Dramatic role-play as a process of exploration with adolescents: a phenomenological study

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DRAMATIC ROLE-PLAY AS A PROCESS OF EXPLORATION
WITH ADOLESCENTS:
A PHENOMENOLOGICAL STUDY.

by

P. R. WEARNE (B.Ed).

A Thesis submitted in partial fulfilment
of the requirements for the award of
Master of Education

at the Faculty of Education,
Edith Cowan University.

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ABSTRACT

The purpose of this research study is to describe the lived experience of adolescents with dramatic role-play as a process of exploration. The responses of the participants are compared with the proposed learning objectives of the researcher. A comparison is provided which occasionally reflects a difference in actual or perceived learning and expected learning. The process of exploration about self and society is undertaken by using dramatic role-play as a specific methodology of process drama. The current theories of 'drama education', 'process drama' and 'role-play' are discussed and evidenced through the drama experience of the research participants. Although generalisations are not appropriate based on the form, style and philosophical paradigm of this research, certain implications are evidenced through the participants' responses, opinions and experiences.

The study is conducted within a qualitative research paradigm. Phenomenology is the methodology used in this study. As such the lived experiences and perceptions of the research participants are described. Open-ended interviews were conducted individually with the participants. Written responses to specified questions were also employed as a process of data collection. The responses by
the participants, based upon this methodological paradigm are considered to be true and relevant constructions of meaning for this study's purposes.

The specific criteria for 'deep learning' specified by Smigiel (1996) are used as a foundation of practice and analysis of the participants' drama experiences conducted in the workshops of this research study. The research participants include three males aged fifteen and sixteen years, and three females ranging in age from fourteen to seventeen. Their explored perspectives and learning are the focus of this study.
DECLARATION

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any 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 another person except where due reference is made in the text.
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I also wish to thank the six participants involved in this research, who gave of their own time. Their enthusiastic involvement and co-operation are greatly appreciated. I wish to acknowledge their contribution to my learning through this research study.
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INTRODUCTION AND BACKGROUND

Dorothy Heathcote in her paper "Drama as Challenge" states that "drama is a means of learning, a means of widening experiences...[that] it is a human instinct to have a 'willing suspension of disbelief'" (1982, p. 158). Developing from this premise is the fact that as a drama teacher one of the issues of interest for the researcher is what students actually explore and process within the drama experience. Objectives and learning outcomes prescribed by the teacher may or may not be fulfilled within the learning activity from the point of view of the student. Investigating the perceptions of the students is a means by which we can discern what is actually being understood, critiqued and investigated. The concern of whether the students are analysing issues through the drama, specifically role-play at a level that is assumed by the teacher can be explored.

Bolton remarks that "role-play is indeed a slippery device. Because of its improvisational quality, what starts along one pre-chosen route can slide imperceptibly onto a different track" (1996, p. 189). Therefore, in role-play, are the areas of self, society, attitudes and behaviour investigated to develop and sustain critical thinking? Are the students engaging in process drama that enhances the 'as if' aspect of role-play and hence, being able to
participate and observe simultaneously? These are just a sample of the questions that can be examined when investigating the drama process from the perspective of the student compared to that of the teacher. Role-play allows for different paths to be travelled that are not necessarily prescribed; one way to gauge what is occurring is to ask the participants. The purpose of this study is to, therefore, describe: the lived experience of adolescents with dramatic role-play as a process of exploration. Within this purpose statement are three objectives:

1. To describe the phenomenon of the students' experiences of dramatic role-play.
2. To discover common themes in areas explored by the students from their perspectives.
3. To compare and contrast the teacher's learning intentions with the stated learning of the students.

In response to these findings the implications that arise in relation to drama education will be discussed.

An intrinsic purpose of this study is to discover what is actually learned by the students and how they perceive their learning. This is distinct to the teacher's expected learning outcomes using drama. This concern is stated by Lowanna Dunn, Keynote speaker at the IDEA'95 conference:
"Often I am left feeling very disappointed, not sure that the students have understood anything at all, let alone gleaned some meaning from it or responded to it in a critical way, manipulating the elements of the form as they go" (1995, p. 10).

In order to ascertain the perspectives of some adolescent students two drama workshops were conducted by the researcher. These workshops focused upon three role-plays. The research group consisted of three male students: Greg (15), Henry (16) and Ben (16); and three female students: Kelly (14), Lois (15) and Tia (17). Each of the participants attend different schools. With the exception of Kelly all of the participants were known to each other and the researcher before the research; all being involved in a Performing Arts Camp. Kelly was known to the researcher through a family association. There were several benefits in this combination of people and circumstances. Firstly, a positive rapport had been established between the participants and the researcher in the camp or home environment which allowed an open and co-operative workshop and interview time. Being from different schools also meant that their school drama experiences were diverse and added variety to their responses in group and individual conversations. As the researcher was unknown to them at school there were no preconceived
ideas of how they behaved in their home school environment. It was unlikely that the researcher would know their teachers, so they were prepared to be explicit and honest about their attitudes and feelings toward their school drama experiences.
METHODOLOGY PARADIGM

This study has been conducted within the qualitative research paradigm. Qualitative researchers are sometimes concerned with truth as the participants of the study perceive it (Burns, 1995), unlike quantitative research which is concerned with an empirical truth. A qualitative research premise is that "humans are conscious of their own behaviour, [and so] the thoughts, feelings and perceptions of [its] informants are vital" (Burns, 1995, p. 238). In this study the students' individual perceptions are investigated through phenomenology.

Research phenomenology is based on Husserl's (1970) philosophies which are concerned with the experiential underpinnings of knowledge, specifically that human consciousness actively constitutes the objects of knowledge (Denzin and Lincoln, 1994). Patton (1990) explains that Husserl (1962) purported that people experience things through their senses, his philosophical assumption being that "we can only know what we experience by attending to perceptions and meaning that awaken our conscious awareness" (p. 69). This phenomenological process is fundamental to this research enquiry.

Field and Morse define phenomenology as a methodology and philosophy which "accepts experience as it exists
in the consciousness of the individual" (1994, p. 28). This methodology provides a means by which participants' perceptions of experiences are located and described without any limitation. Therefore, the descriptions of experience are more accurate and close to the individual's lived reality.

The majority of drama education research is conducted using Ethnography or Action Research. However, the use of phenomenology is justified for this study as its aim is to study an individual's unstructured descriptions of their lived experience. Field and Morse (1994) explain that phenomenology, as a research methodology, answers experiential questions. That is, it focuses on the lived reality of human experience (Munhall, 1994). Phenomenology asks the question: "What is the structure and essence of experience of this phenomenon for these people?" (Patton, 1990, p. 69). Hence, what is the understanding and experience of role-play for the research participants?

This study is concerned with the participants' perceptions and experiences of dramatic role-play as a process of exploration. The participants' responses are individual and personal. In phenomenological enquiry it is unnecessary to make generalisations based on these findings. What this study does is to describe the lived experience of
Greg, Kelly, Tia, Lois, Ben and Henry with school drama and more specifically with the two drama workshops conducted by the researcher.

The six participants, with the exception of Kelly were well known to each other. They had all participated in drama performance and skills workshops at a Performing Arts Camp, of which the researcher was Director. Kelly knew the researcher through family association and friendship. There was a strong rapport between the participants and researcher. The participants were invited to be involved in the research study as the researcher was not teaching at the time and did not have access to a drama class. The range in ages (14-17) and diversity in drama experiences was also of interest to the researcher and it was presumed that the variety of practice and knowledge of drama would add texture to the research.

Greg and Lois have been studying drama at school for three years. Henry and Ben are in Year 11 and their fourth year of studying drama. Tia, although in Year 12 has studied drama for only three years. Kelly, in Year 9, is undertaking her first year of drama studies at school. Ben, Greg and Tia are also involved in drama groups outside of school. Performances by these groups include Youth Groups, The Royal Show and Youth Festivals. These
participants, therefore, have a broader performance base from which to respond.

Tia and Lois attend the same school, however, each of the other participants go to different schools. The variety of school drama experiences is evidenced particularly in the group discussion preceding the third role-play (Appendix 5). For example, in the conversation regarding the power structure within drama Kelly remarks that "the teacher doesn't even take any notice, they just sit there and don't have any input at all, they don't participate". In contrast, Lois comments that "the teacher is more interested in what the students are thinking."

Similarities and differences were also detected between the format and process of the drama workshops conducted by the researcher and of those in school. The interviews with the participants, except Kelly demonstrate that they were familiar with the process of role-play. Kelly commented that her teacher tended to allocate roles, setting and situations, and then 'direct' the role-play. However, the general familiarity with the role-play process meant that the participants did not learn anything specifically new about it.

The workshops were held in a hall at a central location on two Saturday afternoons. They ran for
approximately five hours each. The six participants were involved in the first workshop which explored the issues of loyalty and rebellion. However, the second workshop was only attended by four of the participants, Greg, Tia, Lois and Kelly. Just prior to the workshop Ben contacted the researcher to advise that he was sick, however, Henry did not make any response. His oral responses after the first workshop indicate that his agenda was very different to that of the researcher, as he did not perceive the role-plays as investigating the 'meaning of life' issues which he expected. His interest may not have been maintained for the second workshop because of this aspect of the research. Henry's preconceived expectation may be seen as a limitation of the research.

Another limitation may be that at times the participants were unsure of the questions being asked and whether their responses were what the researcher was wanting to hear. As a phenomenological study their responses were recorded and transcribed verbatim so that they were assured of the freedom to respond as honestly and openly as possible. Another limitation may be that for comparative purposes, the researcher chose topics which seemed relevant to the participants, namely: loyalty; rebellion and power. Within these broad concepts the participants had the
freedom to explore their experiences, understandings and reactions to the issues.

The workshops used different formats in order to ascertain whether one particular method allowed for deeper exploration by the participants than another. The workshops were divided into warm-ups and role-plays. Reflective interviews and written responses followed. The workshop processes outlining warm-up activities, preliminary character/role activities and the actual role-plays are described in the specific workshop sections of this research.

The participants were divided into gender specific groups. The main reason for this division was due to the participation of Kelly, the youngest member of the group. She was unknown to the other participants and was feeling rather unsure of herself. Ben and Henry are both very strong-willed and extrovert in their manner and appearance. Through discussion with Kelly preceding the workshop she advised me that she was nervous and felt inexperienced in drama. This, combined with her perception of the other participants indicated to the researcher that the process would be more beneficial for Kelly if she felt more secure. It was intended that the gender specific groups would not be used for the second workshop, however, this was not such an issue as only Greg participated with Kelly, Lois and Tia.
Drama education is Australia has shifted in many respects from Neoclassical drama (Errington, 1992), where students learn about drama, towards drama as a "developmental process rather than a product" (Department of Education and the Arts, 1980, p. 1). This paradigm shift enables the students to learn through the drama process. "Drama offers children the opportunity to explore, to take risks, to be spontaneous and creative in a fictitious setting" (Booth, 1994, p. 15). The current thinking ensures that students are provided with opportunities to explore, for example; social issues, behaviour, self, attitudes and feelings in a supportive environment and structure that promotes this exploration.

"Drama seems...to be a way of connecting, of giving young people a language to make sense of the world around them with a critical and discerning eye, a chance to help them find significance, to find a position" (Dunn, 1995, p. 5).

Drama education in lower secondary school years is not particularly concerned with theatre skills, which are addressed in upper secondary schooling. Lower secondary school drama provides opportunities for learning to occur at a number of levels. Development of personal and social, imaginative and cognitive,
and language skills; learning in other areas of the curriculum, and using and appreciating structure and form, (Department of Education and the Arts, 1980) are listed as purposes for engaging in the drama process.

"The central purpose of drama in schools is the development of children's ability to experience and understand the world from many points of view" (Wilkinson, et al., 1984, p. 4). If we accept this purpose then drama is the channel through which a torrent of social, personal, relational and cultural issues can be explored. As such drama education provides unique opportunities for students to participate in learning and making meaning. The nature of drama requires that the participants self-disclose, at least to some degree, to create an authentic experience. This requires a shift in thinking and practice for many teachers as the drama class tends towards a 'child-centred' forum to ensure that the students actively participate in their learning, rather than being passive receivers of it.

"By changing the parameters of what can be seen as legitimate knowledge drama allows the pupils the freedom to experience and explore the issues of human concern and intellectual enquiry that the constraints of the centrally controlled classroom denies them" (Carroll, 1988, p. 21).
The culture of the drama class should provide a unique environment where student and teacher can delve beyond social and cultural constructs and communicate in a way that would probably seem out of place in other classrooms. "Drama, by its very nature as a creative force, demands a different sort of discourse from both teacher and pupils in the classroom" (Carroll, 1988, p. 13). A conversation with the research participants before undertaking their third role-play (Greg, Kelly, Lois and Tia; Henry and Ben were absent) highlighted this 'open' component of the drama classroom (Appendix 5). For some of them they saw drama as being different to other subjects, as Greg explains: "I think drama teachers are usually more open minded than others may be". However, this was not the case for each participant. Kelly said, "In some drama classes the teacher doesn't even take any notice, they just sit there and don't have any input at all, they don't participate".

This conversation was then tied to the theme for our third workshop: 'power/powerlessness'. The researcher was interested to hear their points of view regarding their own power within a school context, specifically the power status between teacher and student. This seemed particularly relevant for those who felt that their input had a
different effect within the drama lesson. When asked about the balance of power between teacher and students within the drama class Greg remarked, "the balance is quite different in drama than maths and science because it's a more creative subject". Both Lois and Tia agree with Greg, but Kelly stated that "our teacher doesn't listen to us". They were then asked: "by being creative, what does that empower you to do?" Lois answered that "the teacher is more interested in what the students are thinking. It's all to do with what's going on with us, how we feel and stuff. Not learning facts and memorising stuff". In order to substantiate Lois' reply the researcher rephrased by stating "when you're asked for your opinion the power changes because you're actually having some input into what's learnt and what's said and done". Kelly did not respond, however, Greg, Lois and Tia agreed with this statement. Therefore, it can be affirmed that for three of these students drama was a place where they felt they had something to contribute and this input was listened to and responded to in an appropriate way, thus empowering them in their learning and status within the class. Even at this stage it is apparent that Kelly's school drama experience is different to the other participants.

The issue of empowerment for the students was not originally an area that was going to be investigated,
however, the participants' responses to the researcher's preliminary questions created a source of interest within the third role-play. In a recorded interview at the IDEA'95 conference, Dunn said that drama education is about "empowering students...their finding a voice" and that the essential element for this empowerment is "knowing yourself...knowing your humanity". The processes of critical thinking, meaning construction and tolerance are needed to empower students and drama can provide a secure environment for this to occur. Dunn, in the same interview stated that "drama's strength is its humanness, it links us to the rest of humanity behind us, beyond us and around us, it is all pervasive" and this is the essential essence that empowers students. The human and personal elements, the fact that each participant in each drama is unique, accentuates the strength of drama as a learning process. Despite having the 'same' class of students for a period of time, each one of them, and we their teachers, are constantly growing and 'becoming', that is, participating in the fulfilment of our potential with each new understanding and experience. Dunn (1995) cites O'Neill (1988) explaining that in drama "we escape from reality in order to participate more fully in it, and that we return changed, transformed, we go beyond ourselves" (p. 3). We are not static, therefore, neither is drama. Its influence is unique
and needs to be harnessed so that drama students can embrace the processes that we journey with them.

Knowing our humanity is presumably a key step in knowing ourselves. Therefore, this 'knowing self' is a rich source of empowerment for the students. "To 'empower' students has the connotation of giving students the means to have control over their own lives" (Hoepper, 1991, p. 31). Drama education can offer us a process and framework through which to do this. This need for identity, namely to know who we truly are or the finding of our true selves can be explored in drama. Yet the concept of self is enormous. We consist of many selves: physical, emotional, psychological, spiritual. It includes our ways of thinking, believing, attitudes, responding, behaving and feeling, (Saunders, 1980) just to mention a few! The process of drama can be used as a method of self discovery. The students in their discussions about their role-play experiences share aspects of themselves that they discovered through the role-play. However, this did not occur for all of them in each specific workshop conducted for this research investigation. The degree of self knowledge through drama is very much dependent upon the individual, teacher and situation. Drama should be inclusive of any and every individual who wants to participate in it.
Part of the responsibility for the effectiveness of drama is the student's preparedness to learn, grow and individuate through the drama process. If a student owns this responsibility they are more likely to honestly engage (or disengage) themselves with the drama process. This requires them to be active participants (not just physically) in the drama. "To be educative, improvisational drama requires the physical, intellectual, and emotional involvement of children" (Booth, 1994, p. 19). The drama students need to be prepared to think beyond the here and now. It requires them to explore their attitudes, beliefs, feelings and behaviours, as well as those of others around them. This willingness to probe beyond the superficial will be a relatively comfortable experience for some and possibly quite the opposite for others. Trust within the drama class is a crucial component to enable the students being prepared to explore on a deeper level. As drama educators we need to provide opportunities and a classroom atmosphere that embraces this trust, acceptance and the sharing of their learning and growth.

Drama does not and should not fit into the structured compartmentalised learning that seems to occur in other school subjects. Although drama is only a small component of an individual's education, what is learnt through it pervades every area of our lives.
Wagner (1995) in discussing learning theories states that classroom drama is "a way to deepen and enlarge understanding of any subject matter" (p. 61). The students with their experiences and needs, ways of knowing and being, their constructions of meaning are foundational to drama. It is essential that the students see us, their teachers as being accepting of them and being open to who they are. We should see the students as being active and able agents in our learning. "There is a widespread recognition that knowledge is not passively poured into students' heads but, instead, constructed by each learner" (Wagner, 1995, p. 62). We also need to be conscious of the fact that we change and grow through the drama also.

Drama education should equip our students to live a life in which they can meet their full potential. Drama provides a safe environment where the challenges and ambiguities and delights of life can be explored. The "Framework for Speech and Drama" (1980) refers to the process of drama as being "practice for living" (p. 2). This 'practice for living' indicates education that reaches beyond who the students are now within the situation or culture that they presently live. This links to historical, social, cultural and political aspects of life, as much as it does to the personal elements. Cultural nuances, political frameworks and social theories
impact each one of us. However, we are doing ourselves and our students a disservice if we do not provide ways and means for exploration into these facets of life. Booth (1994) explains that the "vision of life shown to students through drama is presented against the social meaning systems of the students themselves. Drama can use its theatrical masks to reveal and free, not to hide and bind" (p. 21).

As individuals we are not immune to life outside ourselves. It manipulates our being, often very subtly, so that we passively accept 'life' as we find it. What is meant by life here is not just the external factors, but who we see ourselves to be, and how we can contribute to life. If we are committed to empowering our students, they can then choose whether to gently flow along the tides of life, or they can challenge and struggle against them if that is appropriate to their knowing self and knowing humanity. Acceptance of life as it is for the individual should still be done having actively participated in deciding upon the right to hold a particular view and the understanding of that acceptance.

Whilst this research is based upon the premise of teaching through drama, the fact that parents and schools still predominantly view drama as teaching about drama doing plays, using a scripted, staged and
directed format, (O'Toole, 1990) which is outside the participants' selves, and subsequently acting and performing, cannot be ignored. O'Toole, an active developer of process drama admits that he engages both forms. In fact, he explains that performing and creating plays provides a means of engaging in process with his students, "just as I have discovered that improvisation may often be or become in a full sense a product - a genre of the art form of drama" (O'Toole, 1990, p. 23). Regardless of the 'fusion' between philosophies and practice for some drama educators, the paradigm of drama as a process of education does have its critics.

The great debate between meaning and aesthetics, or 'process versus product' (O'Toole, 1990) has occupied drama educators for some years. One staunch proponent of drama as an aesthetic form or product is David Hornbrook. Although Hornbrook is critical of all drama education which has come out of the progressive education movement including Slade, Way, Heathcote and Bolton, "the chief target for his criticism is the use of role-play as a learning medium" (O'Farrel, 1994, P. 4). Hornbrook's main argument is that drama education, because of its 'meaning' nature has not been given an appropriate status within the British National Curriculum. Rather he purports a curriculum of education in drama to alter its current status which is "characterised
by three fundamental elements - making, performing and responding. The making of drama includes the work of almost all collaborators in the production of a play" (O'Farrel, 1994, p. 4). Therefore, he emphasises that dramatic product should have the central position in a drama education curriculum (O'Farrel, 1994).

Abbs, likewise, concurs largely with Hornbrook, that dramatic art is repressed because of the focus on drama as a learning medium. O'Farrel explains that Abbs' view maintains that "educational drama devoted exclusively to serving the needs of interdisciplinary learning has rejected its own aesthetic nature" (1994, p. 5). Alternatively, Edmiston argues "that only through a process-centred approach can pupils achieve a superior aesthetic experience" (O'Farrel, 1994, p. 7). Similarly, Booth laments the attack made on the term 'educational drama' "as if the term 'education' is a negative descriptor in the arts processes" (1994, p. 25). As drama educators we are to provide opportunities for students to learn and grow in understanding and perception. This includes the value of learning through and about the bounty of literature that concerns the dramatic arts. However, it also includes the beneficial role that drama experience as a learning medium plays in the education and development of individuals.
The concept of 'process drama' has been adopted by many drama education practitioners. However, the definition of 'process' has been a term of debate and confusion for some. O'Toole defines drama process as "negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participants" (1993, p. 12). He believes that his definition allows acceptance of all dramatic forms. Confusion has arisen because of different perspectives as to what constitutes drama in schools. This has been alluded to in the previous section. For some educators drama is the aesthetic form, namely plays and acting. Whereas for others, it constitutes a form of meaning, both educational and aesthetic, learnt through the drama experience (O'Toole, 1993). Bennett (1984) cited by Booth (1994) explains that drama teachers need to control the quality of the learning taking place rather than controlling the content. As a result students are enabled to "become meaning makers, constructing real meanings for themselves, exploring the significance of the dramatic events" (p. 24).

The process aspect of drama means that the students will be functioning at various stages as individuals because all learning is processual. O'Neill (1995) explains that in process drama
"participants control significant aspects of what is taking place; they simultaneously experience it and organise it; they evaluate what is happening and make connections with other experiences" (p. 1)

Despite the 'simultaneous' aspect of process drama, the learning that occurs for each participant will be as individual as their own previous experiences and learning paradigms. In relation to this, what the teacher may want or expect students to learn may be different from what actually transpires in the drama lesson. Do they actually critically engage, manipulate and construct meaning through the drama process? This is difficult to ascertain. Dunn (1996), explains that our focus should be on:

"deliberately planning and providing to make meaning within our classes; and that the process orientation of educational drama ensures engagement in drama, where the students are participant in creating the aesthetic experience, in creating the meaning" (p. 10).

Process drama "insists on animating the relationship between the artists (the students and teacher), the social context in which they live and the issues they identify as important in their lives" (Haseman, 1992, p. 24). It seems appropriate that the students be the central focus of what is practiced within drama education. Their uniqueness adds to the variety of
outcomes and learning that may occur. They are to be active participants in the constructing of meaning and knowledge. This requires that drama teachers explore critical thinking and move beyond the superficial and presupposed understandings that they have usually received.

"Children...use their existing experience as a means of making sense of new experience/information, and that if we give them the opportunity to build these bridges between what they already know and the new learning presented by school, we are...enabling them to refine their own ways of learning; we help them to learn how to learn" (Neelands, 1989, p. 2).

Drama education provides a haven in which the students are challenged in their personal growth, empowerment and knowledge of self whilst having a sense of its human, secure, honest and accepting nature. Consequently drama is an instrument whereby students may engage in the learning process for themselves. Ways of thinking; questioning or challenging their own and others' preconceived ideas, perspectives and readily accepted notions of culture and society can be explored through the students 'experiencing' life through drama. If the teacher's purpose is to illuminate some "educational concern or a specific dramatic objective as well as the creation
and exploration of a dramatic world for its own sake and the experience it affords the participants" (O'Neill, 1995, p. 4) then process drama will provide an authentic experience for the participants (O'Neill, 1995).

The 'elements of dramatic form' as outlined by Haseman and O'Toole (1986) (Appendix 1) starts with the 'human context'. This refers to situations, roles and relationships as initial ingredients in the drama process. The human aspect of drama can be seen to separate it from other facets of education. Within a school's curriculum, students are involved (often passively) in the learning. They may not necessarily be involved in self-generating the construction of that learning or understanding in some subject areas. They may not be given opportunities in the more structured aspects of their education to provide the context, content and outcomes as they may be encouraged to do in process drama.

Even the term and concept of 'process' is important in the thinking of the researcher. Process indicates thinking and actions being engaged toward an outcome or end. The key defining characteristic being the activities, learning and growth along the way. In drama the end product is the empowerment of the students. Drama provides a unique quality of
knowingness. For some students and practitioners the end product is viewed as performance. The 'end product' as outlined by Haseman and O'Toole (1986) is a drama that represents a "fictional model of real life human behaviour" (p. viii).

"...drama consists of a dramatic context or situation, with characters with recognisably human characteristics and specific roles in the situation, which is delineated by focus and driven by tension; it is expressed in space and time and made manifest in language and movement or gesture; these together create mood and symbols, and so, eventually, dramatic (and that means aesthetic or artistic) meaning" (O'Toole, 1990, p. 24).

Regardless of the end product, the human context must have a variety of added ingredients to make the drama process 'whole'. Surrounding the 'dramatic context' are three other contexts which are crucial to the drama process for both the participants and observers. O'Toole (1990) explains that the context of the medium refers to the "social event" of the drama. Why, where and for whom the drama is being performed, including improvised role-play within a classroom setting. "...there has to be an agreement to use the space for the fiction, the group has to be united in agreeing to have a drama, or there can be no drama" (p. 24). O'Toole (1990) also explains that in some circumstances, for example, in shopping
centres or a pub, the context of the setting adds another dimension to the drama context. This occurs because the setting "imposes very dominant messages which make drama difficult" (p. 24), and so the drama context has to be negotiated. The third context discussed by O'Toole (1990) is the real context which consists of the "web of experience, attitudes and cultural values which the participants in drama bring with them, and which may be partially, but never entirely suspended in the drama" (p. 24). This context refers to how drama affects the real world whilst originating in the fictional world.

The three role-plays undertaken in this research give support to these views. Broad concepts/issues; loyalty, rebellion and power respectively, were put forth in each role-play, through which the participants were asked to explore. Although, as will be seen in the discussion of their responses, each one used the 'human context' as a foundation for their drama experiences. Each participant illustrates that they learnt to varying degrees through the role-play process. They experienced the drama on an individual and personal level, addressing their reality by suspending the real whilst participating in a fictional scenario and adopting a character.
ROLE-PLAY

Haseman (1995) explains that the process forms of drama allow students to clarify, identify and explore the things that prevent us from finding our own voice, from being clear about our own identity. The use of dramatic role-play is one method that enables the students to explore self and life. Dramatic role-play is a means by which students can "interrogate their own and others' taken-for-granted beliefs, attitudes, emotions and actions" (Errington, 1996, p. 29). The process whereby students are actively engaged in this interrogation and exploration on a personal level indicates that their perceptions of the process are of utmost importance. The scenario, characters or issues in a given role-play may provide a specific focus for the student. When students take a role it involves that they be "able to try out and pursue within the relatively safe and delineated situation of the drama and a chosen role, facets of [their] own character" (Department of Education and the Arts, 1980, p. 4).

O'Neill (1994) discusses aspects of role in process drama. Although she does not solely discuss role-play or improvisation she does explain that role-play like acting requires the participant to have the ability to "project into a variety of fictional situations by embodying someone or
something other than oneself" (p. 37). This projection into a character, whether prescribed by another or created by the participant, was one challenge facing the research participants. Often characters are created according to occupation, social status, or behavioural stereotypes. When functioning within an improvisation these stereotypes may assist the other participants to discover and respond appropriately to the scenario and character. However, as a strategy within drama education, role-play allows for depth and insight by the participants during the preparation, enactment and reflective processes.

The reflection component of the process of drama and role-play has been investigated by Edmiston. The value of reflection as a part of the process of learning is that it is a means by which "we create meaning and develop understanding about our experiences" (Edmiston, 1993, p. 12). The reflection 'activities' for the research participants in this study consisted of written responses to questions, conversations and individual interviews. Heathcote's view on the reflection component of process drama and role-play is also discussed by Edmiston (1993), stating that "students will only learn if they reflect,...without the development of the power of reflection we have very little" (p. 12). This reflection may occur when the participants are
observing themselves and others in the drama experience, as well as specifically discussing or focusing upon the drama.

Role-play within the process drama framework allows for discovery to occur regarding values "within the dramatic action, instead of responding to values determined in advance" (O'Neill, 1994, p. 43). Subsequently, it is necessary for the participants in role-play and process drama to anticipate the needs and values and behaviours of each other's characters whilst the role-play is in progress. "Elements of character will be discerned as they surface in the immediacy of the dramatic encounter" (O'Neill, 1994, p. 43). This discernment occurred for participants in this research study. At times the characters were created by the individuals at a 'skeletal' level, but the depth of character was highlighted within the drama. In other role-plays more thought was given to the character before the dramatic action took place. This was significant in the third role-play undertaken by the research participants. A comment by Tia regarding the process of creating her character for this role-play emphasises the benefit of fore thought: "...if you have a strong foundation then your character feels believable".

Moreno (1959) is quoted by O'Neill (1995) as defining role-playing "as the personification of other forms
of existence through the medium of play" (p. 79).

The task facing the participants was to create a character or role through which to explore an issue. Boal (1981) is quoted by Carroll (1988, p. 13) as stating that role requires 'metaxis', a mental attitude whereby two worlds are held in mind simultaneously, "the real and the dramatic fiction...by a participant within the drama frame" (p. 13). The participants function as creators and 'actors' of the drama and observers of it also. Thus, they are able to learn by doing and observing the drama. Ben explains this concept when discussing the second role-play. He was asked "so you were seeing the issue from the perspective of someone other than how you would have reacted?". He responds by saying "yeah, because it was my character and I was outside my character" (Appendix 4). Through metaxis Ben was able to empathise with the characters in this particular role-play. He was able to observe, respond and comprehend the issue being explored.

The use of role-play by a drama educator (or anyone else for that matter) may not necessarily be worthwhile or of any significant value unless it is conducted effectively with planning and purpose. Neville (1989) discusses the banality of poorly developed role-playing techniques and lack of immersion by the participants and facilitator.
"There is little educational value in the kind of role-playing in which the students are permitted to resist the roles and where the teacher has no sense of what can be gained through complete engagement in them" (p. 219). It is crucial that the teacher or facilitator of the role-play have an understanding of why they are using role-play and what they may expect form it regarding its benefits for what Smigiel (1996) refers to as 'deep learning'. Therefore, the responsibility for the effectiveness of the role-play belongs to both teacher and student. Both parties are required to commit themselves to experiencing the role-play and investing something of themselves in the development and exploration that may result. Neville (1989) explains that for many adolescents, as well as adults, the difficulty of engaging in role-play is based upon a largely unconscious fear of what they may learn and disclose of themselves when they release themselves from their usual identity and allow the role to take over. Fortunately, the participants in this research engaged themselves actively and energetically with the role-plays. However, in retrospect this level of engagement may not have been considered as a comfortable or worthwhile element for Henry who chose not to participate in the second workshop. The other participants were prepared to be open and give of
themselves to the process, discussion and reflection that followed the two workshops.

Smigiel (1996) investigates the use of 'educational drama methodologies in workplace and vocational education' with specific references to role-play. Her discussion indicates that the use of these methodologies in a workplace training situation certain concerns are held by both the trainers and trainees. For example, the engagement by the participants in this environment is different, even limited to that of those participating in a school environment. "Often role-play is used to practise or test a skill and there is little commitment to the role or the character being assumed" (Smigiel, 1996, p. 97). This occurs because the focus of the trainees is often upon demonstrating a skill or technical knowledge rather than developing "self-awareness or knowledge of others and their perceptions" (Smigiel, 1996, p. 97). Therefore, it may be assumed that role-play is not an appropriate strategy in all 'education' situations. This is possibly why there is a certain degree of apprehension for participants with a limited knowledge of role-play, its aesthetic, as well as its educational value and dramatic form.

In an earlier study Smigiel (1993) states certain requirements were discovered for the effective and
beneficial use of role-play to ensure that 'deep learning' occurred. Presumably these elements relate to both training and educational situations. Role-play as a learning facility does not occur in a vacuum. The individuals engaging in the process determine a substantial amount of what will be learnt and achieved through the experience. The requirements outlined by Smigiel describe the roles and contributions by the 'facilitator' and 'participant' for effective role-play.

"Participants need to be given time to warm up to the activity, ...thinking and writing time and time to discuss their current knowledge or perceptions about the topic of the drama. They need to feel relaxed within the group in which they are operating and happy with the idea of going into role. They need to have some understanding of the techniques and conventions of drama...time to develop and think about the role they are to play. Most importantly, at the conclusion of any drama activity there needs to be discussion and reflection about what has occurred" (1996, p. 99-100).

Role-play workshops conducted for this research were done attending to the above requirements as a premise and also, in the belief that role-play demands of its participants a usage of their

"knowledge of human behaviour... experiences... intelligence and emotions to become a different
person, someone believable and complex, who behaves in a way that is consistent with the role" (Burton, 1994, p. 89). Smigiel's (1996) key ingredients and elements will be discussed whilst addressing the responses by the research participants.
In order to conduct this research from a phenomenological point of view it was necessary that the researcher not pre-empt the responses of the participants. However, specific areas of learning were focused upon by the researcher, namely, self and society. A set of questions (Appendix 3) were used by the researcher to glean written responses, although the interviews were conducted using question and prompt only. It was important that the participants have the opportunity to respond both in writing and verbally. The participants were also advised that they could use visual images and colour, however, none of them employed these two mediums.

The participants' individual responses were not censored. They were free to state anything that they wanted to share in response to the prompt questions given. This format for oral responses was chosen, rather than the use of prescribed questions (written responses), so that there was a freedom possible to explore responses and avenues dependant upon what responses were given. This form of questioning, within an semi-structured interview procedure is specifically beneficial in phenomenological research. The semi-structured interview uses an interview guide format which allows for flexibility whilst providing
focus without fixed wording or ordering of questions (Burns, 1995).

The workshop although not conducted within a school setting was similar to that of a drama class. A format whereby warm-ups were conducted, followed by specific role-play activities. Once prepared these were shown to the other participants, with a reflective response and discussion time. Likewise, as in a school situation, learning objectives were specified by the researcher for the two role-plays in this workshop.

**Objectives**

The objectives for this workshop (two role-plays) were as follows:

Through the role-plays of 'loyalty' and 'rebellion' the participants should:

1. Develop in their awareness of self.
2. Actively engage in characters (roles) which broaden their own points of view and develop empathy for the feelings and perspectives of others.
3. Develop in personal confidence as demonstrated in their role-play participation and performance.
4. Be made aware of how choices that are made affect relationships, behaviour, self and society.
The participants ranged in age so there was a difference in their drama experience and ability. However, it was not the intent of this research to assess or critique this ability. This research focus was concerned their perceptions about the drama experience and their learning through it. The differences in age and experience did reflect on their ability to analyse what processes they had undertaken and what learning took place, as will be seen in their responses.

The participants wrote comments to a broad question for the first role-play, 'loyalty'. These transposed responses by the participants are included as Appendix 2. The second role-play investigated the issue of 'rebellion'. Transposed written responses to a set of specific questions are included as Appendix 3 and transcriptions from individual interviews as Appendix 4. The third role-play was conducted in a second workshop. Appendix 5 consists of transcriptions from a preliminary group interview. The third role-play, investigating the issue of 'power', is submitted as Appendix 6. The participants also answered five set written questions for this workshop, answers to which are contained in Appendix 7.
At the commencement of the first workshop the researcher and participants had a group discussion about this research and that the researcher was interested in their perceptions about what they explored through the drama. The researcher assured them that there were no wrong or right answers, that their honest responses were of prime importance. As phenomenological study it is vital that the participants have the freedom to respond from their perspective. However, we did have an informal conversation about what the concept 'explore' meant. The answers included: discovery, adventure, looking through, delving in, understanding and finding meaning. All of these responses were accepted as possible definitions for them to use when thinking about this drama experience. The researcher did intend to focus upon exploration of self and society as broad frameworks within the interviewing situation.

**Format**

To ensure that the participants were mentally and physically prepared to engage in the role-plays of the first workshop, a series of warm-up exercises were undertaken. The researcher chose to focus on: concentration, physical agility, language appropriateness and imagination. Physical activities to relax and yet energise the participants were conducted initially. For example, an exercise called
'seven counts' was used whereby the participants had to form a stretch, curve, jitter, partial collapse, balance, jump and turn, each to the count of seven. This was repeated more quickly each time. In this exercise not only were the participants required to concentrate on their physical state, but they had to mentally prepare to make movements that would easily flow from one to the other because of the time limit. Several verbal/thinking warm-up activities were selected from Greg Atkins' (1994) Improvi handbook to encourage the participants to think quickly and with focus. One of these activities was "Six". In this exercise the participants took turns in allocating a category whilst one of them was required to provide six examples of elements in that category within the time of running around a shape created by the other participants.

Proceeding from the warm-up activities the researcher focused upon role-play improvisations. Burton (1994) explains that role improvisation is "extremely valuable in heightening our sense of self, and in making us more aware of our relationships with others" (p. 90). Even at this warm-up stage it was important that the participants be conscious of themselves, their peers in this situation and how to work and learn together. Initially the participants worked in pairs, engaging as if they were on an aeroplane and started up a conversation with the
person seated beside them. It seemed important for the first role-play that they have a boundary so that they could completely focus upon who their characters were and why they were travelling. After this improvisation we had a time of informal discussion, sharing who we were sitting next to, basically introducing our fellow travellers. Two other improvisations followed in which the participants were not given a specific character or situation. Those decisions were made either spontaneously by each participant in the group improvisation, or through negotiation in the paired improvisation.

This final paired improvisation took an interesting turn. Two of the participants (Ben and Lois) responded as characters eating at an alfresco cafe. They began to get agitated with the lack of service and then with each other. They became so animated (and convincing) that the other pairs of participants, whilst remaining in role, entered the cafe role-play. Two participants were waiting to enter a theatre, the other pair were robbing a bank. It was fascinating to observe how the other pairs adapted their responses and purposes to be either entering the cafe during the conflict or had been passing by as the conversation developed into a climax. In the reflective group conversation Greg commented that Ben was so noisy that he wanted to find out what was going on. However, he did not seem
conscious of whether his character would have been interested, although during the episode it was certainly apparent that he was.

The participants were divided into two groups for the two main role-plays of the workshop. As a research study it was assumed by the researcher that the male and female participants may engage and respond differently to the role-plays. This, coupled with Kelly's need to feel secure for the first workshop prompted the researcher to divide the groups according to gender. Appendix 2 contains the written responses to the first role-play. It can be seen that Tia, Kelly and Lois were more open and fluid in their discussion of the role-play, therefore, presumably more comfortable with the written mode. Greg states that he is not good at expressing himself in writing. This may be an unfair self-judgement, although Ben and Henry seemed to be unable or unwilling to discuss at any great length their views on 'loyalty', particularly in the written form. A possible inference can be made that the male participants were not confident of comfortable with the written mode of response.
LOYALTY ROLE-PLAY

The participants were asked to explore the theme of 'loyalty' pertaining to peer-pressure, for their first role-play. Based upon the researcher's experience and observation this issue seemed relevant to adolescents and it was presumed the participants would be willing and able to explore this issue in relation to themselves. Likewise, the subsequent choices of 'rebellion' and 'power' themes were utilised because of their perceived relevance to the participants. The degree of relevance will be ascertained as the individual stories of the participants are discussed. However, these themes were selected based upon beliefs supported by Dunn (1995) reflecting on her results from relevant issues being dealt with in drama. She found the students' work to be more "passionate, intense and purposeful" (p. 7). Admittedly the researcher did not adhere to this premise entirely, believing that for the purposes of comparison and measurement within this research study, relevant and broad concepts be selected by the researcher. However, the participants were free to interpret, investigate, create and process these in a way they deemed appropriate.

Although in these workshops the participants did not personally select the themes, it was the intention of
the researcher to provide broad issues to which they could relate. The responses and stories of the participants illustrate the depth of affect experienced exploring the issues.

Stories by the Participants

Henry's written response (Appendix 2) on 'loyalty' describes what this role-play was about: three council worker (Greg, Ben and Henry) flower pickers. After describing the basic plot there is no discussion about loyalty within peer groups. Perhaps this absence of comment about the issue of loyalty and its relevance to him signifies that the role-play did not impact on his thinking. Perhaps Henry did not know how to or was not comfortable in expressing it in written form. Regardless of the reason, he has described his perceived lived experience through this role-play. He does comment, however, on why their group chose to do male flower pickers. "...us males decided that it would be better if we didn't do anything typical of males to do, for example: guns, war, violence...instead, flower picking". Ben's explanation reiterates this whilst Greg discusses this choice of scenario, confirming that they presumed the female group would expect them to do "something guyish, for example: action, fighting, drugs".
Ben, like Henry, gives a brief discussion on what their role-play was about. He states that he does "feel much was learned", although he does not share what was learned. He writes that the approach to the role-play was different to others in which he has participated. In an informal conversation with him after the data had been collected, the researcher asked Ben what his other experiences were. Although he did not go into great depth, he explained that he is used to being more spontaneous and focusing less on his character, and just 'rolling with the flow'.

Greg's written responses tend to be in a 'stream of consciousness' style. He describes the approach the group took to the task: being side tracked but finally getting back on track where they "figured out the skeleton of our masterpiece, but unfortunately it stayed a skeleton". However, he does discuss loyalty and what he explored through the drama. Greg perceives that he did not learn anything new about loyalty because as a group they "stuck to those things we knew about the topic". However, he did state that "loyalty is relevant to me in many different ways". Although this was not new to him, the fact that he discussed his feelings about loyalty seem to indicate that he became more conscious of its significance in his life. "Loyalty to my parents is
an important issue as well as loyalty between my friends.

The role-play by Tia, Kelly and Lois dealt with loyalty associated with peer pressure by focusing upon three friends. Each of the participants provide substantial detail (Appendix 2) about their characters, situation and outcomes with the role-play. They describe the scenario concerning three friends, one of whom is the dominant/controlling member, a new friend and another friend who is more of a follower. Kelly explains that she played the new friend who was not prepared to conform to the will of the 'leader'. The issue of loyalty was pivotal to Lois' character. Kelly explains by saying that "my character came into that situation. The tag-along girl was loyal to the other friend but to me she was also loyal. She cared how I felt but she just wanted to be accepted". Lois discusses this issue and loyalty further from her point of view, playing the character who had to make the choice. "My character was caught in the middle, she couldn't choose which of her friends she would be loyal to". Tia also comments on loyalty in the role-play. "Loyalty came into it when the new girl wearing the wrong shoe laces, forced my character's friend to choose between us".
Kelly expressed a concern about needing time to prepare a character for the role-play: "Taking on a role can be hard if you don't have time to be psyched into it". This confirms Smigiel's (1996) concerns, as previously stated, on addressing the conditions necessary for deep learning to occur through role-play; namely, the need for a warm-up, and time to think, write and discuss their present knowledge.

Greg, Tia and Kelly all expressed the value of working from the known. All refer to using their own experience as a foundation for their role-play when considering loyalty. Kelly commented that "we wanted to choose an issue that was sort of like a girly thing. Something girls go through". They note that it is hard to create your character for the role-play "if you don't know anyone like that or just haven't seen the situation". Tia who came up with the initial idea related that "my idea was based upon something I know in real life with peer-pressure".

Tia gives insight into her character by using terms like: "leader", "cool", "everything her way", "felt threatened", "didn't seem deep", and "insecure". Hence, we are provided with some of the emotions and attitudes that Tia's character attended to within the role-play. Tia does not relate how the role-play or character reflects herself or challenges her perceptions. However, after describing the role-play
and how they chose their characters and scenario, she does acknowledge that sometimes peer pressure does work on her, but in other circumstances it does not.

Lois, likewise, gives a description of the scenario and characters of the role-play also including comments that she felt comfortable with the group and experience. She provides insight into her character and the issues within the role-play. One of the tangents explored by Lois was the concept of acceptance within friendships, and pivotal to that acceptance was a sense of identity. "Although the character who was the 'leader' seemed confident, even she was unsure of her identity without someone looking up to her and following her. The girl who was being picked on turned out to be the person with the most understanding of her identity". Another issue investigated by Lois was that loyalty is decision making processes. She relates that her character had to choose to whom she would be loyal. Despite knowing what the "right, good thing" to do was, she chose the "security she found in having someone to lead her and tell her what to do".

It is apparent that Lois has been thinking and exploring the issue of loyalty on a relatively deep level, and is able to express that thinking in written form. She comments in her closing paragraph that "behind the silly concept [of shoe laces] lies
something more deep". Explaining that although the characters and situation were exaggerated in the role-play "in a real life situation the manipulator may not be so obvious...It's ironic, the person who seemed to lose out the most, actually gained more than the other two characters". This acknowledgment of the irony of the situation and resolution of the loyalty issue demonstrates Lois' exploration and comprehension of the role-play's relationship to real life, as it was explored in an 'as if' format. Although Lois does not acknowledge any specific learning about herself or the society in which she lives as a result of the role-play, her comments give evidence to thinking and understanding that has taken place through and consequently of it.

As previously stated, the purpose of this phenomenological study is not to make generalisations about the learning of adolescent students with dramatic role-play. However, the descriptions of the lived experience of the six participants in the loyalty role-play demonstrates varying degrees of exploration, understanding and learning. It is important to bear in mind that the written mode of responding was used and this will have caused some limitation in what the participants included in their discussion of the role-play. The responses of Henry and Ben indicate an apparent inability or unwillingness to provide detailed answers to a broad
topic question as required for this role-play. Greg, to a certain extent, and Kelly, Tia and Lois seem more able and prepared to share a greater amount of their thinking and feelings and at a greater depth.

Objectives
From the details given by the participants certain conclusions may be made regarding the achievement of the specified objectives of the researcher. None of the participants verbalised any greater awareness in their sense of self by participating in this particular role-play. The three male participants did relate that they were conscious of not doing a topic in the role-play that was a gender stereotype; as perceived by the female participants. This concern signifies a degree of thought concerning their self concept as they provided 'typical' scenarios that they considered masculine.

The second objective outlined by the researcher concerned using characters/roles which broadened the participants' points of view, empathy and provided insight into the perspectives of others. Based upon the written responses of the participants it may be assumed that this objective was not achieved for Henry, Ben or Greg. Kelly describes the perspectives and feelings of her character as well as those of the 'tag along' girl. Likewise, Lois shares insight into her character and issues facing the others also,
specifically, 'identity'. Tia focuses her discussion on her character and does not make any reference to the feelings or perspectives of the other characters. Using the written responses as a gauge, it can be stated that this objective was only achieved by Kelly and Lois.

Neither objectives three nor four are specifically discussed by the participants. These objectives refer to developing personal confidence in the role-play and being made aware of the effect of choices on self, behaviour and society. The researcher observed confident and believable roles by the participants. However, none of the participants discussed this aspect of their drama experience. Lois does state that she felt comfortable with her group. It can be assumed, given the written responses, that the role-play neither made the participants aware of the confidence factor in engaging in the exercise, nor enhanced their confidence.

Additional areas of 'learning', that is, those which were not consciously sought by the researcher, were discussed by Lois and to a lesser degree by Kelly. Kelly refers to their loyalty role-play being about the issue of acceptance amongst peers. She, like Lois, also alludes to the power status or group dynamic between the three characters which is
highlighted by the question of loyalty. Terms such as 'leader', 'follower' and 'tag along' identify the power roles that the characters assumed in the role-play. Tia also refers to her character being the 'leader'. Lois shares insight into this power situation within the group and the acceptance issue. She also discusses the quest for identity, and that choices are made in which loyalty is affected.
The second role-play explored the theme of rebellion. The participants were given a set of questions (Appendix 3) and were interviewed individually (Appendix 4). The participants remained in the same groups for this role-play. The set questions began with the use of the participants' 'senses'. The starting point dealt with what the participants did in the role-play as a general introduction. Questions then proceeded into the realm of sight, sound and speech. The topics progressed into feelings, followed by understanding and perceptions. This progression was deliberately structured in order that the participants would think and respond from a concrete foundation towards a more cognitive understanding.

The second role-play was conducted during the first workshop and, as such, occurred after a break. In order that the participants refocus and physically prepare, three warm-up exercises were conducted. A 'focus walk' was used so that the participants became spatially aware, concentrated and were physically mobile using control and self-discipline. "This is not a stick" and "Honey walk" outlined by Greg Atkins (1994) in Improv! were then used to focus upon imagination, physical agility and control, pace and
focus. 'Honey Walk' was particularly effective in requiring focus, physical agility and imagination. The participants were required to move on and through surfaces and spaces. These affected pace, range, intensity and style of moving. These warm-up exercises ensured that the participants returned to task and were mentally and physically prepared to enter the role-play. As with the 'loyalty' role-play the participants were given the broad topic or theme of 'rebellion'. They were given freedom to focus on any form of rebellion that was of interest. The researcher presumed that they would either chose an 'up rising' format, focusing on a social or historical aspect, or something more personal. It is interesting to note that even with a plethora of possibilities, both groups chose rebellion by children towards their parents. Lois says in the interview (Appendix 4) that they had thought of doing an "environmentalist campaign, tying ourselves to trees and stuff". However, like the loyalty role-play they pursued a different avenue as she explains, "we don't really know much about the other things, so we picked something we knew about". This focus of working within a sphere that the participants know supports the view that in role-play prior knowledge is required as a foundation to make a believable and authentic character and experience. It does, however, raise the question of whether the participants will learn anything new about themselves
or critically evaluate, manipulate and explore the issue being focused upon.

Stories by the Participants

Henry was the first participant to be interviewed. His initial comments related the 'plot' of their role-play. As with the 'loyalty' role-play Henry worked with Ben and Greg. The role-play consisted of a mother seeing her son steal one of the father's cigarettes, she informs the father who 'tells off' the child. Henry explains that he took on the role of the father, whom he describes as "any average parent... work at 9 o'clock... home at 5 o'clock". Henry specifies that the father role was not based upon his own father but a combination of his friends' fathers and that the character was easiest for him to create because he was "looking at another person". Henry does not see any similarities between himself and his character including differences in life-style and attitudes.

The question and answer format is quite stilted with Henry who seems to be concerned with what it is the researcher is actually asking or wanting, or perhaps he actually did not understand the questions. The latter possibility is less likely as the questions
were not difficult and were thought to be rather straightforward by the researcher. This 'confusion' is evidenced by Henry asking what is meant by questions or being unable to answer the questions in several instances.

When asked about the areas that Henry explored through the role-play he does state that "everyone's got a different vision of the world and themselves and everything" but that he does not think this understanding was changed through the role-play. When asked what he learnt about the issue of rebellion Henry explains that "everyone's got a different way of rebelling...it's just different ways of showing it", and that rebellion is "just something you have to do". When asked if he could see the issue from the point of view of the parent as demonstrated in the role-play, Henry stated that he could.

Henry's written responses (Appendix 3) to the set of questions also provide his perception of the character and situation. These written answers clarify what Henry has said in the interview. One interesting discussion by him is given in response to question 8: "how do you feel about participating in the role-play?". His initial comment is that he expected that the role-play would focus more on a "deep relationship matter to do with you - the
meaning of life and all other aspects of life". It is assumed, therefore, that rebellion and loyalty do not fit into his concept or perception of the meaning of life.

Although not related to the question at hand, Henry proceeds in describing his belief about the meaning of life. His self expression in this question does not relate to the role-play or the topics investigated. Therefore, it is assumed by the researcher that Henry had his own agenda regarding what was to be explored through role-play. It may be possible that having the opportunity to write his feelings and perceptions provided a means of clarification for him on a personal level. The perceptions of Henry's lived experience with dramatic role-play are quite different from the other participants and he seems to have his own agenda which dictates what he is prepared to share.

The interview with Ben (Appendix 4) provided more insight into the motivation for the behaviour of the child character in their role-play. Ben makes the observation that the child role, which he played, demonstrates how rebellion is a conscious choice. "Rebellion against parents by choosing to do something which they are doing in a way that I know would annoy them greatly". Ben explains that his character was not based on his own life, but that
"I've seen it in the lives of my friends". In this regard Ben has created his character in a similar way to Henry, both based on the observations of people around them.

Ben discusses what he has specifically learned through doing the role-play. These areas include the topic of rebellion, role-playing skills and empathy. Ben describes the role-play as a "learning experience", that it showed him the "parents' reactions and my own". This opportunity to explore the perspectives of another has taught him some empathy skills. The drama experience also developed his technique in role-play by teaching him "focus" and that regardless of the topic "if you're focused then you can make it believable". This specific role-play demonstrated to Ben that rebellion occurs for a reason, and that it "seems to start as something little that grows big...like communication problems between children and parents".

His lived experience with this role-play has broadened his understanding and taught him that, from his perspective, rebellion is a conscious choice often arising when small issues have not been dealt with but held in and allowed to build up. Ben's verbal discussion of his role-play experience is supported by his written comments (Appendix 3). Ben refers to his character as being true to the
situation, and responding with appropriate behaviour and feelings within the rebellion scenario. Ben succinctly defines what he has learnt about rebellion in the role-play thus: "rebellion is a form of expression and it should be seen, listened to and addressed. In failing to see the reasons for rebellion we are choosing to be ignorant". This insight demonstrates Ben’s awareness of the different responsibilities for those involved in a rebellious situation. Ben concludes that each individual has an obligation to understand the other, to look beyond the surface expression of the rebellion and then deal with it.

Greg was the final member of this particular role-play group concerning the parents and the child who stole the cigarette. Greg’s role was that of the mother who responded to the child’s act by telling the father. When asked (Appendix 4) how he felt playing the opposite gender, Greg responded by saying that "to play the opposite sex part always annoys you and you feel more difficult doing it". However, he could relate to the mother role because regardless of the parent role’s gender he would have responded in a similar way. Greg does perceive that usually "it's the father who's the most authoritative figure in the house", based upon his lived reality.
Greg explained that he could identify with the concept of rebellion regardless of the manifestation of that rebellion. His group discussed various types of rebellion demonstrated by young children and teenagers. Greg also acknowledged that the older generation also rebel and from his experience and knowledge of older people this rebellion takes the form of lifestyle changes. "Personally, people I know older than me understand...and rebel themselves sometimes...with their lifestyle". Greg agreed with the other participants in acknowledging that rebellion is a conscious choice.

Greg does not perceive that he learnt anything about himself by participating in the role-play. He explains that this was probably due to their group choosing something typical. "Smoking is one of the biggest stereotypes...people use that as a form of rebellion all the time". Greg did emphasise the need for time to think, plan and create something less stereotypical. This observation again supports the criteria specified by Smigiel. Alternative approaches were regarded by him as being more interesting for the audience as well as the participants, however, these aspects took longer to identify and process. Greg confirmed his perspectives in the written responses (Appendix 3). He reiterates that by doing something stereotypical he was working with a topic and response that he
already knew about. Thus, he does not perceive that he learnt anything new about himself or the concept of rebellion.

However, Greg makes some interesting observations regarding what he learnt about the process of role-play through this drama experience. He explains that because he knew Henry and Ben quite well "it was easier for me than doing it...in a drama class". This comfort and ease was created by a knowingness between the participants, unlike a class situation when you may be working with people you do not know particularly well. Greg's perception is that in the class situation "it doesn't flow as easily". To ensure that ideas are being shared and that the participants can "bounce off each other's ideas" they have to be able to support each other and not be so self conscious. That is, the participants need to be less concerned with what others think of them as a result of participating in a drama experience. It is beneficial, therefore, for the participants to "know each other well". Greg emphasises that trust is a key component to knowing each other and being able to work comfortably and effectively together.

Despite having some friends within a particular drama class, the individual may not always be able to work with them. Therefore, the process of drama being explored by an individual may be affected by the
other participants. It is apparent that when individuals are engaged in a role-play their own agendas may influence the focus of the participants. A participant's individual understanding, attitudes and emotions will be involved and emphasised within a role-play. Often these perceptions are unique in regard to the participant, regardless of participating in the 'same' drama process as others.

Tia, Kelly and Lois worked as a group in the rebellion role-play. Each member gives a brief outline (Appendix 4) of their role-play and characters. The drama consisted of two parts. Firstly, as Tia explains, their role-play was about "how parents kind of victimise their kids to clean up their room when sometimes it doesn't suit their personality". The second part of the role-play depicted children of the world uniting, protesting and making a pledge that they were prepared to sacrifice aspects of their life, such as "ice cream and TV" to make their point.

Tia stresses that she loved her character "because she did things in that situation that I could never do". She refers to the role as like "living out a dream or a wish that I have always wanted to do". It is apparent from the outset of this interview that Tia enthusiastically engaged in the 'as if' aspect of role-play, acknowledging it to be a role that she
co ranging. create and participate in that was separate to her real self. The role allowed her to engage in aspects of herself that are hidden and suppressed, and in so doing, was conscious of her sense of 'self' as she contrasted herself with the role. Tia confirms this view in her written responses, "She [the child character] did things in the situation that I never would have done in real life and with her I could". Lois also supports this view in her written responses. Drama is a process which "breaks down conserved behaviour by putting actors and students into roles which go counter to their self-image" (Neville, 1989, p. 200). This statement is confirmed in the reflections by Tia. It is apparent that this was an enjoyable role for her to participate in.

Tia perceived that she did not learn anything new about the issue of rebellion through the role-play. She shares her concept of rebellion which encompasses going "against repression or oppression that's been put against you and you stand up for your rights as an individual". The process that their group used, as did Ben, Henry and Greg, was to discuss as a group issues that concerned them or that they did not like. As a group, being told to clean their rooms was a common dislike. In the individual interviews Tia, Kelly and Lois all express their frustration with this issue and all admit to doing what they are told
rather than rebelling. Tia explained that through their discussion they believed that the real issue was authority figures and not just parents, or their own parents. The role-play highlighted for Tia that the underlying issue was feeling that she had to do what she was told rather than being who she saw herself to be. As such this aspect of self was confirmed for her rather than being learnt for the first time.

When discussing the process of role-play, Tia explains her perceptions on how to create an effective role/character. In processing a character or exploring scenario possibilities Tia states that "you have to have experienced it yourself". This understanding provides the foundation for a believable character. "You have to be able to connect with it and then from there that thing that you have in common with your character you can build it up". This sense of knowingness about aspects of a character/role or situation is a recurring observation made by the participants. Like Ben, Tia advises that believability is important with role, and empathy is seen as the basis for this vital aspect of role creation and performance.

The concept of 'explore' for Tia refers to "being adventurous and taking risks" and from that "you gain understanding". She discusses how this exploration
occurs on an individual and group level. Probing into why a character would be created in a particular way; why the character would respond or behave in certain ways; and why the character would be in a particular scenario are all aspects of exploration from Tia's point of view. Understanding the answers to these questions enables the participant to create and perform a "good character role-play". When participating in a group different ideas are explored. Consequently, these different ideas need to be explored in order that a suitable and agreed upon role-play is created. This group aspect does allow room for conflict between ideas and individuals, therefore, Tia views this process as "adventurous and risky".

Tia expressed some concerns about the aspect of group work in a school drama class, as did Greg in his responses. She expresses a love of drama and a commitment to the pursuit of it and desire to develop and improve in her drama skills. However, Tia perceives that sometimes in the school drama class situation the drama process does not work very well because of the people she works with. "They tend to not want to put their full potential into it" and because of this drama can sometimes be "dull and boring". She perceives that at times her class mates are "scared" that the characters they portray are how others will perceive them to be. Apparently her
concern relates to members of the class not understanding the 'role' process or the need in drama to have a 'willing suspension of disbelief' to create 'drama'. Therefore, from Tia's viewpoint, to have effective and rewarding drama each member of the process must be committed to creating, applying and absorbing the drama elements in the drama experience. Tia summarises this idea in her written responses, "it was fun working with people who are serious about drama and put effort into it".

Lois, like Tia, acknowledged the employment of her own experience and the stereotypically perceived characteristics by adolescents of parents in her portrayal of a parent character in the role-play. She explains that parents are seen as "always yelling and telling...spoiling fun". However, because she created a "melodramatic" portrayal of the parent, "kind of a Nazi character, really bad", she comments that she was limited in her empathy for the parent's thoughts and feelings. Lois also played a child character in the second half of the role-play who united with other children to stand up for their rights and not be victimised by their parents. Again she states that she exaggerated the response of the child, portraying her to "look like I was really upset and all hurt". Although she did not think there were any similarities between the parent and
herself, Lois did relate to the child as she had experienced the same argument.

Lois perceives that it is important to create a role and/or scenario based upon something known to the individual, hence their choice of role-play. If the topic or situation are unknown to the participants then "you'll just be talking nonsense". Therefore, the issue has to be 'understood' on a personal level before it can be explored and built upon. This perception of Lois is similar to those expressed by Greg and Tia who both emphasise knowingness as a foundation for character creation and portrayal. Lois commented that she found the role-play easy because "you see it everyday".

Lois discusses aspects of 'self' in regard to the role-play. Although she did not learn anything new, clarification about her responses to her parents was made. She also stated that "I learnt that even though sometimes you say you'll do things, you really wouldn't if you were in the situation". This response relates to her acknowledging that although in this type of situation she may say that she would stand up for her rights, that in reality when her parents tell her to clean up her room she would not argue, but would do as she was told. Her written response states that she learnt she would do "exactly the opposite to the child character". This
heightened awareness of self is a common phenomenon for these participants. Burton (1991) states that improvisation or role-play ensures that "we can learn something different about ourselves and other people" (p. 85). As is evidenced by the Lois' responses, what is learnt may not be knew, rather, it may just be clarified.

Lois comments that the process used in this workshop was similar to what she has experienced in school drama. She states that discussing possibilities and characters before 'performing' the role-play helps in the individual's understanding of the issue being explored and the character. "You actually have to put yourself in someone else's shoes for a time". Lois' understanding about the role-play experience is similar to the other participants regarding this aspect of drama. Empathy is a recurring element through which the participants are consciously engaging in their roles and learning. Regarding the exploration of 'rebellion', Lois perceived that she did not delve into the issue in any great depth, however, some exploration did take place. In her written discussion, Lois explains that she "learnt to see things from both parent and child's point of view". She also comments that her group had good communication which allowed for them all to contribute which made it a beneficial experience.
Kelly was the final member of this group to be interviewed (Appendix 4) regarding the 'rebellion' role-play. Like the other participants, Kelly provided a brief summary of their role-play. She explains that she played two characters, firstly a parent, and then a child in the second part of the role-play. The parent character was the father whom she based upon her own experience. The parent characters were described by Kelly as "demanding of what they wanted and how they wanted it to be". She believes that a child would not normally rebel against their parents with such force over this issue. Kelly's perception of the child character was that she "over reacted" to the parents. When asked about Kelly's own experience or her perception of how children generally respond to parents regarding being asked to do something that they do not want to do, she believes that often children do as they are told. This occurs because she perceives parents as being "higher, they've got more authority than we do and you really can't say 'no' because they're more important than us in many ways and they know what's right". This is an interesting view from an adolescent. Perhaps this is due to her age (14) or her life experience and indoctrination. Regardless of the reasoning behind this perspective, Kelly owns it and, therefore, it is legitimate for her lived experience with this role-play. What Kelly perceives as being unrealistic, Tia embraces as a delightful
fantasy opportunity. Neither is right nor wrong, indeed, it is not the role of the researcher to make a judgement on their perceptions. However, it is interesting that even in a small group such as this, there are deeply contrasting views.

Kelly does not perceive any similarities between her and the child character. "I usually do exactly what my Mum and Dad say, unless I'm in a bad mood". She does see similarities between herself and the parent character. She acknowledges that she too can be quite forceful, however, "not in that sort of tone". This characteristic of forcefulness was something that she learnt about herself through this role-play. "I found other parts of me that I didn't know I had...I can really get my message across". However, she does not perceive that she learnt anything about herself on an emotional level through the drama.

Rather than just learning that rebellion is about 'getting what you want', or being swayed by other people, Kelly discovered through their role-play that rebellion is about taking "a stand...about what you believe is right". She asserts that the person who is being rebelled against needs to listen to the opinion of others and try and see the situation from "their point of view" and try and "mould that into your" own. Kelly, like her co-participants, has emphasised the need for empathy for others. She does
not believe that rebellion has to be against those in authority, that one can rebel against their own peers in order to stand up for their beliefs.

As discussed previously, Kelly's drama experience is quite different than that of the other participants. When asked if the process used in this workshop was new, she remarked that it was. She explained that at school when engaging in improvisation and role-play "we didn't do it by ourselves but sort of with the teacher looking over our shoulders saying 'it's better to do it this way' and stuff". Another difficulty Kelly found in her school experience was that "he told us who we were and what we were and we didn't get to discuss or even think about" the role-play. She perceived benefit in being able to choose your own character and create the scenario from what you know within the topic of the role-play. She acknowledged that it was "quite hard" to take on a character very quickly, however, it was made "easier if in your mind you go through it and work out your character yourself".

This idea of "psyching yourself into character" is one of the elements that Kelly explored in the role-play process. This engagement with the role is another common concept identified by the participants as this ensures believability in the role and performance. Kelly explains it thus, "you've really
got to explore what I can do inside if I can just focus on being that character and not going back to being just me". This understanding is confirmed in Kelly's written responses as are the other perceptions she conveys. However, she does not provide any new information or further develop any of these ideas in the written mode.

Objectives

The same set of learning objectives were used for both role-plays within the first workshop. An awareness of self is not seen as being developed or created through the role-play by Ben, Henry and Greg. In contrast, Tia and Lois discuss a heightened consciousness about themselves, particularly their perception of 'self' in reality and the alteration of that self through role. Lois also makes specific reference to her sense of 'self' being clarified. Kelly explains that she did discover something new about herself, namely, her ability to be forceful and convey her views.

The second objective concerned the participants engaging in roles which broadened their points of view and developed empathy for the feelings and perspectives of others. The majority of the participants did discuss this empathy factor in their role-plays. Henry explained that through the role-play he could see the parents' points of view.
The role-play also highlighted, rather than altered his perception that everyone has a different vision of the world. Ben and Greg also concurred that the role-play allowed them to explore the perspectives of the parents and not be limited to the child's point of view. Likewise, Kelly and Lois make specific reference to seeing the points of view of the parent characters. Tia did not make any specific reference concerning empathy in her discussion of the role-play. It is apparent that for the majority of the participants, developing empathy was a realised objective in this role-play.

Demonstration of confidence in performance through the role-play was the third objective. Four of the participants discussed this aspect of their role-play experience. Ben perceived that his portrayal of the character was true to the circumstance and role. He also believes that the role-play taught him focus in performing and developing his role. Although Greg did not make specific reference to confidence, he did share some thoughts about the factors of trust and knowingness in order to perform with focus and fully engage in the role-play process. Tia concurs with Greg, indicating the benefit of working with participants who are committed to their drama experience and focused on the role. Kelly discussed the benefit of having 'thinking' time to prepare her role, and being 'psyched' into the role to create a
believable character and portrayal. Although each of the participants demonstrated confidence from the perspective of the researcher, only some of them acknowledged aspects of this confidence. This conscious awareness of the process they had undertaken indicates that for these four participants the third objective has been somewhat achieved.

Tia, Kelly and Lois allude to the issue of 'choice' in relation to the theme of rebellion. All three state that they are not rebellious and do what they are told. This choice of behaviour has direct being upon their relationships with their parents. Ben explains that the role-play demonstrated that rebellion is a conscious choice and that his understanding about the issue has been expanded through this particular drama process. Although Greg and Henry did not discuss the concept of 'choice' specifically, they do refer to differing views of rebellion and its subsequent manifestation. Therefore, the fourth objective has been achieved somewhat by the participants. Although they have not expressed a new and profound understanding through this role-play, this objective was achieved more fully through the 'rebellion' role-play than the previous one of 'loyalty'.
WORKSHOP #2

The second workshop was conducted with the prior agreement of the participants. Unfortunately, Ben was not able to attend as he contracted the flu the preceding day. As the researcher and participants were expecting a group of five they decided to proceed. However, another disappointment was that Henry did not turn up for the workshop. At the commencement of the workshop, although there were only the four participants they voted to stay and do the workshop. As they had previously participated in a workshop with the researcher they seemed less concerned with having to do what they thought the researcher wanted, and engaged in a more relaxed and spontaneous manner. This was very beneficial as they were more open and prepared to contribute with the small details of the tasks. Due to their number they also were conscious of participating fully, knowing that the researcher required them to discuss their perceptions in order to gather data. Their co-operation and enthusiasm were very evident in their engagement with the drama process and written and verbal contributions after the role-play.

As with the first workshop, the participants were asked to write answers to a set of specific questions at the conclusion of the role-play. Each participant was also interviewed individually about their
thoughts, feelings and understandings about and through the role-play experience. An initial group interview/discussion was conducted at the commencement of the workshop. (Appendix 5) is a transcript of this discussion. The individual interview transcripts are documented in (Appendix 6) and the written responses in (Appendix 7). The initial group interview was used as a measure of what the students perceived about power before the role-play. This was to provide another form of verification in analysing what the participants perceived they learnt through the drama. Some of these responses have been discussed in the section on 'Drama Education'.

Objectives

A set of objectives were specified for this role-play. Although the workshop was again not conducted within a school environment, the objectives enable an analysis of the perceptions of the students in relation to the preconceived goals of the researcher.

Through the dramatic role-play process the participants should:

1. Develop skills in character/role development.
2. Investigate aspects of 'self' and how these may be used to develop a role.
3. Demonstrate understanding of power status within a current social context through role-play.

4. Demonstrate the effects of context upon role, theme and related issues (e.g., gender, self and society).

The researcher's observations, participant involvement, written responses and interviewed discussions will be used to examine the process of exploration that occurred for the participants in relation to these objectives.

Format
This workshop involved a different process than that used in the first workshop. However, as with any drama experience a time of warm-up was included. In order to focus on physical agility, concentration, movement and verbal control a group 'mirroring' activity was used. Each member, including the researcher, formed a circle so that every participant had a clear view of the others. One member would create and demonstrate and repetitive physical movement or action accompanied with a verbal sound. The other members of the group had to 'mirror' the movement and sound. The responsibility of leader progressed through the group. This activity was repeated twice with increasing energy and use of space each time.
The second 'warm-up' activity focused on emotions, language and role. Working in pairs, the participants were given a predominant emotion, occupation and location. Based upon this information an improvised conversation took place. The participants had to create a purpose and context for their conversation that was revealed through the improvisation. The pairs took turns and changed combinations so that they could observe each other and have an opportunity of working with each other. A series of improvisations were created in order that the participants experience a range of options, develop their focus, style and spontaneity.

A premise outlined by Burton (1994) was the foundation upon which the role-play process for this workshop was based. He states that role-play or improvisation requires that the participants use their "knowledge of human behaviour ... experiences... intelligence... and emotions to become a different person, someone believable and complex, who behaves in a way that is consistent with the role ... created" (Burton, 1994, p. 89). Therefore, the process engaged by the researcher focused upon the participants using emotions, experiences and understanding from their own reality in the creation of a role. The character or role development
exercise was based upon a drama activity the researcher experienced in her undergraduate degree.

The participants worked 'individually' within the group. Three large pieces of butcher's paper were titled; 'nun/priest', 'beggar', 'queen/king'. Rather than being gender specific, the social status/role was the focus of the character. One at a time, each participant placed themselves upon the paper while the others draw around him or her. Thus each paper had the jumbled outlines of four people. A black maker was then used to mark the perimeter of the lines to form the character's 'shape'. The participants were then asked to write inside the character outline emotions and attitudes that they had experienced in their own lives that could relate to those experienced by such a character. Examples of their input include: 'nun/priest' - lonely, servant, peace, confused, love; 'queen/king' - self righteous, powerful, used, control, proud, achievement; 'beggar' - misunderstood, frustrated, worthless, striving, helpless, angry.

Between creating each character the researcher and participants discussed the types of situations and feelings that were being expressed. Tia commented that she was surprised that she could relate to the characters because she had never been in their situations. She also observed that within the
characters there seemed to be a paradox of emotions and attitudes, as can be seen in the examples provided from the outlined characters. This activity provided the participants with an opportunity to probe the depths of their own emotions and experiences from which they could create their individual characters. The activity was a time consuming process, and purposely so. It was the researcher's intention that the participants actively process their own thinking and feeling when developing their role. This is a process that takes time. Based upon comments by several of the participants in the first workshop, the time constraints imposed were perceived to prevent them from deeply engaging in their character development. Subsequently, a longer time frame was allowed for the one role-play process in this workshop. Some of the participants also referred to their using prior knowledge and experience to develop their role and scenario, supporting Burton's view, and so this character development exercise was used based upon this supposition.
The issue being explored in this workshop concerned 'power' or 'powerlessness'. The characters created through the 'nun/beggar/king' activity were used to provide a basis upon which the students could explore, question, challenge and understand the concept of power. Gender, social status, society's perceptions and self were supposed integral components of the power theme. Errington (1996) discusses his 'socially critical' approach to drama, describing it as a process which "aims to problematise the lived experiences of students and encourage a high level of consciousness, allowing for negotiation of roles as reflexive social actors and critics" (p. 29). As students, children in a family, minors in society, and researcher, we considered the power available to the participants as limited within our society. As such, the topic of power seemed relevant to their development as individuals and future adults of their society.

By dealing with 'historical' characters, it was the researcher's intention that the participants analyse power within society, relationships, schools, families and peer groups. That is, the characters would act as a catalyst in order that the participants draw conclusions about their own world, ways of being empowered and the consequences of power...
use, be they positive or negative. The participants were given specific characters by the researcher that they were required to create. Tia - beggar; Greg - King; Kelly - Queen; and Lois - Beggar. Originally Greg was given the character of 'priest', but his own lived experience was very limited in this regard having never had exposure to 'high-church' practises. As the task was not to teach him about the role of a 'priest' as such, he chose to be the king. Greg and Tia worked together, and Kelly and Lois formed the other pair.

The participants were informed that they did not have to play an 'historical' character, that they could create present day equivalents. However, they seemed to be quite interested in the role of the people during Tudor times, and so all chose to explore their characters within this context. Individually the participants created their characters and these details were written down (Appendix 7). Once they were confident with their character development, the participants negotiated, in pairs, the context of their role-play. They discussed issues of conflict, power, society and self in creating their scenarios.

Greg and Tia created a role-play of five to eight minutes duration. Greg created the role of a humble and lonely king who met Tia's peasant character whilst riding in the forest. Tia was at a stream to
collect water when the king brought his horse for a
drink. Tia was initially anxious and scared being
confronted by an unknown man. However, his manner
and sincerity soon broke down some barriers in their
conversation. The king was interested in Tia and her
life, fascinated by the children she had and the
perceived freedom with only her husband to answer to.
It was not until the conclusion of the role-play that
Tia discovered Greg's character was the king. His
humble disposition and sincerity challenged her
peasant perspective about the challenges and
boundaries of power and position.

Lois and Kelly created their role-play based upon a
public assembly which the queen (Kelly) was
conducting. Her intention was to relate to the
common folk in a way that would gain her friendship.
She felt the isolation of her position, without a
kindred spirit. In her address to the people, she
was so preoccupied with trying to win favour that she
offended them and became the brunt of critical
questions and judgements, delivered by Lois' peasant
character. The two characters had differing
perspectives and were consumed with their own needs
which meant that the conversation had a predictably
unhappy ending. Lois demanded justice, freedom and
rights, whilst Kelly highlighted all the good she had
done and how human she was, that she needed
understanding and friendship. This role-play lasted for approximately five or six minutes.

As part of this drama development they were required to justify why their characters would be responding and interacting in their specified way. The motivation and essence of the role were crucial to make the interaction believable, particularly in regard to the role of women within this historical context in comparison to living in a Western culture in 1996. Some of the struggles facing the participants in this regard will be discussed in their 'stories'.

Stories by the Participants

Greg was the first participant to be interviewed (Appendix 6) after the 'power' role-play. As previously stated, Greg played a 'king' character who interacted with a peasant woman. He explains that he used his own experiences and feelings, and the behaviours and attitudes of other characters (fictional and real) to mould his king character. One of the fictional characters that he refers to is the princess in 'Aladdin', Greg stated that he empathised with her desire to be free, have real friends and not to be forced into a loveless marriage. "I wanted to use that because that would be how I would react". His role of the king was less stereotypical than an absolute ruler. The process of
empathy was apparent in Greg's exploration of power through the role-play.

Greg was asked whether this choice of character portrayal was based upon his belief system. This was a turn of phrase that he did not understand, not surprisingly at fifteen years of age! However, when the concept was broken down a little he could identify certain beliefs or understandings about life that influenced his choice of character. Greg stated that because "I'm around people and have a group of friends and a good family ... that if that was all taken away from me then I'd want that". This observation was fundamental to his character. Greg expresses a belief that "you need friends and family", rather than simply having them because that is the way life generally functions. Indeed, he states that "you need them for like moral support, and that really helps you through what you have to do and situations you have to face". This aspect of personhood was seen as being crucial in the nature and behaviour of his character.

The question of gender in relation to power was discussed by Greg. He believed that men regardless of the social status would have more power than women in the historical period of their role-play. However, he explained that the gender issue is less prevalent in today's society based on his lived
reality, although it may still be a factor at times. Gender roles/status and social status were identified as being power manifestations. Putting aside the issue of gender and focussing upon social status, Greg identified three parallel power relationships in his realm of knowing and/or experience: "parents and kids, and teachers and students...rich and poor". Greg agreed that these were based on the factor of control.

Greg was asked if by investigating these issues of power, he in turn became empowered through his subsequent understanding. With specific reference to this role-play, he did not perceive any empowerment. Greg explained that it was not the first time he had thought about these issues. However, he did agree that knowledge is empowering. Greg explained that age, experience and knowledge are some of the factors that ensure power by teachers. He also believes that power should be earned through respect for others rather than being taken regardless of who you are. A certain degree of exploration is apparent by Greg as demonstrated in his comments on a range of power related issues and relationships. He even expressed an awareness of power he has as an adolescent within his family situation, being the eldest sibling. However, he did not believe that power was an issue within his peer group. "I find that in a lot of teenage groups they're all pretty equal".
In Greg's written responses (Appendix 7) regarding the role play he states that the "scenario was excellent because it eliminated their [king and peasant woman] social status and eventually gender". The character created by Greg "felt lonely" and in his interaction with the peasant woman he did not identify himself as the king. After her initial caution of speaking with a man whom she did not know, the king expressed his envy of the woman's freedom and family life. Greg therefore perceives the power shifted from the king character to the peasant character.

Greg explains in the interview that he discovered more about the theme being investigated through the process of preparing the role-play than performing it. He does not perceive that he learnt anything about himself through the role-play. Likewise, in his written answers he explains that "in the process of creating characters and role-play I found issues were brought to my attention that I knew all along but was not really conscious of". Greg discusses the significance of this learning and exploration in relation to the society in which he lives. He believes that the gender issue has improved, however, power has not "actually changed...it's just not as obvious".
Tia participated in the role-play with Greg, taking on the role of a peasant woman in their scenario. She explained (Appendix 6) that she uses a process of elimination when developing a role. This involves asking herself a series of questions regarding the possibilities suitable for the character and role. Once the options are chosen for a particular role this creates a "strong foundation, then your character feels believable". Therefore, the process of drawing the character outlines and writing feelings and attitudes inside the character which had been experienced by the participants was considered "good" by Tia. She explained that with the outlines "you felt you were part of the character... but the emotional part of it really helped to make a character". This assistance was particularly relevant from Tia's point of view. She was given the role of the peasant woman and found it difficult to relate to being hungry and penniless. However, on an emotional level there was empathy for the character. "I do know what it's like to struggle and to work hard for something... so that helped me... because I knew I had something in common with this person, the character". This ability to project 'self' into the character was the specific reason why this process was used by the researcher.

Tia explains that the 'character outline' approach was different to her previous role-play experience.
She specifies that usually she is given a sheet of paper and told to make a character. She finds this approach difficult because of the volume of possibilities. However, given a context provides helpful boundaries. Tia discusses how the boundaries can create a more complex character, although the process may be more difficult than when given a total freedom of choice. She identifies the thought process as being deeper within boundaries because of the specific contextual details that need to be taken into account. She highlighted an example of these contextual boundaries and the shift that was required in her character development. "With this character...because she was a woman and for me because I'm personally not good with being submissive...I found it hard". Despite Tia wanting to portray a character that was in line with her own feelings and behaviours, the time period they chose would not allow her to do so. Tia learnt through this role-play that she is not submissive. "Actually I had fun learning to be submissive in a role". Based upon the context, Tia finally created a character who was totally different to her initial ideas.

Although Tia's first choice was to have a rebellious peasant the context of their role-play did not provide for this characterisation. Therefore, she decided that her character would be empowered on a
personal level. "From my own experiences I know that if you’re comfortable with who you are as your own person, wherever you go you are empowered ... so I applied that to my character". Greg's choice of being a humble king was considered by Tia to be helpful in her character role. When asked what she learnt about power through the role-play she stated that "power is a powerful thing". Although she laughed at the obviousness of this idea, she did discuss it in greater depth. Power was considered to be a concept full of paradoxes which she does not like analysing. "It's so hard to deal with and grasp and always changing, and you can't just think 'this person's empowered all the time', because there's always a weakness and always a strength". The power paradoxes were another reason why Tia considered the characters to be more difficult to create and portray. Tia confides that this was a new understanding for her. This awareness made her realise the difficulty of exploring such an issue and reflecting that in the drama. "You have to show the audience who's empowered and who's not most of the time...it's hard to get that across in some situations".

Tia explained that the boundaries and subsequent portrayal of a particular social status position were easier than that of a power status. "You get them boxed into a particular category which is easier to
handle but then you can add your own different personalities which could contrast with that image or not. She believes that the power and social status issues explored in the role-play relate to the role of women in today's society and the gap between the rich and poor. She believes that women have more freedom at present, however, the gap between the rich and poor relates to the separation between those with power and those who are powerless.

Tia does not perceive that she learnt anything new about herself by participation in the role-play, except her struggle to be submissive in reality. She did state that the process engaged for this drama was "really interesting because you ... take a step back and actually look at something you had never really looked at before. You always knew it, you're just now more aware of it". Despite playing the peasant, Tia discussed how she felt a stronger affinity with the queen/king character. She shared that she usually has a leadership role, particularly at school. The process of 'drawing' the characters and identifying with each of them highlighted this leadership aspect of her life. Tia stated that the process employed for this role-play developed empathy for others, that her "mind has been broadened". She emphasised another benefit of participating in drama as being able to try on another character, "you can be unreal, take a break from being yourself". These
observations and discussions are supported in Tia's written responses to the set questions. This change in response mode did not encroach upon her thinking or expression.

The second group for the 'power' role-play consisted of Kelly and Lois. Kelly's role was a queen who was giving a speech. Lois, in the role of a peasant woman, challenged the sincerity of the queen's words. Kelly describes her character as being unstereotypical (Appendix 6). "She was very caring and wanted to help the poor ... she was lonely and she didn't have anyone and she basically really wanted a friend out of the peasants". Kelly relates how the queen did not have a chance in getting through to the peasants, that they would not listen to her. When asked why she chose to depict her character this way, Kelly explained that it is "sort of how I feel". At school Kelly is a student counsellor and in this role she helps other students and listens to them and tries to help them with their difficulties. "I really feel what they're feeling and I care quite a bit about other people and how they feel". This empathy characteristic within Kelly's nature was highlighted for her by participating in the role-play. Kelly stated in her written responses (Appendix 7) that "having to act like you're more important was hard", particularly as she sees herself as a helper and carer of others.
Kelly describes her preference of working with script and prescribed characters over spontaneous improvisations. She prefers the thinking and preparing aspect of role preparation than being required to perform as a particular character without having time to plan, prepare and refine the role. She admitted that for the role of the queen, when doing her written preparation her style took the form of a monologue (Appendix 7). For Kelly, the process used for this workshop was beneficial as it gave her time and opportunity to empathise with the characters. "Doing the outlines and emotions helped me a lot with trying to think about the person before I actually had to sit down and write or perform". The process used did allow Kelly to explore aspects of herself that were new to her. She discusses how she became conscious of commonalities between herself and the characters, whereas upon first 'sight' she did not expect there to be any similarities. "Like with the nun, I didn't think I had anything in common with them because we're completely different, but in ways we're very much alike, because you know they have faith and they listen and sometimes feel confined and lonely and lost".

Kelly perceived that due to the queen's social position and the innate authority over others because of that position, she did not explore the issues of
gender roles through the role-play. When asked about this issue within her society Kelly answered "in someways 'yes' and in someways 'no'". She gave examples of physical strength and size affecting a person's capacity or ability for certain jobs in society. Kelly acknowledged that discrimination according to gender was sexist.

The issue of power with Kelly's lived experience of society was discussed. The major example Kelly explored was the power manifestations within the school environment, for example, the teacher over the student. "Teachers have more authority and sometimes don't listen to the students and don't pay any attention if we have a question". The issue of not being listened to by teachers is a definite concern of Kelly's as she also raised this factor in the preliminary group interview (Appendix 5). She does not classify all teachers as such, relating that there are "teachers who do listen to their students and want to know ... how they feel". The other power regime from her school experience involves particular students enforcing their wants and interests over others. Kelly believes that this power occurs because those being 'controlled' do not want to be hurt or they want to be accepted by those with the 'peer' authority.
In discussing the balance of power and the possibilities for change within this status, Kelly remarks that in some class situations teachers should be more prepared to listen to the students. Conversely, she believes that "people need sometimes to be controlled by other people". Kelly relates this to the relationship between parents and children. "Parents have a right to tell you what to do because ... they've been where you are and know what you go through and so they shouldn't have to change the power". Kelly does not believe that teachers should lose their power otherwise it would be a "whole riot" in a class. However, she does emphasise that within the teacher's power position they "should still listen to what we have to say". Being heard by teacher's is a recurring comment by Kelly in this role-play reflection. Although these observations were not new to Kelly, she did acknowledge that the role-play made her more conscious of them and allowed her to explore aspects of power.

Lois participated in the role-play with Kelly, taking on the role of a peasant woman. In Appendix 7 Lois gives a detailed and interesting account of her character. In the process of creating the character, Lois explains (Appendix 6) that she used the 'outline' activity as a foundation upon which to build. The activity is described by Lois as helpful
as she was able to identify "feelings in common with the character". Despite Lois and the character being in a totally different situation, having the same feelings made it "a lot easier to create a character, especially her personality". Lois agreed that the personality was the primary component of the role and that circumstances were secondary to those traits. The process of identifying her own feelings and attitudes enabled Lois to explore aspects of 'self'. She discussed how she was surprised to realise that she had "feelings in common with someone who is nothing like" herself. Lois confirmed in her written responses that this identification with the feelings of others could allow her to identify more with the people in her world, depending on the situation.

The researcher asked Lois about the exploration of the role of women in the role-play. Lois explained that there were different standards of accepted roles based upon social status. She identified the roles of the peasant women as including motherhood, cooking, cleaning and having to work hard (manually) to ensure enough food for the family. Lois stated that the role-play did help her in understanding the change that has occurred in society, that she was "shocked that they had absolutely no rights at all". By comparing the period depicted in the role-play, Lois commented that she was able to learn about her society as it is now, and this understanding allowed
her to "realise that you're kind of lucky". The contrast between the two societies evoked particular feelings for the character and Lois. The character is described by Lois as feeling "helpless, you can't really do anything". However, the character is also described as feeling secure in the comfort of not being alone in her plight. Lois also identified with this state as is evidenced by her comment that "most of the things you feel, you've also felt when not playing that character, like in the real world". Through the role-play, Lois was able to empathise with her character and identify and own her feelings of helplessness at times.

In contrast to Tia's reluctance to explore the theme of power, Lois writes that it was easy for her to understand because she witnesses it "everyday in all different situations". Unlike Tia who thought that power changed all the time, Lois stated that "it doesn't change", regardless of the situation. Power is considered by Lois to be about "control and being controlled". This verbal response is confirmed in her written answers where she explains that "control can be acquired by manipulation, physical strength, emotional strength and gender". In comparing the period depicted in the role-play to the society in which she lives, Lois remarked that power and how people control others has not really changed.
Lois specifies several examples of power situations that she experiences. These include: student/teacher, child/parent, people who are stronger (bigger), and those who are emotionally stronger. Lois identifies emotional strength or manipulation as being the form of power and control that is exerted within her peer group, and that this form of power is often very subtle. As she perceives that power does not change, the exploration of these power issues has enabled her to identify with others more. This was a new revelation for Lois. The researcher was also interested in the degree of contrast between the perceptions of Lois and Tia. Their individual responses, lived experiences and personality are evidenced in their discussions, and influence their exploration and perspectives.

Objectives

The general objective of providing a process whereby the participants explored the theme of power was achieved for Greg, Tia, Lois and Kelly. The degree and depth of exploration differed and the resulting perceptions were also varied. For example, Tia asserted that power does not change, unlike Greg and Lois who perceive that it changes in various ways. However, it is apparent through the individual interviews and written responses that the participants explored aspects of their sense of self, their society and the role of gender and status.
through role-play, whether it was in the preparation, participation or reflection processes.

Through the process of outlining the character by drawing around the participants, followed by the inclusion of the feelings and attitudes held in common with that character, each of the participants agreed that they were assisted in their ability to develop a role/character. Thus, this process enhanced the skills of the participants in a way that was distinct for this role-play experience. Each of the participants related the use of their own feelings as a foundation for their roles. Empathy was a specified contributing factor for Greg and Kelly in the creation of their characters. Tia stated that she also used an elimination process whereby specific choices were made regarding the type of character she wanted to portray. She also made the comment that the outline process enabled her to feel part of her character. Hence, the participants perceived and expressed a development in their characterisation skills. Therefore, the first objective specified by the researcher was achieved at varying levels by the participants.

The second objective concerned aspects of self which were developed through role-play. Kelly did not perceive that she learnt anything new about herself through the drama. Tia acknowledged that she learnt
that she was not submissive as a person, although she enjoyed learning to be so through the role. Greg related an increased awareness in certain aspects of life that are important to him. These include the role of a good family and friends. He was conscious of the fact that he would miss them if they were not part of his life. This was a major contributing factor in his character development and role portrayed in the drama. Lois confessed to be surprised at the range of commonalities she had as an individual with the characters being developed. From this new understanding she believed that she would be able to identify more with those around her in her lived reality. Clearly, there is a difference in the perceptions, understandings and implications for the participants in relation to this objective.

An understanding of the power status within a current social context was the third objective. Tia specified the increasing chasm between the rich and poor within our world today as a current social context influenced by the position of power. Greg also briefly alluded to this contrast in power. He identified the power relationships between teachers and students and also parents and children. Kelly and Lois also commented on these combinations. Kelly remarked that she believed the power status between parents and children should not be challenged. However, she felt there should be some acknowledgment
of the struggle of students who are not listened to by teachers. Lois believed that power is a concept that is practised everyday in many circumstances. She related the emotional control or manipulation that occurs within her peer group as being a power issue that she faces. Conversely, Greg did not believe that power was an issue for the peer group in which he functions. Despite the common power relationships and struggles perceived and experienced by the participants, there is a marked difference in some of their perspectives and attitudes. This contrast emphasises the reason for not creating generalisations based upon these individual's lived realities and perceptions. Again, the objective was achieved by the participants to varying depths.

The final objective related to the effects the context placed on the roles created and the exploration of the theme and issues of gender, self and society. Tia referred to the context of this role-play as providing boundaries. She regarded these boundaries as beneficial in creating a believable role although they provided a complexity in the process of characterisation. The issues of social status and power were simple and difficult respectively, in relation to role portrayal. Greg explained that the historical context and its subsequent role specifications were dealt with by eliminating the social status and thus power through
their choice of character types and scenario. This was a conscious choice by Greg and Tia in order that they portray sympathetic characters whom they believed to be true and un stereotype in relation to the context. Kelly did not perceive that the issue of gender was explored within the context because of her character's social position, namely the queen. She believed that regardless of gender the power of the character was such because of this social status. It may be assumed, therefore, that the exploration perceived by Kelly was rather limited and not transferred out of context. Lois, in the role of a peasant perceived an understanding of the affects of the period and social context upon the gender role and theme of power demonstrated in the role-play. Through this she was able to explore power manifestations within her present lived reality. Depending upon the individual participant's lived reality, a variety of perceptions were expressed. Each participant explored the effects of context on their role and subsequent reflections about society and the theme of power.
CONCLUSION

Based upon the responses of the research participants, the aspect of individuality is demonstrated in influencing the learning processes and outcomes in the drama process. Despite the participants engaging in the same drama experiences, different feelings, understandings, focuses and reactions are evoked. This created a textured experience for both the participants and researcher. However, this individuality may be worth consideration by drama practitioners to ensure that the students, or at least the majority of them, are provided with opportunities to fully engage in the making of meaning processes that are evidenced within the process drama paradigm. As previously stated, Dunn (1995) refers to the discovery and employment of the students own interests as a valuable and effective means of allowing them to construct their reality, critically investigate and manipulate their understanding and make meaning. This study has evidenced the use of personal experience and observation on which roles and scenarios were created and developed. Also, this previous knowledge or perception coloured their exploration through the role-play.

One issue of concern is identified by Tia and Greg regarding the drama class environment. This
specifically refers to the difficulty at times of engaging fully in the drama experience because of other students' influences. They both emphasise that for their drama participation to be beneficial and impacting, trust and a comfortable knowingness are required. They allude to the unlikelihood of this always occurring, however, believe that when committed and focused upon the drama process amongst individuals who are as equally committed, their learning and participation are increased and more enjoyable.

It is evidenced by the participants' responses regarding their learning, perceptions and feelings, that an increased amount of time given to preparing a role is beneficial. This highlights the criteria stated by Smigiel (1996) concerning 'deep learning'. The contrast between what was explored by the participants in the first role-play and that of the third role-play is marked. The choice of focusing on one process and providing time to prepare and reflect, individual and collaborative role creation opportunities clearly reflect the 'deeper learning' engaged in by the participants. This observation does not diminish the learning and creating possibilities of improvisational drama, merely that different processes create different effects. As such, one particular practice adopted by drama educators may be limiting for the students.
Therefore, a variety of approaches should be utilised to ensure that the students are provided with different learning, aesthetic and processing opportunities.

The comments by the participants indicate a paradox in using known experiences as a basis for role preparation. Although they found this process useful and effective, it seemed to limit new or broader understandings and constructions of meaning for some of them. The process of working from the known to the unknown, although a sound educational philosophy, tended to prevent some of the participants from exploring beyond the comfort of the known, towards a deeper revelation and understanding. However, it is evidenced that for the research participants, a heightened awareness or understanding of the known was achieved, and therefore, beneficial to fulfilling their potential.

The participants' reflections regarding the 'rebellion' and 'power' role-plays indicated an increased understanding regarding the complexities and varieties of these issues evidenced in life. Henry is an exception to this observation as he did not consider these issues to be relevant to exploring the 'meaning of life', which was his intention in participating in the workshop. However, a common reaction by the participants indicated that the
choice of stereotyped scenarios and characters
limited aspects of the role-plays and subsequent
exploration of the issues.

The research revealed a difficulty for the male
participants, in particular, with the written mode of
expression. As a reflection device its benefits and
effects were limited for them. However, this format
of response did not seem to hinder the female
participants to any significant extent. The use of
journal writing as a form of reflection which is
often used in drama classes may not be worthwhile for
these male participants. This observation is
epecially relevant for Henry and Ben, who were
clearly limited in their depth and nature of response
using this medium.

The specified objectives of the researcher were
achieved to varying depths. The participants'
responses regarding their stated and perceived
learning indicates some difference between the
researcher's intended learning outcomes and the
actual learning. The objectives for the 'loyalty'
and 'rebellion' role-plays were achieved by some of
the participants. Development in their awareness of
self was evidenced in the participants' discussion of
their sources regarding role and scenario. Their use
of self understanding and experience, or observation
of others whom they know, support the acceptance of
this learning objective. Requiring the participants to adopt or create a new role, often the opposite to their lived experience allowed them to broaden their points of view and empathy skills.

The third objective for the first workshop required a demonstration of personal confidence in their participation in the role-plays. Comments by the participants regarding feeling good about the role-play; being comfortable with the group and feeling focused indicate, to a certain extent, their confidence in the role-plays preparation and performance. The fourth objective concerned the participants being made aware of the effect that 'choice' plays in their relationships, behaviour and society. Ben's comments regarding rebellion being a conscious choice is the only clear evidence that this objective was achieved. However, as an objective it is hard to measure.

The variations in stated learning when compared with the researcher's intended learning indicate that individuals learn uniquely, at different depths and with a variety of focuses. The responses by the participants seem to imply that the learning process is both the responsibility of the one providing the opportunity or resources, and of the participants who need to engage themselves in ways which ensure their 'deep learning'.
The second workshop utilised a different approach to the first one. The four participants worked intensively identifying aspects of self that could relate to the characters being created for the role-plays. This process ensured that the participants achieved objectives one and two: develop skills in role development; and investigate aspects of self and how these may be used to develop a role. Tia’s comment regarding her surprise at being able to identify with the three different character types was also implied by the other participants. Through their collaborative efforts the participants were able to grow in understanding of the power structures within society. Hence, objective three was achieved to varying degrees. Contextual boundaries also provided a challenge for the participants, however, through their discussion of the role-plays these boundaries were enlightening and worthwhile. The stated learning of the participants reveals a variety of understanding and perception. Therefore, the four objectives of intended learning prescribed by the researcher were achieved at individual levels. The variations created by the unique learning of each participant provides a challenge to educators in their attempts to embrace processes which allow individuals to develop in awareness and understanding.
As a phenomenological research study it is important that generalisations are not created regarding process drama using role-play, based upon the lived experience of these six participants. However, some observations and implications may be drawn regarding the practice of teaching drama. The participants have shared their perceptions regarding a number of issues which may influence how drama educators choose to function within the classroom environment. As such, these opinion and perspectives are relevant for those who are interested in the thinking and feeling of their students regarding their drama experiences. Despite the contrasts in perceptions through the same experience, there is an underlying truth indicated by the participants’ responses. This concerns the need for students to be heard within a secure environment, where their experiences, perspectives and feelings are acknowledged. In so doing, it is possible that the majority of the students we educate, will be conscious of their making meaning (including aesthetic), and will engage in 'deep learning'.
REFERENCES


APPENDIX 1

DRAMAWISE PLUS model: the elements of dramatic form

(O'Toole, 1993, p. 14)
The Real Context - General Purposes

The Context of the Setting - Specific Purposes

The Context of the Medium - the Participant Group

INSIDE THE DRAMA
Dramatic Context
SITUATION and RULES
directed by
FOCUS

driven by
TENSION

made explicit in
TIME

through the media of
LOCATION

LANGUAGE

MOVEMENT

MOOD

SYMBOL

which together create
DRAMATIC MEANING

DRAMAWISE PLUS model: the elements of dramatic form
APPENDIX 2

ROLE-PLAY #1. LOYALTY

Written responses.
APPENDIX 2

First role-play - Issue: Loyalty in Peer pressure.
14/9/96

Written responses to "talk about the process you went through and how you feel about it".

HENRY: In our process the role I created was a council worker flower picking. The idea of this was to create a scene of peer pressure/domination/loyalty. There were three council workers working in a field where roses were being put in bags and one of us (me) decided to go to the next field where the roses were bigger and it would fill the bags easier.

The idea of flower picking was brought about when we got split up into a male group and female group and us males decided that it would be better if we didn't do anything typical of males to do eg: guns, war, violence... instead - flower picking.

* * *

BEN: Within the confines of the time given for us to do the role-play, I feel much was learned. Firstly, we had to come up with an idea, and as we were three male figures it was hard to find a subject to which most males don't tend to go to. We chose flower picking as a community service. The piece had to be along the lines of peer pressure, solely loyalty. The three basic characters were good, bad and in between. The way the whole idea was approached was very different to most impro's I've done. The feeling was very different.

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GREG: When we entered the room, I wasn't quite sure what the task at hand was. Once we had discussed and determined what it was we set to work. We discussed the idea that we thought that the girls 'thought' we were going to do something guyish, eg: action,
fighting, drugs etc... so we tried to do something non-stereotypical, eg: flower picking, cake making, relationships etc; we chose flower picking.

OK, so flower picking was the theme and we'd actually got some work done - this was good because I didn't necessarily think that the other two were going to be serious and work, and in fact that, I around them, wouldn't be able to get serious either. I was right. After that we stuffed around and talked about alcohol, vomitting and all those other lovely ideas. When we finally got back on track we figured out the skeleton of our master piece, but unfortunately it stayed a skeleton.

The role-play didn't really teach me anything new about loyalty as when we were decided what to do in our role-play we stuck to those things we knew about the topic.

Loyalty is relevant to me in many different ways, loyalty to my parents is an important issue as well as loyalty between my friends and I.

I hope this is right, Pauline. I'm not very good at writing what I feel or think for that matter.

* * *

KELLY: When we started I wasn't sure what we were going to do. I was totally confused. But, slowly things came into place and we came up with our idea. We were going to do peer-pressure on clothes. Well, in our group I was the only one wearing black shoe laces so we moulded it around that, we had a snobby-rich girl who would only be around people if they had the same colour shoe laces. We made up that there was a new girl in the "in" group and she didn't have the right colour shoe laces. She had black and the others were white. So she got told she couldn't hand with them until she changed her shoe laces. She ended up decided she didn't want her life run by girls who wanted everything the same. We had two girls who were from the group that were going cut and one was the leader and the other was just the tag along, wanting to be like the leader. She was already the friend of the new girl. When she decided not to be told who to dress she left.

We wanted to choose an issue that was sort of like a girly thing. Something girls go through. Clothes are a major part of a girl's life and by not wearing
the right clothes you can get into trouble if your friends are that way. My character came into that situation. The tag along girl was loyal to the other friend but to me she was also loyal. She cared how I felt but she just wanted to be accepted. It was a whole acceptance thing. She didn't want to be seen as dumb by the head girl. She wanted to be accepted so she was loyal. Taking on a role can be hard if you don't have time to be psyched into it. Just being told to be this or that is hard to do. Being someone you aren't, trying to take on a character is hard if you don't know anyone like that or just haven't seen the situation.

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Tia: Got the idea straight away about shoe laces. Told everyone else and because we couldn't think of anything else we went with it. I thought we shouldn't do something really controversial or realistic just in case someone got hurt.

Actually running through it was not exactly what I had wanted, but it was great. We all just went with the flow.

My character we the leader who enforced the peer pressure, she had to be cool and have everything her way. Her followers did everything she said. Loyalty came into it when the new girl wearing the wrong shoe laces, forced my character's friend to choose between us.

My character felt threatened because if my follower left I'd be a loner. My character didn't seem deep, but she was insecure and had to be cool.

In dealing with peer pressure I found out with the other girls in my group that in real life we all had only experienced peer pressure with small things like clothes. An example is...for me personally if my friends and I are going out and they're all wearing jeans and I'm wearing shorts I'll change. In a situation like that peer pressure works on me. In other situations like drugs, I wouldn't do it, but that's never happened...so my idea was based upon something I know in real life with peer pressure, only REALLY extreme.

* • •
LOIS: I felt comfortable in my group and though I didn't come up with the storyline, I did contribute ideas. Our impro was about 3 girls who were all influenced by 1 of the 3, who considered herself a leader. One of the girls was easily influenced by the leader but the other was not. I was the girl who was easily influenced. My character was a weak person who wasn't sure of her own identity and therefore made herself a clone of the leader. We came up with the idea of the plot and then built our characters. Once our characters were developed it was easier to construct what was going to happen in more detail.

Through our little role-play about loyalty the issue of identity arose. Although the character who was the 'leader' seemed confident, even she was unsure of her identity without someone looking up to her and following her. The girl who was being picked on turned out to be the person with the most understanding of her identity.

My character was caught in the middle, she couldn't choose which of her friends she would be loyal to. She knew what the right, good thing to do was but instead chose the security she found in having someone to lead her and tell her what to do.

The story was about what colour shoe laces girls should wear, but behind the silly concept lies something more deep. A more serious situation may have still resolved in the same way. The characters were exaggerated, in a real life situation the manipulator may not be so obvious to pick out. It's ironic, the person who seemed to lose out the most, actually gained more than the other 2 characters.
APPENDIX_3

ROLE-PLAY #2. REBELLION

Written responses.
APPENDIX 3

Second role-play - Rebellion

14/9/96

1. What did you do in the role-play?

G: I played the role of the mother in this particular performance and I inform the father that his son has taken a cigarette.

H: I was a father of a kid who stole a cigarette from me and we were working on the basis of rebellion and in this case the kid was rebelling by doing something different by under age smoking and to see obviously what the big choice was.

B: I acted as a child in the role-play, one who decided to steal a cigarette from his dad and got caught and had to adapt accordingly.

L: I played 2 brief parts. At first I was a parent telling the kid to clean her room and then I played a little kid who was rebelling against all parents of the world about cleaning her room.

T: In the role-play on rebellion I played the little kid being told to clean her room or don't go out. Then still the little kid, but in scene two taking a stand for her rights.

K: I was one of the parents and a child. We were rebelling against doing our rooms. The parents were telling the child to do her room.

2. What did you see happening in the role-play?

G: I saw the son taking the cigarette and then the son getting told off.

H: From my point of view being the father of a rebellious kid, I saw a kid taking a cigarette, from my point of view I saw him taking it to escape reality of being a normal kid and wanting to be different - not peer pressure, just anxious.

B: In the role-play I saw what most kids don't the behind the scenes discussions between parents about what's happened and their choice of approach. I also got a chance to learn from other characters.
L: My child character saw an injustice happening against all children of the world and decided to band together with her fellow children and rebel against room cleaning. The parent was made out to be a heartless character but in fact was just enforcing everyday discipline on the child.

T: I saw the kid being victimised by her parents to clean her room, because they wanted her to, even if it didn't suit her personality. I saw mean parents and determined kids.

K: I saw the children rebelling against the parents, telling them they were sick of cleaning their rooms.

3. What did you hear others say in the role-play?

G: I heard the dad telling the son off and the son trying to deny it.

H: I heard others similar to the last question.

B: I heard others say: who, no, don't mine, go to your room.

L: This is a violation of my rights as a child. I hereby swear I will never clean my room again. All we are saying is give mess a chance.

T: We will not stand for this. Clean your room or you can't go out.

K: The others pledged they wouldn't do their rooms and they kept saying "cleaning sux" which was our slogan.

4. What did you say in the role-play?

G: I said to the father that his son had taken a smoke.

H: I said as a boring 9-5 businessman what every father would say (well maybe not every father) to his kid - go upstairs and your mother will sort you out.

B: I said what I believed a child in the situation would say.

L: My character said "this sad tableau of a wounded child has been inflicted by parents from generation to generation, but now children from all over the world are standing together to pledge they will not be victimised."
T: This is a violation of my freedom as an individual. I pledge, I will refuse to clean my room even if it means not eating ice cream ever again.

K: I also pledged I wouldn't clean and said our slogan. Also as a parent I told my child to go and clean their room.

5. How did you feel about your role/character?

G: I don't really know, I suppose I felt guilty about doing.

H: I feel like a deadbeat stuck in a simple job unable to reach a goal in life just being stuck on one level of reality.

B: My character, I felt was true to the part.

L: My characters were very melodramatic, and I like being the parent because I got to yet at someone instead of someone yelling at me. I liked being the kid because I actually got a chance to refuse to clean my room, my room is constantly messy but I refuse to clean it I'd get a hiding.

T: I loved my role/character, because she did things in the situation that I never would have done in real life and with her I could. I am always told to clean my room or else, to suit my parents. But the fact is it is not me. I am a slob, but I can't stand up for myself like her.

K: I don't really feel anything about the character. She was a child and of course I agree because I'm a child.

6. How did you feel towards the other members of the role-play?

G: I thought the father was pretty hypocritical because of his own smoking habits and I felt sorry therefore for the kid.

H: Well, I don't know them, so no feelings are present.

B: As my character was a child I felt intimidated by the parent characters.

L: I enjoyed working with the people in my group. We had good communication with each other and all contributed lots of ideas.
T: I loved all the people I worked with because it was easy to work with them. I think it's because we know what it's like to be told to clean our rooms and we hate it!!! Yuck!!!

K: The other members were children too so there is really nothing I can feel.

7. How did your character feel towards other characters in the role-play?

G: Same as 6.

H: They were family so they must have had love and other feelings any family would have.

B: I felt OK towards the others as I knew them well.

L: My character was resentful towards the parents in role-play yet affectionate and understanding towards her fellow children.

T: My character hated her parents in that instant of having to clean her room, because it was not her. She felt they violated her rights as an individual and they just wouldn't let her be herself. And worse, they punished her if she didn't do what THEY said. In the second bit I felt a unity with the other kids protesting against us not having to clean our rooms any more. A feeling of "I can make a difference".

K: Same as question 6.

8. How did you feel about participating in this role-play?

G: It was fine, female roles are always annoying but I didn't mind doing it.

H: I really didn't know what to expect but I think I expected more of a deep relationship matter to do with you - the meaning of life and all other aspects of life, which is partly true through the aspect of life except using role-playing as a mentor. I personally believe that the meaning of life is different for every single person and I've worked out mine so far to be:

There's no such thing as adventure, and no such thing as romance. There is only trouble and desire, and when you desire something so bad - you immediately get in trouble and when you're in trouble you desire
nothing at all. It's ironic, it's masterful and a bloody tragedy is what it is. You may think I'm crazy but that's my view of life and it doesn't concern me what people think of it. I may have gone off track to the question but this may answer parts of other questions brought to our answer.

B: Marvellous.

L: I had a great time preparing and creating my character and interacting with the people in my group.

T: I loved it. It was fun working with people who are serious about drama and put effort into it.

K: I felt fine. The topic was hard to come up with, that's what we used most of the time for. But when we got it we were fine, OK with the topic.

9. What do you think about the reactions your character made during the role-play?

G: The shock of me seeing my son taking a cigarette.

H: The reactions of my character made was decent and simple for a simple man.

B: I feel the reactions made by my character were correct and true to the characters.

L: The reactions that my character (parent) had were typical and the child, wasn't very typical because not too many children refuse to clean their rooms and get away with it.

T: It was children standing up for their rights as individuals to be able to express themselves as they want, but having messy rooms.

K: The reactions my character made were quite natural. Well going on strike for not cleaning my room is a bit eccentric but the rebellion theme was there.

10. What do you think was happening in the role-play?

G: The hypocrisy of the father was a strong theme in our masterpiece.
H: What was happening was a decision of what to do when the kid was caught out taking and smoking a cigarette.

B: It was a skit based on rebellion.

L: The kids were rebelling against the parents and refusing to clean their rooms.

T: Same as question 9.

K: The children were going on strike because of cleaning their rooms, invading their individuality. The children then said a huge pledge that they wouldn't do their rooms no matter what anyone said.

11. Do you think there are similarities between you and your character?

G: No, she is female, but if I was a male in the play I probably would have done the same thing.

H: None at all. I'm someone who is not afraid to escape reality and I don't have a wife and kid.

B: No there were no similarities between myself and my character.

L: Not much seeing as though if I answered my parents back I'd get a hiding.

T: We are both slobs who want to stay as slobs, because we're not clean people. Our parents try and make us into them and then punish us if we don't want to conform.

K: Well in not wanting to clean my room yes...but in our actual personality no. I'm not like that.

12. What are some of the differences between you and your character?

G: Age, gender were main differences. Attitudes basically the same.

H: Age, life and things that matter.

B: Age, maturity and wisdom.

L: I wouldn't make a big deal about it, if I were a child and I truly hope I don't end up like the parent.
T: My character can stand up for her beliefs against her parents, where I'm the baby of the family and I find it hard to.

K: Some of the difference are our age. I played about a 4 or 5 year old and I'm 14 and our attitude I wouldn't ever go on strike over my room.

13. What did you learn about yourself (if anything) in the role-play?

G: I was fairly knowledgable on this subject.

H: I learnt that everyone has a way of rebelling and people show it in different ways and in a different light.

B: That if you do have someone rebel against you, that they are doing it for a reason. They're not just rebelling for nothing.

L: I learnt that if I were in the same situation I'd do exactly the opposite to what the child did.

T: I already knew this, but if you're doing a role-play you have to have something in common with the character or it just doesn't work, because there's no believability there.

K: I guess I learnt how I can be quite forceful and tell people what to do. I also really learnt how to focus on being a character.

14. What did you learn about the issue by being involved in the role-play?

G: Using role-plays can influence you or teach you more about certain things because our topic was so recognisable and stereotypical. I know already about this subject.

H: I learnt more on what I already knew about different points of views of life and of how confusing it is.

B: Rebellion is a form of expression and it should be seen, listened to and addressed. In failing to see the reasons for rebellion we are choosing to be ignorant.

L: I learnt to see things from both parent and child's point of view.
T: I learned rebellion can be made funny. Most of the time I thought about rebellion against racism and oppression etc.

K. Nothing really.
ROLE-PLAY #2. REBELLION

Individual interviews.
This is Pauline interviewing Henry on Saturday 14th September 1996.

P: Henry, can you tell me what you actually did to create your role-play, what it was about?

H: We created a scene where a pair of parents and a kid, where the kid steals a cigarette from the parents and runs off down the back to smoke and the parents, and the dad comes out the back and tells him off and sends him to his room, and that was just the kid rebelling.

P: So the issue was rebellion?

H: Yep.

P: And what character did you play?

H: I played the dad.

P: And how did you feel about that character?

H: That character was like any average parent, just, um, the office type working guy, just, his life doesn't mean much, he just goes to work, 9 o'clock every day, come home, 5 o'clock every day, that's what I saw it as. And he's just...and the kid, we didn't have an age for the kid but he would have been around towards the end of primary school early high school era.

P: And what do you think was the relationship between the father and the kid?

H: Um, basic, just the kid didn't, they, ah, I don't really know that.

P: OK...Um, why did you create the father character the way you created him? Why did you choose him to be that way?

H: So that...in what way?

P: Well, you said he was a 9 to 5 kind of guy, just average...

H: Yeah that's what I saw it as when I did it.

P: Is that what your dad's like?
H: No.

P: So it's very different to what you understand by like a family?

H: Yeah, yeah, it's just what I see other people do, sometimes, so I thought I might as well take it off that, so I took it off friend's parents, that's what I saw him as.

P: Yep. Do you think there were any negative characteristics to the father?

H: Well he smoked so he um, the kid could have said "why are you smoking then?" sort of thing, so...

P: So he was being hypocritical or just judgemental or...?

H: Yeah, um, the father was right because the kid was too young but he smoked so there wasn't much he could tell the kid off, but couldn't get any badder.

P: OK, for you, who can you relate to the most in the role-play?

H: The characters? Um probably myself.

P: The father? Why?

H: Because that's where I see, um, where I pictured um, why...why what?

P: Why do you relate yourself to him...you're not a father so why do you relate the most to him?

H: Oh, yeah, that was the easiest for me to figure out my own character by looking at another person.

P: So there were role models that you had?

H: Yeah, that's it.

P: So, do you think there are similarities between you and that character?

H: None at all! (laugh)

P: None at all? OK, so what are some of the differences?

H: Um, between me and my character...I've got nothing to do with business and don't work 9 to 5 and um, not um negative about things.
P: So you think there are some major attitude differences between you and the father character?

H: Yep, the attitude of smoking and the attitude of um, what it all meant, what the role-play meant.

P: Yep. We were talking before about what the term "exploration" meant, OK...do you think you actually explored anything on various levels, whether it be to do with performance or you, or your understanding or attitudes or, um, the way that you view the world that happened because of the role-play?

H: Um, well everyone's got a different vision of the world and themselves and everything, but um, I don't think that it changed.

P: OK, that's fine.

H: Um, do you mean changed my point of view?

P: Yep, or even make it clearer to you?

H: No.

P: What is your impression of the role-play? How did you feel about doing it?

H: It was the best one, out of all of them that we did, that I could relate to.

P: So it was more realistic for you as a person?

H: Yep, yep.

P: Um, did you learn anything about the issue, the issue of rebellion by doing the role-play?

H: Yes, everyone's got a different way of rebelling and some people do it by drugs, lots of earrings, nose pierced, the way they dress, how much they drink, um, where they go out, who their friends are and everything, what they do. Everyone's got a way of rebelling, it's just different ways of showing it.

P: Yeah. How important do you think it is...to rebel?

H: It's very important because if you're not let to rebel then you've got to find other ways to rebel, it's just something you have to do.
P: Do you think it's a process of finding yourself rather than being the child...?

H: It's basically just exploring.

P: Exploring? Exploring life?

H: Yeah, and finding out what the meaning of it all is.

P: Yeah, that's a very valid point as you say there are lots of different types of rebelling.

H: Yeah, people have different points of view on everything.

P: Yeah, so do you think that because of this, learning that there are a whole heap of rebellion types or behaviours, that that makes you more tolerant of other people?

H: Yep.

P: Can you see it from the point of view of the parent though? Like how scary that is?

H: Oh, the kid having run off with money or cigarettes...

P: If that's the rebellion or whether it be the way you dress or how many earrings you've got or whatever.

H: Yeah. Because parents tend to make a big thing of it and they just make the kid think he's done something really bad where actually when they grow up that was nothing.

P: Yeah (laugh) it's all relative isn't it?

H: (laugh) yeah.

Pauline interviewing Ben on 14th September 1996.

P: Ben, can you please tell me what your role-play was about and what character you played?

B: Um, I was a child stealing a cigarette from my parents well from my father and it was basically
about rebellion against parents by choosing to do something which they are doing in a way that I know would annoy them greatly.

P: OK, can you tell me why this particular scenario was chosen?

B: Because it's very common, it's something that a lot of people know about but don't really think about. Like if the couple are smokers, or one of them is, then they quite often leave their cigarettes around and don't think about the child being curious or if the child gets mad taking one to annoy them.

P: So, you were the child...tell me something about your character, like how did he feel, what was he thinking, was he a boy, how old was he?

B: Yes, it was a male, 7 or so, not really a little kid it was a child but my character knew what he was doing and took the cigarette out of spite of the parents. Curiosity was a major factor, fear of what the parents would do was always present, but my character knew that it was something that would annoy the parents a lot. So my character didn't have any particular act in mind that had spurred on the act of rebellion but it was an act of rebellion, it was kind of like the audience got to see the after effects of something that had obviously happened.

P: Right, OK, so for you as a person do you see any similarities between you and your character?

B: No.

P: OK, um, do you have any similarities with the scenario, your life with the scenario?

B: Not with my life, but I've seen it in the lives of my friends and stuff like that.

P: OK, do you think you learnt anything about dealing with the whole issue of rebellion and that being an act of spite, or whatever, like for the child character, that you can identify with or that you've learnt by doing the role-play?

B: Probably with rebelling that you've got to understand that especially children, they won't just lash out for no apparent reason. There's always something behind people getting mad or annoyed or so instead of getting annoyed back we should try and look to what spurred off the entire situation.
P: OK, what, if anything, did you learn about the issue of rebellion through doing the role-play?

B: Rebellion seems to start as something little that grows big, it's not catered for.

P: Can you give me an example?

B: Things like communication problems between children and parents, like if a child wants something, like goes to the shops with their mum and says can I have a lollipop or something and the mum says no and leaves it at that, the child will think through its mind, consequently, well why can't I have that, I haven't done anything really bad not to deserve it. What have I done to make my mother mad and stuff like that. And even if the next time they do get a lollipop they are still going to build up and they're going to be wondering why and what did I do and stuff like that and eventually it grows into something bigger and then a massive argument spurs out and it can just be over the slightest little thing. It's just agitation.

P: So to you rebellion can come in all sorts of forms or do you think a break down in communication is like the key issue?

B: Yeah, I think break down in communication is the key issue, either that or in later years, adolescence, striving to be cool and fitting in with the crowd can also spark rebellion.

P: How did you feel about participating in the role-play?

B: It was good, definitely a learning experience.

P: In what way?

B: It definitely showed, like I got to see parents reactions and my own, so you kind of get to go behind the scenes and go "oh, that's what my parents are talking about", um, but it was good because you get, instead of just seeing your side of the story, like if you get into an argument with someone or try to rebel against something or somebody or some institution, or something like that... I actually got the chance to see all the characters up front and then it was an easy way... if I was in the situation myself I would have been able to work it out.
P: So you were seeing the issue from the perspective of someone other than how you would have reacted?

B: Yeah, because it was my character and I was outside my character.

P: Yeah, so you're getting to look plus do at the same time.

B: And learn.

P: Yeah, well that's the good bit. Um, did you learn anything about the technique of role-playing?

B: It took me a while but mostly focus, getting...I mean you could have any subject that you can be doing a role-play on, sometimes it can be really unbelievable, but if you're focused then you can make it believable. Just, I mean, the way in which the child reacted um, could have been different. I mean children often, like a child might cry instead of what my character did which was sort of withdrew back into myself and sort of hugged the wall that was behind me, but I suppose that it was more...you learn to focus and even if people in the audience thought 'no a child would start crying if their father was coming at them'. Um, if you focus on what you're doing then it becomes believable that that's what your character would do.

P: Yeah, and then it makes it believable for the audience. OK.

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This is Pauline interviewing Greg on 14th September 1996.

P: Can you please tell me what your role-play was about and who your character was?

G: OK, it was basically about a mother and a father and the father smoked and the mother saw the child taking a cigarette and the mother told the father and the father went and told the child off and said, you know, you shouldn't smoke and sent him to his room.

P: And what character did you play?
G: I played the mother and I saw the child take the cigarette and then told the father.

P: OK, how did you feel about your character?

G: Um, I felt as if I had to, um, I don’t know.

P: How did you feel about having to play the mother?

G: Fine, yeah, um you know how you have to play the opposite set parts always annoys you and you feel more difficult doing it, but it was fine it wasn’t a hard part so it was pretty easy.

P: Um, this may sound a little bit strange, but could you identify with the mother?

G: Yep.

P: How?

G: Um, like in a similar situation, even though she was female I probably would have done the same thing, you know, like if she was my child, you know, even if it was the father he would have done the same thing if it was the mother that had the authority in the household. So I don’t think it really mattered what gender they were. It was still the same.

P: Yeah, so it was the issue of parent/child rather than mother/child that was what you identified with?

G: Yeah, sure, it’s just that we chose that way because with a mother and father, usually it’s the father who’s the most authoritative figure in the house, so therefore, the father told him off.

P: Yep, um, how did you identify with the issue, with the rebellion issue, you, not your character?

G: Um, OK, like the actually issue we dealt with?

P: Well, we’ll start with rebellion generally, but if you need to be specific then deal with the smoking issue.

G: So, like you can identify with rebellion when we’re really young we discover that we’re going through like the rebellion when we were talking about rebellion within our group, um, that it could be with young people or it could be a simple thing like, you know, having a cigarette, um growing your hair long
or whatever to like when you're older, you know, getting drunk, you know, um, yeah, so...

P: Do you think that the parent characters identified with rebellion?

G: No not in our play.

P: Not in yours, OK. So in your world, do you think that as a young person, that older people don't actually understand you and your need for rebellion, or do you think of yourself as a rebel?

G: No, I think, um, most of your generation understand that you need to rebel and they probably rebelled themselves, and personally people I know older than me understand, you know, and rebel themselves sometimes, you know, with their lifestyle. You don't have to be rebelling against authority figures, you can be rebelling against your own lifestyle or you know, just trying to get away from yourself or get away from other things that become like a rut or whatever, um so yeah, I think older generations do identify with the fact that um you have to rebel sometimes and just get away.

P: Yeah. What if anything did you learn about yourself by participating in the role-play?

G: Nothing, I don't think.

P: Nothing, do you think that's because of your character or because of the role-play?

G: Because of the role-play. There was nothing really I didn't know or like, it was pretty typical role-play, you know, what we presented has been done hundreds of times um, and smoking is one of the biggest stereotypes. Like, people use that as a form of rebellion all the time, you know and they use it as an example, you know...don't smoke it's rebelling, if that's the case. So in that way, um, most people are pretty knowledgable on smoking and rebellion like that.

P: So how do you feel about the fact that your group chose to do a stereotypical thing?

G: That was fine cos um, we were trying to think of something that wasn't stereotypical but it's a lot harder, but, you know we thought of, this is just an idea. We thought of like um, kindergarten people because their rebelling is different, we thought, kindergarten people don't usually, ah, consciously
rebel. Um, we were just thinking up something like two people clapping out of beat so therefore they were the rebel, so we were like looking at different types of rebellion. But I wasn't really upset that we were doing smoking because it's something that we could represent, and so some stuff with it.

P: Do you think rebellion needs to be conscious or do you think that when someone doesn't quite fit, that they're consciously rebelling or they are rebelling or whether they just don't fit?

G: Um, I think to be like calling yourself a rebel or doing various things or trying to rebel against something, you normally do it consciously. If you're doing it unconsciously you're just not, um, not necessarily don't fit, but don't want to fit or um, it isn't your thing, you know, what ever it is. Um, you don't necessarily have to be rebelling to not do something conscious of the fact that you're doing something wrong to be really rebelling, because you're getting way from something but you must be consciously doing it.

P: Yes, so it is a conscious choice?

G: Yeah, yeah.

P: OK, did you learn anything about the process of role-playing?

Yeah, um, that you really need to...because I know Henry and Ben pretty well, it was easier for me than doing it like...when you do it like in dama class or something you know, you find that if you're not working with people you know it doesn't flow as easily and that the ideas become more static, um, than just having like um friends and doing role-plays. I mean, sometimes, not just role-plays but just like stuffing around with drama and stuff like that, I do it with my friends at school at lunch time whatever, having a bit of fun and it is like today was so much better than doing it in a drama class you know with all these people watching you and like...

P: And different pockets of friends?

G: Yeah, and then like if the pockets are separated even though like people try and all mix, it doesn't really work in like drama and other things as well, like music is another thing that you can really bounce off each other if you know each other well.
P: So you think it was probably a good way to do it having girls in one group and guys in another?

G: Um, I think I could have done it either way because I know all of them pretty well. And I trust them all pretty well which is another thing - trust.

P: So do you think that's a key component to doing something like this?

G: I think it comes with the knowing them, the trust is part of knowing the person.

P: We've talked about the concept of exploring through role-play, do you think you have explored and if so, what, and if not, why do you suppose that is?

G: Do you mean explored like when we were talking, when our group was talking?

P: Yeah, both like in the whole process of talking about it, practising it, um, warming up, you know, everything.

G: Yeah, I think we did explore quite a few things. I think, like when I talked to you before about like that separation of the girls, like um... in the first role-play we thought the girls might think we might do something stereotypical, like, um action, beat'em ups, whatever. We thought, you know, we'd do something different and we chose flower pickers because it wasn't like a stereotypical guy thing, so that adds a bit more entertainment and um, you can explore different things. Like if you've got a non-stereotypical thing but it is a lot harder to come up with a non-stereotypical thing.

P: Mmm, so do you think it adds depth to your ability to perform by being able to come up with alternative things?

G: Yeah, um, it does, it becomes more interesting for the audience as well if it's something new. But you really need more time to do something, you know, but that wasn't your fault, but do so something less stereotypical you need like time especially for that, and when you're writing things as well you need more time to think about stuff and think about something that's not so stereotypical.

P: I agree, it's a good point.
This is Pauline interviewing Tia on 14th September 1996.

P: Tia, can you please tell me what your role-play was about and who your character was?

T: Our role-play was about how parents kind of victimise their kids to clean up their room when sometimes it doesn't suit their personality and the kids get all upset about that and then they protest. And my character was a little child who didn't want to clean up their room but had to and in the end they all united with the other children around the world and we all protested to not clean up our rooms, even if it meant sacrificing things like icecream and TV and stuff.

P: (laugh) Right, and how did you feel about your character?

T: Oh, I loved my character, um, because she did things in that situation that I could never do, because in real life my parents always say 'go clean your room' and I didn't chuck a spack, I went and did it. And she did stuff like that and I couldn't do that in real life, and that's why I liked playing her because if I couldn't do it in reality at least I could do it by playing a character and then it could be reality.

P: So it sounds like you learnt something about yourself or you clarified something about yourself by taking on that role.

T: Oh, it's just kind of like living out a dream or a wish that I have always wanted to do, that's why I liked her so much.

P: So, the issue was rebellion, um, from your character and from the discussions you had as a group what did you learn about rebellion, if anything?

T: Um, I didn't really learn anything new. My concept of rebellion is that you go against repression or oppression that's been put against you and you stand up for your rights as an individual or something that's been done wrong to you that you don't like, but we didn't really get that. What we discussed in our group was things that we didn't like and that came up and we all agreed that was something we didn't like that so we picked that one to do.
P: So, in one way you're rebelling just against the parent authority and they've got the power and you haven't.

T: Yeah, we discussed that before as well, saying it's not really the parents we're fighting, we it was a bit, but mainly it was to do with authority figures.

P: Right, as a concept rather than individuals?

T: Yep.

P: OK, um, what did you learn about yourself by participating in the role-play, if indeed you did learn anything about yourself?

T: Um, I didn't really learn anything new about myself, it was just that, um, I put myself into the role-play in one situation as in that my parents always tell me to clean my room, but for me I'm doing what they want not what I want, because as an individual I'm a real slob, if you get me on my own I'd be a real slob. I would never clean my room unless I was told to, in that sort of way, that's what I learned.

P: So there was a difference between you who had gone along with your parents and the character, so that was the fantasy issue for you.

T: Yeah.

P: OK, um did you learn anything about the process of role-play and if so what did you learn?

T: With role-play, I didn't actually learn this I've already known this all the time...I apply it to everything I do - that you have to have experienced it yourself, you can't go into areas that you don't know or else you will make a fool of yourself and you won't get your character right. You have to be able to connect with it and then from there that thing that you have in common with your character you can build it up and it's easier to get along with your role character.

P: OK, so you're working from your known to something that is a little bit different but similar.

T: Yeah, yeah.

P: OK, we were talking earlier before as a whole group about the concept of exploring and what that
meant...have you explored anything through this process about yourself, about the issues, about performance, any of these things that we've talked about that has given you know understanding or new insight or whatever. We were talking about discovery, and delving in, and finding meaning and understanding and looking and things.

T: Well for me personally, explore is like being adventurous and taking risks that you would not usually take and then like what the others said, you gain understanding from that. I guess in role-playing you do explore because you have to find out why the character's doing this and stuff, and once you understand that then you can give a good character role-play. You can do that individually but if you're working with a group you all have to learn together and that's sometimes hard, but you have to explore the different ideas that different people are getting together and then explore in what way you can connect all the ideas into one thing and that's kind of being adventurous and risky as well depending on what points you get, because you can get personal conflicts in between as well, and stuff.

P: And how did you feel about doing it, like on an emotional level, about participating in this?

T: The whole thing?

P: Yeah, the whole thing, but specifically I guess the two issues like the loyalty issue and the rebellion issue, but the whole thing.

T: Oh I loved it, I love drama. It's something that I just love to do, I don't care how long I have to put into it and stuff. It's one of those things that I'll go out of my way to make it as good as possible whereas with other things, no, I can't be bothered.

P: (laugh) we all have those.

T: (laugh) yeah, I loved it, it's just fun...it's better doing it in this sort of thing than in class, because in class it doesn't work as well because the people you're working with, it always appears... people are too scared to come out and be themselves even if it's being a character, um, they tend to not want to put their full potential into it and then it becomes very dull and boring, because nobody's really doing their character because they're scared that if they do this really stupid character everybody will think they're stupid, so that's why I like doing it
with people who really enjoy drama and not in a class
where some people go to veg out and just do the
subject...it doesn't work.

P: So the more you put into it, the more you get
out of it?

T: Yeah, and don't worry about what other people
think of you, just go and do it.

This is Pauline interviewing Lois on 14th September,
1996.

P: Could you please tell me what your role-play
was about and who your character was?

L: Our role-play was about children rebelling
against their parents um, for not cleaning their
rooms, they didn't want to clean their rooms any
more. They didn't want to be victimised by their
parents, it was kind of melodramatic and I played two
characters. At first I was um, a parent who was made
out to be kind of a Nazi character, really bad. And
then I played a child who was standing up for their
rights.

P: OK, with the first character, the parent, can
you tell me a little bit about the parent and where
or how you developed the character?

L: I just kind of got the well known lines like:
'go to your room or you won't be able to do out', and
'clean up' and all the things that parents normally
say and kind of elaborated on it and made it really
over done and exaggerated.

P: OK, and the child?

L: Again, I was over acting making it like the
parents were doing a really bad thing and that I was
just stating that kids weren't going to put up with
it any more, yeah, made it look like I was really
upset and all hurt and everything.

P: OK, so with either of the characters, or
perhaps even both, um, are there any similarities
between them and you?

L: Um, I don't know...not really. With the kid
there probably is because every did has an argument
with their parent about not wanting to clean up their room, but with the parent I don't think so... (laugh), I hope not (laugh).

P: Did it, OK... if there's no similarity, did it help you understand the perspective of parents by taking on that role?

L: Mmm, I suppose a little bit, but um, because it was melodramatic and it was kind of over acting, I didn't really get into what the parent was feeling because they were made out to be the baddie.

P: Yep, do you think that's stereotypically true of how like your age group would see the parents?

L: Oh definitely (laugh) Always yelling and telling... spoiling fun, you that's what they're seen as.

P: OK, did you learn anything about yourself by participating in the role-play? Like you don't see any similarities between the parent and you, but perhaps with the kid, but on a self level.

L: I'm not sure, I probably kind of figured out that... I mean people always say, 'Oh I'd stand up for me rights' and stuff if you're a kid, but if I went home and my parents told me to clean my room I'd do it, I wouldn't argue about it or anything, and um, I suppose I learnt that even though sometimes you say you'll do things, you really wouldn't, if you were in the situation.

P: Yeah, did that help clarify the way you respond to your parents?

L: Oh, a little bit I suppose.

P: Or you're already quite comfortable with that and aware of that.

L: Mostly, yeah.

P: Yeah, um, what about the issue of rebellion, did you learn anything new or did you clarify you already held view of rebellion by the role-play?

L: I had a pretty much stereotypical view of rebellion, like you know, people getting up their and yelling and little mottoes cut and stuff, and, but I suppose rebellion isn't really, doesn't always have to be like that. It could be something simple like just saying 'no' that's even a rebellion.
P: So do you think it requires somebody to make a conscious choice to be rebellious?

L: Ah, yeah, I'd say so, you can't really not choose to be rebellious.

P: So you have to choose it?

L: Yeah.

P: And as a group did you discuss aspects of rebellion or did you hone in straight in on the parent/child thing or the tidying the room, or did you talk about other aspects?

L: Yeah, we did. We were going to start off by doing an environmentalist campaign, tying ourselves to trees and stuff, then we decided that was a bit obvious, because, you know, when you think of rebellion you either think of someone running through the streets smashing stuff or people tying themselves to trees and stuff. So we decided to do something a little bit different.

P: And something a little bit closer to your own experience?

L: Yeah, because we don't really know much about the other things, so we picked something we knew about.

P: So in a role-play how important is it for you to work from a basis of what you already know?

L: Oh, pretty much, because you can't go and make a whole play about something that you know nothing about otherwise you'll just be talking nonsense.

P: So to be able to understand the character and the scenario you have to understand it on a personal level first, is that what you're saying?

L: Yeah, you have to know a bit about what you're on about.

P: Yes. How did you feel about doing the role-play?

L: I loved doing it, it was fun. I had a good time...I don't know...it was pretty easy...my characters were pretty easy because you know, you see it every day. You see the parents everyday and you
see the kids everyday, you know, the same situation everyday. So I felt pretty comfortable with it.

P: And what, if anything, did you learn about the process of role-play?

L: Oh, what do you mean by process?

P: Um, you know, like I got you to talk about the situations, the possibilities and then I got you to work on your own character and how they fit in. But it was kind of like, there were aspects that were yours and aspects that were the group's. Was that something that was new to you?

L: Um, not really, we do a lot of it at school.

P: The same type of thing?

L: Yeah, discuss all the possibilities and then kind of work on characters and stuff, so you know, it's not really new.

P: Do you think using that actually helps you understand the issue or the character better?

L: Oh, yeah, definitely. Because you actually have to put yourself in someone else's shoes for a time.

P: Yeah, that's one of the key things isn't it about role-play?

L: Yeah, you need to be able to see things from a different point of view.

P: We were talking before as a whole group about the concept of exploring and things like 'delving into' and 'discovery' and things like that. Would you say that you have explored anything on any level through this afternoon, um, and if so, what and if not, why not if that's possible?

L: Um, well, not much. No in great depth or anything but yeah, with the first role-play I had to kind of think about things that, I don't know, were not superficial. We had to actually get down and think about it a lot more.

P: And did that help your understanding of your character and the choices your character made?

L: Oh, yeah. Um...
Because it was the loyalty issue, the friendship issue.

Yeah, I had to really kind of think about how she would feel if she was, if she had to choose between two friends. And I had to think about um, movies I've seen and things that I've seen and try and work it out from that.

Yep, great.

This is Pauline interviewing Kelly on 14th September 1995.

Could you please tell me what the role-play you've just done was about and who your character was?

The role-play we just did was about rebellion and we did it about children not wanting to clean their rooms and they went against all the parents and made a pledge about how they didn't want to clean their rooms and how they were going to stop themselves and were going to give up a lot of things so they didn't have to clean up.

OK and who was your character?

In the beginning I was a parent, a father and then I was a child who came and said a pledge and did the rebellion.

Right, um, how did you feel about participating in the role-play?

Oh, fine, there weren't really any problems, I was OK with it all and yeah...

And what did you think about or feel about the parent character you played?

Um, well really it was a lot like what my parents sort of say about going and doing your room, and I thought it was quite strong. They were sort of very demanding of what they wanted and how they wanted it to be, happen, and normally a child wouldn't do what the child that we had did.

Which was what?
K: She just really over reacted and screamed and went into basically a tantrum, telling her parent where to go and how she didn’t want to do what she was doing and that they were sort of invading her individuality.

P: So, would you say from your experience that most kids, even though in their head they might want to rebel, actually end up doing what their parents ask them to do?

K: Oh, yeah, because they're the higher, they've got more authority than we do and you really can't say no because they're more important than us in many ways and they know what's right and they're just trying to get us into a habit so we're better in the future.

P: OK, so with either the parent or the child character did you see any similarities between yourself and those characters?

K: No not really because I usually do exactly what my Mum and Dad say, unless I'm in a bad mood, but with the parent, they were very forceful, which I can sometimes be, but not in that sort of tone, and the child's just a young, 5 or 6 year old child that's being their normal selves, not thinking that their parents are exactly the same as them and they don't know any more than they do and they're always right.

P: OK, um what would you say you learnt about the issue of rebellion by doing the role-play?

K: Basically that you've really got to not so much tell everyone what you want and stuff, you just have got to, I don't know... Rebellion is really quite strong and if a whole group of people came up and rebelled against you, you'd sort of not really fell very good or whatever. So if everyone came and said to you, like where to go and stuff, you've really just got to take a stand and not really listen. Because if you know what's actually right, and what you believe it right then they can't really I guess, stop you from believing what you think is right. And if you've got the authority and you just want what's best for them then what you say and what you go by is probably right and what they're saying. But you've got to listen to their opinion as well, but you've really got to um, sort of listen and take their point of view as well and try mould that into your's.

P: So you're saying you have to understand the points of view of the other people?
K: Yeah and where they're coming from.

P: OK, do you think there are lots of different types of rebellion, like as a group did you discuss different forms of rebellion?

K: No not really, just basically protesting and not doing what they say, going on strike and stuff.

P: So it's always against an authority? Is that what you came up with or someone who has power?

K: Yeah, well that's sort of what we went by, but not always. You can also sort of rebel against your friends and not do what they want, and go against them. Like you've got one person and then two go against them and go and say, like you're wrong, or whatever, and just do that.

P: Um, did you learn anything about yourself, and if so, what, by doing the role-play?

K: No, not really, because I was just taking on a character and not really being myself. By doing that I suppose I found other parts of me that I didn't know I had. Like being quite forceful...I can be forceful but not as forceful...I can be more forceful than I think I can. I can really get my message across if I want to and...

P: So that's something that you discovered today?

K: Yeah, well basically because I can be very forceful but I didn't know, so that's sort of a good thing, but in some ways it's not.

P: Um, did you think that on an emotional level you learnt anything?

K: No, not really.

P: It just all happened. OK. Do you think you learnt anything about the process of doing a role-play? The process of talking with each other, working out your character, the scenario. The whole thing that I got you to do. Was that new?

K: Well, yeah, it was new from what I've done previously and it's a lot easier this way than what we do at school.

P: Can you give me an example of what you've done before?
K: Oh, well we just basically had to improvise and he just gave us each a character, didn't give us what we could do, tell us that, he didn't...he told us who we were and what we were and we didn't get to discuss or even think about. He gave us a situation and who we were and we had to mould everything together ourselves, but he was still there, just saying do it this way or that way, so we really didn't know it by ourselves but sort of with the teacher looking over our shoulders saying it's better to do it this way and stuff.

P: And you think it's a little bit harder working from a character that you're told to have and like I gave you an issue, but you were able to choose the situation. So if, it's easier, why is it easier for you to be able to choose who you want to be and the situation?

K: I guess it's easier because you can sort of, usually choose from what you know you can sort of do. Whereas if the teacher just gives you something that you sort of know is different, completely different from what you sort of thought, it's quite hard to take on that character, very quickly and be that, but it's a lot easier if in your mind you go through it and work out your character yourself.

P: So part of the process of what makes it better for you with role-play is starting from a point where you've had some experience or observed something or understood something that you can relate to personally before you have to try and create something new from that.

K: Yeah.

P: OK, we were talking before about exploring and we came up with some different ideas like looking through, delving into and discovering. Did you explore anything today?

K: Um, basically just becoming a character, but choosing it yourself rather than getting it told to you so psyching yourself into that character, making sure that you know, that your brain is telling you that that's who you are and you've got to be that person no matter what, and you can't go back to being who you were. You've really got to explore what I can do inside if I can just focusing on being that character and not going back to being just me.
P: So you're saying you explored the process of focusing on a character, of taking what you know and building on that?

K: Yeah.

P: Thanks for your time Kelly.

K: OK, thanks.
ROLE-PLAY #3. POWER/POWERLESSNESS

Group conversation.
P: What does the concept of power actually mean to you now before we investigate it through drama?

G: Authority.

L: Control.

T: Control over something or a situation or a person.

P: So what's the reverse of or the opposite of power?

L: Inferior.

G: Weak. It depends like power can also mean strength, physical strength compared to physical weakness.

P: If control is your understanding of power what's the opposite of that?

G: Being controlled.

P: What status of power does the person have who is being controlled?

T: None.

P: So the opposite is powerlessness. Can you give me an example of power and powerlessness?

G: Prime Minister and the tax payer.

K: King and peasant.

T: Teacher and student.

L: Parent and child.

P: In these examples it is the person with the wealth or who is older or with authority who has the power. How can there be a balance of power or can there be a balance of power? For example, if it was the king and the peasant how can that be balanced out within society, what has to happen to make that change?
L: Authority realise that they need the peasants.

K: Accept them.

T: Get all the peasants and start a rebellion, go on strike so that the king has to give into the demands of the people. You need compromise and communication.

P: You're having to make a statement aren't you. The people without the power have to let the people with the power know that they are not going to put up with the status quo. That's what employees and unions and those sort of people do...to balance the power.

For us living in Australia we live in a democracy. Who gives John Howard the power?

L: Regular people by voting him in.

P: So that helps to raise the power of the people, so instead of going from a dictatorial position where someone says you are going to do this and you have no say about it, and we're going to oppress you and make life difficult for you unless you agree with us - we don't have that here in Australia but lots of countries do. So we as a nation vote in.

Do you think it is possible for you as the student to change the balance of power within the classroom with the teacher?

G: No, because...it depends who the teacher is. If you try to change the balance of power they often get defensive.

P: So it's very much up to the teacher if they are going to let the power status change. Do you think that's true in drama?

G: I think drama teachers are usually more open minded than others may be.

P: So the power in a drama class is a little bit different than the power in like maths or science or whatever.

K: In some drama classes the teacher doesn't even take any notice, they just sit there and don't have any input at all, they don't participate.

P: Is that what happens for you?
K: Yep.

G: The balance is quite different in drama than maths and science because it's a more creative subject.

P: But being creative what does that empower you to do?

L: The teacher is more interested in what the students are thinking. It's all to do with what's going on with us, how we fell and stuff. Not learning facts and memorising stuff.

P: So when you're asked for your opinion the power changes because you're actually having some input into what's learnt and what's said and done.

L: Yeah.

G: I think so.

T: Yep.
APPENDIX 6

ROLE-PLAY #3. POWER/POWERLESSNESS

Individual interviews.
APPENDIX 6

Interview with Greg on 5/10/96

P: Tell me a little bit about what you did to create your character.

G: I suppose I thought about all like the different characters who have a similar role, like I thought of the Queen today and thought of Aladdin and the princess. I thought of all different roles and like how I would feel, um, if I had that role and like the different ways they felt and how I thought I would feel towards the situation like they had to deal with. And like from there I thought I used certain things from each thing, but most of them from myself or what I would feel in that situation. But I um, just used a lot of my own ideas on the situation at hand that would deal with that character.

P: Can you give me an example?

G: Um, I suppose like when I was thinking of Aladdin and the princess, she like wanted to get out and be free and not have all servants and stuff and be forced to be married and stuff, and I agreed with that, that was a character building thing, cos that creates a certain character, like um, to me that seemed a good character to be, you know, and I wanted to use that because that would be how I would react.

P: So rather than being a dictatorial type of king you were more interested in being a friend with your people?

G: Yeah.

P: OK, so what part of you as a person did you draw on for that? Was it your belief system, you know, the things you feel strongly about or believe to be true and right, and if so can you give me an example?

G: I don't think I understand.

P: OK, why do you think it's good for the person with the authority to want to be accepted or like the regular people?

G: Because I think if I was in that position I would like feel that way, because of the way I feel now, because I'm around people and have a group of
friends and a good family. I feel that if that was all taken away from me then I'd want that.

P: So it's an issue of acceptance amongst the people who are important to you.

G: Yeah.

P: OK, what were some of the other...like that's what I mean by a belief system, your family's important to you, your friends are important to you, you wouldn't want to loose them, OK. What other beliefs that you hold now about your life and society that affected the way you wanted to portray the king?

G: I believe that you need friends and family, you can't just have them because you want, you actually need them for like moral support, and that really helps you through what you have to do and situations you have to face and that came through in my character definitely.

P: So they are issues that are very important to you?

G: Yeah.

P: OK, did you learn anything or did you become aware of anything to do with the gender issue...you were interacting with a peasant woman and you were a man. Did gender play any role in that?

G: Yeah, because she like, the era that we did it in, we positioned that she was like not supposed to talk to men even though she was pretty scared of being raped or whatever, so we portrayed that in our thing. Um, I think that like the male, even if we were the opposite and she was of higher power status and if the society thing clear and I would still have power over her because I was male. So even when we met and our social status was taken away, I still had more power because I was the male character.

P: And was that something new to you?

G: No.

P: OK, so the world in which you function, the man has the authority?

G: Mmm, no but I accept that, I knew that it doesn't happen now but id did happen and I know it can sometimes still happen now.
P: But not as much, people are more aware of it?

G: Yep.

P: OK, we had two distinct social positions... one was a king and one was a peasant. Can you think of equivalents within our society that are the same as that?

G: Probably not as extreme but like parents and kids, and teachers and students.

P: So what is it that makes it a parallel?

G: Because of the power and like it's the same kind of parallel between rich and poor as well, it's mainly the power thing.

P: So whoever has the authority is the one who is in control.

G: Yep.

P: Um, so, I mean you've given me quite a few examples there of stuff that happens in our society where it's a power issue. Did you feel at all empowered, that you were made more powerful as a person just because of looking at issues like that, being conscious of it?

G: I don't think so. Because I don't think I did that because like we've discussed things like that before, this isn't the first time I've thought about it. If it was the first time then I might have like realised or made me feel more empowered than I already was, but not today.

P: Do you think that having experience and having knowledge empowers you?

G: Definitely because, um, that's part of the reason, there's age, but that's part of the reason why teacher's have the power because of their knowledge and experience and respect. Respect's also an important thing and puts you in power.

P: Do you think that people with power should earn the right to have that respect or whether it's automatic because they have the power?

G: Sometimes in some cases it is like the queen and stuff, like that, but yeah, I think they should earn the respect of people and earn the power rather
than just say I have the power that's been given to me.

P: OK, so you think that for you, a teenager, that you have power, and if so, who is it over?

G: If you've got siblings then you often have power over them if you are older than them, like in my case, is true, um...

P: What about with your friends?

G: No we treat each other pretty equally.

P: So within your group of friends you don't have someone who is kind of like the leader?

G: We have people who kind of organise to go out and stuff but that's because they're more outgoing, but it's not because they're more powerful than other friends. I find that in a lot of teenage groups they're all pretty equal. I don't see a lot of separation between the groups of close friends. But if there's like a big group of people then obviously only so many people can do that sort of thing. I hand around with about 10 or 12 people so sometimes you need someone to get things moving.

P: How do you suppose that, um, with the scenario that you did with the king and peasant woman, how could the power status have been changed from him having the power to her having the power? Or was it even an issue for them? Did she have power as well?

G: Yep, in that case they both had power because they both, once they got over their initial "he's a guy so he has more power", um, their social positions weren't relevant when they were talking once they got over the fact that he was male and so he should have more power, and were pretty equal. And both contributed to the conversation, um...

P: So did your character have any envy for the peasant woman? About her role in life and how she was about herself?

G: Yeah, like, um, he liked the way she lived because she was more free to do what she wanted, she had children, was married and so yeah, he envied her.

P: What were some of the disadvantages of being in his position, like he had power over her, but what were some of the disadvantages that he felt?
G: That he couldn't be as free as her and he couldn't have a family or children which he wanted, um, and I suppose just her easy going way of life compared to his way of life were a lot different and he envied her that. It was just like a way of life, the way she lived and had to support herself and her own independence. He envied her independence.

P: So who had power over the king?

G: In a way she did, but they were pretty equal at the time of their meeting. If you asked her she would have said that he's the king so he has the power, but the king envied her so she had power over him a little bit.

P: Did you discover anything about yourself?

G: No, not really.

P: Did you discover anything about the whole issue of power?

G: Um, I think we discovered more like...yes, more through discussing it and discussing how we were going to do the role-play, me and Tia. But we didn't learn anything by performing it, just preparing it.

P: OK, so in the process of creating the characters, creating the role-play you discovered some stuff. Can you give me an example?

G: I suppose I learnt that the society status can be taken away in certain situations so it came down to who took the power in the situation, not the status or the gender thing. Other things could take over, like envy and stuff like that. I already knew that this stuff could be taken away but it made me more aware of it. I already had that knowledge but I picked up on it when we were going through it.

P: So you became more conscious of it. Did you learn anything about the society in which you live, about our world here, now in Perth?

G: It's improved...the gender issue has improved, but there's still a lot of power issues. Like the power hasn't actually changed. It's just not as obvious.

P: OK, thank you.
Interviewing Kelly on 5/10/96.

P: OK, can you tell me something about your character?

K: She was a queen but unlike the stereotype of a queen being stuck up and snobby. She was very caring and wanted to help the poor and help them get higher and give them money and stuff, but the poor just wouldn't listen to her so she just tried to get it through to them, but she couldn't. She was lonely and she didn't have anyone and she basically really wanted a friend out of the peasants and the only way she could really get that was by offering them money not that that got through to them either, she really didn't have a change.

P: So why did you create a queen who wanted to be friends with the commoner?

K: Because in a way that's sort of how I feel, like I can't...like at school I have quite a bit of power because I'm a student counsellor and I help people with their problems but I can't stand when other people get mistreated or hurt, I just don't like it and if somebody can't do something I really want to help them try and so it because that's just the way I am. I don't know...I guess I really feel what they're feeling and I care quite a bit about other people and how they feel.

P: So what is it in your belief system, if you know what I mean by that, the things that you believe are right or wrong or what you understand that tells you that that's the way you think it should be?

K: I don't understand.

P: OK, you think because at school you have some power that you need to make sure that people are included and looked after and not hurt, so why is it that you think people need to be looked after and not hurt?

K: I don't know...I just...I guess when somebody else gets hurt, even if they're not my friend I just, I, I get hurt as well. I don't know why, I just can't stand it.

P: So it's just part of your character.
K: Yeah.

P: So did doing this role-play highlight that or teach you new things about yourself?

K: No, not really, it just basically highlighted it...that I actually do care quite a bit and can't stand other people being hurt or mistreated.

P: OK, was there anything else that you learnt about yourself?

K: No, not really.

P: OK, the process of writing in the character outline, what was that like for you?

K: I find taking on a character and writing about them easier than actually performing them.

P: Mmm, why?

K: I'm not sure, I just do. It's...in English we had to do a monologue and I chose to do a cancer patient and I found that very very easy, it all just rolled off my tongue. Whereas, when I'm up in front of people trying to get out what I want to get out it just isn't as easy as writing it down.

P: So the act of performing puts up a barrier for you?

K: No, not really, I love to perform. I love drama and I love doing everything that drama is, it's just I don't really like not sort of having to make up my own character and having to act him or her out. I'd much rather get a script and act it out and learn the lines instead of having to do it myself... um... it's improvising that I don't really like. But I can do it, I just find it a lot easier to write down in script form what and who the person is and where they're from and how they came to be. It's just a lot easier for me.

P: So is that what you did today?

K: Basically, yeah, I think I did write a monologue, I wrote it as if I was speaking to the person.

P: So even though you were told that you were the queen, did you find it hard having to then create the queen or the process that we went through before, did you find it easier?
K: Yeah, the process that we went through before with doing the outlines and emotions that helped me a lot with trying to think about the person before I actually had to sit down and write or perform. It would have taken me a lot longer if I had to just think about it and do it.

P: Did doing the role-play teach you anything or allow you to explore anything to do with the role of gender? You know, like the role of the female or the male in society or within the scenario?

K: No, because it was the queen and even if it was a king they still wouldn't have taken it any differently. The queen and king basically have among the beggars, have about the same level of authority over the peasants. They don't really, if it's a male or female, they don't really make that any different.

P: So the fact that this person had high social status kind of disqualified the issue that she was a female?

K: Yeah.

P: OK, do you think that's how it is today, that it's irrelevant whether you're male or female or do you think it matters?

K: Oh, it's irrelevant, completely irrelevant because with the queen right now she's a woman and there's no difference about that. No-one cares that she's...there's never anything to do with that she's a woman and not a male.

P: But she's born into that. What I'm saying is do you think in our society, not necessarily talking about the queen, that, you know like, say for example the average person in our society today, does it matter if you're a male or female?

K: In some ways yes and in some ways no. Well the male has a better physical state whereas sometimes females are very small and it's hard for them to do some of the things males do which are the male jobs. But then there's things that the females do that the males can't. But now it doesn't really matter. Like today it doesn't matter if you're a male or female...people accept you even if you are...if they don't accept you it's because they're sexist or they're being sexist because...like a builder is a male job whereas a woman could easily do that. But
lifting things and doing that type of stuff a woman really can't do because she's a smaller build compared with men.

P: Do you think that the social status that we looked at, like the queen and the peasant, do you think there are social status issues nowadays?

K: Sorry?

P: Well you had someone with lots of authority and someone who had to do what they were told, do you think there are equivalent social statuses now?

K: Um, yes and no. It depends basically where you live.

P: OK, can you give me an example?

K: Um, Kuwait and Saddam Hussein - if you don't go by him you're going to die.

P: How about in your world, the life that you lead are there social statuses, are there people with power and people with less power?

K: Oh, yeah. Like in school, there's well you've got your teacher's and your students and teachers have more authority and sometimes don't listen to the students and don't pay any attention if we have a question and think we're going completely beside the point and you're not talking about what we're talking about, or you try and get out of work and stuff. They don't really listen to the students and then there's teachers who do listen to their students and want to know what they're feeling and how they feel. But, yeah, also within school and your peers there's people who have more authority than others. Like, some people can go around and ask people to do things and they'll go and do it either because they don't want to get hurt or want to be accepted by that person do by doing what they want to do so basically they have power over the students because the people want to be accepted by that particular person because they're the person to be accepted by.

P: OK, um, how do you suppose the power balance can change, how can that happen in society or should it happen in society?

K: Well between teachers and the students, the teachers should sometimes listen to what the students have to say if they can have suggestions on how they can make the class more interesting or whatever, but
um, in some cases, no, because people need sometimes to be controlled by other people. Like with your parents, that shouldn't be changed because your parents have a right to tell you what to do because I guess they've been where you are and know what you go through and so they shouldn't have to change the power but in other cases yeah. I'm not saying that like teachers shouldn't have any power and it's just a whole riot and all the students can go up and talk to teachers whenever they want. The teacher should still have a sort of power thing over the students. The teachers should just still listen to what we have to say and listen to our ideas and stuff.

P: OK, in the process of creating the characters did you discover or explore anything about yourself, in that whole process?

K: Well yeah, basically what I share with the people that we worked on, like the nun and the rich and the beggar, what I share and how I am similar to them in ways of what I do and stuff.

P: So was that new to you, were surprised at the common things that you had with those characters?

K: Oh, definitely. Like with the nun I didn't think I had anything in common with them because we're completely different but in ways we're very much alike, because you know they have faith and they listen and sometimes feel confined and lonely and lost.

P: So you became more conscious of those things in yourself?

K: Yeah.

P: Was there anything you had no idea was part of your world until you had to sit down and actually put it into the process of creating that character.

K: No, not really.

P: OK, so there were things that you were vaguely conscious of but all of a sudden it was "oh, this is me, this is how I relate or what I do"?

K: Yes.

P: OK, was there anything you learnt about our society through doing this, perhaps to do with the issue of power?
K: Um, well yeah, like, we have your Prime Minister, and they have a lot of power, but they also listen to like the people, like it's a democratic thing and they will listen to what the public have to say. Whereas in other cases around, there are places where they won't listen to what the public have to say and completely pass that off and don't bother. And in school, some of the teachers... some teachers do listen to what the kids have to say and then there are others who don't care or can't be bothered listening to us or have got better things to do than listen to what we have to say.

P: So did doing the role-play amplify those things for you, make them more clear?

K: Yeah.

P: Because you were aware of them before, it just kind of accentuated it.

K: Yeah:

P: So how did you actually feel about the whole process?

K: Better than the way we do it at school. Taking on your role and sort of writing it down... well getting told who you were, but then writing it down, I think psyching yourself into being that character, you had to be that person you can't think of who you are except when you are trying to get the comparisons going. Other than that...

P: Does it help you create a character, to create a role and understand that role by using yourself as a comparison?

K: Um, sort of, but I guess it's a bit harder because you can't just make it up, it has to be more believable.

P: So, I mean, surely the fact that it's harder is not necessarily a bad thing.

K: Oh, no.

P: Do you think you learn more by drawing upon your own self?

K: Well yeah, about yourself you definitely learn more, but if yeah, you do. But it narrows it, you can't be completely into fantasy... it's definitely
not fantasy, it's more taking yourself and being someone else, being put in that position.

P: OK, thanks.

Interviewing Lois on 5/10/96.

P: Can you tell me a little bit about your character and about the process that you went into creating her?

L: I was a beggar and I was a family lady, I had kids, husband. I was kind of wished that I could not be the way I was, like a beggar, and I made the most of what the character had. And, um, decided how she lived and where she lived, everything about her...age, gender and I did that by...firstly as a group when we created the three characters. That really helped me by having the feelings in common with the character, because even though it's not the same situation it's still the same feelings and it's a lot easier to create a character, especially her personality. I mean you can't really make it like a way of life and feelings, but it was easier to create her personality.

P: Because the personality is the primary thing and the circumstances in which she lives are sort of secondary to that, aren't they?

L: Yeah.

P: In that process of getting us to identify with the character and that sort of stuff, did you learn anything about yourself?

L: Probably just that um, I didn't exactly realise that you have feelings in common with someone who is nothing like yourself, like a peasant or a priest or nun or queen, but you do even though they are in different situations like I said before, but they're the same feelings.

P: So do you think that's significant for the way you relate to people nowadays, like in your family and with your friends and the people around you? Do you think it's true of that as well?
L: Maybe in a little way, but not really because of the different situations.

P: OK, did you learn anything about the place of women in that society or in this society by doing the role-play?

L: Yeah, they weren't thought of as much, um, with the beggars it was kind of different to the ladies of society because the beggar women were kind of expected to be mothers, cook and clean and stuff but they also had to work hard, like work like a man because they didn't have enough food and stuff, so it was kind of a double standard for them.

P: Do you think that helps you understand a little bit about where we are in society now?

L: Yeah, because it's changed a lot. It just makes you realise that it's changed a lot and it's like I was pretty shocked cos you kind of know it was different back then, but I was kind of shocked that they had absolutely no rights at all, not even a little bit.

P: So do you think that even though we were looking at something that happened hundreds of years ago that is an effective way, you know, like that whole process of creating the character and playing out that situation is a good way of, or an effective way of actually learning about our society today?

L: Yeah definitely because you can compare the two societies and the differences and stuff and it makes you realise that you're kind of lucky.

P: Yeah, women of today are very fortunate even compared with 20 or 30 years ago. OK, you were a peasant, how did you feel about that position?

L: It was like helpless, you can't really do anything and you know, you can relate to that because everyone was sort of helpless before and just, like, nothing, you can't do anything. Like most of the things you feel, you've also felt when not playing that character, like in the real world.

P: So how do you think your character felt?

L: Um, she felt like she wanted to do more and she wanted to break through all the holds society and stuff, but she knew that she couldn't and knew that she wouldn't be recognised because she was part of a group. But even though she was part of a group she
wasn't recognised - she got comfort for being part of a group as well, because she knew that she wasn't alone in the situation. Security in numbers.

P: OK, um, we're looking at the issue of power, what did you explore about power in this?

L: It doesn't change, I mean, in the situations it's all the same, it's all about the same thing. It's about control and being controlled and to be controlled. I mean you can control someone by lots of ways, you know, manipulation, physical strength, emotional strength, and it's exactly the same today as it was back then, it's just a different situation.

P: So we've progressed in some ways and not in others. So basically, regardless of the status of the person, there was a power issue and the power issue was just as strong, like for the queen she had power, people who controlled her status as well, the fact that she was born into this situation...

L: Yeah, it's stereotyped, like even for the beggars and the people who were in power.

P: So what sort of power issues did it help you investigate for today, for you now or for your society? Or make you conscious of anyway.

L: Um, not really, just that it hasn't changed.

P: Can you give me some examples of power plays or power situations that you experience?

L: Student/teacher, child/parent, people who are stronger than me, you know, bigger. People who are emotionally stronger even. That's probably about it.

P: What about in your peer group, is there a power status in that?

L: Yep, yep, I think there is in every single one and that's mostly not physical strength or anything, it's about emotional strength and sometimes even manipulation, even just a little bit.

P: Sometimes it happens without people being even conscious that they're doing it or that it's happening to them.

L: Yeah.

P: The whole thing is on exploring and we've kind of talked about exploring the issue of power and that
it hasn't changed and stuff like that. Did you explore anything about yourself through that whole process of nun/beggar/king/ and then the role-play?

L: Yeah, that I have, even though it was a long time ago, I still have the same feelings of the people back then, like I mean, if you can probably relate to the people back then you can probably relate to a lot of people in our society as well in the same way.

P: Had you thought about that before?

L: No.

P: So that was something new for you, that all of a sudden you are part of this society and you can actually empathise with.

L: Yeah.

P: How did you feel about the process that we went through?

L: It helped a lot, the group thing, the drawing and stuff, that helped a lot when you had to think of it yourself, because it gave you feelings to work from and create your character from, so the group activity helped a lot.

P: It was like giving you the context and the relationships and that sort of stuff.

L: Yes.

* * *

Interviewing Tia on 5/10/96.

P: Can you tell me a little bit about your character and the process you went through to create the character?

T: For me, to create a character I use an elimination process because usually when the teacher goes "here's a character, make a character", I usually go - Ahhhhhhh, this is too much. She could be a snob, but I don't want to be a snob, she could be nice, but you know maybe she should be a cow or something. You think of so many possibilities that it overwhelms you and you get bogged down and go
"nut, I don't want to create a character at all". So if you eliminate different possibilities and you get down to a generalisation like sex, occupation and stuff like that, then you have the basic foundation and then you eliminate all these other possibilities and then you come down with a good character, a believable character. Because if you have a strong foundation then your character feels believable, but if you keep changing your mind all the time it doesn't work. You get a really bad character.

P: OK, the process that we went into, drawing the outlines and putting in the emotions and all that sort of stuff, did that help you, was it effective or ...

T: Yeah I thought it was good.

P: In what way?

T: I just like drawing (laugh), but with the outline stuff you felt you were part of the character, you saw different shapes coming out of it and it was interesting and grabbed your attention. But the emotional part of it really helped because what I had, I was given the character of a peasant. I had to make a character out of the beggar and that was really hard and then I remembered the outline thing we did and the emotions and I went, "oh, yeah, maybe I don't know what it's like to be hungry or something like that, but I do know what it's like to struggle and to work hard for something and to be proud of what you are when you achieve it", sort of thing. So that helped me in that way, because I knew I had something in common with this person, the character.

P: Do you think that's important, that common element?

T: Oh, yeah, essential. If you don't have that you don't have anything. You might as well chuck it in because if you don't know what you're doing it shows.

P: So was that a little bit of a different approach to what you've done before?

T: Yeah, very different. Most of the time you just get a sheet of paper and are told to make a character and you're like, "WHAT do I do?"

P: So you think working from a context, there's a relationship, all those things as the starting point
and building up from there, do you think that's a good process to go through, like a helpful one rather than a judgement good?

T: Yeah. It's very helpful. I also find it easier if somebody gives you a like, you're going to be a beggar now, it's easier for me personally because boundaries are good.

P: Because this is a bit different to last time where the issue was loyalty and you had to create everything.

T: Yeah, you're kind of like "what are we going to do guys, I don't know, what do you want to do". Half the time is wasted going "I don't know". But if you have boundaries you do at least know where your limitations are/

P: It's interesting because even within those boundaries it was a more complex character.

T: Oh, yeah, much harder.

P: Can you explain that? Why was it harder for you?

T: Because working in the boundaries is hard, but then you have to think the reason why more carefully because if you think "yeah, yeah, they can do this", but then it goes out of the boundaries, but now they can't do that. With this character, right, because she was a woman and for me because I'm personally not good with being submissive and stuff like that, I found it hard. I kept thinking I wanted her to do this and do that because the time or period and gender would not allow it. And that's why it's harder to work with something in a boundary.

P: But you learn more don't you within that?

T: Yeah, it's better.

P: So, OK, the whole gender thing, the submissiveness thing, what did you learn about that today?

T: Oh, wow, it was hard for me, this is what I've learned: I've learned that I'm not a submissive person, I'm not used to it...

P: Was that new to you?
T: Well I always thought it was, but when you started mentioning how women used to get treated, I thought, "nah, I couldn't handle it". I wouldn't like to be in that situation. We're very fortunate and yeah, I kept thinking - I don't want her to do that I want her to...you know, power to the people, be a woman of the 90's but I couldn't. So I've learned that...actually I had fun learning to be submissive in a role.

P: So that was a new thing for you?

T: Yeah, but first when you said do a peasant I thought I could be a rebel peasant like a male guy, like Robin Hood, Prince of Thieves. But then I starting thinking, why not be a woman, I thought I could be a woman and be submissive. I thought "no I can't, I'm not allowed to do that."

P: So the context is pretty important for all of that.

T: So I ended up doing totally opposite from what I started out to do.

P: So how did the power status of your character change from wanting to be the rebel to being the character you played or did it change at all? Did she have power?

T: Oh, yeah, but the end of it I figured she would just be empowered because from my own experiences I know that if you're comfortable with who you are as your own person, wherever you go you are empowered. Because, I don't know, you're just comfortable with yourself and you're empowered in a situation because you know who you are...so I applied that to my character, and the King character helped because he was like a humble king. If he'd been a snobby one, my character would probably have been a bit different. Maybe she would have been more inclined to be a rebel.

P: So the interaction between the two characters helped create who your character could be and the power within that character.

T: Yeah, depending on who you were with and in what kind of situation.

P: So what did you learn about power?

T: Oh, OK, I've learned that power is a powerful thing. (laugh)
P: That'll be our quotable quote for the day.
(laugh)

T: (laugh) Yeah. Um, basically, I don't like power, um, power is not something that I like to analyse because it's something you're aware of everyday but you're not really aware of it. It's something that I don't like to analyse because, um, you always end up with paradoxes. And I hate paradoxes...life is a big paradox (laugh) and then you just get confused. So, power is a very confusing thing because it's really hard because you can't generalise it to just one sort of thing, you get like your stereotypes, but it's so hard because power changes all the time, it's continuous, there's never one person who's empowered or someone who's totally in power. So it's so hard to deal with and grasp and always changing and you can't just think, this person's empowered all the time, because there's always a weakness and always a strength. And most of the time the strongest thing about them is their weakest thing as well. So that's why I don't like dealing with power. It's too, too complex. And that's another reason why these characters were so hard to deal with as well.

P: Because there's power on different levels and like the process of when we were putting the emotions in the characters and the paradoxes within just that one character is very similar to the power issue for each of those characters.

T: Yeah, always a weakness and a strength, like with the nun...finding the truth, but then not being able to be with her family. So that was hard.

P: So that was a new thing for you as well.

T: Yeah, I suddenly started realising that it's a really hard issue and with drama, it's kind of hard as well because you have to show the audience who's empowered and who's not most of the time, but still it's hard to get that across in some situations. So that was hard as well.

P: But it worked. Um, we had specific social statuses that we looked at. What did you learn about those, or who did you feel about the social statuses?

T: Um, in dealing with power?

P: Yeah, I guess or the scenarios that you created regardless of the power issue.
T: Well sort of like social status is quite easy to deal with because automatically you know you have an outline of what you're supposed to act like and stuff.

P: According to their position?

T: Yeah, according to the position it's easier to find out what type of person they should be or...that sort of thing. You get them boxed into a particular category which is easier to handle but then you can add your own different personalities which could contrast with that image or not.

P: And did that relate to the society which you lived in, do you think there's anything that relates to that?

T: Oh, yeah, women are free to do what they want to now and stuff like that.

P: Do you think there's still that big gap between the rich and powerful and the poor.

T: Yeah, it's an increasing gap. It gets bigger all the time. The rich get richer and the poor get poorer.

P: Thank you Midnight Oil. (laugh)

T: Yeah (laugh), and like, with technology coming up nowadays as well it's really scary, you're going to people in countries that don't even have electricity and running water and then you've got people with computers and rockets and they're going to be living on Mars and stuff. So the gap's getting bigger all the time. Yeah, so the separation with power is increasing as well. It's scary.

P: Did you learn anything about yourself through the whole process or did you become more conscious of aspects of yourself through that process?

T: I don't think I learned much new except for the fact that women were really treated like scum. No I just became more conscious and aware of like power and situations with power and how power can be used.

P: In that process of identifying emotions with different characters, were you surprised at the stuff you had in common?
T: Um, kind of, but whatever character I do I can always find something that I can relate to. But with this character particularly, I always say like that which does not kill you can only make you stronger sort of thing. So she had to be a strong character, and um, like if you make mistakes it makes you a strong person as well, but no, I didn't really learn anything new. It's just really interesting because you just kind of take a step back and actually look at something you had never really looked at before. You always knew it, you're just now more aware of it.

P: Yeah, becoming conscious of things...

T: It's kind of like learning something new.

P: Yeah, well it all depends on your definition of learning, if you've gone from unknown to known then yeah, it's not. But if it's like, ah OK, so that's what it's all about, but then yes, that's learning too. Do you think there are power issues that you face in your world that you could relate to in regards to your character?

T: I would have probably gone better as a king or something like that because at school and stuff I tend to be in a leadership role, which I find hard...because I'm on things like council and stuff and that king character, when we were doing the drawing and the characters of them and their emotions - I had so much written down for him and less for the peasant and the nun and stuff. Because I could relate to this character more and I actually felt sorry for him because when you have more power in society you really have less power, that how I feel anyway. Because people don't realise that great leaders like Nelson Mandella and Martin Luther King they have the biggest role that they have to play and that's just so hard and you know I try and apply it to myself every time, but I just stand in awe of them because you know they have to practice what they preach, and they have to be at the fore front of criticism and they just have to take it and stand 100 percent and give their life to the cause and that sort of thing. Oh, you poor thing.

P: So, if your role in life, or school particularly is more of a leadership role what was that like for you having to be...

T: Submissive...(yeah)...it was hard.

P: Do you think that's a good experience for you though as an individual?
T: Oh, yeah it was. I did learn that. It was really really different but I enjoyed it knowing that it wasn't...I don't know, I just enjoyed it for a change, being the submissive one. Sort of going, oh yeah, being scared and intimidated sort of thing, because I'm just not like that. That was really cool.

P: So do you think you can now empathise more with people?

T: Yeah, my mind has been broadened. It's opened up my mind a bit. I enjoyed it...I guess I enjoyed it because it wasn't real. (laugh)

P: Sure. (laugh) I guess that's part of the benefit of role-play and drama, that we get to be 'as if', to try things on.

T: Yeah, it's great. That's why I love drama so much...you can be unreal...take a break from being yourself which is really cool. More people should learn to do it.

P: I think I've asked you everything. Thanks.

* *
APPENDIX 7

ROLE-PLAY #3. POWER/POWERLESSNESS

Written responses.
APPENDIX 7

Written responses to the following questions:

PLEASE ANSWER THE FOLLOWING QUESTIONS IN AS MUCH DETAIL AS POSSIBLE. PLEASE TAKE YOUR TIME AND THINK ABOUT THE WORKSHOP YOU HAVE JUST PARTICIPATED IN.

1. Describe the character you created. What process did you use to create this character?
2. Please explain what and if you based your character on your own experience, feelings, observations etc.
3. How did you feel about the character, scenario, issue and process? Please give an explanation for each one.
4. What do you understand about the issue, scenario and process from this role-play? Please explain each one.
5. What did you explore (if anything) about yourself, society and the issue through this drama process? Please explain each one.

Written answers by Lois, 5/10/96.

1. Character by Lois.

Danielle Roachford, early 30's married to Ryan Roachford and mother of Minni (12), Rob (10), Eliza (4) and Bubba (8 months). She lives in a shack on the outskirts of the kingdom. Born of a poor family and married her promised second cousin (Ryan). She is expected to play the mother eg: cook, clean, care for the children, yet she must also help her husband raise the little money they can. Taxes in the village are way too high which has left them at their current situation.

The environment in which she lives is dirty and revolting. They have a one room shack which is inhabited by the whole family including her father who is the only survivor of both her's and her husband's direct family. She makes the most of what she has but often dreams of what it would be like to have boots without holes in the soles or to give her children a banquet instead of half a baked potato each for the whole day.
She wishes she could make a difference by persuading the Queen to lower taxes but knows in her heart she can never be recognised as anything more but a beggar. Yet she finds comfort in the fact that she is not alone in her situation.

Danielle and her family attend church every Sunday morning and ask for alms when the rich land owner passes their way.

Danielle finds it hard to keep her children safe when there is violence everywhere in the village. Her children do not attend school because they cannot afford it. She teaches the 3 oldest children to read from the Bible which is the only book they own. It is the same Bible from which her own mother taught her to read.

Danielle is untrusting towards strangers and is not ashamed to ask for things from rich people. She makes extra cash from rich people who ride by on fancy horses and drop a few cents at her feet. She is proud and believes that she deserves more. She is not a stranger to the ways of the world.

To create the characters as a group, each of us lay down on a piece of paper and our figures were traced around, on top of one another. We then brainstormed and wrote down what feeling we had in common with each character. To further create my character (the beggar) I took examples from movies and books that I have read to describe how my character lived. I used the feelings we had written down earlier to create her personality.

2. I did base my character's personality on my own experiences and feelings. Although I've never been a beggar I have had some of the same feelings as them although not in the same situation. I found that writing all the feelings my character and I had in common made it much easier to create the character because I could base it on my own experiences.

3. I found that my character was easy to create because I had experienced many feelings the same as my character. I found the scenario a little harder to work with. Probably because it was a timed situation, I don't really know why. The issue (power) wasn't so hard because everyone has either over powered somebody or been over powered by somebody. So I felt comfortable about using 'power' as an issue.
4. The issue 'power' is for me an easy thing to understand, because I witness it everyday in all different situations. To me, power is about control no matter how a person is controlled or does control I believe it all comes back to control. Control can be acquired by manipulation, physical strength, emotional strength, gender and many other things. All of these things are a part of power. The scenario was set in medieval times and I found it a lot harder to understand, so I got all my knowledge from movies and books from that time period which I had previously watched and read. The process of creating this role-play was essential to me, because it gave me a character, without it I would have been pretty much stuffed.

5. I became conscious of the fact that I can relate my feelings to those of people who lived centuries ago and if I can do that then I can probably relate to people of today's society which I could never do before.

* *

Written answers from Kelly 5/10/96

1. Julia Emmott aged 40. I am always hasselled about new laws and am always told I am the most important. All of the beggars come and look sad, I mostly give them a few pounds. I don't want them to take me for granted, thinking that I will always help them, when they are in need. People are exposing my life. I am always at the front. I have no private life. Having power has many bad points. There is never a time when I don't have someone on my back. I don't like to think that I am more important. I really want to change that. This also brings fear. Being queen of a country basically ensures I have people that don't like me. Whenever I do anything public I have to be scared. I have someone with a rifle aimed at my head, having body guards, really doesn't change this. Stress happens a lot also failure. Whatever I do there will always be someone who will be disappointed. Some of the decisions I make are wrong. I'm not perfect. No-one is. I have a lot of guilt over things I do. People think that being a queen is an easy life. Well I would like to see them live this. A lot of my decisions I guess would be pressured. Some of them I don't agree with, some of them I would. You get hasselled a lot as well. It isn't as easy as it looks. If it looks
easy. My mother just passed away and I got the throne.

2. I did base my character on my own experience. Being concerned for the beggars and wanting the best for them, I guess is like me hating to see others get hurt or mistreated.

3. My character wasn't like the stereotype queen, like being stuck up. My queen wasn't stuck up. She wanted to help the people if they would listen to her. It was very rebellious. The poor wouldn't listen to the queen no matter how hard she tried. I guess she had to listen to them as well. The issue of power was hard to do. It wasn't as hard as rebellion. But it was still hard to do. The process was basically fun. Doing the outline of the people helped with the overall role-play. It loosened me up and helped me to get in the mood.

4. The issue of power is strong. There is a lot of power in today's society. The politicians hold the power in today's society, sometimes when people rebel in packs it could make a difference. The scenario was common I think in today's. I guess it was like a press conference in medieval times. The process was basically us talking then doing. We didn't really have a build up.

5. About myself, I found out that I do really care about others. Sometimes when people say or do cruel things I really want to cry or comfort them. About society, there is a lot of power shown through schools and at home. The teachers don't really listen to the students so our opinions don't really matter. I think the teachers should listen more. Power is very strong in the role-play. Having to act like you're more important was hard.

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Written answers by Greg 5/10/96

1. My name is King Edward. I am 42 years old and rule the monarchy. I am unmarried and have no children. I am a very busy man, touring, greeting and meeting people and making important decisions. People worry that I should soon be married and have children. I know they're right, it's just that I do not have the time to be a family man. I live in Buckingham Palace where it gets extremely lonely, and
rather stressful. The press are unbelievable - twisting and bending the truth to their convenience. This makes royalty an even tougher job. Sometimes I forget the image I need to keep up and the standard I must set. I must keep reminding myself of these duties even though I hate having to do them. Sometimes I enjoy the authority I have and the respect I receive but other times I just wish I could be treated normally.

I used the ideas of other characters, stereotypical and other popular characters to create my own, eg: the way the Royals today react in certain situations.

2. Yes, I used my own attitudes on what I would do if I were this character and then used this attitude to create my character's attitudes. This way it is easier to act out the character as you know how it feels and you know that it is what you feel and it is (as far as I am concerned) correct.

3. As a king I felt lonely in the sense that I had no family, ie, children. The scenario was excellent because it eliminated their social status and eventually gender. The issue was interesting and could be explored in more detail than peer pressure etc. The process I used was useful and listening to other people's ideas. I thought I could have developed my character further.

4. I understood that power takes many different forms eg: social status, gender and even age and knowledge. I also understand that process is important.

5. As I said in the actual interview, I did not learn a lot about myself, but in the process of creating characters and role-play I found issues were brought to my attention that I knew all along but was not really conscious of. This awareness can happen anywhere though, eg: Performing Arts Camp makes you aware of Jesus etc. Different situations - different awarenesses.

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Written answers by Tia. 5/10/96

1. Female aged 18, young mother, happy - lucky married a man she loved and within society's OK. Has to be resourceful.
* hard working * made tough by poor circumstances, but soft and caring underneath * does not like or endure laziness - resents fine ladies because of this * proud of who she is, but always wanted and felt she had the right to be seen as more in society's views * wants better for her kids...pushes them, because she feels that if you work hard you'll be recognised and rewarded * typical housewife...looks after kids, shops, washes, cooks etc * looks after her meagre possessions immaculately * devout in faith...feels her blessings out weigh her position in life * loves to laugh at quick witted humour * woman in every sense of the word * takes everything in her stride * passionate, caring...very empowered because she knows who she is and is happy * plainish looking but her eyes are always sparkly and fiery...full of life!!!

To create this character I used an elimination process...starting out with general essentials like age, sex, occupation and then going into specific details of the person's likes and dislikes...you know what makes them, them. For me this is the best way to create a character, because if I don't generalise it straight away the options are limitless and I don't get a solid foundation, which leads a strong and believable character.

2. I struggled with the idea of being a peasant, because I couldn't connect with it. I have never known starvation, or to be without clothes and shelter. Then I remembered back to our exercise in drawing a nun, king and beggar, and it was made easier. I found something emotional in common, because I have known struggle and heartache. I do know what it's like to work hard to achieve something and be proud of it. I know what it's like to fight for your rights to be a person etc...so my character was based very closely upon these things.

That's why with my character sheet, my character is very strong. I made her empowered because from my own experiences I've learned that "that which does not kill you, can only make you stronger", and also that if you're happy with what you are and who you are, you are always empowered wherever you go. But then I had to change her a bit later...tone it down.

3. I felt this way about my character: I loved her...at first I hated her and I changed her, because in our time setting women had to be submissive and crap on, but once I got into her I loved it, because
I've never really done that before in my life. It was fun.

Scenario: not to exciting or slap stick comedy, because again time/era factors restricted it, but I made one awesome line in it..."Naaaa, I have a horse!" So I was happy as long as it had something funny in it.

Issue: Power, I felt was and is a very hard issue to deal with. It's something you're aware of, but not really aware of everyday. You know what I mean?! For me, power in things like drama and I guess life is so confusing and this is because with power you always end up with heaps of paradoxes.

Process: This process of analysing power, eg: drawing and writing feelings helped heaps. It helps you find a common ground, you know makes the character seem more real to you.

4. Issue: I understand that power is a powerful thing!!! (ha ha) It's a hard issue to deal with because it changes in all situations depending upon the individual, gender, culture, time etc. It's a big issue and it's hard to narrow down. Stereotypes are easily formed, but it's still hard, cause there are so many unwritten rules etc. In drama I understand you have to make sure the characters who are empowered and aren't, are obvious in the different situations.

Scenario: The scenario is very essential to the power situation. It sets a scene for who can be empowered or dominated.

Process: I understand the process which we did to study power. It was a great benefit and broadened my mind. I became very aware of power in many different areas. Also it gave us boundaries to work in. It's ironic though how in drama I can work with boundaries, but when it comes to real life I can't. Example: lessen social life and study more!

5. This process again gave us boundaries. Power has rules and you can't go out of these boundaries. It applies to life and society...basically everything! I've just become more aware that I like giving the boundaries and being in power other than submissive. For drama this is cool, but in real life I struggle personally.