planning strategies.

Predicting the outcomes of a problem allowed the children to establish hypotheses that could guide their process of inquiry.

[Lesson Seven : Out-of-role Reflection]

Well I think the scrolls are about um, well the newcomers might be the Europeans or the Americans or something like that, and what the white people did to the Aborigines I think that's what the Americans or the Europeans might have done to Egypt, or the kingdom of Ozymandias.



The children made predictions, concerning the outcomes of the task, during both in-role and out-of-role Reflection. In both instances, these type of comments were made in response to questions such as, 'I wonder what this means ?', or, 'I wonder what will happen here'.

Scheduling strategies that could be used to complete a task gave the children the opportunity to devise a plan of action before approaching that task. The following excerpts provide examples of scheduling strategies both in and out of role.

[Lesson Eight : Preparation]

T: What do you think would be the best way to work out what those scrolls mean ?

C: I think that we need to read them over again, so we can concentrate carefully on it.

C: Yeah we'd like need to like take it pretty slowly so we didn't you know miss anything.

C: We'd have to find out the meanings of some of those words cause it's written kinda of in old language.

C: I think we should like also find out about Egyptian life cause in them scrolls they talk like about things that are different to today's life, you know ?

T: Mmm.

C: I reckon that we should also talk about each scroll on its own and like share ideas.

[Lesson Sixteen : Enactment]

T: What do you think we have to concentrate on for the headlines ?

C: The headlines have to be interesting and it has to like make people want to read the article.

C: With these headlines they need to make the people reading them really think so they have to bold and stand out.

C: I think the headline should come like from what is also mentioned in the script, and then you put that as the title. Like you chose the most interesting part of the article, like the part that is going to grab people the most and use that to headline the article.

C: What I think is really important for a headline is that it's not too long, like it's got to be punchy.

The children were involved in scheduling strategies during both Preparation and Enactment. The catalyst for these type of discussions were questions like, 'What do we need to do to achieve this ?'.

Vicarious trial and error required the children to banter around ideas (keeping some and rejecting others that proved to be unsuitable), until they came up with a workable plan.

[Lesson Five : Preparation]

T: So how are we going to perform this hunt ?

C: We can stay in a large group and then just surround the animal and attack it all together.

C: We can get two people and get this large rope and tie it on to two sticks and cover it up with leaves and then you pull it up and then you've got the mammoth.

C: But that's not a traditional way.

C: We could use vine instead of rope to make it traditional.

C: I think we should all surround it and then attack it with spears and if it doesn't fall then just keep going and going.

C: If we surround the animal and throw spears there's too much risk we need like a plan.

C: We could build a large fire, because the woolly mammoth is the cousin of the rhino and these animals charge at fires stamp them out. So when it the sees fire it will come and stamp it out, and then before it realises what happens we'll attack....

All exchanges that illustrated vicarious trial and error took place during Preparation. The data suggests that the phase of Preparation was regarded by the children as the main planning phase of the drama. Consequently, the children felt the most comfortable at these times, to banter around ideas about how a task could be achieved.

### **13.2.2 Monitoring & Checking Strategies.**

Monitoring and Checking strategies are used to provide information to the learner about *how* their progress is going. These strategies are, revising and self-questioning and re-scheduling strategies. Both of these strategies were observed within the drama frame.

Revising and self-questioning enabled the children to clarify their understanding of the problem thus far, and identify what parts of it were still unknown.

[Lesson Ten : Enactment]

C: We know that Ozymandias was the King of all of Egypt.

C: Yeah, but we still don't know why or how he died.

C: There's quite a lot we still don't know.

C: Well what else don't we know ?

C: We don't know what happened to his city. Because it said, the first tablet we saw, 'Look on my city ye people and shed a tear'. So who ruined it ?

C: And who was the soothsayer ?

C: Yeah.

C: Who was the Newcomer's King ?

C: And we're still not sure where they came from. I think that's important.

C: If we can find out that we'll know why they attacked I reckon...

C: Yeah.

C: And why did the young men have to work all day everyday ?

C: And who was making them work ?....

During the Preparation phase revising and self-questioning strategies were often modelled by the teacher and the children were encouraged to join in when the teacher asked questions like, 'So far, what do we know for sure ?' and, 'What parts are we still not sure about ?'. Towards the latter part of the programme however, these strategies occurred spontaneously during the phase of Enactment. During these times, the children used these strategies (both in whole class work and small group work) to assist their work on the task.

During the process of working on the task, particular points may turn out to be more difficult or problems could arise, and this would require the learner to re-schedule their strategies.

[Lesson Eight : Out-of-Role Reflection]

T: So far, how well do you understand what is in those scrolls ?

C: It's pretty complicated.

C: It's harder than I thought they were at the beginning.

C: Like I've got a bit of an idea, but I'll need to read them again on my own to pick up all the clues.

C: Yeah I think we should get into little groups and talk about em cause like when we're all together, so much was going on I kept being distracted and I couldn't get it all. Like what Anna said we need to go over it a couple more times and think about it.

C: I think groups is a good idea....

[Lesson Ten : Enactment]

C: The father might be one of the people who live there.

C: Yeah, an Egyptian.

C: So the father's an Egyptian and they are forced to work as slaves.

C: Yeah, but does that answer the question ?

C: No.

C: All right maybe we should leave it till later.

C: What about Sandra if you go with Sean and I'll go with Debbie and we'll each work on it for five minutes and then we can come back and see what like we've got ?

C: Yeah, OK....

Exchanges that illustrated the re-scheduling of strategies took place during out-of-role Reflection or Enactment. In out-of-role Reflection these types of exchanges occurred during general discussions about the children's understanding of the task. During Enactment however (during the second half of the programme), these exchanges occurred spontaneously during the children's small group work.

### **13.2.3 Evaluating Strategies.**

The last type of metacognitive strategy are those used to evaluate the quality of the outcome, and the effectiveness of the strategies. These strategies were also observed during the drama programme.

By evaluating the outcome of their work the children were able to discern what were the strengths and weaknesses of their product/performance.

[Lesson Eleven : Out-of-Role Reflection]

T: So then how would you evaluate your group's final product ?

C: I think ours was a bit rushed at the end cause we were running out of time. But otherwise I thought it was really good. Like I think we got all the things in order and when we read it over it sounded like it could be true.

C: I was really proud of our one cause like we had lots of ideas and like when we put them all together I reckon like it sounded like great.

C: And like with our one I think we put things together in a interesting way, and we even made up a title.

C: I think a few bits might have been around the wrong way but like most of it sounded right and I thought we used some really good words to describe some of the things....

All discussions that took place concerning the evaluation of the children's product, happened during out-of-role reflection. These types of interchanges occurred in response to questions such as, 'So how would you evaluate your final product'.

On the other hand, by evaluating the efficiency of their strategies the children could determine (for future reference) what strategies were most effective in achieving the subgoals and goals of that particular type of task.

[Lesson Nineteen : Out-of-Role Reflection]

T: How would you evaluate how you have gone about these tasks that the New World's Master Minds set you ?

C: I think that our group really did quite well. Um, like when we were in the groups first like we discussed all the things that we thought we should have and like got an idea in our heads what we reckoned. Then like we got some books that like told use about space cities. And then we decided that we would have two people writing like all the things that we had said and we had two people working on the drawing of the city. So like by the end I think we were all pretty sure about what we wanted and that.

C: In our group like our job I reckon was pretty hard but like I reckon we did pretty good. In the last drama I worked with Steve and we didn't work so good together but like this time we did much better. Like we all had a turn to say what we thought and like we were all listening to each other and then we would decide what sounded like the best idea for each bit. Sometimes we wouldn't all agree but like then we voted and no one chucked a sady or anything.

These type of discussions also occurred during out-of-role Reflection. Similar to the evaluation of their products, discussions about the strategies they had used, happened as a result of the teacher asking the children how they would evaluate the way they had gone about the task.

The behaviours that are discussed above provide an overview of the metacognitive knowledge and strategies that were observed, and the ways in which they were used within the processes of drama. The synopsis also indicates that metacognitive behaviour was observable in all three phases of drama. As Simons points out, this sort of reflection can occur both in and out of role, " and can occur at any stage which seems appropriate to the students or the teacher" (1991, p.25).

However, the data suggest that the children's ability to reflect on their own thinking developed progressively during the course of the drama programme. The question then arises, 'What characteristics of the drama process seem to facilitate this development ?'.

### **13.3 The Development of Metacognitive Behaviour within the Drama Frame.**

#### **13.3.1 The Development.**

At the beginning of the programme the children found it difficult to reflect on their own thinking or, what they had done, and discuss it critically amongst their peers.

[Lesson Three : Researcher's Case Notes]

Something that I have noticed over the last three sessions is that the children, generally, find it very difficult to reflect back on what they have done and discuss it objectively. When the children have given answers to questions they have been very short with little elaboration. I have had to do a lot of probing (continually asking the children why they think the way they do) in order to get them to begin to elaborate on their thinking and ideas.

Towards the middle of the drama programme this began to change. Firstly, the children began to become more involved in the reflection times. Initially the children's attitude was 'If it's not 'action' then it's boring'. However, perhaps because they began to understand the value of the reflection times, the children became more willing to contribute seriously to these discussions.

[Lesson Six : Researcher's Case Notes]

We have a number of reflective discussions over the last couple of sessions and something that I have noticed is that the children are finding it much easier to objectively reflect back on what they have done. It seems that they now regard these out-of-role times quite differently. Instead of being 'boring', or a time to be silly, they are approaching these discussions with increasing maturity.

Secondly, the children seemed to become more confident to share their thoughts with each other. What was most significant about this was that the children began to spontaneously elaborate on their thinking and ideas.

[Lesson Nine : Researcher's Case Notes]

An interesting feature I noticed today was that the children seem to be developing the habit of immediately backing up their thought or idea with their reasons why. During today's session I clearly noticed that children were automatically elaborating on their thoughts without my prompting. Perhaps they feel more comfortable about thinking in this way and it seems, a lot more willing to 'nut it out' and confident about sharing the thoughts that they might have.

Once the children felt comfortable with the process of reflection, and felt confident to share and elaborate on their thoughts, the foundation was laid for the development of metacognitive behaviour. Case notes that I kept during the course of the drama programme indicate that there was an observable development in the children's ability to use the three types of metacognitive strategies (planning, monitoring & checking, evaluating).

In-role and out-of role planning for the tasks is an inherent feature of the drama process. This drama device embodies the metacognitive planning strategies of predicting outcomes, scheduling strategies and using vicarious trial and error. Over the duration of the programme the children became increasingly involved in the planning phases of the drama process. Consequently, their use and command of these metacognitive strategies increased.

[Lesson Eight : Researcher's Case Notes]

The children seem to be participating a lot more in the preparation times. However, more importantly, their ideas seem to be a lot more thought out. During the reflection time in the last session I asked the children how we might go about the task of deciphering the scrolls and the children offered up very perceptive ideas. Then today I especially noticed how actively involved the whole class was, in the preparation for deciphering the scrolls. The children's ideas were extensive, they were going to leave no stone unturned !



Within all the different phases of the drama the drama teacher creates structures that will hold the students to timings, which in turn, allow them to effectively process an experience. These structures incorporate the metacognitive strategies of revising and self questioning, and re-scheduling strategies. For instance, during the children's in-role preparation for 'The Great Hunt', I stopped the drama to allow the children to revise their plan and decide if any modifications were necessary. During the programme the children's participation in these discussions increased. What was particularly interesting however, was that towards the end of the programme I began to observe the children using these strategies in their own small group work.

[Lesson Seventeen : Researcher's Case Notes]

After looking over the transcripts of the group work for today's lesson I realised just how much the children have developed in regards to their ability to manage a task without my assistance or guidance. Most interestingly, while the children were working on the task I noticed that they were spontaneously questioning their outcomes and then where appropriate, revising the strategies they were using. This is very different to the way that tasks were handled towards the beginning of the programme and I think the children were very aware of this too.

During the phase of out-of-role Reflection children are encouraged to reflect, not only on the issues being explored, but also on the outcome of their work and the effectiveness of their strategies. As discussed previously, the children became more willing to contribute seriously to these 'non-action' oriented' discussions. As a result, the children's use and command of these metacognitive strategies also increased.

[Session Nineteen : Researcher's Case Notes]

I have been continually amazed over the last few weeks at these children's ability to evaluate their performance and results. During the first part of the term the children's evaluation of their work was fairly superficial; the work was either good, bad or Ok. Now the children are really wanting to 'pull it all apart' and examine everything carefully.

### **13.3.2 The Role of Drama.**

The preceding discussion regarding the development of metacognitive strategies (planning, monitoring & checking, evaluating) pertains to drama's facilitating role in the development of metacognitive behaviour. The data indicate that the various phases and structures inherent to this form of drama provide a metacognitive framework for the children to work in. The drama frame enables the children to develop these skills because it encourages them to use them within a meaningful and relevant context.

[Interview Four : Classroom Teacher]

....There's a really firm structure for the children to work within and I think it has done a lot to develop their work habits. They are continually required to plan ahead to what needs to be done, check what they are doing and evaluate how they got there and what they did. I mean they really do, they have to stop and think all these things out because it's a part of the drama....

[Lesson Eighteen : Researcher's Case Notes]

In examining the transcripts thus far and considering the metacognitive aspect of my study, it seems that the drama process itself, does, practically, provide the children with a very firm metacognitive framework in which to work within; the very process of drama is to prepare, do, and reflect, which is the very definition of a metacognitive experience. The children have really caught onto this structure and are feeling more and more confident in using it. This to me is evident in their ability to now, suggest their own opinions about how tasks should be done and more noticeably, their ability to reflect back on their on themselves; their performance, the strategies they employed, the problems that they had and the outcomes that they got.

The potential benefits of developing metacognitive skills are repeatedly expounded in theory. The tangible benefits however, are perceptively and powerfully explained in the following comments.

[Interview Five : Case Study Boys]

T: So do you think that to look at the way you do things and why you do things, do you think that, that is a good skill to learn ?

R: Yes.

D: Yeah cause then like you can see where like you made mistakes or like better ways to do something. And like if you do that then hopefully you won't do it that way again. I mean like what we were saying before about people not learning from their mistakes and that, well if you get good at doing this then maybe we wouldn't be like that.

S: It helps you not to jump to conclusions, because when you look at what you're doing you think, 'oh no there might be another possibility, or another way of doing this that would be better'. And I suppose that's how you get better isn't it ?

The last seven chapters have detailed the findings of this study. The three different sets of findings contribute to an overall understanding of how 'in-role' drama supports the learning process. An extensive discussion of these findings are set out in the following two chapters.

## CHAPTER FOURTEEN : GENERAL DISCUSSION

*In drama there's like the real bits and the fun bit, which is like when you're being someone else. And these two parts they kinda like mix together. It's like putting something in a blender and coming up with a way to learn where you think more about things, and what you do will seem real because you're experiencing it yourself. You're also thinking that it's very fun, so you're wanting to work really hard and you're still learning a lot.*

[Interview Five : Case Study Boys]

The general goal of this study was to create an overall picture of *how* the 'In-Role' Drama frame supports learning. In order to do this I decided to look at this issue from three different perspectives, so as to obtain a truly holistic picture of the processes involved.

The first perspective was to gain the observers' and participants' perceptions of how the drama frame supported the exchange and negotiation of meaning. In so doing, it was possible to identify (from the eyes of the classroom teacher, the children and my own) the main processes in this form of drama that enabled and supported the children's journey of making meaning. Secondly, because we learn through language, I decided also to examine what types of talk the children used during the dramas. More specifically, it was the content of the talk, and the thinking that it represented that I was most concerned with. Finally, metacognitive behaviour is regarded as a basic feature of efficient thought and the core of effective problem solving. Consequently, examining the drama process for evidence of metacognitive behaviours and exploring how they were used, became the third perspective for inquiry.

Although three different perspectives were chosen to explore the issue of drama and learning, the primary focus of the study was *how* the drama process supported the exchange and negotiation of meaning. The two additional channels of inquiry were chosen so that their results could inform and enrich this map of the territory.

During this discussion the major issues that emerged from the results will be discussed. However, how these issues specifically related to this group of children will be discussed in the final chapter. In the first three sections of this chapter the main issues for each channel of inquiry will be discussed independently. Then, in the final section all the elements will be drawn together in order to make a statement about how 'In-Role Drama supports the process of learning.

#### **14.1 The Map of the Territory.**

The map of what learning in drama looks like was created from data collected from the children, the classroom teacher and my case notes. This map shows that all three phases of the 'in-role' Drama process are vital in supporting the exchange and negotiation of meaning. Moreover, it substantiates the view that these phases are inextricably linked and their effectiveness is in the interplay between them (Bolton, 1979; Heathcote, cited Wagner 1976).

The map also suggests that the act of learning through drama is of a different order from learning in the normal classroom context. Learning in drama is not formal, clear cut and heavily reliant on the written word, rather it is picked up, sensed and mostly only communicated through non-verbal and verbal terms. What makes learning through drama fundamentally different is that it is both an art form and a way of learning (Abbs, 1989; Darvell, 1992). During the dramas the children

interacted in imaginary situations where their roles, dialogue and actions were influenced by the dramatic context; The children were encouraged to use the symbolic forms of language, movement and sound; And gradually the children learned theatrical devices to convey meaning to others. Furthermore, the children were encouraged to reflect on their performances and those of the group, in order to grow and develop in these skills. This in turn increased the potential of these theatrical devices for learning. These features of drama bring a whole new dimension to children's learning.

To understand how the drama process supported the exchange and negotiation of meaning two aspects, namely, how knowledge was constructed and, the use and development of language, were considered. In the ensuing discussion the main issues that emerged from these pathways will be discussed. At certain times during the discussion issues about knowledge and language may be discussed independently. However, generally these aspects will be discussed together because in many respects they represent two sides of the same coin. We use language to learn, but how we learn will effect how successfully we use and develop language.

One of the significant developments during the drama programme was the improvements seen in the group dynamics (as shown in Figure 8.1). As a result of improvements in listening, a positive work attitude and a sense of purpose for their work (to name a few), the children became more able to collaborate and exchange and negotiate ideas. This development laid the foundation for more effective learning to take place.

Drama theorists have suggested that drama acts as a scaffold for children's learning (Davis, 1986; Simons, 1991). The data that were collected and used to develop the

pathways validate this notion. During Preparation the task is made explicit, and this task acts as a lure into the drama. In addition, during this phase the drama teacher focuses the children's attention on manageable parts of the problem and then, gives them the freedom to build onto it using their own knowledge and the knowledge of those around them. In Enactment the teacher moves the children into an imaginary context, to allow the children to bring their real life knowledge to bear on the particular places and situations of the drama. The devices inherent to enactment tend to focus on one aspect of the problem at a time; for example, private role-play serves to build up the role, then for instance the introduction of conflict focuses on the emotional content. During this time the children are acquiring spontaneous concepts derived from their experiences (Vygotsky, 1978). During the reflective phase these spontaneous concepts can be reflected on consciously, and when they are, they can be generalised and extended.

The acquisition of spontaneous concepts and the shift that is required to bring about conscious control of that knowledge, takes place most effectively through transactions with others (Bruner, 1986; Mayher, 1990). Vygotsky (1978) refers to this as the 'Zone of Proximal Development'.; with the assistance of an adult and able peers it is possible for a child to externalise internal knowledge, and assume conscious control of complex concepts. During the drama programme there was evidence of the 'Zone of Proximal Development' working in each of the phases of drama. Unlike the normal classroom context which stresses being conscious and in control from the start of learning, in drama the children were able to experience concepts first hand and develop understandings spontaneously. Consciousness and control came only in the later stages of the learning process.

The issue of spontaneous (or tacit, in Polanyi's (1966) terms) learning needs to be considered more carefully, independent of the previous theories of mental development. The phase of Enactment provides a forum for spontaneous knowledge to develop, and that alone is a powerful impetus for learning. In addition, learning in drama is task based, and not skill based. The children wanted to do the tasks because, they had a real purpose for their work and they were emotionally involved. As a result, their learning and language skills *naturally* developed, as they were intrinsic to the tasks. As Mayher explains, this sort of learning is effective because it is, "both tacit and acquired not as an end in itself, but as part of the process of trying to achieve some other end" (1990, p. 84).

Furthermore, because learning in drama is task-based the children were able to practice their learning and language skills in a holistic context. In the pathways we see that the 'basics' are not separate skills, but they are an integral part of the overall meaning that is being constructed. In this type of environment the children were more willing to persist with their less developed skills (for example, writing) because they were also able to use their well developed skills (for example, speaking) to work on the task. In the dramas all four language modes were mutually reinforcing and interdependent, and were all focused on making meaning; not as an end in themselves, as was the case in the classroom context.

The last few themes that have been discussed should not be seen as separate features of drama, but rather one interactive process. The knowledge that is developed during Preparation and Enactment is tacit. This tacit knowledge is acquired primarily through trying to accomplish some purposeful task. Understanding does not happen all at once, and there is an exploratory period where the children and teacher can work collaboratively. This sharing and supporting is indicative of the 'Zone of



Proximal Development', and in this environment, with the aid of Reflection it is possible for the children to acquire more explicit, generalised knowledge. The understanding that results is both cognitive and affective, as it develops through active participation and personal experience.

A feature of the drama frame that repeatedly surfaced in the pathways was the issue of the ambiguity of knowledge. To state that, in drama, knowledge is ambiguous, is not to advocate an 'anything goes' approach rather, it implies a role change of the teacher. In the drama frame the teacher is not the one who 'knows' and who imparts knowledge to the children who comply with certain standards; instead, the teacher is an enabler and facilitator and encourages the children to build their own understanding of the experiences they encounter.

In recent years this issue of the drama teacher as enabler has come under critical scrutiny (Carey, 1990; Errington, 1992; Hamilton, 1992). Carey, questions whether drama teachers are really interested in giving children the power and responsibility over their knowledge, "or are they just pretending" (1990, p.4). However, from the data that were collected in this particular context it is apparent that these children felt that they did have power and responsibility over their own learning and this was one of the factors that brought about a change in their attitude towards learning. In this sort of environment exploratory talk became possible, the children were more willing to exchange and negotiate ideas (as they realised there was no 'right' or 'wrong') and felt confident to move into hypothetical modes of thought.

Another issue to be discussed frequently during the pathways was that of empowerment. Interestingly, the children's empowerment was largely due to the issues and processes that have been discussed thus far. Due to the ambiguity of

knowledge within the drama frame the children felt empowered as they were now providers of knowledge, and not passive recipients. Furthermore, because the children came to understandings through personal experience and active involvement, they began to feel more confident and capable of sustaining control over their learning. Finally, as learning in drama was mostly through the spoken word (as opposed to the written), children who had largely felt excluded from learning in class, were able to realise their potential as learners.

The issues that have been discussed above are implicit and embedded in the complex networks of the drama process. However, it is important not to overlook some of the fundamental aspects of the drama frame and their contribution to the exchange and negotiation of meaning.

During the phase of Enactment the children work within an imaginative frame. Over the last decade further study has been done on the role of imagination in the process of making meaning. Increasingly, it is being regarded as a vital aspect of human meaning and rationality. For Lakoff (1987) and Johnson (1987), the capacity to form mental images and imagine alternatives and connections is so basic to our mental processes as to be said to constitute them. Since developing thinking and communication skills are essential for continued learning, developing children's structures of imagination is clearly one of the most natural and effective ways to do so (Mayher, 1990).

Dramatic tension is the driving force of drama. Furthermore, its contribution to the exchange and negotiation of meaning is also very significant. During the phase of Enactment effective dramatic tension increased the children's commitment to their roles. When the children's commitment to their roles was high, the communication

lines naturally opened up. At these times talk was spontaneous, ideas flowed freely and the exchange and negotiation of ideas occurred effortlessly. These experiences were very valuable for the children as it gave them a clear indication of what could be achieved when they worked collaboratively.

The roles and dramatic contexts used in drama are fundamental to the phase of Enactment. These two features of the dramatic process have the potential to powerfully effect the participants use and development of language (Booth, 1991; Taylor, 1989). The extensive research in language shows clearly that language is most effectively developed through purposeful use, and that the context of the situation influences the nature of the language that is produced. The drama frame provided the children with a wide variety of contexts in which to work, and as a result, they were able to use language in a variety of ways and experiment with different language registers. This meant that the children spontaneously used different sentence structures, different vocabulary and experimented with different social functions of language (because they were needed for their roles). This was particularly true of their oral language, but was also true of their written language.

The final issue to be discussed is that of 'role', and its impact on children's ability to make meaning. Firstly, the protection of role freed the children from their 'classroom roles', which inhibited their ability to interact with each other. Consequently, they were encouraged to take communicative initiatives and assume control over their learning (Carroll, 1984). In addition, the pressure of role required the children to approach their work seriously, as the roles demanded maturity and in many cases, professionalism. Finally, all of the roles used during the programme were endowed with some degree of expertise. Because of this, the children found that

there were greater demands made on their thinking but furthermore, they felt more secure in their abilities as learners (Heathcote & Herbert, 1985).

From this discussion it is apparent that the drama process did support the children's exchange and negotiation of meaning. More importantly however, the *main* characteristics (both implicit and explicit) of the drama frame that provided this support have been highlighted: The improvements of group dynamics, the scaffold for learning, the 'Zone of Proximal Development', tacit learning and reflection, the holistic approach, the ambiguity of knowledge, empowerment, the imaginative frame, dramatic tension, the dramatic contexts and the use of role.

#### **14.2 The Drama Talk.**

All the children's talk during drama sessions was analysed using Andrew Wilkinson's (1990) 'Assessment of Oracy Model : Cognitive Domain' and data generated categories. The results of these analyses validated the pathways for Preparation, Enactment and Reflection and furthermore, highlighted additional features of the drama process that support the learning process.

From the results of the drama talk used in the phases of Preparation, Enactment and Reflection, patterns emerged that substantiate the pathways. During Preparation the emphasis of the drama talk was on making meaning, in Enactment the talk used indicated that the demands on thinking were widely spread and during Reflection the emphasis was on generalisations and theory building. These same patterns are reflected in the respective pathways and thus, the pathways are validated by both qualitative and quantitative data.

Furthermore, the results from the drama talk indicate that the types of talk that are used during drama support the learning process. Firstly, it was apparent that the drama frame evoked a wide range of language use. The educational benefit of this is obvious since a wide range of language use results in a richer language experience, and enables greater development. Secondly, the data indicated that a third of the children's talk was concerned with generalising and speculating. This is particularly significant because as Booth (1991, p.91) points out, "Generally, children in school are not given the time to hypothesise and talk themselves into understanding". Douglas Barnes (1976) calls this 'exploratory talk'. This type of talk is regarded as a bridge that helps children explore relationships that arise between what they know and what they are coming to understand. If children are able to put knowledge into words, then they can begin to reflect on it, explore it and perhaps change it (Booth, 1991). By allowing the children to talk around their developing understandings (particularly within a collaborative environment) they were able to learn more effectively.

### **14.3 Metacognition.**

Metacognitive behaviours within the drama process were identified through careful examination of all the transcripts of the drama sessions. This examination showed that metacognitive behaviours were observable in *each* of the three phases of drama. This suggests that different types of reflection occur at all stages of the drama process.

What was particularly interesting about the examination of metacognitive behaviour within drama, was the recognition that elements of 'in-role' drama facilitated metacognitive development. The drama process is structured so that its participants

are involved in planning, doing, monitoring, and evaluating. This framework is the embodiment of metacognitive thinking. Thus, the drama frame provides a metacognitive framework for the children to work within. The drama frame enables the children to develop these skills because it encourages them to use them within a meaningful, relevant and enjoyable context.

When these forms of reflection (planning, monitoring & evaluating) are a part of the learning process in drama, children are able to improve their working style, their performances and their ability to communicate (National Curriculum Council, 1990; Simons, 1991). Mayher (1990) insists that conscious reflection on what is to be achieved, what was learnt and particularly, how it was accomplished, should play a central role in the learning process as it lays the foundation for growth and teaches children how to learn. He suggests that, perhaps the most significant learning that children can accomplish in school, is to learn how to learn.

#### **14.4 Summary.**

From the observers' and participants' observations of the drama process, from the drama talk and from the examination of metacognitive behaviour it has been possible to create a picture of *how* the drama process supported these children's learning. Drama's ability to support the children's learning can be summarised in the following points.

1. Through drama the group dynamics improved and the children became more able to collaborate and exchange and negotiate ideas

2. In drama the children had a specific and relevant purpose for their work, they had personal experiences of the concepts being explored and they were actively involved in the learning process. As a result, the children were able to develop their own understandings (tacit knowledge).
3. In a collaborative environment it was possible for the 'Zone of Proximal Development' to function. Consequently, the children were helped to acquire more explicit, generalised, and scientific knowledge which resulted from conscious reflection on prior experience.
4. This form of drama was a powerful tool for empowering these children. The children felt empowered as learners as they were given power and responsibility over their learning. This led to a change in work attitude and subsequently, increased participation at every level.
5. Drama provided the children with opportunities for a wide-range of language use.
6. The talk used during the drama process indicated that the focus was not on the recall of facts, but the meaning and implication of the facts. In this environment, exploratory talk was possible; the children were able to use language to learn and in so doing further develop their language skills and functions.
7. The drama process provided the children with a metacognitive framework in which to work within.

8. The children were able to develop their metacognitive skills as the drama frame encouraged them to *use* them within a meaningful and relevant context.

9. Drama is both an art form and a way of learning. Consequently, it brings a unique quality to the learning process. The theatrical devices of dramatic tension, dramatic context, role and the imaginative frame, made significant educational contributions. The fostering of these, and the development of skill in these areas also increased their potency for learning.

#### **14.5 Limitations of the Study.**

In line with the principles of qualitative research, this study was not designed for the purpose of generalizing the findings, or *proving* the effectiveness of in-role drama as a teaching strategy. Rather, the aim was to observe and *describe* how *these* children, in *this* context, responded to, and interacted within the drama frame. Despite this, the findings of this study are still subject to certain limitations. The interesting question is however, whether these features are actually 'limitations' of the study, or characteristics that enrich this research process.

When using ethnomethodological techniques, the researcher *is* the research instrument for the process of data collection and interpretation. Therefore, subjectivity in this type of research is unavoidable. However, as Errington (1993, p.32) points out, "As researchers of our own drama pedagogy, we can freely admit to bringing our own experiences into the description of what can be seen". Nevertheless, it is important to avoid random subjectivity and maintain the integrity of the subjective meanings. To achieve this, the process of 'triangulation' was built into the framework of the study. Furthermore, in Chapter six there is a



comprehensive record of the steps that were taken to collect and interpret the data and, in the report of the findings, excerpts from the raw data have been included. These features enable the reader to become part of the process of interpretation, and thus determine whether the researcher's interpretations are valid.

In the following chapter, how these issues specifically related to the children who participated in this study, will be discussed.

## CHAPTER FIFTEEN : CONCLUSION

*It's great to be able to watch the children learning in an interactive way instead of ticking things on a page and saying you've got number five wrong, number ten wrong, and basically you ended up with two out of ten and that makes you pretty thick. This is all very much what too often happens, they are judged on what they can do on paper and not what you can watch them do orally, or in a group situation. And after these last weeks I can tell you there is a huge difference. And they can see it too, kids who thought they weren't capable of really learning at all, have made a huge turn around....I mean I couldn't say anything but that for these children this is an ideal learning environment.*

[Interview Three : Classroom Teacher]

Although putting this study together has been a lengthy and sometimes overwhelming task, I have been continually amazed and excited at how clearly patterns have emerged from the data. As a teacher of drama, I have found it immensely rewarding to expand my own understanding of *how*, practically and qualitatively, as opposed to theoretically and empirically, 'in-role' drama supports these children learning.

In concluding this report I would like to share some of the additional findings that arose from the data; the generalisability of skills and attitudes developed during the programme, and the suitability of this process in respect to these children's needs. Furthermore, I will discuss what I see to be the implications of this work, and the further questions that spring to mind having explored this territory.

### **15.1 The Generalisability.**

Through my discussions with the classroom teacher and the case study children, it became apparent that some of the improvements that were taking place within the drama frame were being generalised to the normal classroom context. From their

comments it was possible to determine the main skills and attitudes developed in the dramas, that had transferred into their class work.

During the drama programme the children developed a real interest in the topics being explored. This interest had significant effects within the drama frame but it also brought about changes in their work attitude outside of the dramas. The children became keen to widen their knowledge of the topics and as a result, spent considerable free time doing independent research. They spent time in the school library before school and during lunchtimes, they used the reference libraries I set up during their free time, and also used reference books at home or at community libraries. The classroom teacher was particularly encouraged as this represented a very different work attitude from what was normally displayed.

[Interview Two : Classroom Teacher]

I mean kids are still bringing books in about the different drama's you've done with them. This one here, one of the kids went over to the high school and got that out and brought it in, which is just wonderful. Even our school librarian was saying to me, 'What have you done to your kids' and I said 'What do you mean?', and she said that half of my class is in there in the library before school. She gets there about 7.45 and they're all there waiting for her. And she said, 'I hope no one at the moment wants a book about the Stone Age or Egypt because there aren't any, your class has got them all', and that's through their own choice. So they are spending a lot more time learning because of what they are doing here in the dramas, without having to do it but because they want to. And I see that as a real major spin-off, because their motivation to follow through on a task has been awakened, because it certainly wasn't there before.

[Interview Three : Case Study Girls]

I tend to have like more of an interest in non-fiction now. Like always I read fiction stuff cause I find it more enjoyable and like I always thought non-fiction was really boring. But like the last few weeks I've been going to the library and I've been getting out and reading non-fiction stuff on like the stone age first, and yesterday I got out these books on Egypt, all their gods and like the buildings that they made and like there's this good one on all like their customs.

The improvements made in group dynamics have been discussed extensively during this report. What was particularly interesting however, was that after the fourth or fifth week the classroom teacher began to notice a significant improvement in the group dynamics during normal class time too. She noted that the children were more willing to listen to each other, children who seldomly contributed began to join in and those that had usually dominated discussions took more of a back seat.

[Interview Two : Classroom Teacher]

Their ability to work together as a group in drama is now starting to make a difference to their group work in class, and I would say that this is due to the dramas because they have seen first hand how much better it is when the group behaves like that.

[Interview Three : Classroom Teacher]

In class we did that activity about who they could take with them on that rocket, now I really would put it down to the dramas because they have had to learn to listen to each other, they have had to learn to put their information forward, so that activity that I thought was going to take us 20 minutes ended up taking an hour and a half...The task ended up being really good because the kids were willing to take it seriously, work together and put it out.

The children's work attitude and the group dynamics were the main areas in which a transfer of skills and attitudes were observed. There were other comments made by the children that indicated that some used their imagination more during story writing, others found it easier to cope with problem solving tasks and several children felt their confidence to try school work had increased. These types of comments however, were not as well substantiated as the previous two areas. I had thought confidence would have been another main theme, as the children's improved confidence in drama had been as apparent as the improvements seen in the group dynamics. When I asked some of the case study children about this issue the general response was that drama work was different to class work because they

could work together on drama tasks and they felt like it was 'Ok to have a go'. This was not the case however, with class work.

## **15.2 The Suitability.**

It is becoming increasingly accepted that different people learn in different ways (Connell et al, 1990; Hare, 1993). However, the neoclassical view of education continues to dominate the teaching patterns in many schools. This was the emphasis of the teaching methods used in the school where this research was conducted. Discipline problems were the main reason why teachers felt that these were the most suitable teaching strategies to use. Yet, the findings of this study show that discipline problems can be more effectively overcome by alternative teaching methods such as 'in-role' drama.

Research conducted with children from low socio-economic backgrounds indicate that these children have very different educational needs than their middle class peers. Connell and his colleagues (1991, p. 31) concluded that mainstream education was, "too academic, too abstract, too middle class or too anglo for the needs of these children. What was needed was relevant and meaningful curricula". Other research studies (Connell, 1990; Dwyer et al, 1984) have found that *lived knowledge*, as opposed to *abstracted knowledge*, was a far more effective method of learning for these groups. Both theory and research point to the fact that, at the least these children should be exposed to various *different* teaching and learning frameworks.

From the data that was collected in this study, there emerged a body of comments regarding the particular suitability of 'in-role' drama to the needs of these children. In the following discussion I will detail the major issues that were raised, and in so

doing bring together issues of drama and learning with the specific characteristics and needs of this group of children.

The drama frame provided a very different learning context for the children to work within. Consequently, they did not bring the insecurities and prejudices to their drama work, that hindered their work in class.

[Interview Three : Classroom Teacher]

Drama is one of those situations where the kids are learning but it doesn't resemble the atypical learning situation....This incidental way of teaching is absolutely ideal for them because they are doing it without knowing and the information is not being jammed down their throats....And probably the most positive thing about this is that the kids don't bring to this type of learning all their usual hang-ups and prejudices that are so destructive to class work...

The large majority of children in this class had significant problems with their written expression. This problem was compounded because most of the learning that was done in the normal classroom context was through the written word. In drama however, the spoken word was the primary learning medium. As a result, all the children were able to participate equally in the learning, and were able to discover their potential as learners.

[Interview Two : Classroom Teacher]

In drama they don't have to do a lot of writing, it's actually we can contribute orally, which gives us the freedom to express what we think without the frustration of not being able to show that we do know what it's all about, but we just can't write well enough to express all these thoughts.

Because of the children's lack of confidence and poor work attitude many of them refused to persist with tasks in the normal classroom context. In drama however, because of the collaborative work environment the children felt encouraged and supported. Hence, they were more willing to try their best.

[Interview One : Case Study Girls]

Thinking through a problem in drama you've got more help than when you do problems in school work. If you don't understand something you can listen to everyone and like catch on....and well that makes you wanna try much more I reckon.

These children had restricted access to language functions that are critical to school success. Heath (1983) and Tough (1979) indicate that children with low socio-economic backgrounds have little experience with the representational function of language (characteristic of higher order thinking), so this ability must be fostered in school. The dramatic contexts and roles enabled the children to engage in an extensive range of language use, particularly using language to deal with abstract concepts.

[Interview Three : Classroom Teacher]

At this age it's very difficult to go back and start teaching the basic skills of language. But with this you can provide a situation where the kids can use all sorts of language and all these skills are being practiced all the time, but in a really enjoyable and not demeaning way.

All the case study children expressed that in class, they often did not fully understand a task before they were asked to commence work on it. Furthermore, they didn't want to ask too many questions if they didn't understand, because then they would look 'dumb'. Due to the process of Preparation however, the children indicated that in drama they had a firm understanding of the task ahead.

[Interview Two : Case Study Boys]

....In drama you talk about it, someone can ask a question if they don't understand. You get time to prepare yourself before you're going to do something. At school it's a whole different thing....it's just like here, and read, and do....

During Enactment the children were able to experience first hand the issues they were exploring. In addition, at every other stage of the drama process they were actively engaged in the learning process. Accordingly, the children found it much easier to build understanding.

[Interview Three : Case Study Boys]

If you can do it, like then it's not that you know cause you read it, like you know cause you've done it, you've been there. And then it seems a lot easier to understand.

And finally, although the learning environment was supportive to these children's needs, the work was still very demanding on their work and thinking skills.

[Interview One : Case Study Girls]

There's more thinking in drama I reckon, like if there was more drama there would be more thinking. Because every single thing someone says you've got to think about it and like they have to back it up, every single time, cause what we do is really important. In school work the teacher's always right....

For these children the in-role drama frame was an ideal learning environment. It provided support and extension in their particular areas of weakness. Furthermore, it is interesting to note that the learning context that in-role drama can offer, meets all the criteria identified by Giddings and McDonald (1992) for 'Successful Practice in PSP Curriculum Innovation' (see Chapter 3 : 3.1.1, p. 36).

### **15.3 Implications of the Study.**

As a result of this study it has been possible to create a picture of how 'in-role' drama supported these children's learning. Therefore, the implications of this work for



fellow teachers and facilitators of drama, and PSP curriculum advisers are as follows.

1. *All* three of the phases of drama were equally important in their ability to support the children's learning. Hence, each of the phases requires due attention and consideration during planning.
2. The 'in-role' drama process provided an effective way to manage behaviour problems and improve group dynamics. As functional group dynamics are a pre-requisite for collaborative learning this issue is particularly significant.
3. The drama frame provides a medium for active participation and experiential learning. The study also illustrates the *necessity* of these two factors in the education of these children.
4. Drama provided the impetus for a dramatic change in the children's work attitude both in, and out of drama. As a poor attitude towards learning was identified as one of the main problems with this group, this result was especially encouraging.
5. The study shows the importance of *truly* giving these children control and responsibility over their own learning in drama.
6. The 'in-role' drama process encouraged a wide-range of language use and fostered the use of exploratory talk.

7. The study shows the potential of 'in-role' drama to develop these children's metacognitive skills.

#### **15.4 Recommendations for Further Research.**

Because of the qualitative nature of this study a large amount of data was collected. During the process of analysis many additional issues were raised, other than those that were the focus of this study. These issues suggest further directions in research that would build on the findings of this study.

The following points detail the main directions for further research in this area.

1. During the drama programme the children were encouraged to keep a reflective journal where they could record their reflections on the dramas and what they were learning. The journals were initially going to provide a secondary data source for the study. However, examination of these journals showed a huge disparity between what the children were able to share through the spoken word as opposed to the written word. The following comment from the classroom teacher highlights this issue.

[Interview Two : Classroom Teacher]

In the dramas the children have been able to discuss issues carefully, possible meanings for things, I mean they have amazed me what they have come up with. But it doesn't come through in their writing, and you having seen their journals, you can see that for a lot of them it is quite a limited use of language, it's terrible isn't it. I mean you have heard them and they are all on track well and truly, but when they come to translate it to writing it's back to, 'We did this, we did that', because they don't know anything else in the written word.

It is interesting to note however, that the writing that the children did in role, was of a much higher standard. These points indicate that judging these children's understanding by what was written in the journals would give an inaccurate picture. Furthermore it raises important questions about drama's role in developing writing skills, which could form the basis for further investigation.

2. A large amount of data were collected about the actual understandings the children developed as a result of participating in the four dramas.

Comments of this nature were in response to questions like, 'What do you know now, that you didn't know before?'. The range and depth of the responses provide valuable data about the quality of understanding that can be generated through the drama process. This issue would pose an interesting area for further examination.

3. During the categorisation of the drama talk all the children's questions were grouped together under the category of inquiry. Further research could explore what types of questions are used by the participants in drama (particularly in comparison with questions children ask in the normal classroom context).

4. My own talk during the dramas was not analysed, as the focus of question two was on the *children's* drama talk. Further research could explore what types of talk were used, and what types of questions were asked by the drama teacher. Results of this nature could contribute to previous research in this area (Little et al, 1984; Carroll, 1988).

5. Data collected indicated that some skills and attitudes developed in the dramas transferred to the classroom context. It would be interesting to explore whether a longer drama programme would result in more skills and attitudes transferring to class work.
6. During the programme the handful of children who were regarded as very much below average made particularly significant progress. Because the focus of this study was to look at the whole picture of drama and learning, this issue was only lightly touched on. It would be of great interest to focus a study just on these children.

### **15.5 In Conclusion.**

On reflection, this study has been a journey of making meaning; making meaning for everyone involved - for the children who discovered the joy of learning, for the classroom teacher who discovered the potential of interactive learning, and for myself, as I discovered anew why I do what I do.

This process of discovery has revealed a wealth of data that has brought theoretical constructs to life. With this, has come an enormous sense of professional fulfilment.

The value of drama in education is not only seen within the drama frame itself, but reaches out to other aspects of learning. It seeks to address inequalities and acts as a bridge between cultures, therefore, enabling the child to function successfully within the school system.

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## **APPENDIX 1.**

### **THE ASSESSMENT OF ORACY MODEL : COGNITIVE DOMAIN** (Wilkinson et al. 1980 &1990).

#### **Cognitive Model.**

##### **C1 Describing.**

C1.1 Labelling - the mere concept of the word eg. 'There is a **man**...'

C1.2 Naming - the specific word eg. 'Mr and Mrs **Jones** went to.....'

C1.3 Partial Information - some concrete details given, but unorganized and unsustained, eg. 'When you get to near the the red circle you would of be caught'.

C1.4 Recording - simple concrete statements about the here and now.

C1.5 Reporting - some linking between statements in a chronological/spatial sequence, eg. 'I went to school. Then I found my books had gone, so I went to the house tutor...' or 'There was an old house on the moor behind our village...'.

##### **C2 Interpreting.**

C2.1 Explaining - saying why something is so or how something is done, eg. 'I was happy because it was my birthday', or, 'the card sorry means you can send one of the players back...'.

C2.2 Inferring - eg. 'I think he's more sad than happy because he's alone', or, 'This wouldn't work because children wouldn't bother coming to school'.

C2.3 Deducing - links between statements, causal links eg. ' teachers will be in short supply because they will have a much broader choice of things to do. That teacher won't be able to cover all the subjects, so choice of subjects wouldn't work'.

##### **C3 Generalising.**

C3.1 Abstracting - using abstract terms as well as concrete ones eg. 'People say children should go to school', or, 'The **players** move alternately, white beginning....'

C3.2 Summarizing - eg. 'So you see Topcat won', or, 'The first person to do that is the winner'.

C3.3 Overall Evaluation - eg. 'So Topcat won by being more clever', or, 'The main object of the game is to meld seven cards of a kind'.

C3.4 Concluding - eg. 'So he decided to never enter the race again', or, 'These seven points show just how ludicrous that suggestion really was'.

C3.5 Reflecting - generalising with reference to external rules or principles eg. 'This phase would generally have lasted several years'.

C3.6 Classifying - links between generalizations sustained in a classificatory system.

#### **C4 Speculating.**

C4.1 Irrelevant (even if beautiful) hypothesis - eg. 'If we didn't come to school we would get sick and die', or, 'The elephant's trunk was stretched by the crocodile'.

C4.2 Relevant but inadequate hypothesis - eg. 'His trunk is to breathe better', or, 'If we didn't go to school the buses wouldn't come'.

C4.3 Adequate hypothesis - 'His trunk is for feeding with'.

C4.4 Exploring - asking tentative but relevant questions 'What would happen if.....' eg. 'But what would we do if we didn't come to school?'

C4.5 Projecting - a set of organised hypotheses about a possible future, loosely linked eg. 'A far better system would be to give secondary school pupils a basic three years schooling...' The speaker goes beyond the information given, but cannot subject his thinking to critical scrutiny.

C4.6 Theorising - sustained hypotheses in which links between one item and the next are deductive. Propositional logic rather than concrete reasoning.

## **APPENDIX 2.**

### **TAXONOMY OF METACOGNITIVE BEHAVIOURS**

(Baker & Brown, 1984; Braten, 1990; Brown & Palincsar, 1982; Brown, 1987; Flavell & Wellman, 1977; Flavell, 1979, 81, 87; Klume, 1987).

The area of metacognition is still in the early stages of development;

Metacognition is an extremely important topic, eminently worthy of further theoretical and experimental investigation. However, none of us has yet come up with deeply insightful, detailed proposals about what metacognition is, how it operates, and how it develops (Flavell, 1987, p 28).

Therefore, in order to assist in the identification of key metacognitive concepts during this study, the researcher has developed a taxonomy. The following taxonomy represents an amalgamation of all relevant theory from the leading researchers and theorists in this field.

Metacognition is *knowledge* about cognition and *regulation* and *control* of cognition (Brown, 1987; Flavell; 1987). Therefore, this taxonomy is divided into two parts: metacognitive knowledge, and, metacognitive experiences and strategies.

#### **3.1 Metacognitive Knowledge.**

"This is concerned with a person's knowledge about his or her own cognitive resources and the compatibility between the person as a learner and the learning situation" (Baker & Brown, 1984).

##### **3.1.1 The Categories of Metacognitive Knowledge (Flavell, 1979, 1987).**

###### **1. Person.**

Knowledge about everything the learner believes about themselves and others as cognitive processors.

- **intra-individual differences;** Knowledge about one's own or someone else's variation as a cognitive processor eg. 'I learn better by reading than discussing'.
- **inter-individual differences;** A comparison between, rather than within individuals eg. 'Jane is more mathematically inclined than Susan'

- **Universals of cognition;** Acquired ideas about universal aspects of human cognition eg. 'There are various kinds and degrees of understanding'

## **2. Task.**

Knowledge about the information available to the learner. An understanding of what variations apply for how the cognitive enterprise should be best managed and how successful they are likely to be in achieving it eg. A child's understanding about task demands, 'Some problems are harder than others'.

## **3. Strategy.**

Knowledge about what strategies to use. An understanding of this kind is likely to be effective in achieving the subgoals and goals in a given cognitive task.

*Knowledge about cognition is STATEABLE, in that one can reflect on the processes involved and discuss them with others (Braten, 1990; Brown, 1987; Flavell, 1987). For this reason , any evidence of children's metacognitive knowledge will be directly gained from the transcripts of the lessons, the children's .*

## **3.2 Metacognitive Experiences and Strategies.**

### **3.2.1 Metacognitive Experiences.**

These are conscious experiences that are cognitive and affective eg. A learner is having a metacognitive experience whenever he/she has a feeling that something is hard to perceive, comprehend, remember, or solve (Flavell, 1987). Metacognitive experiences are the catalyst for strategies the learner employs to complete a metacognitive task.

My present guess is that metacognitive experiences are especially likely to occur in situations that stimulate a lot of careful, highly conscious thinking - where every major step you take requires planning beforehand and evaluation afterwards. Such situations provide many opportunities for thoughts and feelings about your own thinking to arise and, in many cases, call for the kind of quality control that metacognitive experiences can help supply (Flavell, 1979. p908).

### **3.2.2 Metacognitive Control & Regulating Strategies (Brown & Palincsar, 1982; Braten, 1990; Klume, 1987).**

#### **1. Planning.**

This involves both pre-planning and planning in action. The techniques used in planning include;

- scheduling strategies
- predicting outcomes
- using various forms of vicarious trial and error

#### **2. Monitoring & Checking.**

The techniques used in monitoring and checking include;

- self-questioning & revising
- re-scheduling strategies for learning

#### **3. Evaluating.**

In order to check outcomes the learner must evaluate the his/her strategic actions and the quality of their product, against a criteria of efficiency and effectiveness eg. Was the outcome satisfactory ?, Could I have done this in a simpler way ?, Did the plan I used prove to be completely effective/can I identify any faults ? As yet, little is known about the criteria a learner uses to evaluate their own cognitive activity.

However, evaluations made in the course of thinking may be found in thinking-aloud protocols eg. "My plan is not good enough to rule out any plans of risk; This solution has been great work" (p 39).

*Metacognitive strategies used to control and regulate learning are less conscious and rarely stateable processes. As Braten points out, "knowing how to do something does not necessarily mean that the activities can be brought to conscious awareness and reported on to others" (1990. p 182). For this reason, any evidence of the use of metacognitive strategies by the children will be gained from, a) children's verbalisations of their thinking processes in the transcripts of the lessons b) children's observable actions and talk from the lesson transcripts and detailed field notes.*



## **APPENDIX 3.**

### **EXTRACTS FOR PREPARATION.**

The following extracts provide further substantiation for the points made during the pathway for Preparation.

#### **3.1 Builds Belief in the Drama & Dramatic Tension.**

[Interview Five : Case Study Girls]

T: Do you think that the preparation time in drama is important for you ?

All : Yeah.

T: And why do you think that is ?

K: Cause then you know like what to do in the drama and stuff. When you get to discuss it and all that, like the Egypt drama, when we were archaeologists, like we talked about all the scrolls and what we didn't understand. So we knew what we were doing but if we had just got up and acted out something we wouldn't have really known what we were doing. Like, what I mean is if we just did the part like when we're being somebody else, kind of, without preparing then well I don't think that we'd really know what to do, like inside, and it would just be acting.

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[Interview One : Case Study Boys]

S: I think um er drama is like interesting ya, you always stop at the like most exciting spot. And like we stop and talk about it and like plan about like where we want to go and like you're just busting like. You know you want to go back into it but like by stopping and like, well it gets more exciting.

R: Yeah.

P: Yeah.

Z: Yeah..just after those scrolls..that wasn't fair.

S: And you just can't wait to um what's gonna happen next. Finishing right on the exciting part, and like getting even more into it.

#### **3.2 Interest.**

[Interview One : Case Study Girls]

S: I think it's interesting when we talk about what we're going to do, like the hunt, like we had to decide who was gonna go, when we're gonna go and like what we're gonna do. And you've got to plan it carefully cause you don't know what to expect when you get out there.

[Interview Four : Case Study Girls]

K: Like when you're really interested in the drama, into it, then you really like want to concentrate good in the talking part. Like you put everything out of your mind, like from the playground and that and you just get really into it, and like join in with everybody else.

D: For me like with the preparing time like, you like doing the acting stuff and it's good so you're interested in the talking part cause that's going to help you in the next acting part.

#### **3.3 Serious Approach to Tasks.**

[Interview Three : Case Study Boys]

S: I like too that we do lots of preparing before we go into role cause like, I reckon that those discussions really do something. Like what we'll need to know about when we're in role. And that way you get more out of it and like it's not like a game or anything. You get more details that you can use when you're in role and that helps you a lot I reckon, like to be really into it and take it seriously.

[Interview Five : Case Study Girls]

S: Yeah I reckon the preparation time is really important, cause then you wouldn't now what's happening, because, just say you haven't been listening for like some of the drama and then it comes up to the big hunt or something. You'd be just standing there thinking, 'What do I do here?', cause everybody else is like really into it and you'd be just standing there feeling silly.

T: So you would feel a bit silly in the acting part if you didn't have the preparation ?

K: Yeah.

S: You'd feel silly like I said before cause like you're not involved in it from the inside. You know like when it's like that, involved from the inside, then like you're really believing it yourself and you want to do everything the best that you can.

### **3.4 Introduction to the Drama Scaffold.**

[Interview Two : Case Study Boys]

T: So I hear from you that you like drama and that's why you work as well as you do in drama. Why do you like drama ?

S: I think that in drama work it's good because we can do all different types of things to learn about one thing. Like we like do the acting out, and we talk about what we've done and what it might mean. And we do the preparing before we go into it, and like I like doing the preparing part because it gets you ready. And, but at school we go straight on to the work and you don't have any preparing for it.

Z: You don't have enough time to like get into it, it's just like a here, and read, and do. But like in drama you talk about it, some one can ask question if they don't understand. You get the time to prepare yourself before you're going to do something. At school it's a whole different thing, um, the teacher might explain it a little bit like um, she shows you what to do, but not properly. After that she goes here, read and do. She doesn't explain it like we do in drama because we like get a chance to all talk about it and like all work it out not just get told.

[Interview Five : Case Study Girls]

S: For me I reckon you really need it cause like it makes it easier to understand. Usually in school work you just have to go straight into work even if you don't really understand it very good and then you get all frustrated cause you can't do it like it should be done. And like in the drama you might be needing to do a very hard job or something, and like in the preparation time you get a chance to talk about it or what ever, but like once you're in role you feel like you should know what things mean so it wouldn't be right to like ask then.

### **3.5 All Children have Basic Understanding of Task Ahead.**

[Interview Five : Case Study Girls]

A: For me I reckon that you need it cause otherwise you don't know what you're doing. Like it's good to take the time so that when it comes to do the job you know you can give it a good try.

## **APPENDIX 4.**

### **EXTRACTS FOR ENACTMENT.**

The following extracts provide further substantiation for the points made during the pathways for Enactment.

#### **4.1 First Hand Experience.**

[Interview Five : Case Study Girls]

You know like on Thursday when we was giving those lectures, and I was arguing with Zac and Martin about all the computers, if we could take them or not. Like I was really interested in that and like that's the fun bit cause you're there, and you're like this representative making this new world. Even though you're really not really, like it kinda makes it matter more.

[Interview One : Case Study Boys]

R: I think since you've been here doing drama with us um, school's been more interesting and like you learn more.

P: Yeah !

Z: Sure beats social studies.

T: But why ? Because what we were learning in the stone age was social studies. The idea about environment affecting people's behaviour comes from social studies.

R: But it's a more fun way of doing it.

D: Yeah you can enjoy working if you do it this way.

T: Why ?

P: You learn different.

Z: You're acting it out and like one minute you lived in a thing, like a normal society, and then you come and be in the stone age and you can see the difference cause you were there. And you can learn more that, that would have happened and like when you're learning like that it's fun and you really like doin it.

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[Interview One : Classroom Teacher]

H: From what you have heard from the kids how well did you think they understood the whole concept of environment effecting people's behaviour ?

V: Yeah I think towards the end they sensed they had role-played one example of that. That is, they had gone into stone age times and look how different behaviour had become. Like the issue with the women being fed last, the difference in what you did with your day because everything was such a struggle to survive. Things like that, I felt they developed a good understanding of this concept largely because they could relate it back to a concrete experience.

[Interview Three : Case Study Boys]

D: It helps me understand better because like, well like you may know things before you do the drama but like when you've been there. Like you was there in the drama, then you like understand what it was like and that in a different way.

T: Why is that ?

Z: Like if you can do it, like then it's not that you know cause you read it like, um, like you know cause you've done it, you've been there and then it seems a lot easier to understand it.

T: But why does it become easier to understand it ?

S: Because you get into it more and you act it out and because you can go there so you learn it from like experience.

[Interview Four : Classroom Teacher]

The level of thinking that they have had to put into these dramas was way beyond their expectations of their own capabilities, and well to be honest, to mine as well. Because they were actually able to live these situations, where perhaps in another situation where you would have to put the information across to them in a traditional way they wouldn't, I don't think, learnt and developed their own understanding for these concepts, issues as they did through the dramas....I mean you zap a video on, where's the level of thinking? But to role play that situation out and to be involved, particularly by the time they had got used to the whole process of drama. Yes I think that helped them go to levels of thinking that they had never experienced before.

## **4.2 Emotional Involvement.**

[Interview One : Case Study Girls]

N: It's not like if you were learning about the stone age in the classroom it'd just be like, like oh write a page on the stone age but here we get to act out things.

S: Yeah, when you're acting it out like you really get the feeling of what it would be like...but when you're just writing it down you're just.

A: Its just like a part of history and that's it. But in drama well you're actually involved in it yourself.

[Interview Four : Classroom Teacher]

I mean if I had run a program on the stone age in here as a normal lesson, um, basically it would have been who cares. But by being able to allow them to experience things first hand they have become personally involved in their learning, their emotions have been stirred. And I think their comprehension now, in those areas has been super, super.

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[Interview Five : Case Study Girls]

T: So are you saying that in drama when we go into role we're not acting?

K: Well um, like sometimes we're kinda acting but like at other times it feels different cause like you're more into it yourself.

D: Yeah like when you're really involved from the inside then like you're kinda acting I suppose cause like it's not you but, like you're not acting cause like you don't really have to try and be that person cause you feel like them.

## **4.3 Interest.**

[Interview Two : Classroom Teacher]

Right across from beginning to know, I think their participation overall has been excellent. I honestly didn't expect this to be the case. I thought by know a large section of the kids would have well and truly lost it, like the way there normal behaviour is. Because if anything goes on for too long, they are just bored senseless. So they become fidgety, restless and that's when behaviour really goes down hill. But in the dramas they have become emotionally involved in what's going on and this has meant that their interest has been maintained and I would say intensified and um, well once you have their interest like that then so many more things are possible.

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[Interview Four : Case Study Girls]

T: So you are telling people want to be involved, why is that?

D: Because it's interesting and fun.

A: Yeah like you know like you are doing work and like you are learning things but it's in a really interesting way because you get to like go to different places and be different people. And like we get really into it, so it's not just pretending, so you want to do it and you want to have your say in it.

K: You always try harder at the things you like doing and that's the same for drama. I don't think there's one person in the class that doesn't like drama so like we can all work together good cause we all want to try our best and not muck up.

[Interview Four : Case Study Boys]

T: And why is that ? Why is that some of you participate more in drama discussions than in class discussions ?

D: I think that I participate more because you want to, cause you're learning the fun way and you get more into it so like then you've got something good to say and then you want to say it so you put your hand up and say it.

R: In class I just back away.

T: Why is that ?

R: Because I don't really have much to say.

T: So why do you have more to say in drama ?

R: Because we're learning the interesting way, when you we're opening the envelopes I was just like this (Richard moved to the edge of his seat) half way off my seat, like you can't help it you get so into it that you have all these things you want to say.

The following comment illustrates the effect this level of engagement can have on the quality of children's involvement in the dramas.

[Lesson Seven : Researcher's Case Notes]

The drama began with the children being presented with an inscription that had been found on a stone tablet at the entrance to a new site recently discovered. Without any encouragement or support from myself the children began to delve into the symbolic meaning of the inscription. The ideas that came out were very detailed and elaborate and indicated quite clearly the depth of not only their thinking but also their interest, these are a few of their responses;

C: It might be that there has been a crystal hand or something in that tomb and its been shattered and its pieces are all over the place.

C: You know the crystal hand that she said, well I think it was given in friendship like it says, but when they turned bad the hand was shattered and this made a curse.

C: Yeah, and the curse destroyed everything and the city was turned back into sand.

C: Well I think that this city was destroyed because they did something to deceive someone very powerful.

C: Well maybe that bit you found is only like there is more bits to it that tell you the puzzle...inside the tomb there's other parts to this and this one is only the beginning.

C: Well kinda what the other person said on the end how it says 'lonely and level they stretch far away', maybe there's like a tunnel and it's really long and it goes down ?

C: There might be a lost city underground of the dessert ?

C: Perhaps....there is like much riches down there ?

C: Well the part that says 'the hand of friendship gave was then deceived and shattered' half the hand might be in there and then you might have to dig the other part of the hand and if you put that together some more friendship might come.

C: It might be half of a mask in there and the other half might be able to join together and do something.

#### **4.4 Interest in relation to Improvement in Listening.**

[Interview Three : Case Study Boys]

S: When you're really interested then you want to listen and you make sure you don't miss what's being said cause then you won't know what to do or like how to join in.

D: I think that it makes you listen better cause if you're really into it then you want to know everything that is happening, so you concentrate harder, you have to listen to get the clues that might help you do the problem. When you're really into it you can listen to other people and get all together to work out the puzzle.

R: Yeah, I listen good in drama cause I'm interested. Like in the Ozymandias one there was no way that I was going to miss anything that was said.

[Interview Five : Case Study Girls]

S: Like in class they just ignore you, but if you're in drama they have to hear what you're saying or else they can't put their ideas in. Like somebody might have already said something and then someone goes 'Oh I've got this best idea' and then they say the same thing and they just end up making a fool out of themselves because they weren't listening.

K: Yeah everyone listens because they want to be involved and they want to know what's going on and agree or disagree with what's being said.

## **4.5 Intrinsic Motivation.**

[Interview Three : Case Study Girls]

T: So what about when you finally get into role and you're really believing in it.

S: Well like you're really into it and you're really interested and then you think more. You get to like use what you know and I like that. Cause you know it from the discussions then you want to say things to make the drama like grow. Like when it comes to in-role I think, oh I really like this, and then my brains right on to it. But otherwise if you don't have the interest for something then that's when you get bored and that's when you don't think.

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[Interview Four : Case Study Boys]

Z: I reckon in drama you're learning the fun way and you learn how to tackle problems, like in a problem you'll see about three or four different questions and solutions and once you've seen them all and you like work it out and you put the best one in there. Then that's what we do in drama, but in drama because it's more interesting than like other work you want to like work more to really find the best solution and not just the one that's all right. Like when you're really pretending to be someone else that really helps you get serious.

[Interview Four : Case Study Girls]

D: For me like you like doing the stuff so you're interested and that like makes you try your best.

[Interview Four : Classroom Teacher]

I think that the fact that the tasks are directly relevant to the whole drama the kids seem to be far more motivated to tackle the tasks. And not just do them but, do them to the best of their ability which is a great achievement in itself.

## **4.6 Improved Work Attitude.**

[Interview Five : Case Study Boys]

Z: I reckon that in drama you do take the task more seriously and like more professionally. And probably because we enjoy drama and that's why we tackle it that way, because we want to get really into it. Like what we were talking about before, in the dramas like you don't always know what to do and we have to decide what to do. So like it's our thing and that makes you want to work better but, in the school way of learning, we don't actually do it this way. Like we're actually do a lot of the same things but it's more facts and that and we don't get to be involved in it like we do in drama. It's just a different way of learning.

S: That's like what my Dad says like if you had your own business you'd like work harder cause it's yours, and that's a bit like how it is in drama.

## **4.7 Outcomes of Improved Work Attitude.**

[Interview Five : Case Study Girls]

T: So people listen to each other in drama because they want to be involved ?

D: Yeah, because it's interesting and fun.

A: Yeah like you know like you are doing work and like you are learning things but it's in a really interesting way so you want to do it good and you want to have your say in it so you have to listen carefully to everything .

K: You always try harder at the things you like doing and that's the same for drama. I don't think there's one person in the class that doesn't like drama so like we can all work together good cause we listen much better cause we all want to try our best and not muck up.

[Interview Two : Classroom Teacher]

I mean I am quite surprised by the fact that they have sat and listened because normally you get nudge, nudge, you know kids trying to wind some one else up or distract them. But I think in the dramas as a whole the listening has been very good, particularly because they seem to really want to do well and this means they've really got to listen to find out what is happening and what you need to do ect. I think they feel that they have had to listen because they don't want to be left behind. And I think because you have gone from one activity and rolled it into the next activity within the same drama the kids want to keep up so they have to listen carefully.

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[Interview One : Case Study Girls]

N: In drama you gotta think about things seriously like it matters to what will happen. In the classroom kinda well you don't have to.

A: You think differently in drama.

T: Why is it that in drama you have to think about it seriously ?

N: Cause the drama, I can't explain, like the drama makes you.

S: I reckon it's not the way you think in school cause it's a bit harder like if you're in school you can just put your hand up and ask or like find out from the answers. But here like you've just gotta think it out and see what it is. You gotta think it right through because sometimes you (the teacher) don't know the answers.

A: And you've gotta come up with the perfect answer not, not an answer that will be just good enough. You've gotta try and come up with the best answer.

S: Yeah like once when we were going to kill it by letting it go into the hole. Like they didn't think about how they were going to get it out.

A: So that wasn't the perfect answer so we had to think it all through again.

[Lesson Eighteen : Researcher's Case Notes]

The children where very autonomous through out the whole drama. They introduced their own lectures and managed and ran their own question time after their presentation was over. The range and depth of the children's questioning clearly indicated to me how carefully they were listening to what everyone had to say. If any group made a point or comment about something they did not agree with there was no, 'letting it slide because we can't be bothered'. They were in there, with their hands up and a willingness to put their opinion across strongly.

## **4.8 Improved Group Dynamics.**

[Interview Three : Case Study Girls]

N: Drama has helped us to like get on better like so in our groups we don't argue like we used to but like because we're wanting to do the task good now then we're like putting our heads together and really working hard on it.

D: Yeah, cause, before at the start of the term when we got into our groups people wanted to be boss and then like everyone else couldn't say anything, cause the boss, like who thinks they're boss goes, 'Oh no don't be silly you're wrong'. Even if it's a good answer cause they want to be in control over everything, and, but now like you've shown us that we need to all have a say and like we've seen like how like the work gets done much better when you all chip in. So people now are all being able to have a say, like and the other people in the group are listening to what we all say and like waiting their turn.

[Interview Two : Case Study Boys]

Z: Yeah at the beginning when we had the first two lessons sitting around the table, um it was like, like you was having war over the thing. But after a while when we got used to it um, it just got better. Now people are listening to each other more cause they want to get the thing done good. Like if you're working in a group we are listening to each other more and like I find we're working together more which feels good.

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[Interview Two : Classroom Teacher]

V: The group dynamics have definitely improved. I would have to say yes and number one I did very little of it last term because everybody just hated each other and if you went into a group situation, I mean for example you could imagine Andrew in a group with Helen and Mark. It was just chaos and providing at the end of the whole group session that one had really convinced the other that they really did hate their guts and were going to beat them up after school, then that was it, that was group work regardless what the task was. Where as I have noticed in the dramas because they have all this background through their preparation, because they have this immediate purpose and because they have started to want to get the tasks done well. Well they have had to work together and put their ideas together otherwise they are going to miss the boat, plus I think they have HAD to learn to listen to each other, for example going back to the stone age and the applicants. They had to put all that together, they had to nut those things out. So there has really been a real need for them to listen if they want to get it done.

[Lesson Eighteen : Researcher's Case Notes]

We came out of role for a short while in order to discuss the tasks in more detail and organise the children into work groups. We went through the tasks and when I asked the children if they wanted to quickly go through the tasks and brainstorm what they thought each task entailed, they assured me that they were confident in what to do. This, in retrospect, was very much the case. The children then organised themselves into work teams. Today I really felt like they went about this task completely differently. All the groups ended up being mixed girls and boys, and instead of choosing to be with their 'mates' it was easy to see that they were choosing to be with people that they had found they could work with more easily. We went back into role and I gave out the tasks to the different work teams. The group work part of today was just wonderful. For a little while I just sat back and watched the children working. I thought back to how they were when we first started this drama program. Here they all were completing engrossed in their tasks. Groups of children discussing with each other, listening to each other, with no leaders dominating the flow of conversation. There wasn't a group that wasn't working really well together. They were all really making this very much a team effort.

## **4.9 More Exchange and Negotiation**

[Interview Five : Case Study Girls]

A: In drama, well it's kinda like my thoughts were different. Like because you had to consider every idea and at school you don't because there's only ever one right answer. Just say you come up with one idea, and then say you come up with another idea that you think is better, well at school you can't do that cause usually there is only one right answer. And the answer that you thought was better could be completely stupid. But in drama it's like if you can consider the idea, because, it may not sound completely wonderful now but when you talk with like other people about it it could actually turn out to be really important or good.



[Interview Four : Case Study Boys]

Z: I reckon in drama, if you say something in drama, then other people make different questions about that, so everything you say in drama there has to be something in it unless it's a totally ridiculous answer. But in school work like there's a question and there is only one answer to that so you've got to figure it out. So if it's the wrong one you get the answer wrong but in drama if you say one, but you're not sure about it, then other people may like add a few things on to it and then the answer gets better and you don't feel like you're dumb or something like that.

S: In the class you think, 'Oh no', and everyone laughs at you if you give an answer that you may think is right but they don't. But you do feel good if the teacher says, 'Oh yeah that's 'right' 'and then in drama if you say something then some one might think it's wrong and some one might think it's right, and like that, and you can like come up with a whole variety of meanings. But like with the school work there is only one answer to it.

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[Lesson Nine : Researcher's Case Notes]

During the lectures, the questioning and the formation of a group picture of the kingdom of Ozymandias the children were frequently referring back to the nine original scrolls in order to justify their opinion. This required them to read and re-read the scrolls continuously looking for information that would validate or disconfirm a person's hypothesis. It was the children own idea to do this and after a few children had done it, it quickly caught on as a good way to support an idea they might have. The whole session was a complex task of creating, refuting and remodelling hypotheses. The session lasted for an hour and a quarter, during which time the large majority of the children were completely committed to this task.

[Lesson Seven : Enactment]

C: This is more like a statement. Do you know all the drugs things and things like that, they all lead to one thing, for the money and the thing would be to leave every single hazard out that causes that and the one thing that causes EVERY bad thing is MONEY.

T: So are you saying that we should leave money out ?

C: Yeah, on Mars.

C: That's what causes greed.

C: Yeah.

T: I wonder how we can run a city without money ?

C: I don't reckon we could because everyone would be used to having money and if we ran it with free food then everybody would take everything they could .

C: And then what about people working, they wouldn't work for free.

C: Because people could take five fridges or something, just take them from a shop because they are free.....

C: Then you wouldn't get paid for working and so it would be just a big flop.

T: So what could we do ? If money causes all these problems but we can't run without money.

C: You could have no unemployment. That means everyone would want to get a job and the jobs could like all be the same amount of money and you could all do university because there would be jobs for what you studied for. So if you leave out unemployment then you have to get a job, and you have to go to school and learn everything, then every job should get paid the same. Because that takes out the competition, like what we were saying about the houses.

C: What about thinking about getting the same amount of money for the jobs. I reckon people will start to argue like if one person goes into college and gets a thing and gets very bad scores and another person gets excellent scores, I mean like better than everyone, then one of them is slack and the other one isn't and they get the same job with the same amount of money. Well that wouldn't be fair.

C: Um, with this Sir here how he said they shouldn't be paid the same for the jobs. I think they should all get paid the same, the same per hour so some might work slack, maybe only one hour, and if they get ten dollars an hour they would only get ten, some one might work 15 hours so we should say like 10 bucks an hour. So they get the same hour pay but if you work more you get more and if you're slack you get less. Say if you did 15 hours and you got 20 dollars and someone did 1 hour and got 20 dollars that doesn't seem fair.

C: I was going to say and this is just a suggestion, maybe everyone could put in their fair share of work. Say one day a couple of people run one store and then in a day or two they go home and work at home and then someone else can work on other days and like when you work all you get is like food to take home for yourself. Like you could, like the other people could supply you with a solar power automobile. So it's not greed like everyone gets just what they need not like excess.

C: Yeah, What this gentleman over here, Simon, was saying about how we could maybe not have money, well I thought we could, you should, like every week, or every two weeks you get like a long list of stuff saying what you get with no money, like basics. But then we should take a little bit of money so then, if they wanted to buy extras they could. The list they could only get that free and then the nicer things would cost.

C: What that gentleman Simon said, I don't think it would work because most people are too greedy and they would want money.

#### **4.10 The Zone of Proximal Development.**

[Interview One : Case Study Boys]

T: How would you compare thinking through a problem in school work, to thinking through a problem in drama ?

R: Well thinking through a problem in drama you've got more help then when you do problems in school work ?

T: How do you have that help Richard ?

R: Well you're in the drama, and if you don't understand anything, you can um, catch on.

T: How do you catch on ?

R: Well um, yep!, you just keep on listening and watching everyone and then um, then you can catch on to what you're doing. Like you've got the teacher and you've got everyone um, um in the class and so you can like pick it up from em.

D: Yeah it's better in drama, because it's easier to do the work. And you can like sit and listen to what people are talking and like pick up ideas that can help you understand.

[Interview Two : Classroom Teacher]

In their group work the kids are possibly motivated on by your real keano's...like Sandra, Sean, those kids tend to motivate the rest up. You know and a lot of the weaker kids get going on that, particularly with the group work, their motivation is there to try in the first place, which often isn't there in class. And then in the groups they get ideas from other kids that are perhaps academically brighter and that get them going so they end up achieving really well through their group and this gives them more confidence next time. So it almost is having a snowball effect and perhaps that's where the improvements are coming from.

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[Interview Two : Case Study Boys]

P: I like that we can all talk about it to cause like if you're on the wrong track like you soon find out like cause everyone's saying stuff. But like in class you can do it all and then find out it's wrong, so like drama makes it easier cause like you're all working together.

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[Interview One : Case Study Girls]

S: I think it's better in drama because you all get a say and then like if when you're trying to solve a problem in drama and like coming to like a decision, there is always someone who might change it and like reasons and then you might think 'Oh yeah that's better'. And you do it together and you end up with something much better. In school work they say you gotta, like you get something each and you have to do it by yourself.

[Interview Two : Case Study Boys]

T: Well do you remember when you first looked at the scrolls and you all thought it was going to be a really difficult task. And then when you read the stories you wrote in the last session I could see that you had been able to work right through them, they were terrific stories.

Z: That's because there's a whole group of people working, like if you work by your self then you might come up with one or three things. Like in our group like maybe five people say five different things about one sentence or word. So the more people there is the harder it is to decide on something but the more ideas you get and the more like people are thinking together. So then you can pick the best ideas and like then you have all the best ideas and then what you all end up doing is much better and the group understands it better.

R: Because like you have to keep talking about it so you can chose the best ideas so like at the end you've talked about it so much it becomes much easier to understand.

S: Say if we had to work on our own to do this then like I reckon we wouldn't have been able to all do it. I don't know maybe I would have because I'm quite good and reading and working out problems but like my writings not that good. But like in groups when you can all like chip in what you're good at the job gets done much better for sure.

[Interview Five : Case Study Girls]

S: In drama you're working with everyone else and like when everyone shares what their good at and like what they know you find out like that the job isn't going to be that bad after all. That's what it was like in our group writing that story. Like it came out wicked because we like chose the best ides of everyone's and like built it up.

D: Yeah like when you do school work you just have to sit quiet like. But in drama you can talk to each other and you can share your ideas and that really helps you get on the right track and like understand things much better

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[Lesson Fourteen : Classroom Teacher]

The next part of the session was taken up brainstorming the types of questions we would like to ask both these side, if given the opportunity. It was interesting to note here that, as is often the case, the brighter children lead the discussion at first but then as the discussion progresses contributions are made by a wider and wider spectrum of the children. This seems to me to be an obvious example of the Z.P.D working. As the less the children, who perhaps do not quite understand the task at first, sit and listen to what is being said, they have this opportunity to clarify their understanding and then are later able to participate in the task.

[Lesson Sixteen : Classroom Teacher]

Once again the beginning of the discussion was dominated by a few people but after we were about 5 minutes into the discussion contributions started coming from a larger and larger spectrum of the class. Towards the end, the whole class was offering comments about why they thought people like the Australian Aborigines, Maoris, American Indians and Black South Africans had not been the conquerors instead of the conquered. The children largely constructed the theory that these people were tribal people therefore, they were more supportive, operated on a needs, wants basis and all had a greater respect and spiritual connection to the land. Because of this, these people were less competitive, less greedy, less selfish and more primitive and, because of these characteristics these people would have little interest in colonising but make them easy targets for people who did want to colonise.

#### **4.11 Empowerment as children's input is valued and respected**

[Interview Three : Classroom Teacher]

I think that it has been a confidence booster well for a lot of kids, that they have been able to express truthfully and honestly what they think and that has been accepted and valued. And that confidence has been evident with many of the kids. I mean the changes say with Drew, remember initially, he was so disruptive and now he is approaching it with far more confidence and maturity. John, he has

vastly improved. So even just the whole scene of being sensible, being involved as an individual rather than what Johnny is thinking over there and Fred is thinking over there and that in itself has been good too.

#### **4.12 Greater Personal Understanding of the Issue.**

[Interview Five : Case Study Boys]

S: The way we work in drama is that like well we do different things, use different ways to like understand one issue. Like we use role playing so we can like experience it ourselves and when you do that I reckon you feel what it would be really like more, and I think like when you go work in a small group you get to talk and share what you think so you understand it more, and like when you work in a big group and it's like you're thinking that you're somebody else I think you understand things even more because you're taking it from their point of view not just like a point of view from a book that you're studying in class. Like if we were learning about Italy in class then we use mostly books and that and well I don't think you understand it so good or like remember as much because it's not very interesting and you can't really get involved in it. Like with all the stuff we've done in drama I can remember all that we've done and like talked about cause I was really involved and like I understand it good too cause we had to really work it out.

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[Interview Five : Case Study Boys]

S: Yeah like drama let's you look at both sides cause like you're not trying to like learn facts or anything you're trying to like understand the thing. And to do that you should always look at every side. And in drama you can like go into different people's shoes and like see how it feels for them. Like in the indigenous one we were like we experienced both the indigenous people and also the government people.

#### **4.13 Empowerment as children feel successful.**

[Interview Five : Case Study Boys]

T: Mmm, So are you saying drama has helped your confidence ?

R: Yeah for sure, well, um, but it's really hard to explain, I'll try. I used to feel like I was hopeless at everything except reading. But like now I feel like I am good at things like I do have good ideas. I didn't think that before, so like um, now like I feel more confident to try at my work cause I know that it might be hard for me but I can do it (speaking very slowly and carefully).

D: Yeah, like in the first drama I felt pretty useless but like it started to change for me by the second drama. Like I really tried and I saw that I could do it. Like so for like this last drama right from when you were reading out that assignment I knew I could do it and I could.

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[Lesson Ten : Reflection Time]

C: It feels good cause I can do it.....so like when you're doin the work everyone treats you like important and like listen to your ideas and that.

[Interview Four : Classroom Teacher]

And I think the other thing too is with your weaker kids, like Catherine had her days, kids like Richard, Andrew, Patrick, Nel, I think the rest of the kids now see them in a different light. Because they have been involved in this sort of situation, and they have done well then they have earned the respect of the children within a group situation, where they may not have been before. Where it was before, you're a bit of a dumb skull and we're not going to listen to you because you haven't got anything to contribute. Now it's, oh yeah we want to know what you think cause your ideas are OK. So for the other members of the class to see them like this and for these kids to feel the class's respect. I mean it's great.

#### **4.14 Interest and Enthusiasm Increases.**

[Interview Five : Case Study Girls]

K: At first I thought drama was going to be really dumb but now I think it's really good.

T: And why is that ?

K: Because I understand it more now, and it's fun. Like at the start it was fun but it was like just fun cause you didn't so much understand it.

T: So what do you understand more now Kate ?

K: Well now I know that it's much better if you like get really into it, like with the role-play and that. Like you get more out of it and that makes it way better.

#### **4.15 Improved retention provides a basis for Reflection.**

[Interview Four : Classroom Teacher]

V: I guess the school basic system is sit, listen and retain, and um, which doesn't happen of course with your weaker kids, definitely not. So I suppose if you can have a medium that stimulates the children's interest and motivates them to fully participate then their retention levels have to be, well that's been proven that it does make them higher. So if they can retain information then they have a base from which they CAN speculate, hypothesise. I would say that often the children lack this initial base but in drama they have most certainly developed this within the context of the dramas. And I think again that because the discussions during the reflection times focus on and require the children to suppose, to wonder and all that type of thing. Well they have got that base of information to draw on and refer to. So it's then possible for these skills to naturally develop over the course of the program.

#### **4.16 Pressure of Role.**

[Lesson Ten : Reflection Time]

C: Um, it feels different in drama cause um the teacher relies on you and trusts you to like make decisions and solve these important problems.

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[Interview Four : Case Study Girls]

T: What is it like being an important archaeologist ?

N: It's very different because, because you have to be serious and careful about your work. Cause you have to really work at it harder and keep thinking I want more information. You have to think more on the lines that you have to solve the mystery instead of like just doing what's like put in front of you. You have to try and solve it, not like learn facts.

#### **4.17 Purpose.**

[Interview Four : Classroom Teacher]

V: In the dramas, I mean, the purpose for their work is very relevant because it is so immediate; If we can complete this task really well then the government might give us the money to go into the inner chamber; Our tribe is going to die over winter if we don't get some more food so we have to plan and carry out a full scale hunt. I mean the purpose for their work I think is always very clear which is one of the thing I have really liked about this process. And because it's so clear they are really motivated to the best job they can do. The task based nature of drama has really drawn all the kids in and given them that purpose to be involved.

[Interview Five : Case Study Boys]

D: In class when you're just doing exercises and that well you know you have to do them because they are supposed to make you better at reading or writing or whatever but like they don't really have any other reason, just practice. But like in drama you're working cause like you've got an important job to

do. Like with the paper, or when we were working so we could open the inner chamber. So like you're working to get some where.

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[Interview Two : Case Study Girls]

A: It feels like, sometimes it makes your stomach turn somersaults because you're relied on so much. Like it's different when you're a very important person cause it like make you think a lot more, because like you've got the responsibility...

#### **4.18 Purpose in relation to Improved Work Attitude.**

[Interview Five : Case Study Boys]

D: I think that it does effect the way you work, because in class a lot of people like switch off cause they're bored or like they find it too hard, so like they just want to give up. But in drama they know that it's for something so they keep doing it and they just keep trying and trying...

[Interview Two : Classroom Teacher]

Because the dramas are enjoyable a lot of the children don't think it's 'real work'. But in actual fact they are learning a lot, incidentally they have learnt in the course of trying madly to fulfil their tasks to the best of their ability. Because the Egyptian Government needs their help or their tribe won't survive the winter if they don't. Where as if you took a lesson with these sort of kids, I know when I first came here, if you had said right we are going to look at Egypt they would have been switched off from the first moment.

#### **4.19 Purpose in relation to improved group dynamics.**

[Interview Two : Case Study Boys]

S: In the class group, like together we, now it's improved and I think and I reckon groups are much improved as well, cause like it doesn't matter so much who you're working with you just, now, now you know all you're trying to do is complete your task because like it's important. So even if you're working with someone who you don't like still you don't have to like get into that you just need to like get into it and do the job you're being like relied on for.

R: Yeah, like you gotta get it done like otherwise the Egyptian President wasn't gonna give us the money and we all wanted to open the tomb more.

#### **4.20 Improvement in Listening Skills.**

[Interview Five : Case Study Boys]

S: For me like with the drama you do listen much better because you don't want to, like you know that you are doing it for a good reason, and you just want to do it professionally and not go, 'I don't want to do this any more', and all this and just muck up and then you won't ever know what it could have been like if you had really got into it. But if you do it professionally then you think ok, this is our job, what you start you must finish, cause this is our job, so it makes you listen better...

#### **4.21 Empowerment.**

[Interview Five : Case Study Girls]

K: And also I reckon that in drama you feel more like having a go because like you know people will listen to what you say and like. Well like in a spelling test and you're calling them out and you do something wrong then everyone will laugh at ya. But in drama there's no right or wrong answer, like they're always right cause like you're all just trying to work it out and have a go.

T: So because of that, it encourages you to join in ?

K: Yeah, cause like you know when we were arguing about the computer, half the people were saying that you do need them and half were saying that you don't, so it's not really right or wrong, it's just your idea.

S: Because it's what YOU think, you yourself think so, you can come out and say what your idea is and that just helps the drama.

A: I think that at the beginning people thought that other peoples ideas were better than theirs and then they started to realise that like there was no right or wrong so like they felt confident to have a go.

N: Like drama it helps you cause you can like express your ideas and feelings and no ones going to say, 'That's wrong'. Like if you're having art and Miss Wilson says did you enjoy it and you want to say, 'It was so excellent', everyone would just look at you and laugh. But in drama you can just do that and everyone just accepts it

D: Yeah like in class you're doing work and it's really like controlled but, in drama you're learning about interesting topics and like you feel more free.

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[Interview Three : Classroom Teacher]

H: Related to that, why do you think it is that these lower profile kids are now participating and contributing much more now, what do you think has brought about this change ?

V: Well because they were able to succeed, express an opinion, but that they also had success at that too. Because a lot of these kids, the under-achieving kids are generally the kids that can't spell, they shy away from writing, so they don't really even see writing as a form of communication. Where as with the verbal, they could. So it was very much a success thing I feel, like we come back to Richard again, who is really quite a bright person, but he hasn't had those opportunities to express himself because he's such a poor writer and everyone has treated him as a goose, and ah, he has really made some of these kids sit back and take a bit of notice of him, because he has sensible and valuable things to say. And I mean the kids that aren't well read, or lack these skills, are kids that are able, because they had the visual and the oral, are able to participate in things without having to do all the writing and background reading or whatever. In the dramas they are able to do all the things EQUALLY because they can all talk and all listen, that puts them more on an equal par.

[Interview Five : Case Study Girls]

D: Well the stuff that we had to do, we didn't have to much writing, and I'm not good at writing but, with talking that was good because like I had the ideas and I can talk about them so like I could do the dramas good and that felt good.

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[Lesson Eleven : Classroom Teacher]

Those children that find complex tasks often very intimidating found that within a group setting the usual pressure was not there and that when supported by their peers the task became manageable instead of getting that overwhelming feeling of 'it's too hard'.

## **4.22 Change of Self-Image.**

[Interview Two : Classroom Teacher]

In drama I think the kids get a lot more constructive support than they perhaps do in normal class situations. Well as one example, they don't have to do a lot of writing. It's actually we can sit we can contribute orally, um.. we can contribute in a role play situation which gives us that freedom to express what we think without the frustration of not being able to show that 'we do know what it's about but we just can't write well enough to express all these thoughts'. There are a lot of really weak academic kids in this class and um, kids that can't really spell, their writing, they have no idea of grammar, punctuation etc. Where as with this sort of thing all the kids can be involved. They are ALL able enough to participate and make a valuable contribution and I would say from what I have heard and seen from them that they are aware of this too and that's one of the things they like so much about

drama, like 'I'm not a dummy in drama' sort of feeling. I think the fact that they are learning from it and the fact that they participate in a really interesting way, perhaps even so far as on a adult level. I mean you're an archaeologist, a member of a tribe, or you're a reporter. They see themselves in this important role with the decision making responsibility that it brings with it, which they wouldn't have when in the normal everyday classroom situation.

#### **4.23 Confidence.**

[Interview Four : Case Study Boys]

R: Well I think the dramas have given me more confidence. Well like it's hard to say but all I know is that I used to think I was like pretty dumb but now I reckon I can do things pretty good.

#### **4.24 Integrated and Enjoyable Environment.**

[Interview Four : Classroom Teacher]

H: If you could sum up in a statement what you see to be the effectiveness of drama for developing understanding in these children what would it be ?

V: It would be, Heather come back and take my class next term ! (laughs). Because it has been something that I have been fairly ignorant of, in the sense that drama for me was mainly just a theatrical thing. So a statement. The drama has been highly beneficial for ALL children in developing their comprehension and all of the language skills, because it has taken in every aspect of the language arts. Rather than isolating them, they have been totally integrated into a single experience. It has been enjoyable and it has been something the kids have looked forward too. So in that aspect alone, if the kids could always look forward to doing writing, reading, any other of the language skills, with that enthusiasm then my class would be heading very much for the top Einstein Awards of this state. I mean this is, as I see it, one of the biggest hurdles working with these kids, because these kids don't have much enthusiasm for learning. I think to the fact that they have been involved in a variety of things that they have not really perceived as 'learning' in the traditional sense, they have been so much more motivated to use and practice their language skills....

#### **4.25 New Language Demands Made.**

[Interview One : Classroom Teacher]

I think with a lot of kids there has been a real growing awareness that within different dramas there is a need for different types of language for different purposes. I suppose being more aware of the context and then the type of verbal behaviour that is appropriate to that, for example the language you use in a meeting, to the language suitable for a tribe to then how that's different to the language you use in the discussion times before and after the dramas. I think they are mastering that quite well within the drama sessions. And I find too with these kids that it is very difficult to get them out of the 'we live in Balga' syndrome so um, I think it has been difficult for them to put themselves into another environment because their experiences are so narrow. But in the same token I feel that this is one of the really valuable things about a programme like this, because it is opening them up to a wider range of experiences rather than always what is immediate and is given to them via the television.

#### **4.26 Development of Listening Skills.**

[Interview Three : Case Study Boys]

D: I think that it makes you listen better cause if you're really into it then you want to know everything that is happening, so you concentrate harder, you have to listen to get clues that might help you do the problem. When you're really into it you can listen to other people and get all together to work out the puzzle.



## 4.27 Speaking Skills.

[Interview Five : Case Study Boys]

T: Do you think there is anything different about the way you talk to each other when you're in drama ?

All: Yeah.

D: You talk as professionals.

Z: Yeah you do it as professionals, but like if you was talking to your friends then like you'd be going like, 'How's it goin Phammy ?'. But in the drama you can't talk like that, you have to talk serious, call people by their proper name.

S: Yeah like, 'Good Afternoon Gentlemen'....

D: Yeah like if you're going to take it seriously then like you try and think like they would and like real professionals wouldn't say slang words and that.

[Lesson Eight : Researcher's Case Notes]

One very significant observation about today's session was the very noticeable change in the children's speech register. Today, as archaeologists discussing the scrolls I noticed that the children where speaking much slower, with greater formality and with clearer enunciation. There was less stammering and repeating of what was said, mostly noticeable on the part of children who have the most trouble with this normally. They talked as if they were seriously pondering the complexity of the issue and he created an excellent tone for the lesson.

[Interview Five : Case Study Girls]

T: Do you feel like in different dramas you talk in different ways ?

All: Yeah.

N: Cause in the um, in the first Stone Age drama how we were all in that meeting, most of the people and even I was like talking different, like an important person. Like I can remember how I was speaking different but I can't do it cause I'm just seating down normally now, so I speak normally. Like in all the dramas you kinda speak to suit your role. In the stone age on I was just talkin like I'm sitting down, hanging out, like casual. And the archaeologist one, that was like you knew all about most things to do with history, so you were talking real confident and professional.

## 4.28 Speaking Skills in relation to Improved Work Attitude.

[Interview Five : Case Study Girls]

K: Yeah like in the stone age one I just acted quite normal, but in the Egyptian one and the MABO one, you like, you felt like you knew everything, and you were really important.

T: And how does that effect the way that you work ?

K: Yeah for sure, you do it better, cause you know more.

D: Yeah you think I'm the best person for this job cause I'm an expert, so I should be able to do this better than anyone else.

N: You think you know more and then it comes true and you do and then you can do it quicker and easier.

[Interview Five : Case Study Boys]

D: Yeah like if you're going to take it seriously then like you try and think like they would and like real professionals wouldn't say slang words and that.

T: So you're telling me that the role playing makes you use language that suits your role ?

All: Yeah.

T: And do you think that it makes a difference to the way that you tackle the task that your doing ?

R: It makes me more serious about my job and you just keep looking at it, keep thinking about it. Keep working on it, and studying it until I can find a good idea.

## 4.29 Writing 'In-Role'.

[Session Eleven : Researcher's Case Notes]

For the story writing part of the drama the class was divided into five groups so that each group would be able to work with their own scribe. The groups were basically an rearrangement of the self chosen groups the children had formed to work on their lectures. Drew, Steven, Doug, Damien and Richard made one group. They worked very well together and even Doug was drawn into the group and was really on task though out the session. Steven who has the tendency to be very domineering it seemed even took a back seat and collaborated well with the other group members. I was really pleased to see how well this group worked because a few of these boys are the ones that have found group work a very difficult task to manage. It was actually this group that originally asked if they could stay in when I told them they could go to afternoon recess which illustrated how on task they were and how committed they were to doing a good job. This show of enthusiasm for a written task was very interesting. John, Hilda, Nicole, Luke and Nel formed another group. All these children have a lot of problems with normal school work but together they worked as a team very well and produced a story that they were all obviously very proud off. In this group what was most obvious to me was how much they were enjoying doing what they were doing. For these children, especially Nel, Hilda, Nicole and John who seem to have a very low motivation when it comes to school work this show of enjoyment and enthusiasm was really exciting. As Nel said during the reflection time, " It was fun because like we all really worked together and there was no fighting or nothing...like we was all listening to each other and it just made it really good, like I was having a great time donin it I didn't want to stop....." Sandra, Sean, Vic, David and Debbie made the third group. Except for Debbie the other children tend to be the higher ability children in the class with quite good communication skills. I think Debbie felt a bit overpowered by them but she seemed happy to listen to what was going on. This group worked extremely well together, they were very on task and shared the discussion amongst themselves very well. Anna, Mary, Kate, Louise, Susan and Rebbeca made the fourth group and these girls worked excellently ! They really drew together and made a team and as they could see the story really developing very well this seemed to spur them on to greater heights. For a lot of the dramas a lot of the girls have sat on the outers but in that group setting they just blossomed and this feeling of success flowed over and I found that they were very active in the reflection time we had at the end. Finally, Andrew, Zac, Mark, Catherine, Jenny and Patrick made up the last group. This was quite an unlikely grouping and there were a couple of potentially volatile combinations. However, through out the course of their work together they really shone, this is well illustrated in the following comments made by members of the group-

C: You find out new things like some people who doesn't work very good in here, but like in the group like Adam he made up these wonderful things.

C: We had fun...I mean me and Mark we like really enjoyed what we were doing.

This group was the first to finish which I think had a lot to do with their more limited ability to sustain the good working relationship. However, for the time they did sustain it they did very well and it was a credit to all of them.

## **APPENDIX 5.**

### **EXTRACTS FOR REFLECTION.**

The following extracts provide further substantiation for the points made during the pathways for Reflection.

#### **5.1 Reflection into Behaviour and Performance of Self and Peers.**

[Lesson Two : Researcher's Case Notes]

I ended up stopping the lesson and during the remaining 20 minutes before afternoon recess the class and I sat down on the carpet and talked about what had just occurred. We looked at why today had gone so badly for everyone, what they felt the causes were, what could be done by them and me. It was a valuable session and I think we all benefited from hearing each other out. It was interesting for me to hear the children evaluating their own behaviour and the behaviour of their peers. I thought that many of their perceptions of the situation were very clear and accurate.

[Lesson Two : Reflection Time]

T: What did you find difficult about that meeting, because I think we are all thinking that today our drama is not working.

C: I felt things weren't getting done the way I wanted them to.

C: Everyone was talking at once and no one wanted to listen to what you had to say.

C: You're supposed to co-operate but we weren't.

T: How could it have been different ?

C: If we had co-operated and everyone had a chance to say what they had to about their applicant and then everyone else had listened and then we vote on them.

C: Voting is hard but, because if you vote and everyone disagrees with you then you're always outvoted.

T: Yes that right, how did that make you feel ?

C: Not happy because I've got an opinion and no ones listening.

C: But I think voting is the best way to do it because then most people get what they think is right and the people that didn't well that's just the way it is.

\*\*\*\*\*

[Lesson Thirteen : Reflection Time]

Z: At the beginning when we had the first two lessons sitting around the table, um, it was like, like you was having war over the thing but after a while when we got used to it um it just got better. Now people are listening to each other more, like when we were working in our group we were listening to each other more and like I found we were working together more and like we got much more done and it tuned out good and that feels good.

#### **5.2 Improvements in Group Dynamics.**

[Lesson Eleven : Researcher's Case Notes]

As I have observed over the last weeks, the children have a lot of problems being able to work collaboratively together. Because of this, we have spent considerable time during the reflection times looking back at how they functioned as a group - discussing problems, ways of overcoming them, and what they see the advantages are when the group can work successfully together. As a result, I think these discussions have contributed to improvements in the group dynamics as the children have become more aware of what working collaboratively can achieve.

### **5.3 Improvements in the Quality of Reflection.**

[Lesson Six : Researcher's Case Notes]

....During to days session I clearly noticed that children were automatically elaborating on their answers without my prompting. Perhaps they feel more comfortable about thinking in this way and it seems, a lot more willing to 'nut' things out between themselves and confident about sharing the ideas that they might have.

\*\*\*\*\*

[Interview Four : Classroom Teacher]

....I think that the things that the kids have come up with have been astounding, you know some of the comments they have made or some of the reasons that they have come up with, or what it would be like or what they think should happen, or whatever, I mean they have been beyond what I think their years should be anyway. It's been really good. And I should say here to that I am not referring to just the brighter kids in the class but I think this more refers to the children that have much more of a struggle coping with mainstream school work.

\*\*\*\*\*

[Lesson Nineteen : Researcher's Case Notes]

The reflection time that we had today was one of the most thoughtful and complex that we have had. The children were not only reflecting back to the present drama to form opinions and back up ideas but, were also reflecting back to all the other dramas and finding similarities and differences between them, the people, the cultures, the issues, in order to further state their case. We also had a very interesting discussion about why they thought, they thought the way they did. It was interesting to listen to the children critically reflect back on their own thoughts and their roots. By the end of the discussion the children had developed the idea that it was your environment; where your parents came from, your culture, where you lived, that effected the way you think about things.

[Interview Four : Classroom Teacher]

During reflection it is certainly high order thinking, it can't be anything else. If you're looking at and commenting on something that you've never been to, and these kids would have little knowledge of the Stone Age or Egypt or whatever. Yes they might have seen a bit on TV and a few may have read a bit, but the level of thinking that they have had to put into these dramas was way beyond their expectations of their own capabilities, and well to be honest, to mine as well.

\*\*\*\*\*

[Lesson Eleven : Researcher's Case Notes]

At the beginning these children were very much action orientated - if it wasn't action then it was boring. This has been gradually changing as the weeks have gone on and the children have been more and more willing to reflect back on what they have been doing and share it with the rest of the group. This has meant that the reflection times have been able to be sustained for a longer period of time and that the quality of thinking they have put into their responses has deepened.

### **5.4 Reflection on Tasks and Strategies used.**

[Lesson Eight : Reflection Time]

C: I found that um, that some parts were easy and some parts were hard. Parts like 'Where is the Sacred Grove' like that was hard because there was no information about where it is, so like you had to think about all the things and work out where it would most probably be and that's harder. But like questions like 'Why did the newcomers want to rebuild their ships' was like easy cause we looked in the scroll and it said that their ships were old, so like the answer was there, like the group didn't have to really think much about it.

\*\*\*\*\*

[Lesson Eleven : Researcher's Case Notes]

We had a very interesting discussion today about how difficult the children had perceived the task of deciphering the scrolls. The children agreed that initially it had seemed very difficult but as time went on it got much easier. When asked why they thought that, the group started to reflect back on the task and discuss analytically the strategies we had used to decipher the scrolls and how they had aided the process of comprehension.

### **5.5 Improved Quality of Understanding.**

[Interview Three : Classroom Teacher]

I think that the demands on their thinking are very high and constant throughout the sessions. They are continually required to evaluate what they are doing and plan ahead to what needs to be done, speculate what they think could happen and build their own theories about the issues that are being explored. I mean they really do, they have to stop and think and a lot of times, subconsciously they are comparing it to where they are at and what they know and then taking it back to what they are doing in the drama. I think there was a level of thinking that I don't think they had experienced before.

[Interview Four : Classroom Teacher]

....In the last drama they really took on a lot of stuff and got quite mind boggled at times, not because of the drama but, because what they had extracted out of the last dramas in regards to human beings - that had happened in the Stone Age, this is what happened in Egypt, and this is what is happening now, ok now what about a new city that's going to be free from the problems of Earth, 'Shit where do we start !' . So I mean I really saw kids thinking around really complex issues in this last drama, trying to integrate all their prior knowledge and new understandings into understanding this final issue.

## **APPENDIX 6.**

### **THE 'IN-ROLE' DRAMA PROGRAMME.**

The following record of lessons is the result of my initial lesson preparation, case notes made during and at the end of each of the lessons that indicated alterations, and audio-taped records of each lesson. From the data, this detailed account of the twenty drama lessons was compiled.

#### **THE STONE AGE PROJECT [Five Sessions].**

**Theme:** Environment affects peoples' social behaviour, and indeed may even cause it.

**Task:** To set up a modern experiment in social living within Stone Age circumstances.

#### **SESSION ONE: LAUNCHING THE PROJECT (1 1/4 hrs).**

##### Introducing the Image.

- Reading of stimulus material - p 83/4 Drama Structures.
- Class discuss images they associate with the term 'Stone Age'; I wonder why they call it the tone age ? I wonder what the world would have looked like in those days ? What do you think people would have been like ?.....

##### Launching the Drama.

- Teacher explains to class that they are going to be responsible for launching a Stone Age experiment; What do you think an important meeting would be like ? How would you act under pressure ?.....
- Teacher-in-role as administrator of the 'Stone Age Project' (public voice).

Good morning Ladies and gentleman. I must thank you for attending this very urgent meeting with such little notice. But as you all know there is a problem that has arisen in the town planning department, which my authorities inform me will not wait. My instructions from head office are to submit the beginning stages of the project to them in the next two days. Are you agreed that we should commence the meeting now ?.....As you know, ladies and gentleman, you have all been specially chosen for your very particular expertise in this field. I will refresh your memories and read you the advertisement which was placed in our national and selected international papers to which our applicants applied....

- Reading of the newspaper advertisement.

## **THESTONEAGEPROJECT.**

### **FIRST AND FINAL CALL FOR INTERESTED AND QUALIFIED APPLICANTS.**

#### **NOTES TO APPLICANTS.**

It is proposed to make a study of the ways in which a specific environment might effect human behaviour, attitudes, social living and ways of getting together as a group of people who will agree to live as a stone age community. The particular site for the research is close to a megalithic formation of six standing stones and a large cavern. The people selected will have to live in close proximity to these and recognise how this may affect their daily living. They will therefore be interviewed at frequent intervals (still to be decided) so that evidence of the effects of the environment may be collected.

This research ultimately is for the benefit of town planners and architects who must now begin to consider the ways in which strange environments may affect humans (eg., living on space stations, new town centres with differing proportions of building, etc.).

Applicants should possess skills and work experience that they regard would qualify them as a valuable member of this team. Those applicants chosen will be fully provided for and will also be expected to remain as part of the Stone Age community for the full two years. All applications that are submitted will be carefully considered.

To obtain applications write to ;

The Stone Age Project.

198 Hastings Drive,

Knightsbridge,

7065. London.

- Teacher distributes application forms and asks the children to get into pairs and consider the facts presented ( for examples of the application forms used see following page).

- In-role group forum; teacher models a reading and response to one of the applications then children contribute findings to the group at large eg. I have a form here of a man who is 35 years of age and he wants to be able to bring his two children (5 & 7 years old) with him. What do you think of that ?.....

# **APPLICATION FORM.**

## **THE STONE AGE COMMUNITY RESEARCH PROJECT.**

**Name of Applicant:** Andrew Macdonald.

**Age :** 45.

**Marital Status:** Married.

**Nationality:** English.

**Record of Education (since leaving High School):**

Bachelor of Geology. London University.

**Record of Work Experience:**

1973 - 1980 Department of Mines and Exploration. London Uni.

1980 - 1983 Assistant Geologist. Kenya, East Africa.

1983 - 1988 Head Geologist. Zaire, East Africa.

1988 - 1991 Head Geologist. Kathmandu, Nepal.

1991 - 1993 Head Lecturer. Department of Geology. Cambridge University.

**Current Address :** 15, Green Lane, Cambridge FSW8.

**Present Position and Occupation:**

Head Lecturer. Department of Geology. Cambridge University.

**Reasons for wishing to join this project:**

I have a great interest in other cultures and different ways of life therefore, this project interests me greatly.

**Any special considerations:**

My wife and two children have always accompanied me wherever I went so I would like them to also accompany me on this project (wife, 42 yrs old and two sons aged 10 & 12).



[Possible discussion points may include; the importance of school education, what are the basics, mixing of cultural customs, the suitability of particular professions & ages, the importance of academic qualifications and work experience.....]

*- The meeting was adjourned as children still had more they wanted to discuss before they made their final selection of candidates for the project..*

**Out-of-role Reflection:** What did it feel like being an important person in that meeting ? How difficult do you think this task was ? Do you learn better or worse by talking with other people ? Why ? I wonder what value there is in understanding past cultures ?...

[A reference library is set up in the classroom for the children to carry out off-duty research eg. a selection of books on Stone Age civilisation, customs, dinosaurs etc]

## **SESSION TWO : FOCUSING AND CLARIFYING THE IMAGE (1 hr).**

- The meeting recommences and the administrator of the project (teacher-in-role) reads the minutes of the last meeting.
- The group decides on their selection criteria and selects a collection of individuals they feel will be most suitable to participate in the project.

### Identifying the Site.

- The teacher-in-role produces a map of the area from which the actual site will be selected.
- Map used to facilitate group examination and discussion of the physical features of areas which might be suitable for the setting up of the site.
- Group comes to an agreement on the selection of the site with appropriate physical features such as forestation, water, suitable soil for food bearing plant life, distance from public roads, and easy access for historians and anthropologists to conduct regular research visits.

### Examination of the Site.

- Teacher-in-role negotiates a trip to the site and asks the children about the equipment that will be needed.

[At this point the teacher stopped the drama and all the class went down to sit on the mat. The children were having a lot of problems working together during this session so the class had a meeting to discuss what had gone wrong , why people had problems working together, how it could have worked..... After evaluating what had taken place the group came to the decision that they wanted to stay with their Stone Age drama but wanted to become the actual stone age people.]

### **SESSION THREE : FOCUSING AND CLARIFYING THE PRIVATE IMAGE**

**(1 hr).**

- The drama frame changes once again and children become members of an actual stone age community.

#### **Mapping their Stone Age Dwelling.**

- What do you think a Stone Age dwelling would have looked like ?

Teacher marks on a large piece of paper the items the children come up with (eg. fire, cave).

- Do you think everyone in the community would have had a particular place to sleep ? One by one each child, or a representative of a group goes to the paper and marks their sleeping place and labels it with their initials or the initials of the group.

- Where do you get your water ? Teacher marks in river.

- Then the teacher asks the children to go to their sleeping area and look around them and tell what is out, as far as the eye can see. The teacher draws these features on the map. Finally the teacher adds to the map a separate sleeping area and writes underneath it 'Old Herbal Woman' (role to be assumed by teacher).

#### **Community Meeting.**

- Class sit around in a circle - Where might we be together in this camp site ? What time of day is it ? What is the weather like ? How are we dressed ? Shall we be a group of men, women and children or just men and women ? What will we be doing here sitting around together ?

- The old woman serves all the members of the community with food, ensuring that the men are served first and have larger portions.

- (teacher-in-role) "We have enough meat to last us for three days but soon we will have to go on a big hunt" (Children are all very keen to go on a dinosaur hunt so the tension of an immanent hunt is introduced).

**Out-of-Role Reflection:** Why did the men get fed before the women ? I wonder why the men folk were treated better in this Stone Age community ? Do you think this bothers the Stone Age women ? I wonder why women feel so differently today ?.....

#### **Performing their Tasks.**

- The children are pushed to even more precise private image making by choosing a task in the community that was central to the survival and ongoing life of its participants - What everyday tasks need to be done around the camp to ensure the survival of the community ? What tasks do you think the men/women did ? Do you think that different people in the community had their own particular jobs to do ?

- One by one each child decides on their job and goes and writes it on the map beside their initials; Can you manage to believe in your tasks for the next little while so we can become a real Stone Age community ?

[Tasks chosen included tool making, cooking, child care, wood gathering & fire maintenance, clothes making, water collection, food gathering & hunting for small animals.....]

- Children go to their place in the camp and begin to work at their tasks. Several times during the children's work the teacher bangs a tambourine and everyone freezes. The teacher-in-role or any child then has the opportunity to share with the group what they are doing or thinking.

**Out-of-Role Reflection :** What was it like to be a member of a Stone Age community ? How do you think it is different to today's lifestyle ? I wonder what it is that makes these two lifestyles so different ? How difficult was it for you to become a member of a stone age community ? Do you think you did a good job of being Stone Age people ? Could you have done it any better ? How ? .....

#### **SESSION FOUR : PREPARATION FOR THE GREAT HUNT (1 hr).**

- Group discussion about the type of drawings and paintings that were done during Stone Age times.

##### **Making a Tableaux.**

- The children are shown eight pieces of card, each with a small symbol in the corner depicting a certain time of day (dawn, morning, noon.....). In small self chosen groups, the pupils are asked to prepare a tableau which will show life in their community at the particular time of day represented in the symbol.

- Groups discuss and decide on what they will depict. The groups then come together and share their thoughts with the whole class.

- When the whole imagine has been shared the groups go to work with chalks and charcoal and create their tableau.

##### **Community Meeting.**

- The problem of short supply of food is put to the tribe by the old herbal woman (teacher-in-role). Children decide that the tribe must go on a great hunt to kill a woolly mammoth.

- Discussion about, who will go and who will stay and how the hunt will be organised; Not all of us can go...the camp must be protected and the babies cared for, who will we choose to go ? Will the wise and experienced hunters tell us how the hunt should be carried out ? The hunters may be gone for many days...what should those of us that stay behind do ?.....

### Out-of-role discussion.

- Group discuss what provisions they will need to take and the weapons they will use on the hunt.

### The Evening Gathering.

- The members of the community come together around the fire and share their thoughts about the hunt. The group decide that before the hunters leave the tribe should come together for a final meeting to say the last farewells and to pray to the gods for their protection.

**Out-of-role Reflection:** There seems to be danger in every civilisation, in every time... I wonder what other people there are in history, or today who have had to fight for their survival....

## **SESSION FIVE : THE GREAT HUNT (1 1/4 hrs).**

### The Evening Gathering.

- The members of the community come together around the fire to send off the hunters and pray to the gods for their protection.
- The old herbal woman tells the tribe that the great leader of the tribe has chosen who will go and who will stay behind to protect the camp. Teacher-in-role circles the group and gives a tribal shell to each person chosen to go on the hunt.
- The children perform a ritual of prayer to ask the 'gods in the sky' to watch over them and protect them.

### The Hunt.

- Those children involved in the hunt mime their approach, confrontation and killing of the great dinosaur. Those that stayed back to protect the camp sit around the hunters in a big circle miming what they would be doing.

[Some children rocked babies, others were praying or sharpening tools in preparation for cutting up the meat.]

- Sound effects and musical accompaniment using various percussion instruments was provided by the teacher and many of children in the circle.

[The music ended up being as central to the execution of the hunt as any other aspect, as the music became the story teller, slowly building the tension into a final wild frenzy of music, rhythm, and attack.]

- The two groups swap over and the hunt is performed again. This gave the class an opportunity to deepen the feeling of the hunt and gave everyone a chance to be involved in the action.

### Tribe Meeting.

- The tribe shares stories about the great hunt. The tribe is suddenly told that the leader, who had been badly wounded during the hunt, had now died. Tribe discuss what will be done.

**Out-of-role Reflection;** How did it feel to be a person waiting for something very big to happen ? Do you think you could have the same feelings in today's world ? I wonder if people in today's society believe in gods like they did long ago ? I wonder how important a leader of a tribe is ? What do you think it would be like to be in a tribe that did not have a leader ?.....

## **SESSION SIX: ELECTING A NEW LEADER (1 1/2 hrs).**

### **Gathering of the tribe.**

- The meeting begins with the children playing instruments and clapping out a slow rhythm to honour the death of their great leader. - The group discuss what they will do now that their leader is dead; Do we need a leader ? Why? Should we have one leader or should the leadership be shared between several members of the tribe ?

### **Out-or-role discussion.**

- What qualifications will the group members look for in their leader ? Have these qualifications been proven in their life together ? In what ways ? Are these qualities more appropriate to 20th century life-style, or the conditions under which they are now ?

[The qualities suggested by the group are written up on a large piece of paper by the teacher.]

### **The Election.**

- The meeting is opened by the Old Herbal Woman asking, Who thinks they have the qualities to become the new leader of the tribe ?

- Each child that stands addresses the tribe and tells the tribe why they should be chosen as leader.

- The Old Herbal Woman chooses four warriors from the number that stand. The chosen four turn away from the circle and bow their heads. The Old Herbal Woman places a dish by each of the four and then from a large pile of pebbles each member of the tribe places their pebble in the dish of their choice.

- Two children use the drums to play an accompaniment to the election ritual.

- Tribe decide who will become the leader ; Who do you think got the most pebbles ?

**How can we be sure ?**

(The children had developed a strong sense that stone age people couldn't count in our system so this discussion explored other methods of establishing quantity)

- The election and announcement of the results is carried out with great formality.

### The Honouring of the new leader.

- The new leader makes a speech to the group about his commitment to his people.
- The leader is presented with six symbols (shells and stones) wrapped in an animal skin.
- The group discuss what would be a suitable way of honouring their new leader.

**Out-of-role Reflection:** I wonder what the symbols meant that were given to the leader ? If you had to explain to someone what life in the stone age was like what would you tell them ? I wonder what is the same about life in the stone age and life in our modern age ? (ideas are put up on a chart).....How then is stone age life different ? I wonder what makes it different ? 'Environment affects people's behaviour, and indeed may even cause it'...I wonder what this means ? I wonder how the stone age environment affected stone age people's behaviour ? I wonder how our modern society affects our behaviour ? Do you think the environment in say Balga and Dalkeith are different ? How ? I wonder then how this affects people's behaviour in these two suburbs ?.....

## **THE KINGDOM OF OZYMANDIAS [Five Sessions].**

**Theme : The Morality of Conquest .**

**Task : Deciphering segmented text.**

### **SESSION ONE: THE DISCOVERY (1 hr).**

#### Developing the Image.

- Class discussion about the images the children associate with ancient Egypt; What do you think of when I say Ancient Egypt ?.....I wonder what life in Ancient Egypt would have been like ?.....

#### Launching the Drama.

- The curator of the Cairo Museum addresses the group ;

Good Morning Ladies and Gentlemen. May I thank you on behalf of the Egyptian Government for responding to our call for help. Because you are all so highly respected in the field of archaeology we are in need of your advice and guidance. After two days of digging at the site we found this inscription on a stone tablet. We have called you here to counsel us on its meaning and if we should undertake the task of opening up the whole site.

- Read Inscription. "My name is Ozymandias, king of kings:

Look on my city ye people and shed a tear !"

Nothing here remains, all is in decay.

The hand and heart that friendship gave,

was then deceived and shattered.

All that is left is the desert sands,

lonely and level they stretch far away.

[Adapted from Percy Bysshe Shelly's poem, cited Heathcote, 1980, p8)

- Discussion as to the meaning of the inscription and whether the dig should be opened.

**Out-of-Role Reflection;** I wonder how difficult it would be to open up an ancient tomb ?  
I wonder what the value is in delving into the past ? What do you think the archaeologists might find when they go to the site ?

#### The Opening of the Dig.

- The classroom is darkened and music is played as the children go into role at the site of the dig and Ozymandias's tomb. The group is presented with an old drum wrapped in precious fabric and a old jewelled shell also wrapped in precious fabric found at the opening of the tomb. The drum is opened together and nine ancient scrolls discovered inside.

- In-role reflection; As the drum is being opened the teacher asks the children; Can you find the words to express what you feel at this moment.

- The whole class carries out the first reading of the ancient scrolls.

#### **THE NINE ANCIENT SCROLLS.** ( Adapted from , Heathcote, 1980)

1. During the 20th year of the reign of our great king Ozymandias, three strange ships coming from far away lands appeared. We had never seen people like this before. The visitors were received and they presented great gifts to our Great One. We offered thanks in the temples. Later, we traded with them and we found out that they were very skilled tradesmen. Many were.....

2. When the hurricane passed, many of boats were lost and many of our men were killed. The strangers from across the sea whose boats were stronger than ours, helped us to redesign our ships and even rebuild .....

3. On this occasion our leader bade us to rejoice in the building of the dam to hold back the Great Lake. The dam will keep us safe and give us water in the dry season. We gave our hand in friendship to the Newcomers for helping us in this big project. This further cements our bound of friendship. What a mighty blessing the Newcomers have been. They will.....

4. At sunrise Rytakall - daughter of the high priest, arrived under the great holy red rocks. The Newcomers who had safely guarded her on this long journey could now go no further. She alone climbed the long path to the Golden Temple. This was a place only the holy people of our land could go and.....

5. Today is a happy day in our land. Our Princess begins the long journey across the sea. It has been decided that she will marry the son of the Newcomers' king. We hope the marriage will bring peace

and riches to our land. Some of our new friends have been trusted with the job of taking her, our prayers and blessings go with them as they.....

6. At the burial of the Soothsayer, the high priest noticed that certain things were different from the traditional ceremonies. The coffin lid was in position *before* sunset, and the tomb had been built in a different way. It was explained that the expert craftsman from across the seas had wanted to work according to their own traditional ways. It was regarded as polite to allow this but the high priest was very.....

7. It was decided by the Newcomers that they would settle by the sea and they needed new timber to repair their old ships. They planned that timber from the Sacred Grove should be chopped down. Four trees were taken and stripped before anyone realised. In spite of protest from our people and our King, more timber was taken. Much argument began.....

8. All our young men have to attend all day every day. I can no longer go fishing with my father or study with my teacher. When I complained, my father warned me, "Son, keep your words to yourself because times are changing." The changing times not only effect our work days but also our private lives. Nothing is the same any more.....

9. Alas we have no choice, even our holiest temples are no longer ours. Who can tell in what way these changes began? Who can tell how they will ever end?.....

**Out-of-role Reflection:** Seeking information on how it was for the children in the drama and reflection on what has happened; How did it feel being archaeologists? I wonder why a person would choose to be an archaeologist? How well did you understand what was written in the scrolls? Why? I wonder what these scrolls are about? Can anyone see how these archaeologists are going to decipher those scrolls? I wonder how difficult this task will be?

[This session is very important for setting the tone for the whole drama. The class stays as a whole in order to get the feel of the impending task that is about to unravel. The teacher should continually endeavour to upgrade language and model a professional attitude for children to reflect.

A reference library was set up in the classroom for the children to carry out off-duty research (eg a selection of books on Egypt, tombs, civilisation.)

## **SESSION TWO: THE DECIPHERING (1 1/4 hrs).**

(Between sessions the scrolls were mounted in nine different locations around the room)

### Group Forum.

- Teacher-in-role begins the drama by asking the archaeologists what they should do; Do you think Ozymandias, King of Kings would want us to find out the mystery of how his Kingdom was destroyed? How can we solve this great mystery?



### Whole Group Examination of the Scrolls;

- Teacher-in-role : Public voice

Ladies and Gentlemen before we go any further into the tomb the Egyptian President wants the scrolls to be studied and examined to find out their possible meanings. From what we find out he will decide whether or not to provide the funds necessary to open the whole site

- Whole class re-examines scrolls in order to identify all the things that they need to know more about. Their questions are put on the board under the scroll number they relate to; What things in this scroll do we need to find more about ?

### Small Group Examination of the Scrolls;

- Class divided into nine self chosen groups and given the task of discussing possible meanings of their scrolls, providing some possible meanings to the groups queries listed on the board and present a lecture on the possible meaning of their scroll - the images, culture, tradition, civilisation, places..... to the rest of the archaeologists.

**Out-of-role Reflection:** Encouraging children to objectively reflect on the drama (the subjective experience); How did your group come to decisions about your scroll ? How difficult do you think this task is ? How did you find working in a group and talking with each other ? Who do you think could of written the scrolls ? .....

## **SESSION THREE : A GROUP PICTURE (1 hr).**

### Preparation for the Lectures;

- Class discuss how lectures would be carried out; How do you think the groups should organise their lecture ? Should just one person talk for the group or should everyone have something to say ? How do you think famous archaeologists would give a lecture ? How would they begin their speech ?

### The Nine Public Lectures.

- Each group presents their lecture to the gathering.
- The teacher-in-role makes detailed notes of the information delivered in the lectures so that it can be couriered to the Egyptian President.

(The main points recorded by the teacher were made into an official chart to act as a framework for future work).

- The letter is sent off to the President. Tension is created as children await his decision regarding whether he will agree to fund the opening of the inner chamber.

**Out-of-Role Reflection;** What was in your mind when the letter went off to the president ? What is it like being an important archaeologist compared to being a year six student ? What were you feeling when you stood up to give your lecture to the

gathering ? What is your opinion so far about what happened to Ozymandias's Kingdom ?.....

### The Group Map.

- While waiting for the Presidents reply the archaeologists are given the task of building a group picture of the event they are investigating.
- Discussion of the event to arrive at a consensus regarding the places that would have been part of Ozymandias's kingdom; After your careful examination of these scrolls what images do you think we need to include in order to create a map of Ozymandias's Kingdom ? ..... (To arrive at these images children must re-read the tablets, look for clues and use their imagination) The images chosen by the archaeologists are written up on a large piece of paper.
- Discussion concerning where these places would have been on the map of Egypt, in relation to the marked tomb site.

(A hand drawn, simplified map of Egypt was used. Each of the images was written onto a label and placed onto the map where the group decided they should go. The final product was a map showing the estimated positions of all the significant places mentioned in the scrolls. While the images were being placed on the map the group also discussed what these images would have looked like; I wonder what the golden temple looked like ? What do you think Ozymandias's palace looked like ? Why do you think the Egyptians made such elaborate tombs ?.....)

### The Reading of the Letter.

- Letter arrives back from the president; Can you great archaeologists find words to express how you are feeling at this moment ?
- Letter is read out :

After examining the scrolls, the drum, the embroidered fabric, the jewelled shell and the small piece of gold plating inscribed with ancient writings; and after careful examination of the notes on the lectures that have been given concerning the scrolls, I have decided to allow the site to be fully opened. I am releasing 1.5 million dollars to the Cairo Museum today so that you may begin work immediately. Good Luck. Arishi Raja Khan.

**Out-of-role Reflection:** Opportunity to evaluate the experience and consolidate learning; What would be good about living at that time/what would you find difficult ? I wonder why the Golden Temple was such a special place ? How might you describe the Kingdom of Ozymandias ? What do you think awaits us in the inner chamber of the tomb of Ozymandias ?

## **SESSION FOUR: THE APPEARANCE (1 3/4 hrs).**

### **Preparing for the Expedition.**

- Teacher-in-role informs the group that the expedition will commence at sunrise tomorrow. The group discusses what equipment will be needed to be taken down with them; Preparations will be done by my people tonight, what must I do and what will you need to have? Share with me, this humble curator, your thoughts and feelings on this the eve of perhaps one of the world's greatest discoveries?.....

### **Opening the Site.**

- Out-of-role discussion concerning the practicalities of going into the inner chamber; When we get to the site, how might we open the stone slab door in order to get in? What precautions should we take on the first entry into this chamber as it would not have been exposed to fresh air for 1000's and 1000's of years?.....  
- Children quietly file out of TV room and sit at the doorway of the classroom.

### **Entering the Inner Chamber.**

[ The lights are turned off in the classroom and some music is playing. A parent/teacher/relief dressed as King Ozymandias, is sitting on a chair, motionless, as children come in. At his feet are a selection of different percussion instruments.)

- Children move into the chamber one by one. Teacher-in-role enters last and sits down with them; Could this be the great one?

- The box at Ozymandias's feet is opened and the scroll inside is read;

I am Ozymandias King of Kings. Come with an honest heart, the secret of my Kingdom to untwine.

Chant the holy chant and I will come again. The world to see for one last time. Hail to Ozymandias.

The Lord and King of Kings.

- Discussion as to the meaning of the scroll.

### **Making the Questions.**

- Children turn their backs on the statue and the lights are turned on. The class brainstorm the questions they would ask Ozymandias in order to finally solve the whole mystery; In order to solve the mystery what questions would you ask the great Ozymandias if he was to come to life? The questions the children come up with are blackboarded for their future reference.

### **The Awakening.**

- Archaeologists discuss how to awaken Ozymandias.

- Performance of the 'Awakening Ritual'.

- Archaeologists stand before King Ozymandias and ask their questions.

**Out-of-role Reflection:** Opportunity to probe the symbolic meaning of the encounter; What were you feeling when you first came into the inner chamber? What is your

opinion now about what happened to Ozymandias's Kingdom ? What kinds of things lead people to behave as the Newcomers did ? I wonder what makes people try and control other people ? Do you suppose this still happens today ? If people get hurt in this process I wonder why we still do it ?.....

### **SESSION FIVE:STORY-TELLING (2 hrs).**

[Everything is displayed around the classroom; books, objects, scrolls, drum, Ozymandias' robes.....]

- Brief discussion about all the information Ozymandias gave the archaeologists in the inner chamber. This information is written up on a large piece of paper as a reference that can be used during their final task.

#### **Naming of the Scrolls.**

- Teacher-in-role address the group.

" Ladies and Gentlemen our time draws to a close and we the people of Egypt are in your debt...Today is your last meeting and the Egyptian President would like you to help us to name the nine scrolls so they can take their place in our museum and put together the final pieces of the puzzle. Will you agree to help us with these last asks ?"

- As a group archaeologists decide on the important features of each of the nine scrolls and a suitable title to symbolise them (eg) The Time of Arrival..., The Time of Friendship....., The fall of Ozymandias.....(The nine titles are put on card and mounted next to each scroll)

#### **The Solving of the Puzzle.**

- Archaeologists move into five self chosen groups. Each group is supplied with an 'Official Government Scribe' sent by the president in order to assist them with their final task (five university drama students played the role of the scribes).

- The archaeologist's task is to 'construct in your own language their interpretation of the story hidden in the nine scrolls. The scribes write the story the archaeologists develop.

#### **Presentation of the Stories.**

- Each group presents their story to the group.

- The archaeologists are all thanked for the excellent job they have done.

**Out-of-roleReflection:** Opportunity to reflect on the whole drama and to seek 'universal' human meanings; How did you find working as a group to write your story ? How would you evaluate your groups result ? How difficult do you think this task has been of deciphering these scrolls ? How well do you understand what happened ? What do you think the Egyptians/Newcomers were like ? I've often wondered if man has really changed at all over the centuries ? .....

## **THE DISPLACED PEOPLE [Five Sessions].**

**Theme:** The Subjugation of Indigenous People- the Causes and Effects.

**Task:** To research, write and produce a 'Year of Indigenous People' newspapers special, exploring the issues of land rights and cultural heritage of the indigenous people who do not govern their own countries.

### **SESSION ONE: DEVELOPING THE IMAGE (1 1/4 hrs).**

#### **Introducing the Image.**

- Discussion on the meaning of Aborigine (A person indigenous to the land, existing on the land at the dawn of history or at the arrival of the colonists).
- Discussion about which indigenous people do and do not govern their own country,
- Brainstorming what the group thinks, believes and knows about indigenous people who do not govern their own country.

[Three large sheet of paper were used with these headings written on them; This I Think, This I Believe & This I Know. It was not important if some children couldn't write anything under 'I Know', and it was equally acceptable if children put checks or question marks next to comments they agreed or disagreed with. The children were told that whatever they knew or didn't know was not the issue; it was expected that they begin with what they had. By categorising their thoughts they would be able to discover their questions as well as their information.]

- Class discussion of the three categories.

**Out-of-Role Reflection:** In order to explore the purpose of preparing before going into the action of drama; Do you suppose the time we spend in preparation is important ? Why ? I wonder why doing things to prepare our minds helps make the action better ?

#### **Making the Topographical Map.**

- The drama begins by focussing on aboriginal Australians because that is what the children are most familiar with.
- The children's image making of the land on which native aboriginals used to live (and on which some still do) begins with the creating of a topographical map.
- Class discussion about the places and geographical features that would be found in the 'outback'.
- The children create a land with their hands using a square of brown cloth stretched over wads of newspaper to form a topography.

- Children break up into self chosen groups to work on particular areas of the map, eg. billabongs, areas of scrub land, dessert, mountains, plateaus, rivers, lakes, gorges.....
- The teacher then has them move from the bird's-eye view they have just created to visualise the land again from the perspective of one who actually dwelt there. They then revise the map from that stance and add any further details.
- Group forum: group decides on names for the places on their topographical map. The teacher writes the names on sticky labels and the children place these labels on the map. Teacher encourages children to develop names that reflect the aboriginal culture.

[A reference library on Aboriginal, Maori, American Indian, African, Tibetan culture and art, the Australian outback, aboriginal Dreamtime stories and other myths and legends from the other indigenous cultures being dealt with in this drama, and a collection of Aboriginal artefacts is set up in the classroom to allow children to do further reading and researching between the drama sessions.]

## **SESSION TWO : FOCUSING AND CLARIFYING THE PRIVATE IMAGE (1 hr).**

### **Drawing their Camp.**

- Music is playing as children come in and they move straight into a circle where there is brown paper and charcoal already laid out.
- The children draw a picture of the camp they are living. While children are drawing the teacher reads a selection of stimulus material.

### **Performing the Tasks.**

- Brief discussion about the way of life in an aboriginal tribal group; I wonder what life would have been like ? What do you think they would have done in a normal day ? .....
- Children are pushed to more precise private image making by choosing a task in the tribal group that was central to the survival and ongoing life of its participants eg. hunting, gathering, child minding, searching for water, preparing for food, story-telling....
- Children get into role and perform their tasks. Several times during the children's work the teacher bangs a tambourine and everyone freezes. The teacher-in-role or any child then has the opportunity to share with the group what they are doing or thinking.

### Evening Gathering.

- Group sits around the fire eat their evening meal and exchange Dreamtime stories and legends.
  - A member of another tribe runs into the group (teacher-in-role). He tells them that white men are coming with big machines to dig up the land. His people have already been pushed off their land.....
  - Group Meeting; Where are we going to go ? Why do we have to be the ones to go ? What will happen to our sacred land ? What will happen if we decided not to move ?
- OutofRoleReflection** : I wonder what it would be like to completely live off the land...no need for money.....? To people like the Australian Aborigines, Maoris, American Indians, African and the Tibetans the land is very sacred to them. I wonder why this is so ? Well then I am wondering why many European people don't have the same feelings for the land ?

### **SESSION THREE:THE PRESS CONFERENCE (1 1/2 hrs).**

- Teacher reads a selection of newspaper articles and documents concerning the MABO issue.
- Class discussion regarding the implications of the MABO decision and the response of the government, farming community and mining industry.  
[As a means of exploring and gaining a deeper understanding of the issue the technique of role-on-the-wall is used. Using large pieces of butchers paper two children's human figures are drawn around. Underneath one outline the title 'Indigenous People' is written, underneath the other, 'Farmers, Government & Mining Companies'. The group add a series of statements made about the two different parties by.....each other, Australian public, overseas countries American Indians, Maoris, South Africans..... The statements are written around the appropriate figure.]
- Preparation for the press conference; In order to hold a press conference children discuss how it will be done and who will be there.  
[Decision is made that there will be 2 aboriginal elders, 1 white farmer, 1 general manager of a mining company, 1 representative of the government and the rest of the class will be journalists from a variety of newspapers and magazines.]
- Reporters break up into groups according to the newspaper/magazine they represent. They discuss and decide on the questions they are going to ask; the elders form one group and the farming, government and mining representative form another. Both groups decide on their stories.
- The Press Conference.

[Each journalist team is given a desk plate with the name of their paper/magazine to put on the table in front of them. Reporters are reminded to take detailed notes of what goes on so they can put together great stories for their paper/magazines. The teacher-in-role chairs the conference.]

#### **SESSION FOUR : THE SPECIAL ISSUE (1 1/4 hrs).**

**Out-of-Role Reflection:** Role-on-the-wall; Looking back on the press conference new understandings about the two parties are written inside their figures.

[This serves to aid in the children's reflection, to record the growing complexity of the issue, and to provide a resource for the children when they come to write their own articles.]

##### **Developing the Framework.**

- Teacher-in-role as the chief editor addressing the journalist team (public voice);

I am glad you could all make it to this special meeting I've called. You were all there at the press conference this morning and I think you'll all agree that some pretty important things were said. Now every paper in this city is going to be covering this and I want us to do something different, something new, something that going to sell us a lot of papers ! I need ideas so I'd like to hear you thoughts on it and suggestions.....

- Decision is made to produce a 'Year of Indigenous People Special Issue' in the form of a four page insert into the Weekend edition.
- In-role brainstorming session regarding the type of articles that should be included in the issue.

##### **Working on the Special Issue.**

- Journalists, individually or in self chosen small teams, bid for the article they want to work on. The chief editor selects two people to be production team (responsible for typography and layout).

[Out-of-role the children are shown the computer and printer that has been brought into the classroom for this part of the drama. The teacher explains that the production team will use it to help them with the layout and that when each team has finished their copy they will type it up ready for print.]

- Journalists get to work on their articles. Teacher-in-role circulates and conferences with each team.

##### **News Team Meeting.**

- Progress Report to Chief Editor; discussion regarding problems, progress and the inclusion of photographs.

#### **SESSION FIVE : THE SPECIAL ISSUE (1 1/4 hrs).**

**Out-of-Role Reflection:** I wonder if there is anything in common about the cultures of peoples like the Australian Aborigines, American Indians, Africans and Maoris ?



Why do you suppose then that it is these types of people that still do not govern their own countries ? I wonder why it was the white people that did the colonising and it wasn't the other way round ? Do you suppose that there are differences in the way these people think ?

### News Team Meeting

- Discussion regarding the need for punchy headlines.

### Working on the Special Issue.

- Journalists get to work on their Headlines and the Production team works on the photographs that will be included in the edition. Teacher-in-role circulates and conferences with each team.

### News Team Meeting.

- Journalists come together and share with the group; (i) the article they are writing and the headline they have come up with (ii) the photographs they have chosen for the edition. As each team shares with the group, the group gives feedback on what they are doing.

### Working on the Special Issue.

- Journalists go to work on the final stages of their articles so they can be ready for the printers by the end of the day.

**Out-of-Role Reflection:** To explore the causes and effects of colonisation; I wonder what caused these peoples to be taken over ? What do you think then, the effects of this have been ?

(The teacher puts the children's theories and suggestions on a chart under the appropriate column for either causes of effects)

## **BUILDING A NEW WORLD [THREE SESSIONS].**

**Theme:** Does History Repeat Itself?

**Task:** To establish a new human settlement on the planet Mars.

### **SESSION ONE: THE ASSIGNMENT (1 hr).**

#### Presentation of the Assignment.

- Children file into class. Written on the black board is the date September 21st. 2007.
- Teacher-in-role as the security and administration director for the assignment addresses all the delegates.

This is a top secret meeting and it is vital to this project that it remain so. What you will

hear today in the sanctuary of these four walls must never be spoken of to anyone else or you will

be alimented, permanently, from this project. This briefcase I have with me contains the Assignment details that I am to present to all you international delegates. Even I have not seen what is contained in that case. The founders of this assignment will forever remain unnamed but believe when I say that I have been convinced of their honesty and high principles. Before I present to you the assignment I must clarify my information. Is it correct that we have representatives from across the world ? And that we have expertise in the fields of Health, Business, Education, Law,

Conservation, Recreation, The Arts, Psychology, Science, Agriculture and Space Technology ?

- The gathering is presented with the assignment.

[The assignment consist of three parts. The first part is a letter of introduction from the Assignment Master Minds to the delegates. It asks them to be open minded to what they are going to hear and pay special attention to the facts presented in the World Health Presentation. The second part is a presentation of overheads and dialogue centred around the issue of world health. The majority of the material for this presentation came from the book, The State of Health Atlas - A concise survey of world health through full colour international maps. Written by Judith Mackay. The third part of the presentation is a final letter carefully explaining the nature of the assignment].

- Group discusses what they have just heard; What are your reactions to what you have just heard ? Do any of you have any questions ? Are you prepared to commit yourself to this project ?

#### Signing the Contract.

- To formalise the children's commitment to the task they are all required to sign a legal contract that the Assignment Master Minds have had drawn up.

#### Out-of-Role Discussion.

- The group discusses the specific tasks that were itemised in the letter that explained the assignment; Let's remind ourselves of the different planning tasks the delegates have been asked to do ?

- As a group the children go through each of the planning tasks and very briefly discuss what they think each task entails; What do you think the representatives would have to do to complete this task.

#### Research and Planning.

- The gathering is told that all this information must be gathered before the project can get under way and each group will have to present a lecture to the rest of the representatives at the end of their research so that everyone was up to date with all aspects of the project.

- The representatives move into their groups and work on their task. Teacher circulates and conferences with different groups.

**Out-of-Role Reflection:** To explore the implications of this assignment; I wonder who the master minds of this project could be ? How difficult was it having to choose what you would want in a new world and what you wouldn't ? How did it feel to have that much power ? I wonder if that much power is a good thing ? When something is getting destroyed, do you suppose it is more sensible to look for a new one instead of trying to fix the one you have already got ? I wonder if it would be possible to set up a new world that wouldn't have the problems that Earth has ?

[A reference library was set up in the classroom for the children to carry out on-duty and off-duty research (eg) a selection of books on the planet Mars, Space travel and the Galaxy.]

## **SESSION TWO : FOCUSING AND CLARIFYING THE IMAGE (1 3/4 hrs).**

### **The Lectures.**

- Each group presents their lectures to the gathering and then answers any questions anyone may have.

[During this time the teacher takes detailed notes on the groups presentations so that the main points could be made into an official chart to act as a framework for future work]

- The representatives decide that they must make a trip to the planet to survey it first hand. They are told they will leave tomorrow on an Exploration Shuttle.

[The children were so involved in this task that the lectures and question time after each of the lectures took the whole session]

## **SESSION THREE: THE EXPEDITION (1 3/4 hrs).**

**Out-of-Role Reflection:** To examine how the individuals/groups have managed their tasks; How difficult do you think the tasks that you were given were ?, What did you find easy/more difficult about your task ? How did your group work to complete that task ? How would you evaluate the results that your group got ?

### **Out-of-Role Discussion.**

- Discussion about how this expedition will take place; If we are to travel in a space shuttle how could we create the feeling of vessel with these tables and chairs ? What do you think it would be like walking on the surface of this planet ? What do you think everyone will have to wear ? If the representatives are going to the planet to survey the land what sort of things do you think they will do when they get there ?

- The children are reminded that as soon as they venture out onto the planet there can be no talking as they will all be wearing space suits.

### The Expedition.

- Children assume positions on the shuttle and the representatives are asked to share their thoughts as they begin this great assignment.

[Representatives bring with them pens and paper to record all the information they get from their exploration of the planet]

- The teacher-in-role announces the shuttles landing on the planet and asks the representatives to put on their suits and breathing apparatus and prepare to disembark.

- The group disembarks and carries out their survey of the planet.

[While children are performing their tasks the lights are tuned off and atmospheric music is played to help them in the building of their belief]

### Group Meeting.

- All the representatives return to the shuttle and remove their suits and breathing apparatus.

- The representatives are asked to share with the group what they saw and the information that they collected.

- The group discusses the practicalities of setting up the new city here;

How do you think we can provide a suitable environment for humans on this planet ?

[At this point I had thought that we could have all travelled further into the future and evaluated the success of the project once it had been running for some years. Due to several major time limitations this was not possible so we left the assignment at this point and during the reflection time speculated what the possible outcomes could have been]

### The Honouring Ceremony.

- Teacher-in-Role address the group;

I have called this ceremony to honour the great contribution each one of you have made to the New World and to all humanity. Over the last months you have grown in your skill and in your ability to work as a team. Because of this I wish to present each one of you with a certificate of honour.

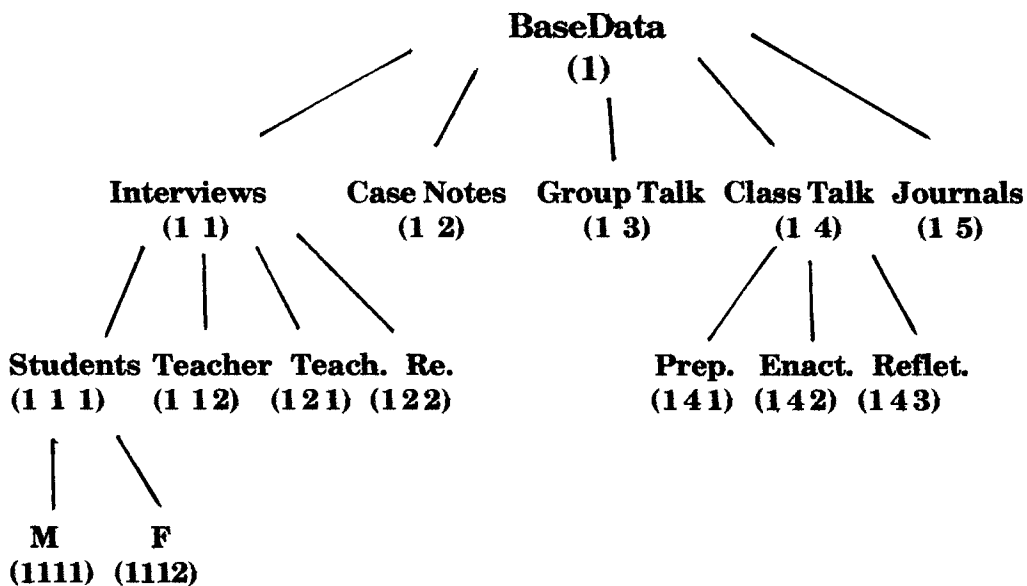
- Children are presented with their certificates (This ceremony had a dual purpose; to thank the representatives, and also to thank and farewell the children as this was there last formal drama session).

**Out-of-Role Reflection:** To explore whether history does repeat itself or not and why; Do you suppose it would have been possible to set up a new world that would be completely free from the problems that trouble Earth? From what you know about our world do you suppose history does repeat itself? Why do you suppose you think the way you do? Do you think all people all over the world would think the way you do about this? Is there examples from history that can back up your opinion? I wonder why it is that this keeps on happening? Do you suppose humanity can change? What in your opinion do you think we need to do?

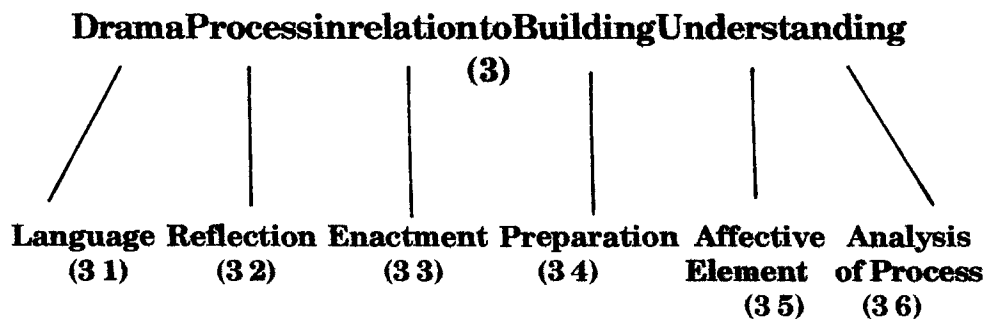
## APPENDIX 7.

### 'NUDIST' INDEX TREES.

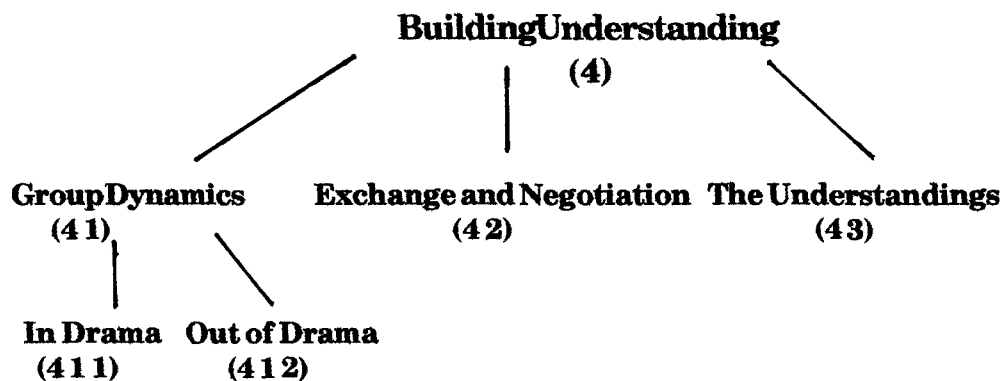
#### 1. BASEDATA.



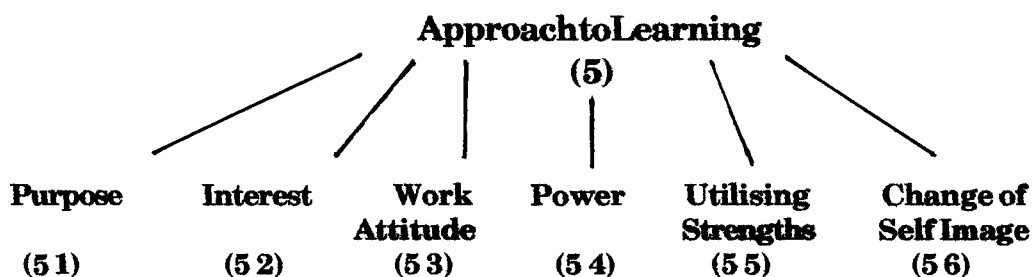
#### 3. THE DRAMA PROCESS - An Analysis by Observers and Participants



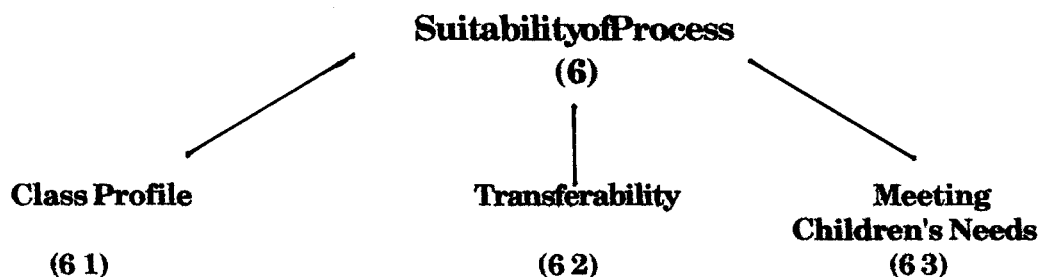
#### 4. THE DRAMA PROCESS- Building Understanding.



#### 5. THE DRAMA PROCESS- Approach to Learning.



#### 6. THE DRAMA PROCESS- Suitability.



## APPENDIX EIGHT.

### 'NUDIST' INDEX SYSTEM.

- (1) /Base Data
  - (1 1) /Base Data/interviews
    - (1 1 1) /Base Data/interviews/Students
      - (1 1 1 1) /Base Data/interviews/Students/Male
      - (1 1 1 2) /Base Data/interviews/Students/Female
    - (1 1 2) /Base Data/interviews/Teacher
  - (1 2) /Base Data/Case Notes
  - (1 3) /Base Data/Group Talk
  - (1 4) /Base Data/Class Talk
    - (1 4 1) /Base Data/Class Talk/Preparation
    - (1 4 2) /Base Data/Class Talk/Enactment
    - (1 4 3) /Base Data/Class Talk/Reflection
  - (1 5) /Base Data/Reflective Journals
- (2) /Drama Talk
  - (2 1) /Drama Talk/Describing
  - (2 2) /Drama Talk/Interpreting
  - (2 3) /Drama Talk/Generalising
  - (2 4) /Drama Talk/Speculating
  - (2 5) /Drama Talk/Affective
  - (2 6) /Drama Talk/Directional
  - (2 7) /Drama Talk/Inquiry
  - (2 8) /Drama Talk/Imaginative
  - (2 9) /Drama Talk/Agreement or Disagreement
  - (2 10) /Drama Talk/Reading of Text
  - (2 11) /Drama Talk/Digressive
  - (2 12) /Drama Talk/Teacher's Talk
- (3) /Drama Process in relation to Comprehension
  - (3 1) /Drama Process in relation to Comprehension/Language Skills
    - (3 1 1) /Drama Process in relation to Comprehension/Language Skills/Speech Registers
    - (3 1 2) /Drama Process in relation to Comprehension/Language Skills/Questioning
    - (3 1 3) /Drama Process in relation to Comprehension/Language Skills/Writing 'In-role'
    - (3 1 4) /Drama Process in relation to Comprehension/Language Skills/Oral
    - (3 1 5) /Drama Process in relation to Comprehension/Language Skills/Writing
  - (3 2) /Drama Process in relation to Comprehension/Reflection
    - (3 2 1) /Drama Process in relation to Comprehension/Reflection/Of Self & Peers
    - (3 2 2) /Drama Process in relation to Comprehension/Reflection/Development
    - (3 2 3) /Drama Process in relation to Comprehension/Reflection/Demands on Thinking
    - (3 2 4) /Drama Process in relation to Comprehension/Reflection/On Tasks
    - (3 2 5) /Drama Process in relation to Comprehension/Reflection/Understanding of
  - (3 3) /Drama Process in relation to Comprehension/Enactment
    - (3 3 1) /Drama Process in relation to Comprehension/Enactment/1st Hand Experience
    - (3 3 2) /Drama Process in relation to Comprehension/Enactment/Effect of 'Role'
      - (3 3 2 1) /Drama Process in relation to Comprehension/Enactment/Effect of 'Role'/I. Motivation
      - (3 3 2 2) /Drama Process in relation to Comprehension/Enactment/Effect of 'Role'/Listening
      - (3 3 2 3) /Drama Process in relation to Comprehension/Enactment/Effect of 'Role'/Responsibility
      - (3 3 2 4) /Drama Process in relation to Comprehension/Enactment/Effect of 'Role'/Thinking
    - (3 3 3) /Drama Process in relation to Comprehension/Enactment/Atmosphere
    - (3 3 4) /Drama Process in relation to Comprehension/Enactment/Effect on Communication
    - (3 3 5) /Drama Process in relation to Comprehension/Enactment/Dev of Belief
    - (3 3 6) /Drama Process in relation to Comprehension/Enactment/Confidence to LPC



(3 4)	/Drama Process in relation to Comprehension/Preparation
(3 4 1)	/Drama Process in relation to Comprehension/Preparation/Increase Involvement
(3 4 2)	/Drama Process in relation to Comprehension/Preparation/Deepen Understanding
(3 4 3)	/Drama Process in relation to Comprehension/Preparation/Examples
(3 5)	/Drama Process in relation to Comprehension/Affective Element
(3 5 1)	/Drama Process in relation to Comprehension/Affective Element/Emotional Inv
(3 5 1 1)	/Drama Process in relation to Comprehension/Affective Element/Emotional Inv/
Examples	
(3 5 1 2)	/Drama Process in relation to Comprehension/Affective Element/Emotional Inv/ Grp
Dynamics	
(3 5 1 3)	/Drama Process in relation to Comprehension/Affective Element/Emotional Inv/ Work
Attitude	
(3 5 1 4)	/Drama Process in relation to Comprehension/Affective Element/Emotional Inv/Interest & Participation
(3 5 2)	/Drama Process in relation to Comprehension/Affective Element/1st Hand Experience
(3 5 3)	/Drama Process in relation to Comprehension/Affective Element/Expression of Feelings
(3 6)	/Drama Process in relation to Comprehension/Analysis of Process
(3 6 1)	/Drama Process in relation to Comprehension/Analysis of Process/Support Structures
(3 6 1 1)	/Drama Process in relation to Comprehension/Analysis of Process/Support Structures/
Interactive Environment	
(3 6 1 2)	/Drama Process in relation to Comprehension/Analysis of Process/Support Structures/
Teacher's Role	
(3 6 1 3)	/Drama Process in relation to Comprehension/Analysis of Process/Support Structures/
Scaffolding	
(3 6 1 4)	/Drama Process in relation to Comprehension/Analysis of Process/Support Structures/
Oral Lang	
(3 6 2)	/Drama Process in relation to Comprehension/Analysis of Process/Exchange &
Negotiation	
(3 6 2 1)	/Drama Process in relation to Comprehension/Analysis of Process/Exchange &
Negotiation/ Right Answer	
(3 6 2 2)	/Drama Process in relation to Comprehension/Analysis of Process/Exchange &
Negotiation/ Best Idea	
(3 6 3)	/Drama Process in relation to Comprehension/Analysis of Process/Dramatic Contexts
(3 6 3 1)	/Drama Process in relation to Comprehension/Analysis of Process/ Dramatic Contexts/
Purpose	
(3 6 3 2)	/Drama Process in relation to Comprehension/Analysis of Process/Dramatic Contexts/
Interest	
(3 6 3 3)	/Drama Process in relation to Comprehension/Analysis of Process/Dramatic Contexts/
1st Hand Exp	
(3 6 3 4)	/Drama Process in relation to Comprehension/Analysis of Process/Dramatic Contexts/
Wholistic	
(3 6 4)	/Drama Process in relation to Comprehension/Analysis of Process/ Whole
(3 6 5)	/Drama Process in relation to Comprehension/Analysis of Process/Demands on
Thinking	
(3 7)	/Drama Process in relation to Comprehension/Inter-relationships
(3 7 1)	/Drama Process in relation to Comprehension/Inter-relationships/language & enactment
(3 7 2)	/Drama Process in relation to Comprehension/Inter-relationships/reflection & whole
process	
(3 7 3)	/Drama Process in relation to Comprehension/Inter-relationships/enactment & affective
(3 7 4)	/Drama Process in relation to Comprehension/Inter-relationships/enactment & whole
process	
(3 7 5)	/Drama Process in relation to Comprehension/Inter-relationships/preparation & whole
process	

(3 7 6) /Drama Process in relation to Comprehension/Inter-relationships/affective & whole process

(3 8) /Drama Process in relation to Comprehension/D.P in relation to building understanding

(3 8 1) /Drama Process in relation to Comprehension/D.P in relation to building understanding/ Group dynamics in drama

(3 8 1 1) /Drama Process in relation to Comprehension/D.P in relation to building understanding / Group dynamics in drama/ Language

(3 8 1 2) /Drama Process in relation to Comprehension/D.P in relation to building understanding / Group dynamics in drama/Reflection & group dynamics in drama

(3 8 1 3) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Group dynamics in drama/Enactment & group dynamics in drama

(3 8 1 4) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Group dynamics in drama/Affective & group dynamics in drama

(3 8 2) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Exchange & Negotiation

(3 8 2 1) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Exchange & Negotiation/Language

(3 8 2 2) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Exchange & Negotiation/Enactment

(3 8 2 3) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Exchange & Negotiation/Whole process

(3 8 3) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings

(3 8 3 1) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Language

(3 8 3 2) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Reflection

(3 8 3 3) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Enactment

(3 8 3 4) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Preparation

(3 8 3 5) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Affective

(3 8 3 6) /Drama Process in relation to Comprehension/D.P in relation to building understanding /Understandings/Whole process

(3 9) /Drama Process in relation to Comprehension/D.P in relation to approach to learning

(3 9 1) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Language

(3 9 1 1) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/Language/ Purpose

(3 9 1 2) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Language/ Work Attitude

(3 9 1 3) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Language/ Using Strengths

(3 9 2) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Enactment

(3 9 2 1) /Drama Process in relation to Comprehension/D.P in relation to approach to learning / Enactment /Purpose

(3 9 2 2) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Enactment/Interest

(3 9 2 3) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Enactment/Work Attitude

(3 9 2 4) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/ Enactment/Power

(3 9 3) /Drama Process in relation to Comprehension/D.P in relation to approach to learning /  
Affective

(3 9 3 1) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/  
Affective/Interest

(3 9 3 2) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/  
Affective/Work Attitude

(3 9 4) /Drama Process in relation to Comprehension/D.P in relation to approach to learning /  
Whole process

(3 9 4 1) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/  
Whole process/Interest

(3 9 4 2) /Drama Process in relation to Comprehension/D.P in relation to approach to learning/  
Whole process/Work Attitude

(4) /Building Understanding

(4 1) /Building Understanding/Group Dynamics

(4 1 1) /Building Understanding/Group Dynamics/In Drama

(4 1 1 1) /Building Understanding/Group Dynamics/In Drama/Development of

(4 1 1 1 1) /Building Understanding/Group Dynamics/In Drama/Development of/Thru S. Eval

(4 1 1 1 2) /Building Understanding/Group Dynamics/In Drama/Development of/Grp Skills

(4 1 1 1 3) /Building Understanding/Group Dynamics/In Drama/Development of/Teacher as  
Mediator

(4 1 1 1 4) /Building Understanding/Group Dynamics/In Drama/Development of/Listening

(4 1 1 2) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev

(4 1 1 2 1) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Task

(4 1 1 2 2) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Interest

(4 1 1 2 3) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Have a go

(4 1 1 2 4) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Role Contexts

(4 1 1 2 5) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Committment

(4 1 1 2 6) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Purpose

(4 1 1 2 7) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Ist Hand Exp

(4 1 1 2 8) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Confidence

(4 1 1 2 9) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Freedom

(4 1 1 2 10) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/Blocking

(4 1 1 2 11) /Building Understanding/Group Dynamics/In Drama/Reasons for Dev/ZPD

(4 1 1 3) /Building Understanding/Group Dynamics/In Drama/Outcomes

(4 1 1 3 1) /Building Understanding/Group Dynamics/In Drama/Outcomes/Work Quality

(4 1 1 3 2) /Building Understanding/Group Dynamics/In Drama/Outcomes/Understanding

(4 1 1 3 3) /Building Understanding/Group Dynamics/In Drama/Outcomes/LP Children

(4 1 2) /Building Understanding/Group Dynamics/Out of Drama

(4 2) /Building Understanding/Exchange and Negotiation

(4 2 1) /Building Understanding/Exchange and Negotiation/Examples

(4 2 2) /Building Understanding/Exchange and Negotiation/Benifits

(4 2 2 1) /Building Understanding/Exchange and Negotiation/Benifits/Shared Responsibility

(4 2 2 2) /Building Understanding/Exchange and Negotiation/Benifits/Quality of Understanding

(4 2 2 3) /Building Understanding/Exchange and Negotiation/Benifits/Enjoyment

(4 2 2 4) /Building Understanding/Exchange and Negotiation/Benifits/LP Children

(4 2 2 5) /Building Understanding/Exchange and Negotiation/Benifits/Self Esteem

(4 2 3) /Building Understanding/Exchange and Negotiation/Demand on Thinking

(4 2 3 1) /Building Understanding/Exchange and Negotiation/Demand on Thinking/Best Idea

(4 2 3 2) /Building Understanding/Exchange and Negotiation/Demand on Thinking/Teacher as  
Facilitator

(4 2 3 3) /Building Understanding/Exchange and Negotiation/Demand on Thinking/Why?

(4 2 3 4) /Building Understanding/Exchange and Negotiation/Demand on Thinking/Expectation  
is to Participate

(4 2 4) /Building Understanding/Exchange and Negotiation/Development

- (4 2 4 1) /Building Understanding/Exchange and Negotiation/Development/Evidence
- (4 2 4 2) /Building Understanding/Exchange and Negotiation/Development/Reasons
- (4 2 4 2 1) /Building Understanding/Exchange and Negotiation/Development/Reasons/Purpose
- (4 2 4 2 2) /Building Understanding/Exchange and Negotiation/Development/Reasons/1st Hand Exp
- (4 2 4 2 3) /Building Understanding/Exchange and Negotiation/Development/Reasons/Open Communication Lines
- (4 2 4 2 4) /Building Understanding/Exchange and Negotiation/Development/Reasons/Intrinsic Motivation
- (4 2 4 2 5) /Building Understanding/Exchange and Negotiation/ Development/Reasons/ Confidence
- (4 2 4 2 6) /Building Understanding/Exchange and Negotiation/Development/Reasons/ Committment
- (4 3) /Building Understanding/The Understandings
- (4 3 1) /Building Understanding/The Understandings/Quality of
- (4 3 1 1) /Building Understanding/The Understandings/Quality of/1st Hand Exp
- (4 3 1 2) /Building Understanding/The Understandings/Quality of/Callaboration
- (4 3 1 3) /Building Understanding/The Understandings/Quality of/Retention
- (4 3 1 4) /Building Understanding/The Understandings/Quality of/Comments
- (4 3 2) /Building Understanding/The Understandings/Stone Age
- (4 3 3) /Building Understanding/The Understandings/Ozymandias
- (4 3 4) /Building Understanding/The Understandings/MABO
- (4 3 5) /Building Understanding/The Understandings/New World
- (4 3 6) /Building Understanding/The Understandings/Quality of Thinking
- (4 3 6 1) /Building Understanding/The Understandings/Quality of Thinking/Approach
- (4 3 6 2) /Building Understanding/The Understandings/Quality of Thinking/Thinking right thru
- (4 3 6 3) /Building Understanding/The Understandings/Quality of Thinking/Best Answer
- (4 3 6 4) /Building Understanding/The Understandings/Quality of Thinking/High Order
- (4 3 6 5) /Building Understanding/The Understandings/Quality of Thinking/Own Meanings
- (4 3 7) /Building Understanding/The Understandings/How Developed
- (4 3 7 1) /Building Understanding/The Understandings/How Developed/Callaborative Learning
- (4 3 7 1 1) /Building Understanding/The Understandings/How Developed/Callaborative Learning / Building Ideas
- (4 3 7 1 2) /Building Understanding/The Understandings/How Developed/Callaborative Learning /LP Children catching on
- (4 3 7 2) /Building Understanding/The Understandings/How Developed/Preparation
- (4 3 7 3) /Building Understanding/The Understandings/How Developed/Work Attitude
- (4 3 7 4) /Building Understanding/The Understandings/How Developed/I can do it
- (4 3 7 5) /Building Understanding/The Understandings/How Developed/Equals
- (4 3 7 6) /Building Understanding/The Understandings/How Developed/Committment
- (4 3 7 7) /Building Understanding/The Understandings/How Developed/'Real Bit'
- (4 3 8) /Building Understanding/The Understandings/General
- (4 4) /Building Understanding/Inter-relationships
- (4 4 1) /Building Understanding/Inter-relationships/exh and neg & group dynamics in drama
- (4 4 2) /Building Understanding/Inter-relationships/group dynamics in drama & understandings
- (4 4 3) /Building Understanding/Inter-relationships/exc and neg & understanding
- (5) /Approach to Learning
- (5 1) /Approach to Learning/purpose
- (5 1 1) /Approach to Learning/purpose/Task
- (5 1 2) /Approach to Learning/purpose/Role
- (5 1 3) /Approach to Learning/purpose/Responsibility to Peers
- (5 2) /Approach to Learning/Interest & Enjoyment

(5 2 1)	/Approach to Learning/Interest & Enjoyment/Why ?
(5 2 1 1)	/Approach to Learning/Interest & Enjoyment/Why ?/Dramatic Contexts
(5 2 1 2)	/Approach to Learning/Interest & Enjoyment/Why ?/1st Hand Exp
(5 2 1 3)	/Approach to Learning/Interest & Enjoyment/Why ?/Real Issues
(5 2 1 4)	/Approach to Learning/Interest & Enjoyment/Why ?/Being 'In-Role'
(5 2 1 5)	/Approach to Learning/Interest & Enjoyment/Why ?/I can do it
(5 2 1 6)	/Approach to Learning/Interest & Enjoyment/Why ?/Emotional Involvement
(5 2 1 7)	/Approach to Learning/Interest & Enjoyment/Why ?/Oral
(5 2 1 8)	/Approach to Learning/Interest & Enjoyment/Why ?/Group Work
(5 2 2)	/Approach to Learning/Interest & Enjoyment/Maintaining it
(5 2 3)	/Approach to Learning/Interest & Enjoyment/Following Up
(5 2 4)	/Approach to Learning/Interest & Enjoyment/Want to do it
(5 2 5)	/Approach to Learning/Interest & Enjoyment/Effect on Listening
(5 3)	/Approach to Learning/Work Attitude
(5 3 1)	/Approach to Learning/Work Attitude/Evidence of Change
(5 3 2)	/Approach to Learning/Work Attitude/Why it Improved
(5 3 2 1)	/Approach to Learning/Work Attitude/Why it Improved/Dramatic Tension
(5 3 2 2)	/Approach to Learning/Work Attitude/Why it Improved/Curiosity
(5 3 2 3)	/Approach to Learning/Work Attitude/Why it Improved/Best Idea
(5 3 2 4)	/Approach to Learning/Work Attitude/Why it Improved/To Widen Understanding
(5 3 2 5)	/Approach to Learning/Work Attitude/Why it Improved/Purpose
(5 3 2 6)	/Approach to Learning/Work Attitude/Why it Improved/Responsibility to Group
(5 3 2 7)	/Approach to Learning/Work Attitude/Why it Improved/Confidence
(5 3 2 8)	/Approach to Learning/Work Attitude/Why it Improved/Interest
(5 3 2 9)	/Approach to Learning/Work Attitude/Why it Improved/Role
(5 3 2 10)	/Approach to Learning/Work Attitude/Why it Improved/Emotional Involvement
(5 4)	/Approach to Learning/Power
(5 4 1)	/Approach to Learning/Power/Decision Making
(5 4 2)	/Approach to Learning/Power/Shared Responsibility
(5 4 3)	/Approach to Learning/Power/Treated as 'Adults'
(5 4 4)	/Approach to Learning/Power/Provider of Knowledge
(5 4 5)	/Approach to Learning/Power/Role
(5 5)	/Approach to Learning/Utilizing Strengths
(5 5 1)	/Approach to Learning/Utilizing Strengths/Oral Skills
(5 5 2)	/Approach to Learning/Utilizing Strengths/Learning Environment
(5 5 3)	/Approach to Learning/Utilizing Strengths/Callaborative Learning
(5 5 4)	/Approach to Learning/Utilizing Strengths/Learning Frames
(5 6)	/Approach to Learning/Change of Self-Image
(5 6 1)	/Approach to Learning/Change of Self-Image/OK to have a go
(5 6 2)	/Approach to Learning/Change of Self-Image/Callaborative Environment
(5 6 3)	/Approach to Learning/Change of Self-Image/Work Environment
(5 6 4)	/Approach to Learning/Change of Self-Image/Role
(5 6 5)	/Approach to Learning/Change of Self-Image/The Effect
(5 6 6)	/Approach to Learning/Change of Self-Image/Oral Emphasis
(5 7)	/Approach to Learning/In relation to building understanding
(5 7 1)	/Approach to Learning/In relation to building understanding/Group dynamics in drama
(5 7 1 1)	/Approach to Learning/In relation to building understanding/Group dynamics in drama/
Purpose	
(5 7 1 2)	/Approach to Learning/In relation to building understanding/Group dynamics in drama/
Interest	
(5 7 1 3)	/Approach to Learning/In relation to building understanding/Group dynamics in drama/
Work Attitude	
(5 7 1 4)	/Approach to Learning/In relation to building understanding/Group dynamics in drama/
Power	

- (5 7 1 5) /Approach to Learning/In relation to building understanding/Group dynamics in drama/Using Strengths
- (5 7 1 6) /Approach to Learning/In relation to building understanding/Group dynamics in drama/Change of self image
- (5 7 2) /Approach to Learning/In relation to building understanding/Exchange & Negotiation
- (5 7 2 1) /Approach to Learning/In relation to building understanding/Exchange & Negotiation/Interest
- (5 7 2 2) /Approach to Learning/In relation to building understanding/Exchange & Negotiation/Work Attitude
- (5 7 2 3) /Approach to Learning/In relation to building understanding/Exchange & Negotiation/Power
- (5 7 2 4) /Approach to Learning/In relation to building understanding/Exchange & Negotiation/Using Strengths
- (5 7 2 5) /Approach to Learning/In relation to building understanding/Exchange & Negotiation/Change of self image
- (5 7 3) /Approach to Learning/In relation to building understanding/The understandings
- (5 7 3 1) /Approach to Learning/In relation to building understanding/The understandings/Interest
- (5 7 3 2) /Approach to Learning/In relation to building understanding/The understandings/Work Attitude
- (5 8) /Approach to Learning/Inter-relationships
- (5 8 1) /Approach to Learning/Inter-relationships/purpose & interest
- (5 8 2) /Approach to Learning/Inter-relationships/purpose & work attitude
- (5 8 3) /Approach to Learning/Inter-relationships/interest & work attitude
- (5 8 4) /Approach to Learning/Inter-relationships/work attitude & power
- (5 8 5) /Approach to Learning/Inter-relationships/work attitude & change of self image
- (5 8 6) /Approach to Learning/Inter-relationships/power & change and self image
- (5 8 7) /Approach to Learning/Inter-relationships/using strengths & change of self image
- (6) /Suitability of process
- (6 1) /Suitability of process/Class Profile
- (6 1 1) /Suitability of process/Class Profile/Comments
- (6 1 2) /Suitability of process/Class Profile/Program B'ground
- (6 2) /Suitability of process/Generalisability
- (6 2 1) /Suitability of process/Generalisability/Discussion
- (6 2 2) /Suitability of process/Generalisability/Use of Resources
- (6 2 3) /Suitability of process/Generalisability/Confidence
- (6 2 4) /Suitability of process/Generalisability/Group Work Skills
- (6 2 5) /Suitability of process/Generalisability/Listening Skills
- (6 2 6) /Suitability of process/Generalisability/Expanding Interests
- (6 2 7) /Suitability of process/Generalisability/Imagination
- (6 2 8) /Suitability of process/Generalisability/Problem Solving Skills
- (6 2 9) /Suitability of process/Generalisability/Ok to have a go
- (6 2 10) /Suitability of process/Generalisability/Speaking Skills
- (6 2 11) /Suitability of process/Generalisability/Grades
- (6 3) /Suitability of process/Meeting Needs
- (6 3 1) /Suitability of process/Meeting Needs/Oral Emphasis
- (6 3 2) /Suitability of process/Meeting Needs/Collaborative Learning
- (6 3 3) /Suitability of process/Meeting Needs/New Environments
- (6 3 4) /Suitability of process/Meeting Needs/Learning Environment
- (6 3 5) /Suitability of process/Meeting Needs/Preparation
- (6 3 6) /Suitability of process/Meeting Needs/Maintenance of Interest
- (6 3 7) /Suitability of process/Meeting Needs/1st Hand Experience
- (6 3 8) /Suitability of process/Meeting Needs/Demands on Thinking
- (6 4) /Suitability of process/Generalisability intersects with

- (6 4 1) /Suitability of process/Generalisability intersects with/Interest
- (6 4 2) /Suitability of process/Generalisability intersects with/Work Attitude
- (6 5) /Suitability of process/Meeting children's needs intersects with
- (6 5 1) /Suitability of process/Meeting children's needs intersects with/Language
- (6 5 2) /Suitability of process/Meeting children's needs intersects with/Enactment
- (6 5 3) /Suitability of process/Meeting children's needs intersects with/Preparation
- (6 5 4) /Suitability of process/Meeting children's needs intersects with/Whole process
- (6 5 5) /Suitability of process/Meeting children's needs intersects with/Grp dynamics in drama
- (6 5 6) /Suitability of process/Meeting children's needs intersects with/Exchange & Negotiation
- (6 5 7) /Suitability of process/Meeting children's needs intersects with/The understandings
- (6 5 8) /Suitability of process/Meeting children's needs intersects with/Interest
- (6 5 9) /Suitability of process/Meeting children's needs intersects with/Work Attitude
- (6 5 10) /Suitability of process/Meeting children's needs intersects with/Power
- (6 5 11) /Suitability of process/Meeting children's needs intersects with/Using strengths
- (6 5 12) /Suitability of process/Meeting children's needs intersects with/Change of self-image
- (7) /Metacognition.
- (7 1) /Metacognition./Knowledge
- (7 1 1) /Metacognition./Knowledge/Person
- (7 1 2) /Metacognition./Knowledge/Task
- (7 1 3) /Metacognition./Knowledge/Strategy
- (7 2) /Metacognition./Strategies
- (7 2 1) /Metacognition./Strategies/Planning
- (7 2 1 1) /Metacognition./Strategies/Planning/Scheduling Strategies
- (7 2 1 2) /Metacognition./Strategies/Planning/Predicting Outcomes
- (7 2 2) /Metacognition./Strategies/Monitoring & Checking
- (7 2 2 1) /Metacognition./Strategies/Monitoring & Checking/Self-Questioning & Revising
- (7 2 2 2) /Metacognition./Strategies/Monitoring & Checking/Re-Scheduling
- (7 2 3) /Metacognition./Strategies/Evaluation
- (7 2 3 1) /Metacognition./Strategies/Evaluation/Of their Product
- (7 2 3 2) /Metacognition./Strategies/Evaluation/Of Strategies Used
- (7 3) /Metacognition./Development of
- (7 4) /Metacognition./Understanding of
- (100) /1st Hand Exp
- (103) /Male & Power
- (104) /Female & Power
- (200) /Prep-describe
- (201) /Prep-inter
- (202) /Prep-gen
- (203) /Prep-spec
- (204) /Prep-affect
- (205) /Prep-direct
- (206) /Prep-inq
- (207) /Prep-imagine
- (208) /Prep-agree, disagree
- (209) /Prep-text
- (210) /Prep-digr
- (211) /Enact-describe
- (212) /Enact-inter
- (213) /Enact-gen
- (214) /Enact-spec
- (215) /Enact-affect
- (216) /Enact-direct
- (217) /Enact-inq
- (218) /Enact-imagine

- (219) /Enact-agree&dis
- (220) /Enact-text
- (221) /Enact-digr
- (222) /Reflect-describe
- (223) /Reflect-inter
- (224) /Reflect-gen
- (225) /Reflect-spec
- (226) /Reflect-aff
- (227) /Reflect-direct
- (228) /Reflect-inq
- (229) /Reflect-imagine
- (230) /Reflect-agree,dis
- (231) /Reflect-text
- (232) /Reflect-digr
- (234) /Prep-t.talk
- (235) /Enact-t.talk
- (236) /Reflect-t.talk
- (400) /Researcher's Reflections



## **APPENDIX NINE.**

### **THE OZYMANDIAS STORIES.**

#### **GROUPONE**

On the 15th year of the reign of Ozymandias men of Rome came from across the Mediterranean Sea and they brought gifts for the great Ozymandias. Many gifts were also given to the Newcomers in the temple. The Newcomers and the Egyptians traded the hand of friendship which consisted of weapons, jewels and treasure. A hurricane from the sea ripped through the city and left a path of destruction. The Newcomers helped the Egyptians redesign and rebuild what had been destroyed. During the hurricane some of the men were killed and many of the boats were ruined. Sometime later they built a dam to hold back the Great Lake which would be essential for survival in the dry season and to prevent flooding. At this point in time the Newcomers and the Egyptians had a great bond of friendship. The High Priests daughter, Rytakall, arrived from the water, climbing the mighty red rocks to reach the golden temple. It had been decided by the Newcomer's King and Ozymandias that the Princess would marry the Newcomer's Prince. The Egyptians offered to escort her, but it was decided that the Newcomers should be trusted to take her. Little did the Egyptians know that the men of Rome planned to make her their hostage so they could soon take over the whole of Egypt. As time went past the Soothsayer was murdered by the Newcomers for he was a dangerous man to them because he could tell the future. The ceremony was held the visitors way. The Newcomers then began to take trees from the Sacred Grove even though the Egyptians protested. The times had changed and Ozymandias was eventually murdered and the all the young men put in slavery - The land no longer belongs to the Egyptians, the Newcomers had taken over !

#### **GROUPTWO**

During the time of Ozymandias the Newcomers came across the Mediterranean Sea. The Newcomers helped to rebuild the ships that were damaged from the hurricane. Friendship came between the Egyptians and the Roman Newcomers. Shortly afterwards Ozymandias was poisoned and murdered by the Newcomers, But the Egyptians didn't know he was poisoned. Ozymandias's daughter went across the sea to marry the Roman King's son. Soon after, the Soothsayer was murdered by the Newcomers because he could tell the future and they didn't want him to tell of their plans. The Newcomers started to take over his Kingdom. The Egyptians became the Newcomer's slaves and the city lived in fear of their new leaders. Ozymandias's city was destroyed when the dam's wall broke and flooded the city. Nothing remains except for desert and Ozymandias's tomb.

#### **GROUPTHREE**

'The Kingdom of Ozymandias'.....Ozymandias was the King of a very rich and peaceful Kingdom in Egypt. One day some Newcomers arrived, sailing over the Mediterranean Sea in their ships. They offered Ozymandias peace and friendship. A few weeks later a hurricane blew through the kingdom smashing all the ships and killing many people. The Newcomers then helped the Egyptians to rebuild their ships in a stronger way because they were better craftsmen. This encouraged the Egyptians to trust the Newcomers in a special way. Rytakall, the daughter of the High Priest, took a long journey to the Golden Temple. The Princess also took a long journey and left the kingdom with the Newcomers in their ships to marry the son of the Newcomer's King. However, the Newcomers deceived the Egyptians and held the Princess hostage. The Soothsayer was murdered by the Newcomers because he was able to foretell the future and therefore be able to warn the King of the Newcomer's plans. The Egyptians noticed that the time was changing - the Soothsayer's burial was arranged differently according to the ways of the Newcomers and all the young Egyptian men were forced into slavery. One day, one of the Newcomers, disguised as a cook, poisoned the Great King Ozymandias. After this the Newcomers took over the Kingdom. The Egyptians had been completely deceived and destroyed by the Newcomers. The hand that friendship gave had been shattered.

## **GROUPFOUR**

The Newcomers travelled from Rome across the Mediterranean sea to Egypt. The Newcomers were very skilled trades men and brought gifts of gold and silver for Ozymandias. A disastrous hurricane destroyed all the boats. The Newcomers helped rebuild and redesign the new boats. This helped develop a friendship between the Newcomers and the Egyptians. The Newcomers then traded with the Egyptians. The Newcomers helped the Egyptians build a great wall to hold back the great lake. Rytakall went on a long journey and arrived under the red rocks and climbed the path to the Golden Temple to worship Ozymandias. The Newcomers poisoned Ozymandias and murdered the soothsayer because he was dangerous to the Newcomers because he could tell the future. After the Princess, daughter of Ozymandias, travelled to Egypt to marry the Newcomers' Prince. The Soothsayer was not buried under the traditional burial ceremony, but by the Newcomers' burial ceremony. The Newcomers settled by the sea so they could control the waters and they could also make an easy getaway from the Egyptians if they needed to. From this point on, mighty changes began in Egypt because the Newcomers had fully taken over Egypt.

## **GROUP FIVE**

Three strange ships were washed off their path and landed in a new and great land. When they arrived there was a great hurricane and many lives were lost. Many ships were also destroyed by the hurricane and many villages in it's path. After the hurricane the Newcomers, who were men of Rome helped rebuild the Egyptians ships and began work to build them a Great Dam to stop the villages being flooded and give them water in the dry season. Rytakall, the daughter of the high priest then made a long journey from the Nile to the Golden Temple so thanks could be offered in the temple for the sending of the great and kind Newcomers. The Princess of the land then was sent to Rome to marry the Newcomers' Prince so the two countries would have peace and much riches. But the Newcomers were not as kind as the Egyptians thought they were because a little later they murdered the Soothsayer because he was a dangerous man because he could tell the future. The Newcomers also cut down the trees from the sacred grove to build boats and eventually they made the Egyptians their slaves. Then the Egyptians had no choices for what they wanted to do because the Newcomers had now taken completely over.