

**“SOME TEACHERS WILL AND SOME
TEACHERS WON’T”**

**Personal and contextual constraints in the use of
Classroom Drama**

By

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ABSTRACT

Experiences of initial responses to classroom drama, supported by literature, reveal that educators generally acknowledge its educational value and multifarious benefits. However, this acknowledgement does not automatically result in practice - benefits are recognised but educators continue not to make use of classroom drama. In order to understand this apparent incongruity between recognition of benefits and resulting practice, the purpose of this study was to examine constraints that may prevent educators from utilising drama. The aim was to identify strategies that could be used to address perceived constraints in the use of Drama in Education. The research conducted in this study related to classroom drama, generally, and Drama in Education, specifically, and consisted of two separate but inter-complimentary phases.

Phase 1 focused on perceptions and misconceptions that may constrain educators' use of classroom drama. The findings, in relation to constraints, within this study, are based on an analysis and interpretation of the responses of 152 educators who completed a questionnaire designed to illicit information pertaining to their experiences and perceptions of classroom drama, as well as data gathered from the exploration of personal and contextual constraints through image theatre. Phase 2 consisted of exploring potential strategies for encouraging more widespread use of Drama in Education through the process of engaging in various collaborative projects. Findings, with regard to potential strategies, were obtained from action research embarked on in working within different collaborative projects. Data, in connection with potential strategies, was also obtained from focus groups interviews conducted at the culmination of the various collaborative projects. The 'constant comparative' method of data analysis was used in this study.

Ways of overcoming significant constraints and promoting classroom drama, appear to be predominantly linked to the provision of the kinds of 'hands on' education shown by literature and this investigation to be preferable, namely education that takes place within the immediate classroom environment and is rooted in practice. It is envisaged that the research findings from this study will be helpful to drama practitioners and drama educators involved in education at tertiary institutions to better understand what personal and contextual constraints are evident in the use of classroom drama and what strategies may be effective in convincing educators to make use of drama as a method of learning and teaching.

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CHAPTER 1

INTRODUCTION

The purpose of this research was to investigate and address personal and contextual constraints in the use of classroom drama. The research problem, which this study seeks to examine, is what prevents educators from utilising drama and how can they be encouraged and supported to make greater use of drama in their classrooms? This introduction provides the purpose, context and framework for this study, as well as the motivating factors that led to the selection of the research problem. Thereafter the content and progression of the remainder of the study will be outlined.

As the field of study for this research is drama education in teacher education, the focus is generally on classroom drama (Drama in Education and Creative Drama) and predominantly on Drama in Education. For the purposes of clarity, it is necessary, at this stage, to briefly define what is meant by the terms Drama in Education and Creative Drama, in this research.

In literature on drama education, the terms ‘Drama in Education (DIE)¹’, ‘process drama’ and ‘role drama’ are all used interchangeably to refer to a particular genre of drama while ‘creative dramatics’ or ‘Creative Drama’ refers to a different, but complementary, genre of drama. Both of these drama genres fall under the broad general term, classroom drama.

DIE, or process drama, is defined as “...a method of teaching and learning that involves students in imaginary, unscripted, and spontaneous scenes” (O’Neill as cited in Schneider and Jackson 2000:38). Creative drama is defined as “... a non-exhibitional form of drama in which participants are guided by a leader to imagine, enact and reflect upon the human experience” (Davis and Baehm as cited in Wagner 1998: 6). Issues relating to the debate concerning what constitutes classroom drama, the key elements of DIE and the differences between Creative Drama and DIE, will be discussed extensively in the Literature Review chapter of this document.

¹ The acronym DIE will be used throughout the rest of this research document to refer to Drama in Education

1.1 CONTEXTUALISING THE STUDY

Since, the scope of, and motivation for, this study is coloured by my personal and professional journey within the realms of drama learning and teaching it seems imperative to begin a contextualisation of this proposed study from within the framework of my own axiological theory². Approximately twenty years of teaching through DIE, formal and informal teacher education in the use of DIE and active involvement in lobbying for, and advocating, DIE as a powerful teaching tool, inform my personal experience.

It has been my experience that educators, on being exposed to DIE, are generally excited by the methodology and recognise the multifarious benefits associated with its use. This experience is supported by studies that have claimed that teachers have acknowledged the educational values of drama and have expressed the need for in-service training in its use. (Wilkinson 1988; Hundert 1996; Kaaland-Wells 1994).

However, this acknowledgement frequently does not automatically result in practice - benefits are recognised but teachers continue not to make use of DIE. The apparent incongruity between recognition of benefits and resulting practice 'goes to the heart' of why this study is important for me, personally. The fundamental questions, therefore, from my personal experiences and which are central to the proposed study, seem to be; why don't educators use DIE and how can educators be encouraged to use DIE in their classrooms?

The delineation of the eight learning areas within the National Curriculum Statements (Department of Education 2002a) includes drama as a discipline within the learning area Arts and Culture. My participation in an informal survey conducted by members of the Western Cape committee of the Southern African Association for Drama and Youth Theatre (SAADYT) during February to November 2000 revealed that, despite the introduction of the learning area, Arts and Culture and drama workshops being conducted on a continuous basis in the Western Cape, there were little to no drama activities taking place in the schools targeted in this survey.

² Axiological theory is defined in this document as 'the theory of own experience or insightful observation' (Anderson 1998: 47).

The 100 schools targeted in the Western Cape included rural and urban schools and covered a broad spectrum of socio-economic conditions. Where arts and culture activities were evident, these were predominantly confined to extra-mural classes, rehearsals for a performance and work with ‘talented’ learners as opposed to forming an integral part of the school curriculum (SAADYT 2000: 10).

While these informal findings are not generalisable, it would appear, from own observations and conversations with educators, learners and students, that drama remains neglected in South African Schools despite its recognition as a discipline within the Arts and Culture Learning Area. This may be, in part, due to the fact that a government-driven directive for the teaching of drama may not necessarily ensure that drama is taught in schools, or impact on the quality of drama experiences promoted. The nature and extent of the inclusion of classroom drama within the current curriculum, in conjunction with the need to examine educator perspectives, is one of the motivating factors in the pursuit of this study.

In juxtaposition with my own experiences concerning the nature and extent of classroom drama, the apparent deficit of drama research forms a crucial part of the motivation for, and content of, this research document. A paucity of drama research, particularly within the field of teacher education and classroom drama, as well as concerns with regard to the quality and scope of the existing body of research, have been identified as further motivating factors in the pursuit of this study.

The scarcity of research in drama education has been discussed in relation to Language Arts (Wagner 1998), Educational and Cognitive Psychology (Anderson 2004), developing critical literacy skills (Montgomerie 1999) and literacy research (Dunn 1999). Wagner, (1998:2) illustrated the lack of drama research within the Language Arts through summarizing figures from the FirstSearch database, *Dissertations Abstracts International*.

According to Wagner, (1998:3);

With a total of 17,671 dissertations reported in reading and 16,542 in writing since 1989, and only 71 in educational drama, creative dramatics, and drama in education combined, it is no wonder many of us find it difficult finding studies that support our work.

It should be acknowledged that, despite the continued scarcity of drama education research in comparison to other educational methodologies and curriculum areas, there has been an increase in drama education research generated in recent years. As stated by Anderson (2004:282), “The growth of research on drama in education during the last decade has been remarkable, as evidenced by the appearance of journals such as *Applied Theatre Researcher*, *Drama Research Journal*, *Research in Drama Education* and *Youth Theatre Journal*”. Where research in the area of classroom drama has occurred, however, it appears to be predominantly focussed on the benefits of using drama, or contributes to the discourses around what is perceived as the domain of drama in the classroom.

Writings which attempt to define drama and contribute to the ongoing debate around what is and what is not perceived as drama abound and include, amongst others, Fleming (2000), Bolton (1998), Heathcote (2003) Ackroyd-Pilkington (2001), O’Hara (1996) O’Toole (1992), O’Neill (1995), Clipson-Boyles (1998), Baldwin and Fleming (2003), Baldwin and Hendy (1996), Neelands (1984), Norman (1999), Roper and Davis (2000), Hornbrooke (1989) and Chaplin (1999).

The educational benefits of Drama have been linked to such aspects as; improvement in oracy, reading and writing (Crumpler and Schneider 2002; Van Wyk 2005; Rose 2000; Schneider and Jackson 2000; Moffett and Wagner 1992; Tarlington and Verriour 1991; Neelands, Booth and Ziegler 1993; Wagner 1994 and 1998); language acquisition and development (Kempe 2003; Stewig, 1983; Wilkinson, 1988, 1993; Bidwell, 1990; Tarlington and Veriour 1991; Heathcote and Bolton 1995; Wagner 1998); communicative competence for hearing-impaired learners (Manley 1996); problem-solving, thinking skills and ‘thinking on your feet’(Anderson 2002; Luff 2000; Pipkin & DiMenna 1989; Meyers & Cantino 1993; Rogers and O’Neill, 1993); co-operative learning (Rosenberg, 1987; Tarlington & Verriour, 1991); children’s ability to find the meta-text (Bond as cited in Roper and Davis 2000) preparing children for globalisation (Morgan and Saxton 1996); empathy and values clarification (Bolton 1984; Courtney 1989); self-esteem and social development (Buege, 1993); mastery of cultural symbol systems and multiple intelligences (Roper and Davis 2000; Baldwin and Fleming 2003; Neelands 1998); diversity (Grady 2000) and imagination (Cremin, 1998).

Drama has also been linked to the facilitation of cross-curricula learning including language arts, environmental studies, history, science, mathematics, physical education and social studies (Luff 2000; Taylor, 1996; Goalen and Hendy 1993; Holden: 2003; Anderson 2003; Stewig, 1983; Morris and Nowell 2001). Educational benefits of drama have also been highlighted within research in the field of learning through play (Dunn 1999; Lewis 1999; Beardsley 1998; Moyles 1993). The benefits of using drama to identify differing viewpoints and perspectives (Mallika 2000); and examining and understanding the complex nature of controversial, contemporary and social issues (O' Mara 2002; Williams 2001a; Grady 2002) have also been documented.

Wagner's views on the lack of drama research and the design and scope of the research are echoed by, amongst others, O'Hara (1996), Conrad (as cited in Wagner 1998), Somers (1996) and Landy (as cited in O' Hara 1996). O'Hara (1996: 274) referred to the answers to drama research questions as being "often sought too unreflectively, through the kind of pseudo-research activity which looks at the uses of drama as a teaching method in a diverse range of curricular activities". Conrad (as cited in Wagner 1998: 211) stated, "Empirical studies of classroom drama, at this point, leave a lot to be desired . . . Sloppy studies may have characterized the field twenty years ago, but now researchers need more". Landy (as cited in O'Hara 1996: 274) described the major issues in drama research as 'what does one learn and how does one learn through drama?'

It would appear that, in relation to drama research;

...unlike those in other disciplines, we often do not design and conduct our research in ways which build systematically on our community's acquired knowledge. We are not fully aware of the day-to-day incremental advances in knowledge or the inspirational leaps of understanding, with the result that much of the hard-won enlightenment is as ephemeral as the drama process that generated it.

(Somers 1996: 5)

In addition to a general paucity of research, it has been possible to locate very few research papers that focus particularly on drama within the field of teacher education. Thus, it would appear that more valid research, particularly within the field of teacher education and classroom drama is imperative and is yet a further motivating factor in the pursuit of this study.

This study is particularly applicable within the South African context. In a number of countries including Britain, the USA, Canada, Australia and Norway, DIE already has a long history and, although there are significant challenges in terms of recognition and status, the use of classroom drama appears to be more widespread than is the case in South Africa. The challenges within the South African context are to promote the widespread use of DIE, and to generate more uniquely South African drama education research

1.2 RATIONALE FOR THE STUDY

While the quality and content of drama education research, discussed under paucity of research, does provide a crucial background, the scope and purpose of this study is not to extensively examine the potential benefits of drama, nor to evaluate the terrain of drama research. The study, rather, seeks to discover more about the possible reasons why educators do not make use of DIE in their classrooms and what could be done to encourage greater use of DIE. This investigation may assist in opening the door to understanding of the factors that prevent educators from utilising DIE and how educators could be convinced to use this empowering and effective method of teaching to promote 'deep', exciting, relevant and fulfilling learning experiences that can be achieved through the use of DIE.

It was possible to locate a few research papers that "focused on drama as the target of enhanced teacher practice" (Hundert 1996:201). However, it appears, as already indicated, that this is a relatively unexplored and little researched area within the field of educational drama.

According to Taylor, (1998:223);

... there has not been a huge tolerance in educational drama research of the evolving understanding that teachers... develop when a new pedagogical structure, drama, is pressed into their practice. Nor has there been much on how collaboration between a classroom teacher and an experienced drama educator impacts upon improving teacher competence.

This apparent omission, or gap, in drama research with regard to teacher education and particularly collaborative projects of this nature, provides a rationale for this subject of critical investigation.

Anderson, (1998:44) stated, with regard to the research process, “At its best it is a rewarding and exhilarating experience. At its worst it is an unbearable chore. In large measure the research problem is what makes the difference. You must live with the problem a long time, so make sure you choose **it** well.”

In contrast to choosing the problem, the problem seems to have chosen me through my passion for DIE and the perceived barriers to the use of DIE that I have constantly encountered when attempting to convince educators to make use of this learning process. My passion for DIE, in a more realistic and productive form than my original ‘fanaticism’ and belief that **everything** could, and should, be taught through this powerful teaching tool, contributed to the selection of the research topic. The rationale for this study is therefore, both personal and professional.

1.3 AIM OF THE STUDY

The aim of this study was to identify strategies that could be used to address perceived constraints in the use of DIE.

The objectives were to:

- Examine teacher attitudes and perceptions with regard to the use of drama in the classroom
- Identify perceived constraints in the use of drama in the classroom.

- Address perceived constraints by investigating potential strategies that could provide support for teachers
- Participate in collaborative projects that examine strategies within drama education that could contribute to the extent and quality of drama experiences in schools.

1.4 POTENTIAL VALUE OF THE STUDY

This research attempts to contribute to the ostensibly limited body of drama education research. It is anticipated that the findings from this study will assist drama educators involved in education at tertiary institutions to better understand what personal and contextual constraints are evident in the use of DIE. The findings from this study may also assist in the dispelling of myths and misconceptions surrounding the use of classroom drama.

The value for research participants, in the collaborative projects within this study, may be that they will be supported, encouraged and empowered to make greater use of DIE and that they will be able to reflect on and improve their practice within the spirit of collegiality and the framework of a communally negotiated enterprise.

1.5 PROGRESSION OF THIS STUDY

The content and progression of the remainder of the study is as follows;

Chapter 2: Literature Review

Chapter 2 provides a review of literature that further defines and clarifies the field of study, cites already identified potential constraints, examines ways in which constraints could be addressed and explores the extent to which drama may be used in various countries.

Chapter 3: Research Methodology

Chapter 3 focuses on the research methodology used in this study and articulates the process whereby potential constraints were identified and addressed. The chapter begins with a research orientation and includes an examination of the research approach, data generating techniques, research sample and research contexts, as well as a description of the method

used to analyse the data in chapter 4. Ethical considerations are woven into various aspects of this chapter

Chapter 4: Presentation and Analysis of Data

Chapter 4 presents and analyses the data collected within the two phases of this proposed project. Initially the data from each phase has been presented and analysed independently. As they are interconnected, however, a comprehensive summary, including aspects of both phases, has been included at the end of the chapter.

Chapter 5: Interpretation of Findings

Chapter 5 focuses on a discussion and interpretation of findings based on the analysis, in chapter 4, of data from phase 1 and phase 2 of this study. The stated objectives of this research provide a framework for this discussion. Within the interpretation of findings, data obtained, that informs the extent to which these objectives were met during the research process, is discussed in relation to literature reviewed in chapter 1, 2 and 3 of this study.

Chapter 6: Recommendations and Conclusion

Potential constraints in the use of, as well as ways of promoting, classroom drama (including DIE), are investigated and examined in the foregoing chapters. In the concluding chapter of this research, the implications of the study are discussed and recommendations are made in relation to overcoming constraints, the possible role of collaborative projects in teacher education, improving data generating techniques and suggestions for future research.

CHAPTER 2

LITERATURE REVIEW

This chapter provides a review of literature that attempts to further define and clarify the field of study by giving a brief historical overview; positioning the research within the parameters of the debate around what constitutes classroom drama; examining the essential elements of DIE; discussing the differences between DIE and Creative Drama; and placing DIE in relation to other approaches to learning and teaching. Having defined the field of study, and in order to examine possible constraints that mitigate against educators' use of classroom drama, this chapter then focuses on citing already identified potential constraints and examining ways in which these constraints could be addressed based on literature reviewed and own axiological theory. Thereafter, the possible extent of drama education in various countries is examined. A summary of various aspects of this literature review is included at the end of the chapter.

2.1 HISTORICAL OVERVIEW

2.1.1 International Influences

Robinson (1980:141) stated that, "The use of drama in schools goes back as far as schooling itself". While the factual basis of this statement is difficult to determine, it would appear that classroom drama in the form of plays enacted by children in the classroom, "... can be found dating from when the educational system first began to keep documentation" (Urian 2000: 2).

Early British pioneers of drama in the classroom are considered to be Harriet Findlay-Johnson, *The Dramatic Method of Teaching* (Findlay-Johnson 1911 as cited in Bolton 1982) and Caldwell Cook, *The Play Way* (Caldwell Cook 1917). Findlay-Johnson, as described by Bolton (1982: 28), made use of dramatisation in the process of "making school subjects more exciting". She referred to dramatisation as "concealing... 'the powder in the jam' " (Bolton 1998: 10). In other words, dramatisation could be used to teach even the most undesirable subjects, or content matter, rendering it enjoyable to the learners.

While the practice of drama in the classroom has shifted and extended beyond the 'dramatic method' employed by Findlay-Johnson and she does not "explicitly suggest that the knowledge acquired through drama is necessarily qualitatively different" (Bolton 1998: 12), many of the essential reasons for making use of classroom drama are contained within her work. These include, "...the effectiveness of dramatisation for learning..." and that "dramatisation creates a motivation to learn and a responsibility towards learning, a shared responsibility" (Bolton 1998: 11 - 12).

Caldwell Cook, supported by my own reading of his text and as described by Bolton (1992: 29-30), "... found a dramatic approach to help his pupils enjoy great literature" and "...his pupils ended up as expert performers of Shakespeare". The 'avoidance of realism' (Bolton 1998) in his work is contradictory to some aspects of the current practices of drama in the classroom.

Clear distinctions exist within the work of Caldwell Cook and Findley-Johnson (as cited in Bolton 1998) in terms of the content and approach to dramatic activity. However, in common with Findlay-Johnson, Caldwell Cook recognised the interest and motivation, as well as the responsibility for learning that a 'dramatic approach' provides. A key feature of Caldwell Cook's work, which resonates with later developments and concepts within the field of classroom drama, is the creation of a 'long term collective identity'. For example, his pupils approached the acting of Shakespeare's plays as a 'company' or 'band' of players (Bolton 1998).

The identification and definition of child drama as a unique, child-centred "Art Form in its own right" with its roots in play and self-experience, is attributed to the work of the British drama practitioner, Peter Slade (1965: 9). In his book, appropriately entitled *Child Drama* and first published in 1954, Slade (1965: 57) outlined how he considered child drama to be distinctive from adult theatre;

The usual fatal mistake...is to introduce a conscious differentiation between actor and audience, which is the realm of the generally understood adult theatre. It cannot be stressed too often that the Child's Drama in its early (and many later) stages has very little to do with this.

There is not the same artificial differentiation between actor and audience... Everyone participates, everyone is creating.

The influence of the 'progressive' movement on Peter Slade's work and ideas can clearly be seen though it "was radical even for the progressive movement which saw drama as a performance" (Bolton as cited in Mallika 2000: 50). As stated by Mallika (2000: 49), "Slade's more radical thinking opposed conventional learning theory by privileging experience and the self". The key feature of Slade's work was, as stated by Nixon (1982: 16) that it, "established the dichotomy between theatre and educational drama as an issue which was to inform much of the discussion concerning the place of drama in schools for the next thirty years". Debate concerning this so-called dichotomy is still evident within the arguments and philosophies of current drama practitioners, as will be discussed at a later stage in this literature review.

Brian Way's (1985) ideas and publication, *Development through Drama*, first published in 1967 in England, is considered to be "...the next step in which a dramatic programme began to coalesce, aimed at assisting and supporting development of the child" (Urian 2000:2). Influenced by developmental psychology and subscribing to Slade's (1965) notion that child drama is distinct from adult drama, Way (1985) focused on the role of drama for individual, personal growth and the development of the 'whole' child. Way (1985:3) stated that;

Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence. Indeed this is one of the reasons for its intangibility and its immeasurability.

Although it has been argued that there are some contradictions in his work in relation to the role of drama as a predominantly individual, as opposed to a predominantly social, activity (Urian 2000; Bolton 1982; Bolton 1998), the importance he placed on the individual within the drama process is apparent within the following diagram, where the individual is at the centre of the learning process and discovers and masters his/her own resources through the various aspects of drama, prior to discovery and mastery of the environment.

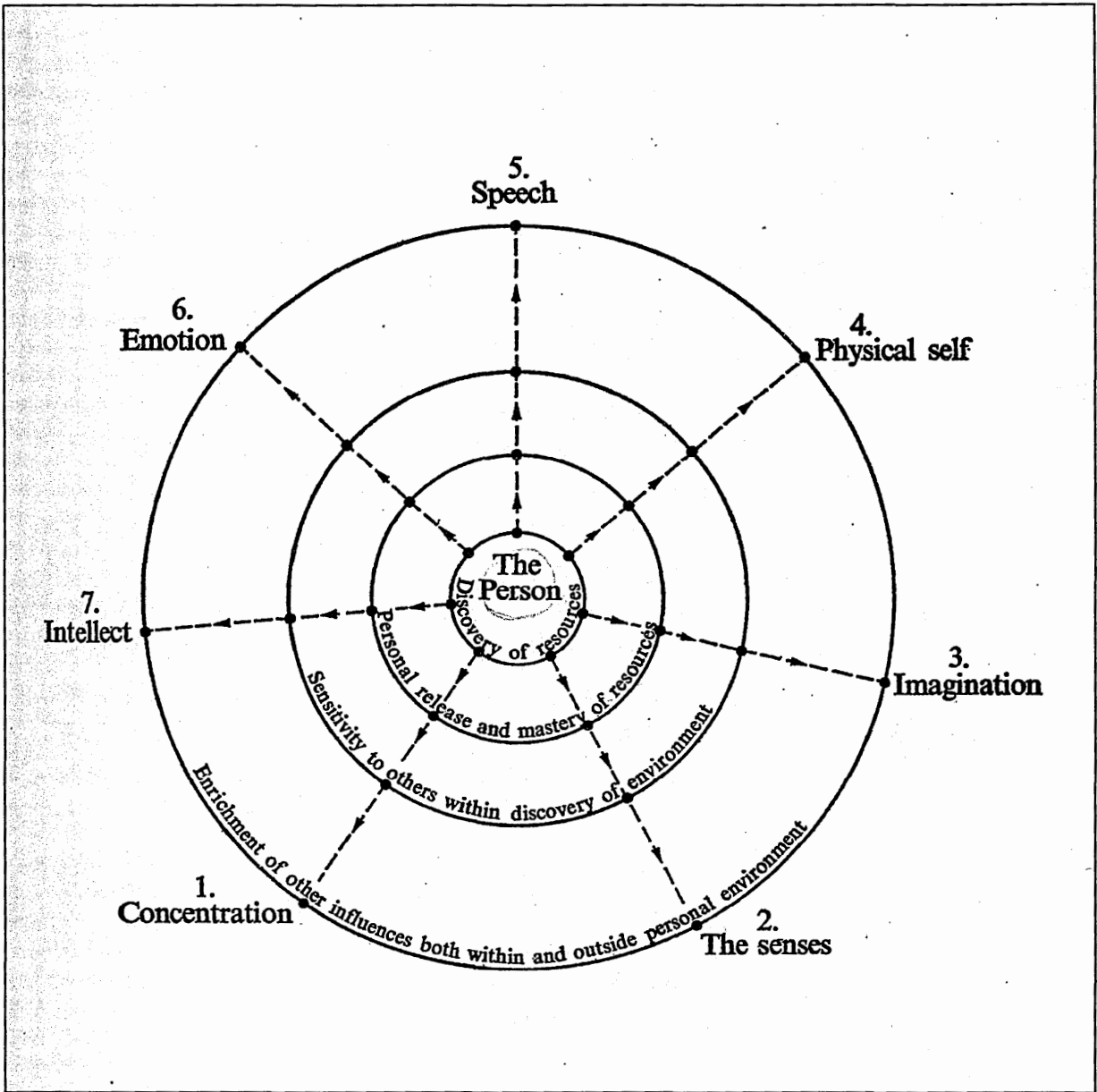


Figure 2.1 The person at the centre (Way 1985: 13)

The influences, on classroom drama, of Way's (1985) work can be seen to be both positive and negative. His outlining of a number of drama 'exercises', to develop the various aspects represented on the diagram, such as concentration, the senses, imagination and so on are extremely helpful and are still used effectively in classrooms today. They may, however, be seen to have contributed to the reduction of drama in the classroom, in some instances, to a series of unrelated exercises.

Positive influences can be seen in his articulation of the function of drama in creating “direct experience” and in defining drama as, “to practise living” (Way 1985: 6). In illustrating the significance of direct experience, Way (1985: 1) used the following example;

... the question might be, 'What is a blind person?' The reply could be 'A blind person is a person who cannot see.' Alternatively the reply could be 'Close your eyes and keeping them closed all the time, try to find your way out of this room.' ...But the second answer leads the inquirer to moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind. This, in over-simplified terms, is the precise function of drama.

While this notion of the function of drama has evolved, been extended and transformed by later drama theorist and practitioners, its influence lies in the beginnings of the defining of drama as distinct from other ways of learning and teaching.

In the United States of America, creative drama (initially termed creative dramatics) as stated by Siks (1975: 2);

...is linked inseparably with the person of Winifred Ward...It was Miss Ward and her influence that served to develop and advance creative drama at all educational levels, during an approximate fifty-year span. In 1930 she published her first book, entitled Creative Dramatics in which, based on her “perceptions on child development and on trends in education”, she emphasised “creative self-expression” and “learning by doing”

In the early 1970's DIE, pioneered by Dorothy Heathcote in England, emerged as a significant learning and teaching tool with its emphasis on the construction and pursuit of knowledge within a drama context. The works of drama practitioners, including Gavin Bolton (England), Cecily O'Neill (USA), and John O'Toole (Australia) have contributed to the further dissemination, defining and understanding of the learning and teaching process within the practice of DIE, or process drama.

2.1.2 South African Influences

An historical overview of classroom drama in South Africa needs to be viewed within the educational imbalances of the past. As stated in the Revised National Curriculum Statement: Arts and Culture (Department of Education 2002b: 6), “The effect of past imbalances is that there has been a strong influence by international cultures, and weak development and support of local Arts and Culture”. In the past the rich heritage of South African drama, including African rituals, traditional storytelling, praise-poetry and work songs, were largely marginalized and neglected. That drama, as a matriculation subject, is, in my experience, still predominantly to be found in historically ‘white’ and private schools, is further testament to the marginalisation of drama in South Africa.

Two drama associations that had an influence on drama in South African schools were the:

- South African Guild of Speech and Drama Teachers, established in 1945 and now included within the Speech and Drama College of South Africa; and the
- Southern African Association of Drama and Youth Theatre (SAADYT), established in 1979 and disbanded in 2000.

The South African Guild of Speech and Drama Teachers “is a professional body, comprised of those teachers of Speech and Drama who qualify for membership. Membership is granted to teachers who have a Licentiate in the teaching of Speech and Drama from a recognised body, or the equivalent in University education” (South African Guild of Speech and Drama website 2004:1).

Activities of the Guild, which point to an emphasis on performance, include;

- Examinations – originally termed Speech and Drama examinations, now referred to as Oral Communication
- Festivals, including Public Speaking Festival
- Seminars and Workshops for Teachers
- Conferences and newsletters

In the 1970's to the 1980's, where drama took place in South African 'white' schools, the influence of Speech and Drama was evident and is still apparent today though, as with the Guild, the focus is more on oral communication and less on the 'How Now Brown Cow' type of Speech and Drama.

As pointed out by Dalrymple (1987:246);

In drama teaching there is frequently a tendency to favour one of its educative functions over the others, depending on the prevailing dominant idea of the theatre and of philosophies of education. In Speech and Drama the communicative function is favoured because of the intention to develop communication skills.

The Southern African Association for Drama and Youth Theatre (SAADYT) can be seen to have had a different purpose and membership base than that of the South African Guild of Speech and Drama Teachers. Its membership was not confined to Speech and Drama Teachers, or a particular group with particular qualification requirements, as it actively lobbied for the use of drama as an educational medium and increasingly developed as a 'grassroots, community-based' organization.

SAADYT was initially strongly influenced by the ideas of overseas DIE and TIE (Theatre-in-Education) practitioners. This can be seen by the yearly conferences held from 1980 to 1985 where guest speakers from overseas practitioners included Ken Robinson, Gavin Bolton, John Norman, Dorothy Heathcote, John O'Toole and Cecilly O'Neill (Van Ryswyk 1985:18).

From 1986 SAADYT conferences, journals and workshops began to focus more on South African practices of DIE and TIE. This movement towards a more South African focus can be traced back to the 1983 SAADYT conference where "... a group of teachers took a stand against the practice of inviting so called 'British-type' drama practitioners to South Africa" (Terry 1985: 34).

This essential focus on South African practices did not preclude SAADYT from keeping abreast of overseas educational drama development and becoming a member of the International Drama/Theatre and Education Association (IDEA)¹ in 1995.

Non-governmental organizations also impacted on the teaching of Drama in South African Schools. These included NGO's such as Young People's Theatre Educational Trust (YPTET) in the Western Cape and Sibikwa on the East Rand (Gauteng). From 1985 to 2000, YPTET worked in the Western Cape. The impact that YPTET had was to introduce educators and community workers to DIE, predominantly in the townships around Cape Town and in the rural areas of De Doorns and Worcester, where they educated teachers to use drama as a learning and teaching methodology.

The philosophy of YPTET (2000: 1) was encapsulated in their mission statement;

YPTET as a non-governmental organisation supports community development and the redress of educational imbalances by offering education, training and development programmes. The ultimate goal is to promote arts education nationally by using drama to enhance experiential learning, independent thought, creativity and the realisation of individual and group potential.

The Sibikwa Community Theatre Project "uses the arts to reach historically disadvantaged communities". The ongoing projects that have impacted on drama teaching in South African schools include, "Teacher Training Programme workshops in the use of Drama teaching strategies in Arts & Culture and all the other learning areas." (Sibikwa website 2004: 1)

Non-governmental organizations, including YPTET, Sibikwa, New Africa Theatre Association (NATA) and the Community Arts Project (CAP) had an impact on drama in South Africa through their dissemination of drama education knowledge and skills, particularly within disadvantaged communities, and their active lobbying for the arts in an era when the arts was particularly marginalized within South Africa.

¹ IDEA is an international organization that "aims to promote and advocate drama as part of education and to provide an international forum for teachers and educators" (IDEA website 2004)

2.2 CLASSROOM DRAMA

DIE and creative drama are considered to be genres within the broad terrain of classroom drama. Both these genres are concerned with improvised drama, are used in the classroom and focus on drama that ‘emphasises process’ and on “...drama that connects with other educational aims” (Wagner 1998:5).

It should be noted that ‘process’ and ‘product’ could be seen to be a part of all drama and theatre activities as they are, “...interdependent, not polar concepts” (Bolton 1998:261). However, in classroom drama the **emphasis** is predominantly on process and experience. These process-type genres can be seen to be different to drama for theatre purposes, or product-type drama. Debate, as to what constitutes classroom drama, is centred on the notion of whether classroom drama is indeed different to drama for theatre purposes.

There are drama practitioners who claim that ‘...conceptually there is nothing which differentiates the child acting in the classroom from the actor on the stage in the theatre’ (Hornbrooke 1989: 104). Fleming (as cited in Acroyd-Pilkington 2001: 10), stated that current drama publications generally no longer assume that there are dichotomies between ‘process’ and ‘product’, ‘theatre and drama’, ‘drama for understanding’ and ‘drama as art’ and ‘experience’ and ‘performance’.

However, while classroom drama and theatre drama undeniably have the same roots, are not ‘mutually exclusive’ and use is made of ‘theatre elements’ in classroom drama (Morgan and Saxton 1989), they each, according to Bolton (1998), belong to a “particular **category** of acting behaviour” [emphasis added]. Although classroom drama and theatre drama are interrelated and should co-exist and work together, the essential difference appears to lie within the focus and purpose of the drama activity.

As Heathcote (as cited in Wagner 1979: 147), the acknowledged pioneer of DIE, stated, “In theatre everything is contrived so that the audience gets the kicks. In the classroom, the participants get the kicks. However the tools are the same”. Though this statement was made some years ago, it is still applicable in terms of clearly articulating the distinction in focus and purpose between classroom drama and theatre drama.

According to Neelands, (1984: 6), “Drama (in the educational context) is not as concerned with the transmission of theatre-skills as it is with the construction of imagined experience...Drama is to do with the child experiencing rather than with the child performing”. Theatre presupposes an external audience which impacts on the purpose of theatre drama while in DIE there may be a dimension of audience (self and participants) but there is no separate, external audience.

The learners and the educator are both the ‘actors’ and the ‘audience’. The making of meaning and the deepening of understanding are of far greater importance in DIE than external forms of communication to an outside audience. In diagrammatical form the relationship between, process and product, and focus and purpose of, the various forms of ‘acting behaviour’ could be illustrated in the following way.

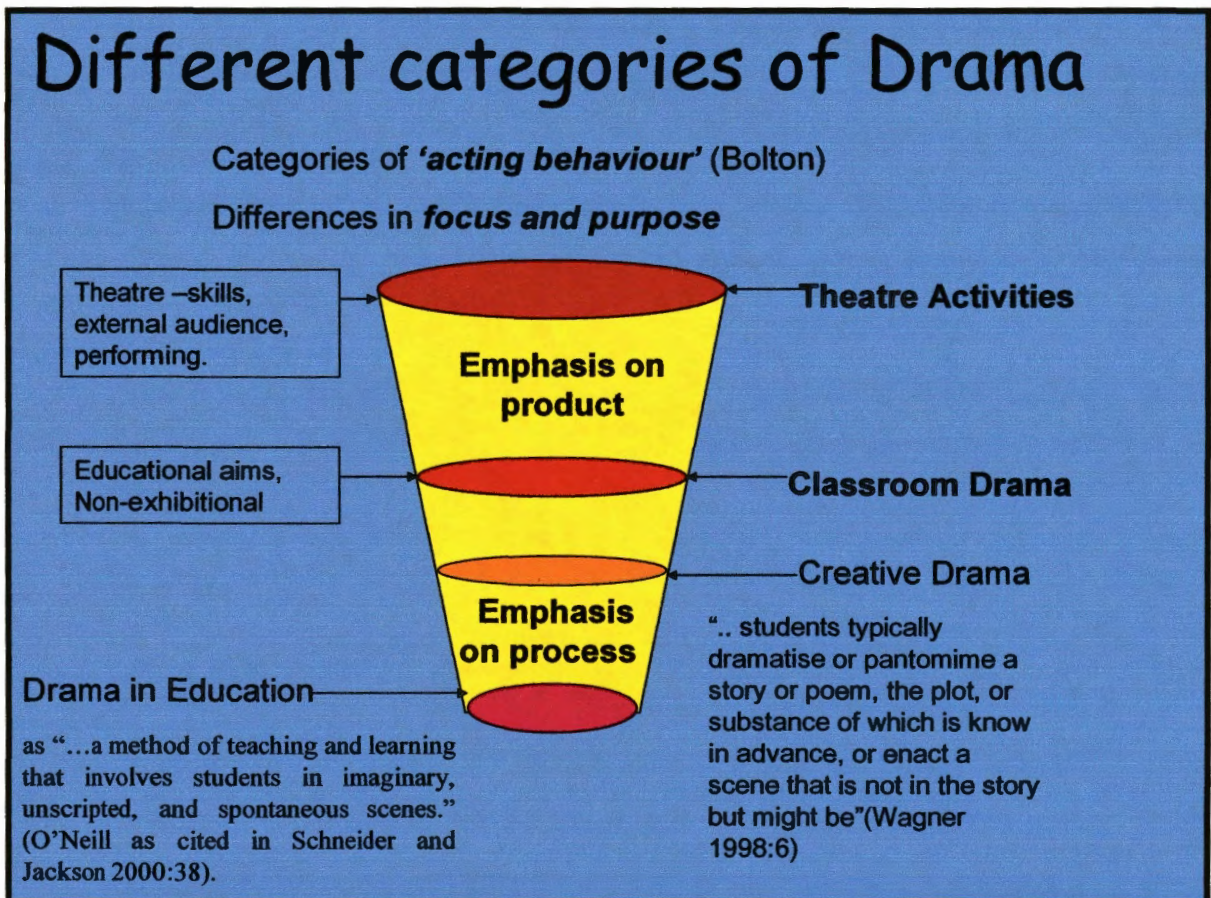


Figure 2.2 Forms of acting behaviour

Although this research is within the field of process-type drama, in investigating and providing support for teachers, techniques that are usually associated with product-type drama will not be ignored – as a broad and inclusive perspective on what constitutes classroom drama should be pursued in order to make full use of the potential that drama has for classroom practice.

The terms ‘new wave drama’ (Clipson-Boyles 1998) and the ‘conventions’ approach (Neelands 2000:3) have been used to discuss and advocate a classroom drama approach that includes various aspects and conventions of drama from within both the ‘process’ and ‘product’ domain.

Debate, as to what constitutes classroom drama, impacts on, whether drama is considered to be a separate learning area, generally associated with teaching performance skills, or whether it is considered to be a teaching method that can be applied within different learning areas. It is my contention that, while my personal bias is towards drama as a teaching method, in the form of DIE, focus needs to be on drama as a learning area and drama as a teaching method as they both form a valuable and significant part of drama education. Regardless of how one views classroom drama, it appears crucial to utilise whatever drama techniques are available that will serve to enrich one’s classroom practice and are consonant with one’s learning and teaching intentions.

As stated by Fleming (2000:34);

Essentialist definitions of ‘drama as an art form’ or ‘drama for learning’ at one time prevented some teachers from importing useful techniques into their lessons (mime, movement, and dance) because these were considered to be ‘not drama’. Arguments in favour of placing theatre practice at the core of a drama curriculum help to highlight the public and cultural aspects of the subject but may result in restricted forms of practice if a narrow definition of theatre is employed.”

2.3 DRAMA IN EDUCATION (DIE)

While the use of an inclusive perspective on classroom drama has been emphasised, DIE remains the predominant focus of this research. Therefore, examination of the key elements of DIE, and the type of learning and teaching that it provides, is crucial.

Norman (1999:17) defined DIE in the following way;

Drama in Education is an enactive learning process which derives from our unique ability to imagine, empathise, and project. It is a collaborative medium, accessible to all, the aim of which is to explore past, present and future experience, our own and other people's, in an attempt to make sense of the world in which we live. The distinctive features of this process are the creation of an 'as if' context and situation, the taking of roles, the motive power of feeling engagement and the primacy of experiencing the 'here and now' within the drama.

The above definition encapsulates the main elements and features of DIE. It highlights a number of important issues and concepts that need to be discussed and defined in order to further clarify what is meant by DIE.

The phrase 'enactive learning process' within Norman's definition supports the notion, discussed earlier, of the emphasis being placed on process and reflects the core essence of any drama activity, that is, active participation and learning by 'doing'. DIE, or process drama, is a method of learning and teaching. Resonating with Norman's view of it being a 'learning' process, it has been referred to variously as "learning through drama" (Wagner 1998), a method of helping children to learn (Heathcote 1984; O'Neill 1995; Neelands 1992), "drama for understanding" (Bolton 1979: 38), "a teaching method to serve learning in other areas of the curriculum" (Holden 2003: 36) and '...a form of *learning about* the world through *drama*' (Roper 2003:36). Process drama "exists through the interactions of students and teachers and it is framed by curricular topics, teacher objectives and students' personal experiences" (O'Neill as cited in Schneider and Jackson 2000: 38).

The strengths of DIE lie in its potential value as a means for exploring, constructing and making meaning (or in Normans' definition 'to make sense of the world'). As stated by Wagner (1998: 8), DIE, or process drama, "...enables participants to look at reality through fantasy to look below the surface of actions to their meaning". It is used to "... help children become active in understanding themselves and the world, and in creating the future." (Williams 2001b: 6)

The 'as if' context or context of meaning refers to the situation selected and used as the framework within which the learning process takes place and which provides the motivation for the learning process. It is the "...vehicle or context for teaching and learning through the fiction that is established" (Holden 2003:36). DIE takes place in the real world of the classroom and within the fictitious world created by the context. The interrelationship between these two worlds is central to the unique learning and teaching experience that DIE provides.

As Edmiston stated and illustrated;

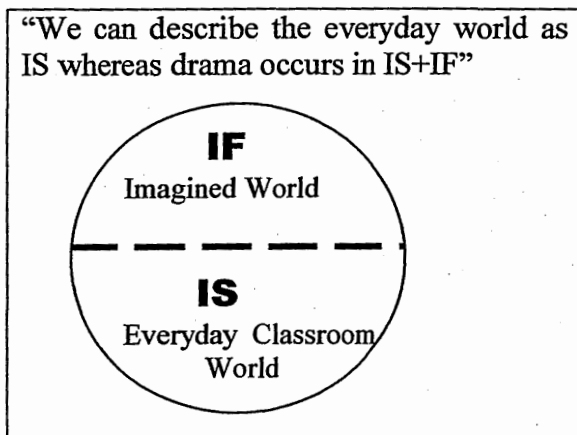


Figure 2.3 The 'as if' and 'as is' world of drama (Edmiston 2003: 223)

The learners experiences are two-perspectival as they take place on two complimentary levels. While experiencing what is happening from the perspective of the role they are taking during the role play, they also view what is happening from their own reality or self, in other words the learners have access to "a dual perception of the world" (Bolton 1992:11).

Though some may consider the following comment in this regard, made by Neelands (2000: 45), to be overstated, based on some of my own experiences in role and observing learners in role, I believe it to be accurate. “The boundaries between ‘self’ and ‘other’ meet and merge—the core of our humanity, the essence of compassion, the beginnings of morality, are to be found in our capacity to merge ‘self’ with ‘other’ ”.

Role play, or ‘taking on a role’, is a process whereby participants in the drama ‘step into the shoes’ of someone else and take on some of the aspects of their lives. It is a “powerful tool for making pupils aware that people in different times felt, thought, believed and behaved differently from ourselves” (Luff 2000:9). The participants do not use overt acting skills or ‘put on a performance’.

The aim of taking on a role is to give the learners different perspectives “...from which to approach the learning embodied in the drama” (Toye and Prendiville 2000: 63). It is seen to be different from characterisation where the focus is on developing characters whose bearing, movement and gestures belongs to them. Characterisation, as opposed to taking on a role, involves decision-making as to how to best present a character to an audience, through interpretation and observation. Role taking focuses predominantly on how a person, thinks, feels and reacts. A person in role is therefore more concerned with attitude and viewpoint than with the outer form of the character. DIE is about “fictional role-taking and improvisation” (O’Toole 1992: 3)

As stated by Anderson (2003: 2), “Process drama differs from traditional drama in that instead of interpreting a playwright’s script, participants freely control the unfolding of their role within the bounds of the frame”. In addition to the multifarious perspectives which role play provides, both in terms of the scope of roles that can be explored through different contexts and the two-dimensional nature of taking on a role, another extremely important benefit of taking on a role was expressed by O’ Farrell (1995:7);

The great advantage of drama education is the opportunity it gives the student to select and try out a wide range of personalities and styles of behaviour without having to make a commitment to any. Unlike the experience of the hairdressing client, a drama student does not have to wear a new identity home if it doesn’t feel comfortable.

A major distinguishing feature of DIE is the use of the unique teaching strategy of 'teacher-in-role'. This means that the teacher does not remain peripheral to the action and direct the drama from the sidelines but, rather, takes an active role inside the drama.

'Feeling engagement', sometimes referred to as emotional engagement, is a vital feature as the use of DIE links the thought and feeling domain and "places the emotional at the heart of teaching and learning" (Norman 2004: 16). Although the drama context is obviously imaginary, in order to build belief and a feeling of engagement, it is important that everything else within the drama is, and feels, as 'real' as possible. 'Building Belief' (making the drama feel more 'real' through a range of techniques), emotional engagement and the authenticity of the experience leads to the learners 'stumbling upon moments of authenticity' and to their being able to "think from within a dilemma instead of talking about a dilemma" (Heathcote 1984).

As Dorothy Heathcote (as cited in Wagner 1979: 66), explained;

... in drama there must always be the acceptance of the 'one big lie'. This is an agreement to pretend that we are in the situation we have chosen. The truths are the truths of how we see the situation, our own behaviour, our own language and expression of our own significant actions...

The central purpose of DIE is to bring real-life activities and situations into the classroom in a fictional form. It is about active responses and decision-making through exploring real topics, issues and problems in make-believe, imagined situations. In DIE the human condition is explored factually and emotionally to discover new meaning and gain understanding of some universal elements of human behaviour. It relies on the rich resources and experiences of the learners themselves.

The learners are automatically put in the position of directly experiencing something of the world within a safe, non-threatening environment where they are allowed to make mistakes and to try things over again and where "...taking on a fictional position provides distance" (Toye and Prendiville 2000: 64). Put simply, as the ABC of DIE, "ALL need to face a **Big** problem that we all Care about. (Edmiston 2001: 62).

DIE is often described and understood by identifying what it is not about. Where drama is used as a learning method (DIE) it is **not** about;

- performing scenes from plays.
- acting in front of an audience
- practising perfect speech.
- learning acting and theatre skills.

2.4 DIFFERENCES BETWEEN DIE AND CREATIVE DRAMA

While both of these genres, that is, DIE and Creative Drama are important within classroom drama, and neither has “as their goal a formal presentation of a play for an audience” (Wagner 1998: 8), the essential differences are;

- DIE deals with single, significant moments rather than developing a story, as is the case with Creative Drama
- In Creative Drama personal, individual development is frequently emphasised while DIE is fundamentally a social and collaborative activity.

In Creative Drama, “students typically dramatise or pantomime a story or poem, the plot, or substance of which is known in advance, or enact a scene that is not in the story but might be” (Wagner 1998:6). In DIE learners focus on purposeful tasks, as if they were the real people in that context, rather than actors mimicking a predetermined storyline.

Therefore, in Creative Drama the plot and characters are of fundamental importance while DIE is “living through drama” (a term used by Bolton and Heathcote in a number of different texts) and is about “experiencing the here and now” (Norman 1999:17) or “living through a particular moment in time” (Wagner 1998: 7). In referring to DIE, Wagner (1998: 7) stated, “The aim is to explore a particular experience through a non-linear layering of episodes that cumulatively extends and enriches the fictional context”. Creative Drama can be said to be representing an experience through following a ‘linear’ storyline.

As stated by Bruner (1986: 127);

Some years ago I wrote some very insistent articles about the importance of discovery learning...What I am proposing here is an extension of that idea, or better, a completion...In the intervening years I have come increasingly to recognize that most learning in most settings is a communal activity, a sharing of the culture. It is not just that the child must make his knowledge his own but that he must make it his own in a community of those who share his sense of belonging to a culture. It is this that leads me to emphasise not only discovery and invention but the importance of negotiating and sharing - in a world of joint culture.

While, potentially, all learning can be a 'communal activity', unlike Creative Drama, in DIE 'the sharing of a culture' and the negotiating of meaning within social, historical and cultural contexts is actively pursued. The 'sharing of a culture' within DIE refers to a culture that is neither static, nor fixed, but is constantly changing and emerging within the creating of a community within the drama process.

In comparing DIE and Creative Drama, particularly in relation to the role of reflection within DIE, Kelly (as cited in Taylor 1991:26) stated;

I remember how Ward would say that once a child is turned on creatively the teacher should never interrupt the sacred time! So you can imagine for those of us brought up on this "sanctity of creativity" notion what a shock it was when Dorothy [Heathcote] would intervene in this process. Learning, Dorothy would argue, cannot take place without reflection. If, for example, in a drama she had structured, a weapon was aimed at a child. Dorothy would stop the drama at its climax to interject and say something like, "Why would anyone want to hurt a child?"

2.5 DIE IN RELATION TO OTHER APPROACHES

Differences in viewpoint with regard to preferred educational approaches to learning and teaching may impact on educators' utilization of DIE. Therefore, it is important to articulate DIE's approach to learning and teaching and link it to other approaches within the educational terrain. DIE, as is also the case with approaches that have moved away from traditional, transmission-based learning such as 'situated learning' (Lave and Wenger 1991), 'problem-based learning' (Stepien, Gallagher and Workman 1993), 'collective learning' (Aronovitz and Giroux 1993) and 'other contextualised approaches to learning' (Anderson, 2002), changes the relationship between knowledge, educator and learner.

In DIE, this is even more strongly the case, because of the use of teacher-in-role and learner-in-role. When educators take on a role in the drama it allows them to step down from their status as the only source of knowledge and increases the channels of communication available in the classroom. As Heathcote (1984: 85) explained, "...in drama the teacher in a way suffers a reversal of his usual role, which is that of one who knows".

With regard to learner-in-role as stated by Anderson (2002: 1);

By constructing dramatic frames that deeply engage learners in the as-if world, drama in education is better able to take advantage of the cognitive benefits of situated learning... though all contextualised approaches endeavor to place learning within meaningful contexts, drama in education differs from other approaches in the degree to which participants adopt roles within that context. Learners-in-role benefit not only from engaging with realistic problems, but also by working and thinking within realistic roles.

Somers (2001: 69 and 70) explains the shift in relationship between teacher and student, using the following diagrams.

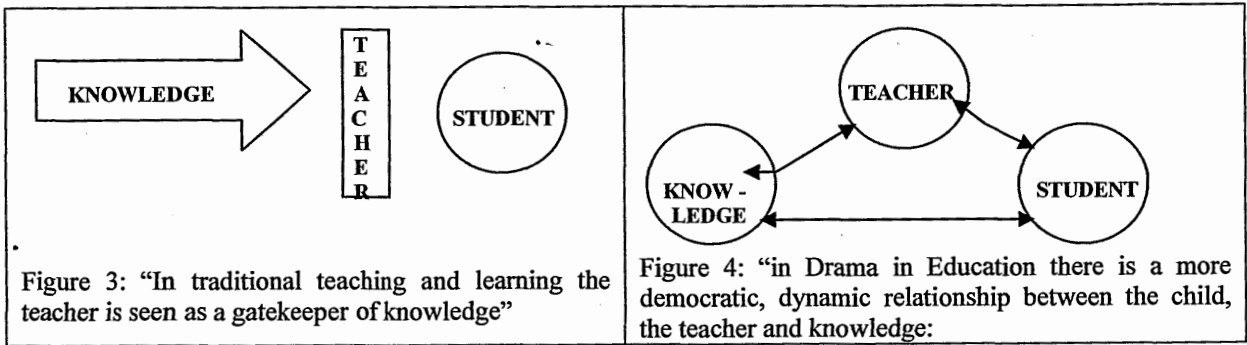


Figure 2.4 Relationships between knowledge, student and teacher (Somers 2001: 69 and 70)

The midwife analogy, used by Dorothy Heathcote (1975: 107) is useful in describing the relationship between educator and learner within Drama in Education. Heathcote equates the educator with a midwife who, amongst other things, challenges, probes, cajoles, motivates, assists and supports in the process of delivery (learning). The learner is responsible for the delivery (learning) which takes effort and requires focus, decision making, interpretation, doing it and experiencing it for oneself (construction of meaning). Each baby delivered is unique, so each individual's learning will be unique because each uses different learning styles and negotiates meaning in a different way. [This is a personal interpretation of Heathcote's midwife metaphor].

The change in relationship, between educator, learner and knowledge, impacts on the nature of power and the type of knowledge envisaged for the classroom. With regard to the nature of power in the classroom, DIE aims at empowering² the learners or, as stated by Gallagher (2000: 114), "drama teachers must know how to 'give up' power in role", so that the learning situation is viewed more as a partnership in which the partners involved bring their own expertise, skills, and experiences in order to extend, enrich and 'authenticate' the process.

Educators and learners bring to the learning environment, their own unique experiences, which should be acknowledged and valued. The educator is a partner who brings to the process subject knowledge and prior experiences, the responsibility for structuring and initiating learning and strategies for facilitating the learning process and enabling learners.

² The term empowerment is defined in chapter 3 of this study (page 53)

The student is a partner who brings to the process new perspectives, opinions and fresh ideas, the ability to construct their own understanding, the responsibility for their own learning, different learning styles for participating in and processing learning and prior experiences.

With regard to knowledge, as stated by O'Neill (as cited in Innes, Moss, and Smigiel 2001: 211), "... knowing is embedded in a fertile context ... from this 'fertile context' new understanding and a different way of 'knowing' evolve". The notion of a different way of 'knowing', and the broadening and challenging of "the parameters of what can be seen as legitimate knowledge ... to experience and explore the issues of human concern and intellectual enquiry" (Carroll 1988: 21), are essential aspects of DIE which place it firmly within particular approaches to learning and teaching.

There appears to be a strong connection between DIE and postmodern theory³, in terms of the perspectival nature of knowledge and interpretation, as Crumpler (1996:39) pointed out;

Rather than insist on one right interpretation, multiple possibilities are encouraged; rather than view a text as an authority, it becomes a catalyst to explore meaning; rather than see language as an object to be scrutinized, language becomes a vehicle for expressive thinking; rather than the transmitter of information, the teacher becomes a facilitator and co-constructor of meaning. These relationships form the bridge between process drama and postmodern theory.

Elucidation of the approaches to learning and teaching which underpin the practice of DIE, is influenced by my personal bias and convictions, as well as the viewpoints articulated within the literature reviewed. It should be acknowledged, however that claims, as to the efficacy of DIE as an approach to learning and teaching can be questioned, in view of problems encountered in finding, as stated by Neelands (2004:49), "ways of theorizing the possibility of personal and social changes and transformations through drama experiences in a way that goes beyond advocacy and rhetoric"

³ Postmodern theory, in this research is defined as a theory that takes a 'perspectivist' and 'relativist' position that 'theories at best provide partial perspectives on their objects, and that all cognitive representations of the world are historically, culturally and linguistically mediated'. (Best and Kellner 1991)

The difficulty of moving “beyond advocacy and rhetoric” is rooted in the ‘relativism’ of different drama experiences and the implausibility of adequately recording and sharing a process that is flexible, dynamic and unpredictable.

The success of a DIE process appears to rely heavily on the drama practitioner and the prior experiences of the learners. As suggested by Neelands (2004: 46), “certain pre-conditions in the pedagogic and artistic intentions of drama practitioner”, including an “expectation that drama will be used to explore, question and comment on the social world” (2004: 50), need to be apparent, if drama experiences are to live up to the claims made. The extent to which the learners have had prior experiences of ‘authoritarianism’ (Giroux 1988) may also impact on the efficacy of the drama process and the way in which they react to the learning and teaching ethos promoted within DIE.

2.6 PERCEIVED CONSTRAINTS IN THE USE OF DRAMA

As previously stated, one of the objectives of this study was to identify perceived constraints in the use of drama in the classroom. It was envisaged that in the conducting of research for this study potential constraints, recorded in academic literature and personally observed, would be verified while other perceived constraints, not previously recorded, could be identified. It is necessary, therefore, to discuss potential constraints and barriers that may prevent educators from utilising classroom drama that were already identified prior to the research conducted with educators in this study.

As this forms a section of the review of literature, identified constraints are largely supported by theory and linked to the literature available. However, some other constraints are a recording of my own experiences, opinions and reflections. The reason for this is that, while I believe that a literature review is of paramount importance, I also believe that the fundamental principles, which I firmly endorse, can best be served by providing a space for both theory and personal experience within a research document. These principles include a commitment to, and belief in, the importance of praxis⁴ and taking serious cognisance of learning through direct experience and reflective practice.

⁴ Praxis is defined in this document as practical application of theory

2.6.1 Education in the field of DIE

To some extent a lack of exposure to DIE, or insufficient or inadequate education, in conjunction with misconceptions about the teaching of drama, appear to be responsible for educators not making use of DIE. Lack of teacher training has been cited as a causal factor for the limited use of drama in the classroom. (Stewig 1984; Hundert 1996). This lack of education and training appears to be particularly pertinent to the use of teacher-in role which is perceived as a strategy that is difficult to implement and involves practice, as it requires risk-taking, the selection and use of statuses and registers distinct from the ‘traditional’ role of the teacher, ‘thinking on your feet’ and an active encouragement of ambiguity and collective decision-making (Balaisis 2002).

In exploring reasons why drama is not widely used in the teaching of writing, Crumpler and Schneider (2002: 63) stated, “A possible reason may be that educators are not aware how drama might inform their curricula and become a significant feature of teaching and learning”

Baldwin and Fleming (2003:3) stated;

Many teachers lack confidence and expertise to plan drama-centred literacy units of work, even though they see the need for them. This is partly due to the lack of professional development opportunities and limited initial teacher education opportunities for this in recent years.

While Baldwin and Fleming’s (2003:3) statement was made within the context of British teachers, it applies equally to the South African context. Even more so, as arts and culture, including drama, has been historically marginalised within the South African school system. Consequently, “limited initial teacher education opportunities” has not only been “in recent years” as appears to be the case in Britain.

2.6.2 Misconceptions and Perceptions

Misconceptions and perceptions about the teaching of drama, play a part in educators not making use of drama in the classroom. In this regard, Hendy and Toon (2001:2) stated, “The non-specialist seems to be fearful of a variety of factors that the idea of drama can present. These... are often based on previously perceived bad encounters with memories of failure.”

Owens (2002:14) too supported the notion that perceptions about drama may prevent it from being used. In discussing a project he embarked on, he stated, “As is often the case, when drama in education is offered in new contexts, the name of the methodology was changed to ensure that it would not be rejected simply because of the (perhaps false) perceptions that people have of the word drama...”

Some misconceptions apply to drama in particular while others impact on the learning area, Arts and Culture, as a whole. Misconceptions and perceptions that I have encountered, and which will be discussed, include:

- Arts and Culture activities do not constitute ‘serious’ learning
- In order to teach drama you have to be able to act
- Drama teaching is too noisy and time-consuming
- Drama requires the use of a particular space, for example a hall
- Drama needs to be taught by a ‘drama specialist’
- Drama is about performance, producing the school play and working exclusively with ‘talented, confident learners’
- Drama requires expensive resources

2.6.2.1 *Arts and Culture activities and ‘serious learning’*

Perceptions amongst educators that may prevent them from engaging in classroom drama could include the notion that learning areas such as Language and Mathematics provide the ‘basic’ and ‘serious’ content of teaching and learning while Arts and Culture provides the ‘additional extras’ or ‘frills’.

Consequently educators may engage in arts and culture, including drama, activities only 'when they have the time'. Educators, "... tend to avoid or ignore the arts in their teaching or, worse still, confuse art with entertainment, regarding arts activity, like play, as a non-serious past-time and therefore to be accommodated only on the fringe of the curriculum" (Deverell as cited in Boyd: 3).

In advocating for the use of drama in the teaching of history, Luff (2000: 8) found:

Some history teachers are sceptical about the benefits of role play and drama in the history classroom. These activities are sometimes seen as no more than 'a bit of fun'. Sometimes they are even mistaken for an attempt to offer a break from the austere imperatives of developing pupils' knowledge, skills and understanding.

Conversely, the value and nature of DIE, as articulated previously in this study, renders it a valuable method of teaching and learning as opposed to simply a 'frill'. The construction of meaning, within social and cultural contexts may be deepened and enriched through the use of DIE. In addition, increasingly literature has pointed to a direct connection between arts education and basic academic achievement (Catterall 1998) and the arts as being intrinsically valuable (Eisner 1998).

Perceptions of South African educators need to be challenged in view of the fundamental importance attached to Arts and Culture by the Department of Education in defining Arts and Culture. "The areas of Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society." (Department of Education 2002b: 4.). A learning area of this magnitude should most certainly not be viewed as "non-serious pastime" (Deverell as cited in Boyd: 3).

2.6.2.2 *Being able to Act*

The idea that you need to be able to act, or have a certain kind of personality, to teach drama is a myth that may need to be dispelled. Hendy and Toon (2001:2), refer to an inaccurate perception that drama usage requires, "strong personal acting skills". However, as Woolland (1996: 13) stated, "Many of the best drama teachers I have worked with are quietly spoken

and would never want to take on an acting role in a theatrical production”. Woolland’s sentiments echo my own personal experience. I believe I have made extremely effective use of DIE in my teaching practice and yet I am an introvert who is definitely not an actor.

In contrast to this view Acroyd-Pilkington (2001: 21), argued that acting and role-playing are closely aligned and that a classroom drama practitioner does need to be able to act. However, she acknowledged that, “If we move to a view of teacher-in-role as acting, we may have some difficulty in persuading non-specialists to take on roles”. In overcoming this constraint, she suggested that, “...we draw more analogies with the concept of the social actor, rather than the aesthetic actor, to allay fears and to aid teacher’s first steps”

2.6.2.3 *Drama is ‘too noisy and time-consuming’*

In relation to the belief that drama is too noisy, certainly drama can be a noisy activity, however, educators need to become more familiar with the notion that a high noise level does not indicate non-productivity. Making a noise simply for the sake of it is non-productive but sometimes a high noise level indicates an excited and positive contribution to the lesson. It is inaccurate to state that drama is always a noisy activity because this will depend entirely on the nature of the drama activity, which may move between the ‘spectra’ of sound and silence and, moments of intense focus can be very quiet indeed.

Heathcote’s (1984) terms, ‘edging in’ and ‘threshold level’ are extremely useful in alleviating educator’s fears with regard to the use of drama in education. The threshold levels identified by Heathcote (1984) include noise, decision-making, distance, group size, teaching registers and status as a teacher. Educators need to begin using drama from within their ‘threshold levels’ or ‘comfort zones’. They need to start slowly, from where they are comfortable, and gradually ‘edge in’ so that they increasingly take more risks and move beyond their ‘comfort zones’. So, for example, if educators cannot tolerate any form of noise, they should begin with a drama activity that encourages silent participation⁵ and challenge themselves to gradually move towards an increased noise level as they become more confident and comfortable.

⁵ Silent participation can be through the use of drama techniques such as miming or through using roles that require silence, for example, prisoner executing a prison break and needing to get past the prison guard without being heard.

Drama is not necessarily a time-consuming activity. As stated by Woolland (1996: 13), “Good drama can take place in five or ten minutes, providing these short sessions are on a regular basis”. Working on a cross-curricular drama may take considerable time. Bearing in mind that a number of learning areas will be integrated within these sessions, it would, however, appear to be no more time consuming than if these learning areas were each taught separately.

Undoubtedly any teaching, which is based on the making of meaning, takes more time than simply transmitting knowledge. Here the dynamics of quality versus quantity of knowledge need to be taken into consideration. It has been my experience that the initial ‘building belief’ in the drama context and roles does take time if ‘authentic learning’ is to take place. However, once this initial work has been done, the drama itself does not have to be time-consuming.

It should be acknowledged that the school structure itself might contribute to the notion of time being a constraint that mitigates against the teaching of the arts, particularly where the arts is viewed as a separate learning area. Where a school does not promote the arts, according to Boyd (1995: 4), “...the timetable and school organisational structure can serve to diminish the role of the Arts - time allocation can control and inhibit the scope and sequence of the Arts”. The belief that some learning areas are more important than others may impact on timetable choices and allocation.

Boyd (1995: 2) claimed, “There is a myth in the educational community that all arts forms are somewhat the same and so the Arts (Dance, Music, Drama, Visual arts and Music) have been forced through rationalistic measures to be condensed into the same timetable slot in many primary schools”. The inclusion of Drama, Music, Visual Arts and Dance within a single learning area, Arts and Culture in the South African curriculum may contribute to the individual discipline not being given the appropriate attention by educators. It would appear that schools, if they take cognisance of Arts and Culture at **all**, are choosing one of two routes.

Either, they are opting for focusing on one, or possibly two, disciplines within the time allocated for Arts and Culture; depending on what discipline they consider to be the most important. Or where they are teaching Arts and Culture as a learning area, they are attempting to integrate the arts, thereby giving insufficient attention to the discrete skills required for each discipline.

2.6.2.4 *Use of Space*

The preoccupation with drama requiring a large space is an aspect that appears to have prevented teachers for engaging with drama activities. Much of my teaching practice has been working in rural areas and township schools where there are a large numbers of learners working within an overcrowded, confined space.

DIE does not necessarily require space and can be used with the learners sitting at their desks simply thinking, feeling and responding in role. Where one purposefully wishes to use a large space, working outside can be a viable option. As articulated by Woolland (1996: 13), "...there are plenty of occasions when the everyday classroom is a *better* place in which to do drama than the Hall (in which concentration can be lost...)"

2.6.2.5 *'Specialist' Teacher*

The question of whether or not drama requires a 'specialist teacher' is a complex one. On the one hand, a 'specialist teacher' would have all the skills and techniques, for the teaching of drama in its different forms, at his or her disposal. On the other hand, the use of DIE is accessible to all teachers as an integral part of their everyday teaching.

Based on observing a number of lessons taught by 'non-drama specialists', it is my opinion that one does not need to be a 'specialist'. All teachers are able to utilize DIE effectively provided that they receive some form of drama education. Development of educator expertise, to equip them with the knowledge, attitudes and skills required in the teaching of drama, is of paramount importance.

In sighting reasons why he believed role play is not for all, Luff (2000: 10) stated, “It is necessary to feel comfortable with a non-formal situation. It is also necessary to be willing to be made to look foolish at times. The gains offered are huge, however”. Being ‘comfortable with a non-formal situation’ and being ‘willing to be made to look foolish’ are, in my view, not only prerequisites for engaging with drama activities but prerequisites for teaching as a whole. These reasons should therefore not preclude any teacher from using classroom drama.

Boyd (1995: 8), raised another crucial argument against the use of specialists in arts education. “It must be recognised that the use of specialists is a two-edged sword. It may entrench the perception of the Arts as being 'different' and encourage the classroom teacher to opt out totally”. A survey of attitudes of teachers towards specialist drama teachers, conducted in Greece, appears to support Boyd’s arguments, “The idea of having drama experts appointed to schools is viewed by some teachers as an opportunity to steer clear of what they already do not feel safe doing.” (Sextou 2002:128).

2.6.2.6 *Focus on Performance*

In order to discuss the misconception that drama is focused on performance, several issues need to be addressed including the place of drama in schools as a learning area or a teaching method. Arts and culture, teaching and learning, frequently focuses on a final product and utilises ‘talented’ learners. For example, in the case of the performing arts, a school play, a choir, dance or drama competition, a musical recital or concert, and, in the case of visual arts, an exhibition or craft market.

The value of these aspects of Arts and Culture is not in dispute. However, an emphasis on product should not be at the expense of the vital components of arts and culture processes which include experiencing, improvising, exploring, expressing, examining, appreciating, reflecting, communicating, fostering creativity and innovation, interacting, problem-solving and critical thinking within the realms of arts and culture. The teaching of arts and culture frequently “relies on extra-curricular activities which should be part of the everyday curriculum and tends to reinforce their 'special' or 'outsider' status. The Arts should not be seen as special ways of knowing but as a part of normal school life.” (Boyd 1995: 3)

The Department of Education's (2002b) inclusion of Arts and Culture as one of the learning areas, has contributed to the recognition of drama as a classroom-based activity. Concentrating simply on drama as a discipline within a learning area, however, also serves to narrow the role that drama can play in learning and teaching. Though drama as a learning area and drama as product/performance based are both important, exclusive focus on drama as a learning area may perpetuate the misconception that drama is exclusively about performance skills.

The development of learners' individual talents and abilities is crucial for those learners who wish to pursue a career in the performing arts and should not be neglected. However, "the main purpose of this learning area is to provide a general education in Arts and Culture for all learners" (Department of Education 2002b: 4).

2.6.2.7 *Resource-based*

In relation to the belief concerning the need for resources, though resources are useful, it is possible to teach drama effectively without the use of expensive material resources. Resources such as the body and voice; imagination, ideas and experiences; cultural artefacts and sites; community resources and expertise; and environmental resources are readily available and need to be fully utilised.

2.6.3 Curriculum, Community and Pedagogical Issues

In addition to the lack of exposure to DIE and accompanying misconceptions about the teaching of drama, there appear to be broader conceptual issues related to curriculum and pedagogical paradigms that prevent educators from making use of DIE.

I believe the principles of Outcomes Based Education (OBE) and the implementation of the National Curriculum have played a role in assisting in the promotion of DIE in terms of; the recognition drama as one of the disciplines in the learning area, arts and culture; the links that can be made between such aspects as active participation and real-life contexts and DIE ; and providing guidelines for the teaching of the Arts.

As stated by Taylor (2000: 87);

I know that curriculum standards and frameworks can be very helpful because they can provide us with some idea of the boundaries, or playing field in which we work... One advantage of standards is they provide us with benchmarks, and can ensure that the children are not being denied access to a full range of competencies in the arts

However, learning which takes place during a drama process cannot simply be neatly packaged into predetermined skills, knowledge and attitudes. Also such aspects as, emotional engagement, fun, creativity, imagination etc, are illusive and difficult to assess.

As Boyd (1995: 10) explained;

The Arts value fun, spontaneity, originality - they salute the unpredictable and the immeasurable; they challenge and reflect on the indefinable; and bask in the convoluted; they revel in nuance, value the kaleidoscope of viewpoints and de-construct social conventions and codes. To measure learning outcomes which are value laden and define the 'typical' would take away the heart and very essence of arts in education.

Consequently, educators may be restricted in their use of drama as they may find it difficult to connect drama to the current curriculum outcomes and assessment standards or see the relevance of pursuing a learning process that does not fall neatly into the outcomes- based education that is currently required.

In an interview conducted with Kelly (as cited in Webb and Scheurer 1996: 45), she posed a significant question, "Curriculum drama cannot be understood properly until we rethink the key objectives of education. Should the basic emphasis be placed on the learning of skills or on coping with the myriad human relationships of life?"

I believe that it is possible to work within the curriculum framework without losing the integrity or intrinsic value of the drama process. The task is to assist educators to plan drama lessons that cater for the agenda of outcomes as well as the agenda of 'coping with human

relationships'. It is a question of extending the already dual considerations that are present when planning a drama lesson i.e. "play for the teacher and play for the child" (Gilham 1977: 26).

Without disputing the necessity of challenging the status quo, with its apparent reversion to behaviourism⁶, and recognizing that an "over-concern with sameness fails to heed the feel of the earth that touches the dancing feet differently for each student" (Aoki as cited in Neelands 2000:7), it seems feasible to initially open the doors to the enormous potential for classroom drama from within the status quo, or curriculum framework. Starting from where the educators are 'at' and then challenging them towards implementing learning where the emphasis is not on the tangible measurement of outcomes.

In working from within Outcomes Based Education and in making a strong plea for the "reconceptualisation of teacher education" through the use of educational drama strategies, Muller and de Kock (2001: 205) frame their arguments within the current curriculum framework of knowledge skills, and values. Muller and de Kock (2001: 215), argue for the place of educational drama in learning and teaching for the "...internalisation of values and the development of the self and the world as a complex network of interrelated phenomena and systems" that, unlike knowledge and skills, '...have received scant attention'.

If one considers the pedagogical framework, or educational principles, that inform DIE, then it is highly possible that these principles themselves may prevent educators from using DIE in their classrooms. The central issues that may cause teachers to avoid using DIE are the issues of power and control.

As previously discussed, DIE aims to empower learners and provide them with as much control of the learning situation as possible. In discussing the nature of teacher-in-role, Crumpler (1996: 38) stated, "She becomes decentred in the sense that she ceases completely controlling the discourse of the classroom". Owens (2002: 17) argued that, through DIE, participants are "... encouraged to challenge the images and 'truths' of those in power".

⁶ *Behaviourism in this research is defined as an approach to education that emphasizes the outward behavioural aspects of thought and dismisses the inward experiential aspects.*

Relinquishing of power and challenging of 'absolute 'truths' may be in direct contrast to the viewpoint and philosophy of some educators. It may be perceived as a 'risk factor' that would mitigate against educators using DIE.

Educators may inaccurately believe that 'anything goes' in a drama activity and may be fearful of a perceived 'lack of control' generated by Drama activities. Educators may be unaware of the control frameworks and structures that do exist within the drama process. Not "controlling the discourse of the classroom" (Crumpler 1996: 38), is different and distinct from not controlling the learning process.

In interviews conducted by Balaisis (2002) with drama teachers, regarding the challenges of using teacher-in-role, objections, or fears, largely centred around the perceived lack of control, shift in power relationships and 'distortion' of the role of the teacher which was seen to frequently result in the loss, or undermining, of the teachers' authority due to the "levelling of relationships" and a discomfort with the perceived ambiguity within the "teacher-student relationship".

The unpredictable nature of drama lessons, where for example, a lesson felt to be 'successful' with one class, does not bear any resemblance to the work conducted with this class, when taught to a different class also relates to, and impacts on issues of control. Where some teachers may view this unpredictable and flexible nature of drama processes as a strength, other teachers may view this as a weakness, feel uncomfortable with the nature of the drama process and consequently will not make use of drama in their classrooms.

A further motivation for the non-utilisation of drama processes is that educators may decide to use DIE and then reject it as they may not achieve the desired outcomes for the learning process. This may be due to misunderstanding the concept of drama as a 'powerful learning tool' and therefore relying too heavily on drama 'weaving its magic' rather than focussing on own practices of drama.

As Neelands (2004: 48) stated, "Drama cannot, of course teach in any kind of way, nor can it, of itself, be powerful. It is what we do, through our human agency, *with* drama that determines the specific pedagogy and specific power that...examples of rhetorical elision ascribe to the idea of drama itself".

Community perception concerning the arts also plays a role in the paucity of drama teaching in schools. The Parliament of the Commonwealth of Australia, Report by the Senate Environment Recreation Communications and the Arts References Committee: Arts Education, October 1995 (as cited in Boyd 1995; 2), “suggested that the community is at odds with itself over its valuing of an imaginative and creative life which is fundamental to, and defines us as human beings. Society through the agency of schools is denying children the right to quality self-expression through the arts”. This would appear to be the case in South Africa as well, where there is a rich tradition of drama, art, music, poetry and dance incorporated into cultural practices and yet self-expression does not appear to be high on the educational agenda.

The promotion of increased understanding of curriculum, community and pedagogical issues through teacher education could impact positively on the nature and extent of the use of DIE in the classroom.

2.7 ADDRESSING PERCEIVED CONSTRAINTS

In reviewing literature and personally reflecting on how educators could be encouraged to use DIE in their classrooms, it would seem that teacher education is the key. However, it would appear that, the approach to teacher education in the field of DIE, and possibly teacher education in general, needs to be amended and re-conceptualised. Although theoretical input is vital, drama is about ‘doing’. Mastery of classroom drama skills, strategies, concepts and techniques necessitates constant and continual ‘hands-on’ experience.

It is extremely difficult for educators to understand what DIE is about until they have experienced DIE lessons for themselves. Even when educators experience a drama activity themselves, doubts are sometimes expressed in statements such as, ‘it’s all very well, I see the benefits but it won’t work in my classroom because...’

It has been claimed that, “Most **drama** in-service **education** consists of traditional workshops, conducted in settings removed from students and classrooms (Brown as cited in Hundert 1996: 202). This traditional workshop model has not been found to be successful in changing teacher practice (Fullan & Hargreaves 1991).

As stated by Hundert (1996: 202);

Assembled in settings removed from their classes, treated as homogeneous in attitudes and needs, teachers in these sessions serve as recipients of information, expected both to endorse whatever innovation is introduced by 'experts' and to modify their classroom procedures accordingly.

It is evident that educators require support to overcome a lack of confidence and difficulties experienced in the critical initial stages of drama teaching with regard to putting theory into practise. In the same way a drama course designed for learner-teachers, even where this course has a practical component in terms of 'practice teaching' would appear to be inadequate unless accompanied by continual support and reflection as the challenges encountered in drama teaching occur. It would seem, based on personal experience and supporting literature (Hundert: 1996), that drama education is most successful when it takes place with educators within their own school environment and focuses on the unique and specific classroom needs of the educators concerned.

In addition to drama skills being most effectively taught 'on-site', " Basing the activities in the school can encourage a sense of ownership by the participants as well as a sense that they are job related thus increasing a staff's commitment to them" (Oldroyd, Smith and Lee, 1985:14).

Fullan & Hargreaves' (1991) concept of 'interactive professionalism' needs to be considered in re-constructing drama education programmes that could be more effective in terms of changes in teaching practice and attitude. 'Interactive professionalism' suggests a move away from top-down, non-negotiable educational programmes towards a process of educator-educator collaboration and the sharing of expertise (as opposed to an 'expert'- learner type of interaction).

Hundert (1996) provided some insights with regard to what 'on-site in-service teacher training' based on 'interactive professionalism' appears to provide, namely:

- “... meaningful incentive for teachers to embark upon the change process.”
- “Building teachers' conceptual understanding from the realm of hands-on classroom experience seems more relevant to practitioners than initiatives which begin with a study of theory.”
- “Soliciting teachers' existing expertise in both the planning and implementation stages of an in-service programme appears to heighten interest, involvement, and pride in their own professional growth.” (Hundert 1996: 209)

The nature of the research embarked on in this study will provide opportunities for educators to determine what potential strategies would be useful in providing educator support and in contributing to the extent and quality of drama experiences in schools. However, lesson demonstrations, team teaching and peer-coaching could be potential options that could be utilised to boost confidence and provide educators with the necessary ‘scaffolding’ to teach creative and innovative drama lessons.

Lesson demonstration can be useful in introducing educators to DIE so that educators can observe the way in which this teaching method can work in their own classroom environment. One needs to be careful to ensure, however, that educators see the learning potential of the method, rather than attributing any effective teaching to the facilitator’s skills and techniques within the learning process. “The researchers, from a background of academia could be perceived as having greater knowledge than the practitioners and, by virtue of this, holding the power” (Adams, Medland and Moyles 2000: 160)

It is crucial to frame lesson demonstrations within a learning process for both the educators who are observing and the researcher who is demonstrating the lesson, to avoid the potential danger of the researcher being perceived as the ‘all knowing’ expert. Any demonstration, therefore, should make use of drama activities and techniques that the educators will be able to incorporate fairly easily into their classroom practice.

Lesson demonstrations will also be more effective if the ‘as if’ context selected relates to topic or content matter that the learners are currently exploring in the classroom. Collaboration with educators in terms of their knowledge of their own classes and what would work ‘best’ in their classrooms is essential.

Team teaching, as described by Maroney (1995), involves two or more educators participating in the teaching of a lesson or series of lessons. There are different types of team teaching, as defined by Maroney (1995), including:

- *Traditional* - educators are jointly responsible for the learning process, either teaching in tandem or taking turns presenting material
- *Supportive Instruction* - one educator is responsible for the learning process while the other educator provides support and follow-up activities
- *Parallel Instruction or Differentiated Split Class* - the class is divided into two groups and each educator works with a smaller group of learners. In *Differentiated Split Class* Team Teaching the class is divided into two groups according to a specified learning need.
- *Monitoring Teacher* - one educator is responsible for class wide instruction, the other educator monitors learning process and learner achievement and behaviour.

It is envisaged that a variety of forms of team teaching could be used effectively in supporting educators in their use of DIE. The type of team teaching will depend on the stage of the teaching and learning process and the quality and extent of the support required by individual educators. Team teaching has potential advantages for drama education. As stated by Woolland (1996: 97), “Providing we don’t intimidate them, *collaborative teaching* can be a very productive way of convincing people of the value of drama”.

Other potential advantages, highlighted by various authors, include:

- It “enables us to work from individual strengths, to develop skills, to learn from each other” (Woolland 1996: 97).
- It “is a way of encouraging colleagues to start teaching drama” (Woolland 1996: 97).
- It “is exceptionally flexible and offers the unique opportunity of compensating for individual idiosyncrasies in such a way as to have instructors function at their very best” (Shafer 2004: 4).

Team teaching also enables team members to share different viewpoints and perspectives with learners. It requires mutual trust and respect, a clearly established purpose, co-operation and partnership in the classroom and thorough, careful joint planning and preparation. The

dimension of joint planning and preparation has considerable potential for the use of team teaching as a way of getting educators familiar and comfortable with DIE.

Peer-coaching is when two or more educators attend and observe each other's teaching and later discuss and reflect on what they observed. The purpose of peer coaching is to assist educators to improve their teaching. (Meyer and Gray 1996)

Team teaching and peer-coaching both require an 'open-door' approach to classroom teaching that would be extremely beneficial in teacher education. It may take time for educators to become familiar and comfortable with such an approach as a South African study showed that educators' experience of teaching is generally that of a 'solitary pursuit' where educators function in isolation (Van der Westhuizen, Dickinson, Davy, Raubenheimer, Mtshontshi, Chabane, Hlangu, Vlakazi and Mazibuto 1998).

2.8 EXTENT OF DRAMA TEACHING

The purpose of this section of the literature review is not to provide a detailed and comprehensive account of the extent of drama teaching across the globe. This would be way beyond the scope of this particular study. However, the intention is simply to provide a sense, from literature reviewed, of the extent to which drama is being used in classrooms with a view to linking it to my findings within the context of this study.

In examining the use of drama in schools in a country, such as England, where "drama has been part of the school curriculum since the early sixties" (Ashwell 2000:1), drama appears to be "well-established in our [British] schools" (Neelands 2000: 9). This is despite certain challenges and the fact that drama was not initially included in the National Curriculum but was "included as a statutory requirement within the Revised National Curriculum for English in September 2000" (Ashwell 2000: 2).

Kaaland-Wells (as cited in Wagner 1998:11) conducted a survey based on how 224 elementary classroom teachers made use of 'dramatic forms' and "found that 84% supported its use; ...six percent used some form of drama at least once a day; 25% at least once a week; 27 % once a month; 32% once a year and 10% never used it.". These figures are not indicative of a high percentage of classroom teachers in this survey making use of 'dramatic

forms', with only 31% using drama on a daily or weekly basis. However, one needs to bear in mind that this survey represents a small percentage of teachers and was conducted prior to the inclusion of drama into the English Curriculum, in Britain, in 2000 (Ashwell 2002:2).

In connection with senior schools, Williams (2001a: 37) stated, "We have a National Curriculum which has no Drama on it but the Secondary Head's Association (SHA) discovered in 1998 that over 50% of secondary schools ran drama classes and valued its role as both a tool for learning and as an art form."

In relation to countries that may not have a rich tradition of the use of drama in schools Somers (2002a:1) spoke about, "interest in drama popping up all over" and referred particularly to countries such as "Taiwan, Greece, the Czech republic, Poland, Finland and Turkey etc" displaying "so much interest in drama". According to Sextou (2001: 124-128);

Drama teaching as a profession is relatively poorly developed in Greece....There are, however, some recent achievements in initial and in-service teacher training which have the potential for its future development...A national survey in 1999 ... recommended that all Greek teachers who are currently working in education should be provided with systematic in-service teacher training on theatre education ...The Ministry of Education's concern about the scarcity of places for the training of drama teachers in Greece and about the limited knowledge of teachers already in drama teaching led to the provision of in-service training in drama teaching for a large number of graduates from schools of education in the mid and late 1990s.

While the focus appears to be on theatre skills taught by drama teachers there does seem to be a focus on classroom drama as well. This is evident from the inaugural conference of the Greek DIE Association in Athens in 2000 (Somers 2002b:103), followed by five international theatre/drama conferences, one of which will be held on the 17th to the 19th March, that is, the 5th Athens International Theatre/Drama & Performing Arts Education Conference (e-mail correspondence, 20 September 2005). In the Czech Republic, in 1989, according to Somers (2002b: 98-99) drama was one of the 'new' subjects 'introduced into the curriculum' and is "...still not common in Czech schools".

On examining the list of participants, of which I am one, on a drama website (Drama Education website 2005) the following was noted. Of the 1529 participants, the overwhelming majority of participants listed are from Australia, the United States of America and the United Kingdom followed by Canada, New Zealand, then considerably less, but still in numerical order, Hong Kong and China, South Africa, Singapore, India, Malaysia, Taiwan, Brazil, Portugal, Thailand, Germany, Spain, Turkey, Korea, Belgium, the Netherlands, United Arab Emirates, France, Argentina, Greece, the Philippines, Italy, Israel, Switzerland, Pakistan, Mexico, Bahrain, Puerto Rico, Mexico, Japan, Finland, Sweden, Chile, Austria and Uruguay. There is one participant listed for each of the following countries respectively, Saudi Arabia, Darussalam, Uzbekistan, Botswana, Malawi, Kenya, Egypt, Bosnia, Hungary, Norway, Guatemala, Barbados, Qatar, Nepal, Trinidad, Tobago, Macau, Malta, Cameroon, the Czech Republic, Denmark, Colombia, Marshall Islands, Mauritius, Seychelles, Morocco, Indonesia and Croatia. Of course, one needs to take into account internet access, the 'culture' of internet usage and possible preferences for other drama websites available on the internet.

The countries where IDEA (International Drama/Theatre and Education Association, as previously defined in this document) conferences, which occur every three years, have been hosted, could also impact on the extent of drama usage in these, and surrounding countries. These include Australia (1995), Kenya (1998), Norway (2001) and Canada (2004). The 2007 conference is scheduled to take place in Hong Kong.

It would appear, from the above discussion and from the countries that are represented on the drama website, that there is much interest in using drama in classrooms throughout the world but that the practice is more widespread within certain countries.

2.9 SUMMARY

In this chapter literature and personal experience was examined and reviewed in order to define the field of research, identify recorded potential constraints in the use of DIE and possible ways of addressing these potential constraints.

The literature reviewed has provided an historical overview; highlighted the distinctive nature of DIE; misconceptions surrounding the teaching of drama; curriculum, community and pedagogical issues as areas that could directly impact on the extent of drama learning and teaching in schools; as well as teacher education and the possible re-conceptualization of teacher education.

It can be concluded that more widespread implementation of teacher education, and the critical examination of alternative approaches to teacher education, in the field of drama education, appear to be the key in addressing the constraints that may prevent educators from utilizing DIE. Teacher education may also be the key to understanding and interrogating the place of drama within the current curriculum framework; the nature of knowledge within DIE; the relationships between educator, learner and knowledge; and issues of power and control in the practice of DIE.

It has been important, through the review of the literature, also to highlight potential strategies for addressing perceived constraints as possible alternatives to the 'traditional' workshop or in-service course approach. The constraints discussed within the literature reviewed are seemingly identified without in-depth investigation, rely heavily on the personal experiences of drama practitioners and consist largely of unsubstantiated statements. Moreover, it seems that alternative strategies for teacher education in the field of drama education have not been extensively examined and explored. It would therefore appear that further research, in identifying constraints and examining potential strategies to address these constraints is vital, as is the intention of this study.

The next chapter focuses on the research methodology used in this study and articulates the process whereby potential constraints were identified and addressed.

CHAPTER 3

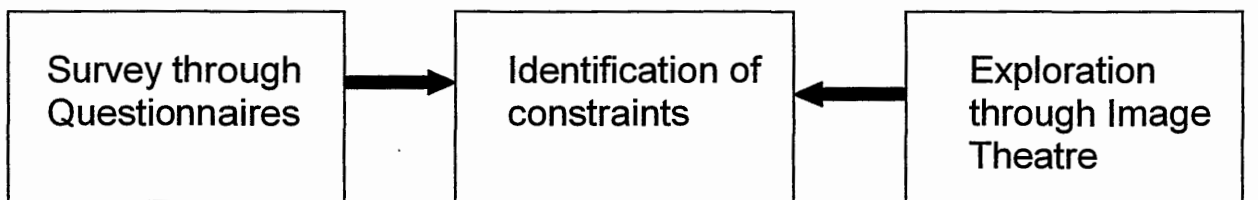
RESEARCH METHODOLOGY

As previously indicated, the purpose of this research was to investigate and address potential constraints in the use of classroom drama. This chapter focuses on the research methodology used in this study and articulates the process whereby potential constraints were identified and addressed. The chapter includes an orientation to the research where the two phases of the study, as well as the research framework, are clarified and elucidated. It also comprises of an examination of the research approach selected for this study, namely action research; a discussion of the data generating techniques for phase 1 and 2; an explanation of the research sample and motivation for the sample group of teachers in phase 1 and the different contexts for the collaborative projects in phase 2. A description of the method used to analyse the data in chapter 4 is also included.

3.1 RESEARCH ORIENTATION

The study comprises two separate but inter-complimentary phases as illustrated in the diagram below.

Phase 1:



Phase 2:



Figure 3.1 The interrelationship between the two phases of this study

In Phase 1, the central focus was on identifying personal and contextual constraints, which may prevent educators from utilising Drama in Education, through questionnaires and image theatre¹. Phase 2 consisted of addressing perceived constraints, within on-site collaborative projects, informed by the generation of intervention strategies and data gathered during the process through narratives, interviews, field notes and observations. The collaborative projects attempted to address the constraints identified in Phase 1 and any further constraints identified during Phase 2.

The study “focuses on collecting and analysing both quantitative and qualitative data in a single study’ and can therefore be defined as a “mixed-methods research” (Cresswell 2003: 210). However, the study is predominantly and broadly situated within qualitative research. “Qualitative research is a form of enquiry that explores phenomena in their natural settings and uses multi-methods to interpret, understand, explain and bring meaning to them... the researcher’s perspective influences what is found”(Anderson 1998: 119).

Qualitative research is understood to be an ‘umbrella’ concept that includes several forms of inquiry which focus on interpretation and meaning (Merriam 1998). It acknowledges the subjective perspective and personal biases of the researcher and research participants, which may impact on the study and accompanying findings – as opposed to the “supposedly value-free knowledge produced by empiricist research” (Connole 1993: 17). This research relies on the interpretation of the researcher and the research participants were expressly encouraged to examine classroom drama from their own perspectives. It is for this reason that the research should be viewed within a qualitative framework although quantitative information forms a vital component of the data analysed.

The purpose, ontology and epistemology of this study are examined, in order to attempt to locate the study more specifically within a particular form of inquiry. The table on the next page shows how the study is located in terms of purpose, ontology and epistemology. The table, on the next page, was devised from personal understanding of the philosophical framework of this study and an adaptation of tables from Morgan and Smircich (1980), Cantrell (1993) and Connole (1993).

¹ Image theatre is defined on page 60 of this chapter

Purpose of Research	Dual purpose of understanding and interpreting daily events and social situations and emancipation leading to change in practice (interpretivism and critical theory).
Ontological Assumptions (Nature of Reality)	Multiple realities; socially constructed through interaction and social discourse; rooted in issues of power and control. Reality constituted through language - as a system of meaning (interpretivism, critical theory and post structuralist).
Epistemological Stance (Nature of Knowledge)	To gain understanding and insight through interpretation and critique of praxis. Knowledge is localized, unstable and a product of relations of power (interpretivism, critical theory and post-structuralist).

Table 3.1 Philosophical framework of this study (adapted from Morgan and Smircich; 1980; Cantrell 1993 and Connole 1993).

As indicated by table 3.1 above, this study is comprised of elements of three paradigms of postpositivist inquiry; namely interpretivist, critical and post-structuralist theory. As stated by Lather (1992:89) “Postpositive philosophies of science turn more and more to interpretive social theory where the focus is on *constructed* versus *found* worlds.” In interpretivism the “...emphasis is on human action, and the assumption is made that it is meaningful and hence has to be interpreted and understood” (Scott and Usher 1999: 2). Phase 1 of the study, therefore, appears to be more embedded within interpretivism, as the purpose was to understand and interpret key constraints that prevent teachers from using classroom drama.

Interpretivist research, as defined by Scott and Usher (1999: 25);

...asks how meaning is constructed and social interaction negotiated in social practices ... The task of research then becomes to work with, and make sense of the world, through the frames and pre-understanding of the researched rather than the categories of the social sciences.

Phase 1 of the research process centres around the attitudes and perceptions of educators (‘the researched’) in order to understand perceived constraints and thereby ‘make sense of the world.’

Critical theory, “refers to the detecting and unmasking of beliefs and practices that limit human freedom” (Scott and Usher 1999: 3). It is ‘emancipatory’, has an “interest in changing the world” and “involves the unmasking of ideologies that maintain the status quo by

restricting access to the means of gaining knowledge...” (Scott and Usher 1999: 31). Phase 2 of the study, therefore appears to be more embedded within critical theory, as the purpose is on changing existing practices and addressing constraints that ‘limit’ educators’ ‘freedom’ to make use of classroom drama.

As questions of empowerment are critically interrogated within this study and methodologies are utilised that “allow the researcher to deconstruct versions of reality” (Terre Blanche and Durrheim 1999: 6), elements of post-structural inquiry are also evident. Empowerment in this study is defined as “... understanding the causes of powerlessness, recognising systematic oppressive forces and acting collectively to change the conditions of life.” (Scott and Usher 1999: 31).

3.2 RESEARCH APPROACH

The research approach selected was action research which may be broadly defined as “... simply a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices and the situations in which these practices are carried out” (Carr and Kemmis 1986:162). It is “... a small-scale intervention in the functioning of the real world and the close examination of the effects of such intervention” (Cohen and Manion 1994: 186).

While some common features may be identified, a universal definition appears to be illusive. The most significant reason for the illusive nature of an all-embracing definition is that there are different types and approaches within the inclusive term, action research. Different types and practices of action research may be seen to form a continuum. While this diagrammatical continuum, represented by table 3.2 on the following page, is a personal interpretation, it is based on literature on action research.

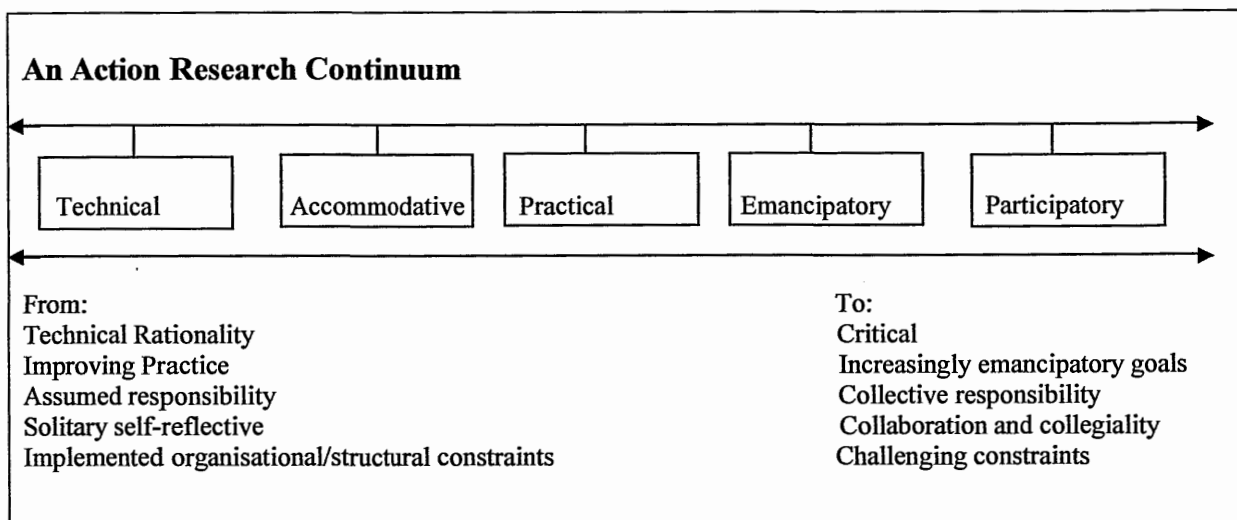


Figure 3.2 An Action Research Continuum (based on Carr and Kemmis 1986; Kemmis and Wilkinson 1998; Scott and Usher 1999).

Although Participatory Action Research (PAR) is the desired type of action research for this study, the collaborative projects (phase 2) may be placed at different points within this continuum. This depended on the individual nature of each project; however, all components of the research may be categorized as action research. Kemmis and Wilkinsons (1998: 21 - 22) stated, “PAR attempts to help people investigate and change their social and educational realities by changing some of the practices which constitute their lived realities”.

Features, or dimensions, that appear common to all forms of action research is that it is ‘spiral’ and ‘cyclical’ in nature and consists of a number of steps, or stages. Various models of these dimensions of action research are represented diagrammatically, including in Elliott (1981), Ebbutt (1983), McLean (1995), Stringer (1996), and Zuber-Skerrit (1992). However, the model personally preferred, as it appears to be clear and uncomplicated and reflects the process of the action research within this study, is that of Kemmis, as illustrated on the next page (Kemmis and McTaggart 1981; Kemmis and Wilkinson 1998).

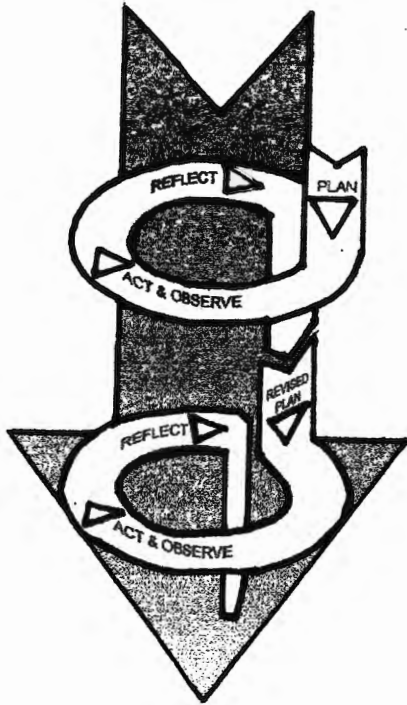


Figure 3.3 The self-reflective spiral in action research (Kemmis and Wilkinson 1998 :21)

As stated by Kemmis and Wilkinson (1998: 21) action research "... is generally thought to have a spiral of self-reflective cycles of:

- planning a change
- acting and observing the process and consequence of the change
- reflecting on these consequences; and then
- replanning and so forth"

This study made use of these cycles during the process of the collaborative projects (phase 2). In addition, the information obtained from phase 1 was used in the initial planning for the phase 2 projects.

3.2.1 Basis for the Selection of Action Research

The selection of action research was based on its; suitability for the purpose of this study; connections with the field of study; links to personal philosophy and convictions; and suitability to individual style and personality. The suitability for the purpose of the study is particularly reflected in one of six features of PAR identified by Kemmis and Wilkinson (1998: 24). Namely, "...to reflect critically on how their present knowledge frames and constrains their actions." Action research appears to be ideally suited to a study focussing on identifying and addressing constraints in the use of classroom drama.

As Kemmis and Wilkinson (1998: 22) stated, "PAR offers an opportunity to create forums in which people can join one another as co-participants in the struggle to remake the practices in which they interact". The collaborative projects embarked on in this study require the creation of the type of 'forums' envisaged in PAR. This study attempts to adhere to the principles that inform and underpin the practice of PAR as stated by Heron (1992:10) "The underlying principles of the participatory action research approach are to empower participants and to place particular value on their experiences as practitioners".

Connections with the field of study, that is, drama education, are evident. Aspects of action research resonate with the nature and purpose of DIE. These aspects include "it is concerned with diagnosing a problem in a specific context and attempting to solve it in that context" (Cohen and Manion 1994:186), it is 'a process of learning by doing' and "depends on doing for its being" (Kemmis and Wilkinson 1996: 24 and 36). The notion that the "researcher is not considered to be an outside expert conducting an enquiry with 'subjects', but a co-worker doing research with and for the people concerned with the practical problem and its actual improvement" (Zuber-Skerritt, 1992: 12 – 13) mirrors the role of the educator within any classroom drama activities. It also informs the type of relationships strived for, within the collaborative projects embarked on in phase 2 of this study.

Winter (1989:11) stated that action research, "seeks to unite its two central concerns – improvement in practice and increased knowledge and understanding – by linking them into an integrated cycle of activities, in which each phase learns from the previous one and shapes the next".

This statement reflects the fundamental research perspective of action research that enables researchers to view theory from within the framework of their own practices and educational contexts. This constitutes a direct link with my own personal philosophy and convictions. As I stated in the literature review, I consider praxis to be crucial within any learning and teaching experiences.

It is concrete practice, informed and underpinned by theory, which is of real value and importance to me, as opposed to abstract theorizing about possible practice. In discussing action research, Scott and Usher (1999: 35) stated, “First, while it is an approach to research in its own right, it is also a concrete way of doing research that has proved to be very influential in the world of education”. Therefore, I consider action research to be suited to my personal needs and philosophy.

As stated by Kemmis and Wilkinson (1998:21);

In reality the process may not be as neat as this spiral of self-contained cycles of planning, acting and observing, and reflecting suggests. The stages overlap, and initial plans become obsolete in the light of learning from experience. In reality the process is likely to be more fluid, open and responsive.

This renders action research being suitable to my personality which functions best within flexible and not too tightly structured, or narrow processes.

3.2.2 Potential Problems with the use of Action Research

The lack of generalisability, in the use of action research, could be perceived as a potential problem. According to Kemmis and Wilkinson (1998: 25) “...action researchers aim to understand their own particular practices as they emerge in their own circumstances without reducing them to the ghostly status of the general, the abstract, or the ideal – or perhaps one should say, the unreal”. Therefore, the lack of generalisability within this research, based on the research approach used and the small-scale nature of the study, may be viewed, not necessarily as a problem, but rather a deliberate choice which serves the needs of the researcher.

Stronach and MacLure (as cited in Scott and Usher 1999:35) stated that action research has acquired both its power and its accompanying problems of 'legitimation' from "its challenge to the customary disposition of 'privilege' in the unequal relation of dualism - between theory and practice, subjectivity and objectivity, academic and practitioner". The power of action research lies in the above-mentioned 'dualism'. Action research contributes to the eradication of 'privileging' theory over practice and seeing theory and practice as being in opposition to each other. However, in the implementation of action research, there is a potential danger of 'privileging' practice over theory (Scott and Usher 1999).

Despite the lack of generalisability, and possible problems of 'legitimation', resulting from the 'privileging' of practice, useful insights with regard to Drama Education could be gained from this study.

3.3 DATA GENERATING TECHNIQUES

A variety of data generating techniques was used in this study and these techniques are discussed under Phase 1 and 2. Data generating techniques used were surveys, image theatre, focus group interviews, narratives and observations. Within the process of phase 1 and 2 of this study, ethical considerations were taken into account. Participants were informed about the nature of this research; their consent was obtained; and they were advised in terms of how the collaborative projects and individual responses would be used in this study. In addition, the anonymity of schools and individuals was ensured through the use of such terms as School A, teacher 3.

While all other research participants remain anonymous throughout, due to a paper written at the end of the collaborative project with L4 (lecturer 4) being cited within this study, it was not possible to guarantee the anonymity of L4 at all times. However, L4 was made aware of the problematic nature of safeguarding her anonymity and gave her permission to be quoted and referred to.

3.3.1 Techniques used in Phase 1

In phase 1, questionnaires and image theatre were the instruments used to generate data that aims to identify the potential constraints in the use of classroom drama.

3.3.1.1 *Survey through Questionnaires*

In designing the self-completion questionnaire that was used in this study to illicit information considered crucial for phase 1, cognisance was taken of the properties of such a questionnaire stated by Cohen and Manion (1989: 106), namely;

...clear, unambiguous and uniformly workable. Its design must minimize potential errors from respondents ... and coders. And since people's participation in surveys is voluntary, has to help in engaging their interest, encouraging their co-operation and eliciting answers as close as possible to the truth

In order to obtain both qualitative and quantitative data, as well as cognitive and emotive responses, a combination of closed, open-ended and projective techniques were used within the questionnaire (see Appendix A).

“Projective techniques involve ways of reaching respondents’ innermost feelings by having them ‘project’ those feelings into unstructured and non-threatening situations” (Mc Daniel and Gates as cited in Pearce 2003: 157). The basis for using projective techniques in this study is to “explore the whys of behaviour”, to assist educators to articulate feelings or attitudes towards classroom drama and to illicit “unstructured-indirect” responses. (Pearce 2003: 158). The projective technique of ‘cartoon bubble completion’ was used in the design of a section of the questionnaire for this study to harness the following benefits articulated by Pearce (2003: 158).

Projective techniques, and, in particular ‘cartoon bubble completion’ can provide a useful and creative means of bypassing a respondent’s defence mechanisms, thus enabling valuable insight into more accurate expressions of feelings and attitudes... After all the cartoon character is making the response. So theoretically the response cannot be directly attributed to the respondent

As stated by Pearce (2003: 159), “It is advisable to make the cartoon characters as vague and non-descript as possible. This approach ensures that ‘leading clues’ are not provided to the respondents’ eg expressionless and gestureless”. Therefore, stick figures (a circle for the face, with no features, and lines for arms and legs) were used in the questionnaire (see Appendix A: Section C).

3.3.1.2 *Exploration through Image Theatre*

Image theatre is a concept introduced and pioneered by a Brazilian theatre director, Augusto Boal (1979; 1995), as one of many theatre techniques used in ‘theatre of the oppressed’. It is generally seen as a technique that could be used by theatre and drama practitioners. However, it was considered to be a useful data gathering technique in this study for opening up dialogue and promoting the sharing of feelings and experiences.

“Image theatre can be defined as a series of wordless exercises in which participants create embodiments of their feelings and experiences. Beginning with a selected theme, participants ‘sculpt’ images into their own and others’ bodies” (Schutzman and Cohen-Cruz 1994: 237). In image theatre, still-images (or tableaux) are used and explored to represent ‘oppression’, ideas and meaning without the “confusion and cultural conflicts posed by language” with the idea that “an image resonates in a more immediate way than do verbal means” (Moorthy 1999: 2).

Image theatre was seen to be a valuable way of getting educator’s to articulate the constraints that prevent educators from using DIE. The value lay in educator’s being able to use both verbal and non-verbal forms to express their viewpoints. The non-verbal images were interpreted, and reflected on, through the use of language.

3.3.2 *Techniques used in Phase 2*

In phase 2 observations (with accompanying field notes) and interviews were the predominant instruments used to generate data that aims to explore possibilities for addressing perceived constraints in the use of classroom drama.

3.3.2.1 Observations

Observations within phase 2 of this study were considered to be essential to experience, reflect on and assess the effectiveness of different techniques and strategies, applied within the collaborative projects, to promote and extend the use of drama for learning and teaching. Aspects of observations that were considered to be advantageous for this study were that they, according to Merriam (1998: 94), “take place in the natural field” and they “represent a firsthand account of the world obtained in an interview”.

One of the four alternative roles of a researcher engaged in observation, as articulated by Merriam (1998), namely, participant observer, was considered to be the most appropriate for the purposes of this research. In order for the projects to be collaborative and participatory, it appeared crucial that the role of the researcher be seen foremost as a participant in the process and that the gathering of information was subsidiary to the major function of participation. My role as research participant also assisted in ensuring that participants were not treated as research subjects and that they were involved in the research process.

3.3.2.2 Interviews

In addition to field notes written after each collaborative session, on the basis of observations as a participant observer, two interviews were conducted in phase 2 - one with teachers and one with lecturers involved in the projects. In this study the interviews were recorded through note-taking, tape-recording (teacher interview) and video-recording (lecturer interview) following Anderson’s (1998:205) advice to, “be sure to inform the participants and obtain their permission”.

An interview can be defined as a series of questions a researcher addresses personally to respondents (Macionis and Plummer 1998: 44). The type of interview selected, however, and the way in which the interview is conducted, will impact significantly on the information gathered during the interview process and is dependent on the purpose and nature of the research embarked on. Therefore, within this study, the type of interview to be used was carefully considered.

Merriam (1998) and Denscombe (1998) described three broad interview categories namely, structured, semi structured and unstructured interviews. The interviews, within this research, could be considered to be semi-structured, as, while a list of possible questions were identified (see Appendix B) these were, purposefully, not strictly adhered to.

Interviewees were invited to discuss whatever they wished in relation to drama and the collaborative projects and were encouraged to lead the discussion in directions which interested them, or were viewed as important.

Since the purpose of the interviews was to elicit interviewees' thoughts, views, perceptions and experiences, rather than simply to impose and reinforce my own beliefs and ideas, I considered the following aspects to be crucial to the nature and type of interview conducted within this study:

- Interviews that promote open dialogue and the construction and negotiation of meanings so that there is "...discourse between interviewer and respondent as they try to make continuing sense of what they are saying to each other" (Mishler 1986: 53-54).

Interviews involving interaction and participation and where interviewer and interviewees take co-responsibility for direction and content, thereby minimising the concerns expressed by Rice (as cited in Krueger & Casey 2000: 5);

A defect in the interview for the purpose of fact-finding in scientific research, then, is that the questioner takes the lead. That is, the subject plays a more or less passive role. Information or points of view of the highest value may not be disclosed because the direction given the interview by the questioner leads away from them. In short, data obtained from the interview are as likely to embody the preconceived ideas of the interviewer as the attitudes of the subject interviewed.

- Interviews where, “Allowing interviewees to ‘speak their minds’, is a better way of discovering things about complex issues and, generally, semi-structured and unstructured interviews have as their aim ‘discovery’ rather than ‘checking’ ” (Denscombe 1998:113).

Taking these considerations into account, it appeared that focus groups interviews, as defined by Krueger (1988: 18) as a, “carefully planned discussion designed to obtain perceptions in a defined area of interest in a permissive, non-threatening environment”, were the most suitable for the intentions of this study and the preferences of the researcher. Considerations such as guarding against imposing my own beliefs and opinions and ensuring that the ideas of all interview participants were represented also contributed to the ethics of this study.

Supplementary benefits of a focus group that were considered important for this study are; “... the explicit use of group interaction to produce data and insights that would be less accessible without the interaction found in a group” (Morgan 1988: 67); “... a more diversified array of responses and a more extended basis for designing systematic research on the situation in hand...” (Merton, Fiske and Kendall 1990: 135); the creation of an environment where “one person’s ideas bounces off another’s creating a chain reaction of informative dialogue” (Anderson 1998: 200); and people sometimes finding it easier to talk in a group, with some topics generating more in-depth information when discussed by a small group of people who know each other (Glesne and Peshkin 1992).

Though there may be problems associated with focus group interviews, including group responses influencing or dispelling disparate, or different viewpoints of individuals, it was believed that these problems would not be highly evident within the focus groups selected for this study, as the people involved in these focus groups were considered to be comfortable and familiar with each other and were not likely to simply ‘echo’ each others’ ideas and responses.

Krueger & Casey (2000:4) stated that “A focus group is a special kind of group in terms of purpose, size, composition, and procedures”. In addition to taking into account the purpose and nature in selecting focus group interviews for this study, size and composition was carefully considered.

Stewart and Shamdasani (1990: 137) offered the following advice, which was taken cognisance of, in determining the size of group for the focus group interviews within this research;

...the size of the group should manifestly be governed by two considerations ... it should not be so large as to be unwieldy or to preclude adequate participation by most members nor should it be so small that it fails to provide substantially greater coverage than that of an interview with one individual.

The group size for this research was further determined by Krueger's (1988: 94) assertion that smaller groups of 4 to 6 people are more advantageous when the interviewees have much to contribute on the topic, or have had in-depth or comprehensive experiences relating to the topic of discussion. Including the researcher, in this study, the teacher interview consisted of 4 people and the lecturer interview consisted of 5 people.

As stated by Morgan (1988: 42), "One important determinant of the number of groups is the number of different subgroups required ...if there are several distinct population segments... you may want or need to run separate groups in each". For this reason two focus group interviews were conducted as lecturers and teachers may be considered to be subgroups within classroom education.

The process of conducting interviews and recording observations within phase 2 of this research was seen to be complimentary as it provided different perspectives and viewpoints. This, in conjunction with quantitative and qualitative data collected in phase 1 of this research provided triangulation for this study. Triangulation is described by Cohen & Manion (1989:254) as;

... the use of two or more methods of data collection in the study of some human behaviour... triangulation techniques in the social sciences attempt to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint and, in so doing, by making use of both quantitative and qualitative data.

3.4 RESEARCH SAMPLES AND CONTEXTS

3.4.1 Phase 1: Research Sample

In order to identify constraints that mitigate against the use of drama in the classroom, as was the focus of phase 1 of this study, as previously stated, it was considered essential to obtain the views and perspectives of educators currently teaching in a classroom. The determination of the views and perspectives of educators was also crucial within the process of action research as this information was considered key to the initial planning for the collaborative projects.

However, as stated by Corbetta (2003: 210), “In most cases social research cannot be carried out on a social reality in its entirety; the researcher needs to settle for a sub-set of this reality”. Therefore, it was essential to consider a research sample that would be manageable, in terms of processing data and organising data collection, as well as provide in-depth information and ‘rich’ data through the inclusion of a variety of educators ‘voices’.

To determine a research sample that would most precisely fulfil the above-mentioned requirements, it was necessary to initially define what sampling means and then to examine various considerations with regard to sampling. Sampling refers to a process whereby a section of the research population (in this case educators) is selected as ‘units of analysis’ in order to gain information about the whole population. In other words selecting representatives of the population with the ultimate purpose of generalisation (Corbetta 2003 Brewer and Hunter.1989)

In selecting an appropriate research sample for phase 1 of this study, the type of sampling to be used, the location of the sample group, size of sample, organisation and logistics and sampling methods were aspects that were considered. Subsequent decisions were derived at from personal understanding of the needs of this research as well as information on sampling obtained from Corbetta (2003) and Brewer and Hunter (1989).

3.4.1.1 *Type of Sampling*

The aim of phase 1 of the study was to obtain an overview of constraints and not necessarily to focus on comparing and contrasting viewpoints from different socio-economic, race, age or gender perspectives. Therefore selecting types of sampling described by Brewer and Hunter (1989: 112 –113) such as; “stratified random sampling”, which refers to randomly selecting ‘units of analysis’ from each category, for example, gender; or “quota sampling”, which refers to matching the proportion of people selected in each category with the proportion of people in these categories within the entire research population, was not considered essential.

Obtaining a variety of viewpoints and perspectives was, however, considered crucial. Therefore, “simple random sampling” was selected, that is a particular number of educators were selected randomly without placing them into predetermined categories (Brewer and Hunter 1989: 112 –113)

Random sampling should not to be confused with ‘haphazard’ sampling and, as stated by Corbetta (2003:210), “A random choice is by no means a choice without rules; on the contrary the procedure of random sampling has to follow very precise criteria and chance...has its laws”. Although the sample group in phase 1 of this study were not chosen from within predetermined categories, representivity was considered in obtaining information from different cultural perspectives and educational settings and environments.

3.4.1.2 *Location and Organisation of Sample*

In order to manage the study efficiently it was felt that the sample group should be obtained from the area to which the researcher had direct access. The sample group therefore consisted of educators from within the Eastern Cape. Two districts were targeted namely the Amatole district which constituted 70% of the respondents (mostly from East London and surrounding areas) and Mt Frere which constituted 30% of the respondents in the selected sample group.

For ease of access, and to ensure the efficient organisation of data capturing and collection, educators attending in-service courses conducted by the University of Fort Hare were targeted initially. Co-ordinators of these courses assisted, by taking responsibility for handing out questionnaires to the educators in their respective classes and collecting the questionnaires back on completion.

Since the majority of educators within the university classes targeted were black or 'so-called' coloured, it was also decided to target a number of 'ex-model C' schools to obtain views and perspectives from different educational environments. The selection of these schools also expanded the sample group to include educators who had attended a variety of educational institutions. Within each school, there was a contact person who facilitated the questionnaire distribution and collection.

3.4.1.3 *Size and Nature of Sample*

In discussing sampling and the choices that need to be made in terms of selecting a small or large number of research participants, Brewer and Hunter (1998:121) stated, "The field researchers are "hedge-hogs" – they know a lot about a little, while the survey researchers are 'foxes' - they know a little about a lot." With a view to creating a balance between, and taking advantage of, these two distinct roles and utilising both qualitative and quantitative data, it was decided to first obtain a variety of responses by means of a questionnaire and subsequently seek more in-depth individual responses through the use of image theatre. A total of 225 questionnaires were distributed with 152 educators completing and returning the questionnaires, rendering a return rate of 68%. A group of ten educators formed the sample group for the identification of constraints using image theatre.

3.4.2 Phase 2: Research Contexts

3.4.2.1 *Projects with Teachers in Primary schools*

Collaborative projects were engaged in with two groups of teachers from two co-educational 'ex-model C' schools. As these were school-based projects the work was conducted at the respective schools and the teachers from the two different schools did not work together. In other words one group consisted of teachers from a particular school that will be referred to

as School A and the second group consisted of teachers from another school that will be referred to as School B. A further school, School C, an independent school, approached me to conduct two afternoon workshops and, although I did volunteer to come and work with them further in the classroom, this did not take place.

3.4.2.1.1 *Selection of Schools and Participants*

It was considered essential that the schools and participants were selected on a volunteer basis, and that they were willing and wanting to be part of a collaborative project involving classroom drama. A reason for this consideration was that, a collaborative project within the framework of action research, needs to take place within a context of active participation and input where there is a spirit of collegiality, mutual 'ownership', creation and reflection and the freedom to determine the nature and direction of the process.

Therefore, any sense of coercion and imposition, it was felt, would be detrimental to an envisaged collaborative project, and would be contrary to any ethical considerations. The intention was to engender collaboration removed from the notion of teachers simply being a part of a "delivery system" (Carr and Kemmis 1986: 15) where teachers are likened to "...operatives who implement rather than create" (Carr and Kemmis 1986: 47).

A further reason related to the purpose of the research itself. Were the projects conducted with non-volunteer participants then the focus would initially be on 'selling' the idea of using classroom drama to these participants and obtaining their collaboration, thereby detracting from the main focus of this research, namely, to identifying strategies that would encourage and support teachers in their use of classroom drama.

3.4.2.1.2 *Nature and Content of the Collaborative Projects*

The nature of the collaborative projects differed in accordance with; how the schools came to be involved in the collaborative projects; the requirements that emerged from the schools; participants involved; and the perceived requirements of this research.

I was approached by School A to conduct a drama workshop for their staff to assist them with the drama component of their Arts and Culture programme. Initial contact with this school consisted of meetings with two senior staff members to discuss the needs of the school and the possibility and nature of a collaborative project that could begin with the proposed workshop. At the beginning of the workshop, image theatre was used to identify and discuss the constraints experienced by this group of teachers and understand their stated needs more fully. During the initial meetings, and subsequent e-mail contact, the programme for the workshop was planned and drawn up. The phase 2 project within school A, took into account the information obtained from within phase 1 of this research and consisted of:

Cycle 1: **Planning** the workshop based on stated needs.

Acting on the needs through conducting the workshop and **observing** the impact as well as potential possibilities for further collaboration

Reviewing the workshop process.

Cycle 2/3/4: **Re-planning** based on reflection on the initial workshop (week1), lessons taught (week 2) and participants needs.

Acting on the needs by demonstrating drama lessons in the classroom over a period of three weeks and **observing** the impact as well as potential possibilities for further collaboration.

Reviewing the lesson demonstration process on a weekly basis.

Collaboration within this project was not as marked as some of the other projects embarked on within this research and consisted predominantly of the co-designing of the workshop programme and addressing a need of ‘seeing theory in practice’ through observing lessons being taught with their own classes within the classroom environment.

In the process of engaging School B in a collaborative project, I approached the principals of various schools to establish if there were teachers within their schools that would be prepared to volunteer to work with me on a collaborative project.

While interest was expressed by a number of schools, and I have subsequently been approached by various schools, the principal of School B was proactive in creating a mechanism whereby I could discuss this project with the staff of this school. Initial contact with the staff of School B consisted of meeting with the entire staff to discuss the possibility of embarking on a collaborative project, obtaining a commitment from various staff members and hearing from staff members about the type of project that would best suit their needs.

Although other teachers in School B expressed an interest, it was decided that I would work specifically with three teachers on this staff. This was largely because, time was a constraint and, I believed, three teachers to be a manageable number and that working with more teachers would impact negatively on the quality of the collaborative projects.

Teacher 1 felt that drama did not suit her personality and that it was not a way of teaching that she would necessarily use. However, she volunteered to participate in this project in order to 'learn more'. Teacher 2 had been exposed to drama as it formed a component of her teaching education at a tertiary institution. However, she felt that she had not really been shown adequately how to apply drama to her own teaching and therefore volunteered to participate in the project in order to link her knowledge of drama to the practical realities of the classroom. Teacher 3 made use of drama in her classroom, was responsible for an 'extra-mural' drama club and had various experiences of drama and theatre including involvement in school productions. She volunteered to participate in the project in order to acquire more drama techniques and strategies. The phase 2 project within school B, took into account the information obtained from within phase 1 of this research and consisted of:

Cycle 1: **Planning** – The teachers wanted to begin the project by first observing me teaching drama lessons that linked into the themes, or modules, that they were currently teaching. We discussed content for lessons and I planned the lessons based on the material that was provided to me by the teachers.

Acting – I taught the lessons in the classrooms and also in the 'extra-mural' lessons in the hall while the teachers observed.

Reviewing – the lessons were reviewed and commented on.

Cycle 2/3/4: Re-planning – in this step of the process, the teachers and I planned lessons together based again on the content being taken from what was to be taught regardless of method or approach. . Planning included providing spaces for the teachers to become involved in the lessons rather than simply observing me teach. One teacher also wanted to see particular strategies being used and these were incorporated into the lesson plans.

Acting – Lessons were taught in collaboration with the teachers and the teachers completed certain role tasks and aspects of the lesson on their own with their classes, for example, the grade 3 newspaper articles that were started during the drama with the learners in role as ‘sport reporters’ and the grade 2 making of posters and price tickets, selling the tickets and preparing for their opening of their museum of homes.

Reviewing – This consisted of informal discussions after each lesson including talking about drama processes and strategies linked to the lessons, reflecting on observation notes written after each lesson, a focus group interview with the three teachers and planning for future lessons and collaboration.

Some materials used during the lessons taught at School B, as well as some photographs and examples of work, have been included in Appendix C.

3.4.2.2 *Projects with Lecturers engaged in Teacher Education*

Four lecturers from the education faculty at the University of Fort Hare contributed to phase 2 of this research. The information from, and collaboration with, these lectures for this research was on different levels. Information provided by these lecturers included; their observations and experiences of using drama in their own learning and teaching; their knowledge and experiences of teacher education; as well as their observations of education students’ use of drama in classrooms. Collaboration with lecturer 1, 2 and 3 consisted predominantly of drama input into, and participation in, aspects of their respective courses.

Engaging in a collaborative process with lecturer 4 was on a much broader and more ongoing basis and included co-planning and team teaching of a five-day workshop for teachers in Lesotho, where DIE was used to teach mathematics concepts, as well as collaborating on an ongoing basis in various ways such as team teaching in other contexts within the university to provide input and additional roles where a different facilitator was required for a second role introduced into the drama activity.

In the Lesotho workshop, the context of meaning was to develop a heritage site for the Masimanyeni Foundation (Masimanyeni is an isiXhosa term that means ‘Let’s Build Together’). Within this context the participants were introduced to numerous mathematical concepts through DIE. The reasons for this choice of context were; the ease of relating spatial sense to construction; the provision of an opportunity for teachers to draw on their local knowledge and expertise; and the metaphor of building knowledge together.

The Lesotho workshop culminated in lecturer and researcher co-authoring a research paper that was presented at a mathematics conference in Malaysia (Mathematics Education into the 21st Century: Reform, Revolution and Paradigm Shifts in Mathematics Education - 25th November –December 1st 2005) and published in the conference proceedings (Carter and Westaway 2005: 65-54).

Some materials used during the Lesotho workshop, as well as some photographs have been included in Appendix D.

3.5 DATA ANALYSIS

Data analysis is “the process of making sense out of the data” (Merriam 1998: 178) that is “related to a focus of inquiry” (Maykut and Morehouse 1994: 126). As stated by Cohen and Manion (1989:60), “The basic skills required of the researcher to analyse ... material involve collecting, classifying, ordering, synthesizing, evaluating and interpreting. At the basis of these acts lies sound personal judgment”.

Although these ‘basic skills’ appear to be an essential prerequisite for any research, the way in which these skills are applied may differ considerably depending on a number of factors including the nature of the research and the individual style of the researcher.

For this reason, it was considered essential to make an informed decision, based on familiarization with different methods of analysis, in carefully selecting a suitable method of data analysis. My personal preference for data analysis was closely aligned to the 'constant comparative method', cited and described by Maykut and Morehouse (1994: 127). I began to make continuous use of this method of data analysis giving due cognisance to Maykut and Morehouse's (1994:123) assertion that, "...data analysis is best conducted as an early ongoing research activity." Attempts were therefore made to consistently analyse the data as it was obtained, as opposed to collecting all data prior to beginning analysis.

The 'constant comparative method' involves combining inductive categorising with a concurrent comparison of all 'units of meaning' identified across categories. (Maykut and Morehouse 1994). This method was used to identify themes from the questionnaires, image theatre, interview responses as well as field notes and observations. In some instances, data was analysed and categorised according to different responses to specific questions while, in other instances, new 'units of meaning' emerged from the data. In collating the data, the "hands on approach" described by Maykut and Morehouse (1994: 148) was used, as opposed to using a computer programme to collate and analyse data. Rather than photocopying the material as suggested by Maykut and Morehouse (1994), however, use was made of a computer to 'cut and paste' units of meaning into different categories. In comparing and classifying the data, the "look/ feel- like criteria" was used as recommended by Maykut and Morehouse (1994: 137).

Although the 'constant comparative method' was also utilised to some degree within phase 2 of the study, it was felt that simply categorising the data within 'units of meaning' would diminish and impede the research and research findings. Therefore, narrative was used, in conjunction with the constant comparative method, as a means of analysing and understanding the effectiveness of various strategies. As stated by Doyle and Carter (2003: 130);

... a narrative perspective holds that human beings have a universal predisposition to 'story' their experience, that is to impose a narrative interpretation on information and experience...A story also contains information about presumed intention and motivation...a story by its very nature resists singular interpretation.

I decided to make use of narratives, in order to record the nature of different experiences and document different interpretations, while acknowledging and grappling with challenges embedded within narrative analysis connected to the problems in determining the boundaries of the 'story' (Mishler 1986: 74).

3.6 SUMMARY

This chapter maps out the research undertaken by means of the two separate but inter-complimentary phases of this study. The location of the different phases of the study within particular forms of postpositivist inquiry; namely interpretivist, critical and post-structuralist theory, was examined. A description of the research methodology, in this chapter articulates how both quantitative and quantitative data were gathered and analysed, through an action research approach, using a variety of data generating techniques. Ethical considerations were woven into various aspects of the chapter.

For phase 1 of this study the type of sampling used; the location of the sample group; size of sample; organisation and logistics; and sampling methods, were aspects that were identified and discussed.

For phase 2 of this study, the various contexts of the collaborative projects were described, in terms of the selection of participants and the nature and content of the projects. In referring to the content of the collaborative projects with teachers, the composition of the action research cycles within these projects was explained.

In the next chapter the data obtained, through the processes, approaches and data generating techniques described within this chapter, is presented and analysed.

CHAPTER 4

PRESENTATION AND ANALYSIS OF DATA

As discussed in the previous chapter, this research consisted of two separate phases, therefore, the data for each phase has been presented and analysed independently. Thereafter, a comprehensive summary, including aspects of both phases, has been included at the end of the chapter. The data has been arranged according to the questions posed to respondents, as well as the various themes that emerged through the use of the 'constant comparative method' (Maykut and Morehouse 1994) described in chapter 3.

4.1 ANALYSIS OF DATA FROM PHASE 1

The data analysed within phase 1 of this study consists of information gathered from 152 respondents to a questionnaire (Appendix A) and 10 respondents who articulated various constraints in the use of classroom drama through the exploration of image theatre. Themes that emerged from phase 1 of the study have been categorised and summarised in table 4.1, thereafter each theme has been analysed. Where direct speech, from questionnaire responses, has been used, this has been written in italics and bullets have been used at the beginning of each quotation to denote a different respondent.

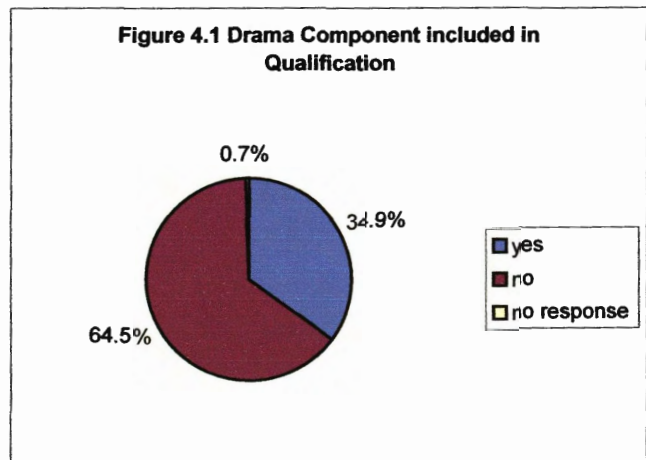
Theme	Outcome
Education in the field of Drama Teaching	The majority of educators had received no formal education in the field of drama.
Attitudes towards Drama	More than half of the respondents considered drama to be an essential aspect of classroom learning and teaching. Attitudes were predominantly positive with many different values of drama articulated as well as some conditions and concerns mentioned.
Experiences and Understanding of Drama	Slightly less than two-thirds of the respondents indicated that they had little to no experience in the field of drama teaching. 28 respondents (18%) specifically articulated drama experiences relating to classroom activities. 100 respondents (66%) clearly articulated their understanding of the term classroom drama within three broad categories, namely, product, process and both product and process.
Use of Drama	More educators regularly or often teach drama within the learning area Arts and Culture (19%) than regularly or often use drama to teach other learning areas (16%). Substantially fewer educators sometimes teach drama within the learning area Arts and Culture (27%) than sometimes use drama to teach other learning areas (43%). More educators seldom or never teach drama within the learning area Arts and Culture (51%) than seldom or never use drama to teach other learning areas (39%).

Theme	Outcome
Preventative factors	The most significant factors, identified by respondents, preventing educators from using drama with their classes, related to insufficient education in the field of drama, time constraints, space constraints and possible chaos.
Support	Responses to support needed for teachers in their use of drama included education and training, resources, qualified drama teachers, curriculum support and the provision of space for drama activities.

Table 4.1 Categorisation and Summary of Themes for phase 1

4.1.1 Education in the field of Drama Teaching

In response to the question, “Was a drama component, or course, included in your teaching qualification?” 53 educators (34.9 %) responded ‘yes’, 98 educators (64.5%) responded ‘no’ and 1 educator (0.7%) did not respond to the question. (Appendix A: Section A question 1). Although 53 educators responded in the affirmative to the above



question, only 37 educators (24.3%) articulated that they had received formal education in the field of drama at college or university, when asked to respond further in Section B of the questionnaire (see Appendix A: Section B question 1).

The duration of the formal education varied considerably from 3 years of drama; to one or two years; to a ‘once-off lecture’ at a tertiary institution. Comments made about the nature of education in the field of drama included:

- *During my B.Prim Ed degree we did a drama component, although it was very low key.*
- *At college I did drama as my specialization for one year. It involved movement, educational drama and some theory.*
- *At college, speech and drama was a subject. Concentrated more on speech training, choral speaking etc.*
- *My studies at [institution] included a very basic course on drama (1 year) –1976. Very little classroom application involved.*
- *None [education in the field of drama teaching] at all except when I learnt about Drama in Education last year. That was amazing. And I feel this was not enough as it was one portion of the course and not the whole course.*
- *Exposure as a Bed (hons) 1st year level for the first time.*

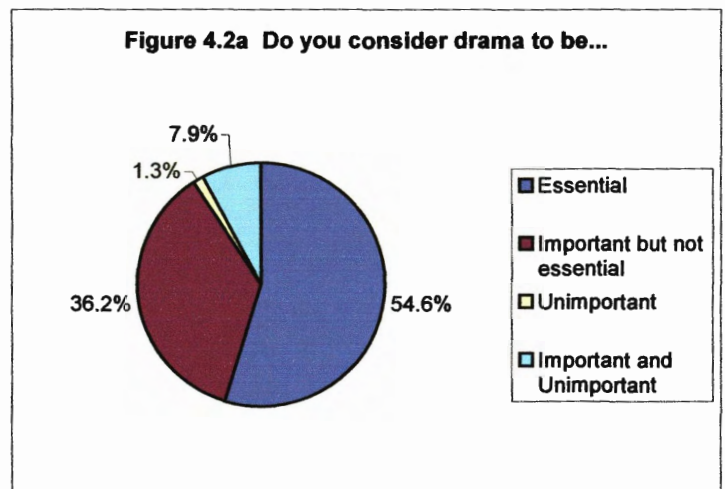
11 educators (7.2 %) stated that they had attended short courses or workshops on drama (including drama in the teaching of Language, Speech and Public Speaking). 3 of these educators mentioned workshops conducted by “READ Educational Trust”. Informal education, cited by 16 educators (10.5%), consisted of; watching plays/TV/ballet; being involved with school plays and Guild Theatre; reading drama literature as prescribed books; reading extensively; involvement in eisteddfods and an HIV Awareness campaign; writing poetry/own scripts; exposure as a learner at school; and self-education. Comments made about informal education in the field of drama included:

- *Nothing formal. Enjoy and have been part of school plays for years –on school stage and theatre. Quite involved in set designing, props, musical knowledge etc. I do realize the importance of drama and love to help out –especially music-wise.”*
- *Acted in many plays – ‘wrote’ and acted in plays for parents and friends to make money as a child.*
- *I do not have any qualifications in drama teaching except that I did read drama at college and university and taught it but not that I am a qualified drama teacher.*
- *Worked as FOH [Front of House] for the past 12 years (Guild Theatre) – attend every show. In charge of drama club for past 14 years. Produced pageants and children’s theatre. Props mistress for Oliver [school production].*
- *Have been given a number of new Arts and Culture textbooks which include Drama components.*

4.1.2 Attitudes towards Drama

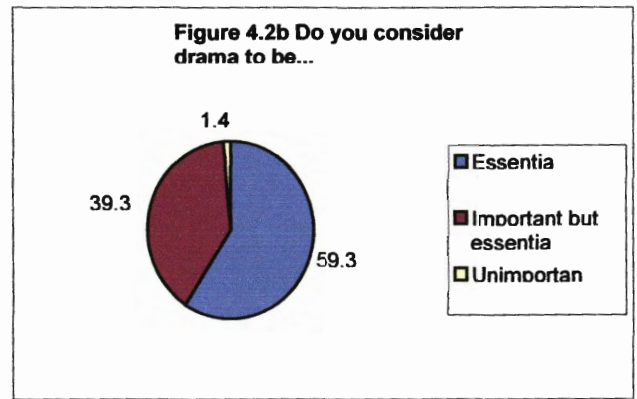
4.1.2.1 Importance of Drama

Of the 152 respondents to the questionnaire, it was not possible to ascertain the importance attached to drama of 12 respondents (7.9%) whose response indicated that they considered drama to be essential, important and unimportant. (Appendix A: Section A question 2, 3 and 4). More than half of the respondents, 83(54.6%)



indicated that they considered drama to be an essential aspect of classroom learning and teaching.

If one excludes the 12 respondents, whose answers were unclear, and focuses on the remaining 140 respondents, then the percentage increases to 59.3%. 55 respondents considered drama to be important but not essential. This constitutes 36.2% (all 152 respondents) or 39.3% (140 respondents). Only 2 (1.3% or 1.4%) considered drama to be unimportant.



4.1.2.2 Feelings and Attitudes towards Classroom Drama

When asked to comment on their feelings and attitudes towards classroom drama and the inclusion of drama into the school curriculum (see appendix A: Section B question 4 and 5), the responses were predominantly positive with many different values of drama articulated as well as some conditions and concerns mentioned. The responses of 125 respondents (82.24%) could be categorized as positive, 23 respondents (15.13%) could be categorized as neutral, or both positive and negative, and 4 respondents (2.63%) as negative. 41 respondents (27%) articulated some conditions and concerns, relating to the use of drama within the classroom. As some respondents mentioned more than one, the total number of comments stipulating conditions or expressing concerns was 50. These can be categorized, in order of frequency, under the following headings:

- **Learner Constraints**

14 respondents mentioned constraints relating to learner responses and behaviour. The responses below are examples of the major constraints expressed in this category, namely; the lack of participation by 'shy', 'reserved' or 'inhibited' learners'; 'silly' or chaotic behaviour; the perceived inability to use imagination; and lack of co-operation and involvement. The last statement quoted is not necessarily a concern but rather emphasises the need to persevere through some of the difficulties that may occur, as children 'get used to' drama and has, therefore, been included in this category.

Question 4 and 5

- *I do feel it is wonderful for a child to be exposed to drama. There are however, children who are shy and do not wish to participate.*
- *A good idea but not as the only method of teaching. It can be chaotic and therefore needs the 'discipline' that goes hand in hand with any lesson.*
- *I think that classroom drama is a lovely idea and with the right motivation it can work. I am a bit concerned about the reaction of the learners. I don't think I'd be able to control the 'chaos' in my class.*
- *No problem with it – just don't always get around to using it as kids are sometimes 'silly'*
- *I find it difficult to implement, as the children do not want to get involved. They are too reserved and can't seem to use their imaginations.*
- *Learner co-operation and involvement is a concern – often many learners do not even bother to prepare orals – so how could they be encouraged to commit to drama.*
- *Most of the children look forward to their Drama classes. It affords them the opportunity to express themselves more freely. However, there are still those who are way too inhibited and they feel very uncomfortable.*
- *Children like drama, children enjoy drama, but since they're not exposed to drama they don't take it seriously.*
- *Like group work, it is something the children need to get used to and develop the necessary skills, teachers need to persevere through this.*

Within question 8.1: Possible Teacher's Responses and question 8.2: Possible Learner's responses (Appendix A: Section C), where respondents were asked to project what they thought each 'stick figure' would say, similar comments, to the responses articulated in questions 4 and 5, relating to learner responses and behaviour, were recorded. However, a few comments, from questions 8.1 and 8.2 that focus on different aspects of learner responses and behaviour than articulated in response to questions 4 and 5, have been included below.

Question 8.1: Possible Teacher's Responses

- *Some children don't enjoy being the focus of attention. Others go wild and I lose control.*
- *My class has a discipline problem and they will battle to settle down for the rest of the day.*
- *The children's behaviour gets out of hand. I'm not a 'drama' person. They're not really learning anything. Not all children can act.*
- *I don't enjoy the chaos which normally ensues – due to my lack of knowledge in planning drama lessons.*

Question 8.2: Possible Learner's Responses

- *It is for girls/sissys.*
- *It's too difficult.*
- *It's for silly people. I am not an actor or actress.*
- *There is a lot of chaos and no-one wants to listen.*
- *I am shy, I have stage fright and I am afraid other learners would laugh at me.*
- *I don't like acting, I don't like being in the spotlight, I'm shy.*
- *I always have to act or work with other people and I'd rather be left alone.*

- **Classroom and School Constraints**

12 respondents mentioned constraints relating to time, space, ideas, noise, curriculum pressures and principal's attitude. The responses below are examples of the constraints expressed in this category. The predominant constraints mentioned, within the context of classroom and school concerns, were that of time and curriculum pressures.

Questions 4 and 5

- *I'm not opposed to Drama but I lack space in my classroom, lack ideas and worry about the noise issue (disturbing other classes).*
- *I feel ill-equipped and feel pressured to get through the curriculum –Drama would add to that pressure.*
- *The RNC and OBE approaches lend themselves to drama inclusion. Also our school creates opportunities for enrichment. To make it a compulsory part of the curriculum would be too time consuming. The syllabi are extensive and this could become a stress situation for burdened educators.*
- *It is good – but it is still another thing for us to try and fit into a crammed day. It is also a way of thinking that needs developing.*
- *I would love to see it included but do have reservations because of the time factor*
- *I like it but I do not have enough time.*
- *I once had drama with my learners, it was so great, my learners enjoyed it but our principal had a negative attitude, he said it was a waste of time.*

Within question 8.1: Possible Teacher's Responses and question 8.2: Possible Learner's responses (Appendix A: Section C), requiring projection by the respondents, similar comments to the responses articulated in questions 4 and 5, relating to classroom and school constraints, were recorded, with the time consuming nature of drama and curriculum pressures still predominating. However, a few comments, from questions 8.1 and 8.2 have been included below.

Question 8.1: Possible Teacher's Responses

- *It would disrupt normal class procedures*
- *It disrupts my learning programme/teaching time.*
- *I'm afraid of disturbing the other classes around me and I don't have the know how, experience or space.*
- *I struggle to come up with ideas to implement the techniques with the work we have to cover. Time – I can't afford to get any more behind than I already am.*
- *There is no way I can fit it in and do justice to it.*
- *I don't feel competent enough to cope. I don't enjoy the noise level involved*
- *I have a large volume of work to cover*
- *There are TOO many of them to have a successful lesson*
- *The workload that I have does not allow me to teach and use drama*
- *The size of the class has to change and an additional teacher will be a big help*

Question 8.2: Possible Learner's Responses

- *Some people are noisy and show off.*
- *It makes classes to be very noisy and disturb the whole school.*
- *It disturbs me, I don't like a loud noise.*
- *It is fun but the space is not enough for us all to take part.*

- **'Specialists' or 'Experts'**

10 respondents mentioned the need for 'experts' or stated the advantages of having specific drama teachers in the schools. The responses below are examples of the perceived benefits of 'experts' or expertise.

Questions 4 and 5

- *I don't mind dramatizing a poem but feel it is better left to an expert. My experience at other schools where there is no specialist teacher is that no-one ever incorporated it in their classroom.*
- *There are also those who lack the confidence/expertise to incorporate this 'subject' without feeling inadequate and insecure.*
- *I'm lucky from the point of view that we have 2 Drama teachers at my school (1 of them is a Drama academy class). So my children get Drama exposure taking the pressure off me.*
- *I don't really have an attitude towards it. I'm neutral. I think it is good to have drama and I'm glad someone takes my class. Most times it looks chaotic though I feel there must be a purpose for doing it.*
- *It could be a good thing but should be done by someone who knows what and how to do it.*
- *It has its pro's and con's – if you have a drama 'specialist' someone with the passion and necessary training then the children will benefit, but it is happening in a vacuum, so it is not really achieving the outcomes of DIE, but rather drama as an art form.*
- *In our school we used to support and help the drama specialist who was transferred when our interest was about to be simulated.*

In response to question 8.1: Possible Teacher's Responses and question 8.2: Possible Learner's responses, no comments related to 'specialists' or experts.

- **Organisation, Purpose and Structure**

The importance of proper organisation, purpose and/or structure in order for drama to be beneficial and not simply a chaotic, useless, 'free for all activity' was mentioned by 8 respondents. The following responses are examples of the statements made in this regard.

Questions 4 and 5

- *I am pro. Teachers should be well trained and organized and venue must be appropriate. If not it is of no use to man or beast.*
- *Classroom drama would be great if structured properly.*
- *A step forward, yes, but there needs to be a progression from grade to grade – not a ‘free for all’ or a ‘what can I do today’ type of lesson.*
- *I do feel it is important for an identified group to be able to have drama classes (extra mural) and also for all to experience drama in a bid to determine their liking/attitude for drama. If part of the curriculum, it must be structured and meaningful, to include the whole class. Enough time must be allocated for this to be done effectively.*
- *I’m sure it must have a purpose. I just don’t know the exact benefits of it. I don’t think it should be included just for the sake of having it. It must achieve something*
- *Has to be very structured in terms of what the teacher hopes to achieve otherwise the result is chaos.*

Within question 8.1: Possible Teacher’s Responses and question 8.2: Possible Learner’s responses, only a few comments related to organisation, purpose or structure. These have been included below.

Question 8.1: Possible Teacher’s Responses

- *The children cannot be organized into it*
- *It means extra planning and structuring, making resources*
- *I’ve never seen it used effectively and with purpose and I’ve never tried it properly*
- *It needs a lot of organizing and planning*

Question 8.1: Possible Learner’s Responses

- *My teacher does it badly. It is not planned*

• **Training and Knowledge**

The lack of training and knowledge of educators within the field of drama was cited by 6 respondents. The responses below are examples of the statements made in this regard. The last statement refers to lack of knowledge about how to apply drama to different learning areas, as a possible reason for people being ‘negative’ about drama. Therefore, it has been included in this category.

Questions 4 and 5

- *I am not ready to teach drama because I did not gain enough training to teach drama.*
- *Yes [it should be a part of the school curriculum] but teachers need more training/experience in this area.*
- *My feelings are positive if I can get knowledge, or be workshopped on it.*
- *People are negative because they don’t know how to apply drama in different learning areas. Most teachers associate drama with ‘stage/acting’.*

Within the projected responses to question 8.1: Possible Teacher's Responses, 28 comments relating to lack of training and knowledge were recorded. Within the projected responses to question 8.2: Possible Learner's responses, 24 comments relating to lack of exposure and knowledge were recorded. A few comments, from questions 8.1 and 8.2 have been included below.

Question 8.1: Possible Teacher's Responses

- *Empower me please!!!*
- *I need some additional training in the strategy.*
- *He knows nothing about drama in the teaching.*
- *Do not have the background knowledge or enough skill and knowledge about it.*
- *I have no idea where to start, or I am unskilled.*
- *I do not even know where to begin! I need help and training.*

Question 8.2: Possible Learner's Responses

- *I've never tried it, or experienced it.*
- *I have never done drama in any sense.*
- *I know nothing about drama.*
- *It is not done regularly at school and my teacher is not interested.*
- *It is not done at my school and I was never exposed to it before.*
- *I am not sure of what to do or if I am doing the 'right' thing.*
- *I have never had to act in front of people before. I don't know how to act.*
- *I'm not sure what to say or do!*
- *We don't do it often enough and I don't have a booklet to work from.*

The 125 educators who responded positively towards classroom drama and the inclusion of drama in the curriculum cited various positive aspects of Drama. 147 positive aspects of drama, with some educators articulating more than one aspect, can be categorized in the following manner:

- **Enjoyment**

The major reason given for being positive about drama, centred on the enjoyable nature of a drama experience, with 30 respondents mentioning aspects such as fun, enjoyment, excitement, relaxation, love of drama and interest. The following responses are examples of the statements made in this regard.

Questions 4 and 5

- *Yes I think that teachers need to explore all means of making learning fun.*
- *Learners enjoy it and it is not boring.*
- *Drama, I feel comes naturally to many young children and I found many to be excited about their drama lesson, long after the experience was over.*
- *They usually love it.*
- *I approve of it as it creates enjoyment.*
- *It makes children very happy.*
- *I enjoy it and the learners respond well.*
- *I think it is a field to be pursued because children like the fun of it.*
- *Learning could be seen as boring and monotonous to some learners. Classroom drama could change that perception.*
- *Enjoyment levels high.*
- *I like classroom drama, it is very much interesting.*
- *Interest of learners is kept longer.*
- *I love it because my kids love it and they are very excited about it.*

Within the projected responses to question 8.1: Possible Teacher's Responses, 21 comments relating to enjoyment and fun were recorded. Within the projected responses to question 8.2: Possible Learner's responses, 26 comments relating to enjoyment and fun were recorded. As the comments, articulated in question 8.1, were similar in nature to the ones found within questions 4 and 5, no additional comments have been included. However, some comments from question 8.2 are included below.

Question 8.2: Possible Learner's Responses

- *I love acting and having fun with my friends.*
- *Its fun and everyone in the class are relaxed and enjoying themselves.*
- *We enjoy, play and have fun while learning.*
- *It's different from being in the classroom, we have fun.*
- *We enjoy it and we don't feel drowsy and tired when we are doing drama.*
- *It is enjoyable. It is not really like 'school work'.*
- *It helps me to learn in a fun and relaxed atmosphere.*
- *It's such fun! I like to be someone else. I also enjoy acting and dancing on stage.*
- *I get tired of sitting at my desk and writing. In drama we don't have to write things down and so it's fun.*
- *It is different, exciting and refreshing and I can also contribute in class.*

• **Learning and Teaching**

19 respondents considered the positive aspects of drama to be related to a different way, or ways, of learning and teaching that includes learning through play and accessing different types of intelligences and styles of learning. The following responses are examples of the statements made in this regard.

Questions 4 and 5

- *It can bring some change in our teaching profession. Learners do better in the form of play.*
- *I think it should be included to accommodate those children who understand through play.*
- *Yes drama should be included as part of school curriculum because through drama it is easy to integrate/accommodate multiple intelligences.*
- *I think it should be a part of the school curriculum, because it offers the opportunity for different types of intelligences to be assessed.*
- *I think so. I think drama should be part of the school curriculum because it will make learners explore other fields of learning.*
- *Yes. It should be definitely included and we as teachers should get the training because, as I have mentioned before, learners enjoy plays and often remember the message better than teaching in a normal way.*
- *Yes. Because children react and respond better in more informal situations where they seem to be more comfortable 'living' themselves out through play. And at the end learn better than in a formal traditional way.*
- *It should be incorporated into the classroom as part of your everyday planning. Should be seen as a way of learning.*
- *Positive as another learning strategy.*
- *Yes. It could bring some variety to the daily classroom activities.*
- *I feel that it is important to develop those who are not gifted in other intelligences to have a chance of doing.*

Further comments from questions 8.1 are recorded below.

Question 8.1: Possible Teacher's Responses

- *It's a change from the old 'chalk and talk'. The children enjoy getting involved in the learning process.*
- *It makes my teaching and learning easy and helps the students to understand better through playing.*
- *Right brain activity. Give opportunities to children who are inclined to do well in drama.*
- *Involves learners kinesthetically.*
- *It is a very useful tool for teaching so many learning areas.*
- *It opens up a whole new world for me! [In terms of teaching].*
- *It brings life to the lessons. Learners learn better when they act out.*
- *It reinforces concepts in other curriculum areas.*
- *It enhances learning.*

• **Learning and Construction of Meaning**

15 respondents wrote about aspects of drama that support and enhance learning, understanding and construction of meaning. The following responses are examples of the statements made in this regard.

Questions 4 and 5

- *I think it is very important as learners construct meaning when they enjoy what they learn about.*
- *Yes because many children find it easy to relate to drama which is concrete.*
- *Yes because many of them learn better if they have a picture of what is happening.*
- *Yes! It enhances learning.*
- *It makes learners to understand easily.*
- *I think drama is good for learners because once you dramatise something you teach it becomes easier to learners.*
- *Learners learn easily when dramatizing. They actually remember what is taught.*
- *I like it because this is one way of teaching that 'always' brings the message across to learners.*
- *I think it is good to do it as learners can master the content through role playing or dramatizing.*
- *Classroom drama assists the teacher and learners in understanding concepts. It is a learning tool.*
- *It can be incorporated to any learning area to emphasize a point.*
- *Children remember more easily that which they have enacted or seen dramatized.*
- *I think it could play a vital role in changing learners' attitude to learning.*

Further comments from questions 8.1 and 8.2 are recorded below.

Question 8.1: Possible Teacher's Responses

- *It helps learners to develop their thinking and reasoning*
- *Lets children work and learn without feeling like work.*
- *It makes the learning process come alive.*
- *It is an important aspect of learning and teaching.*
- *The learners love to learn and express themselves this way.*

Question 8.2: Possible Learner's Responses

- *It would add spice to my learning.*
- *It helps me to learn in a fun and relaxed atmosphere.*
- *It makes us to learn by doing things practical.*

In the images, portrayed and discussed, in a workshop using image theatre, the perceived strengths of drama within the learning process were linked to collaboration, working together, group work, the development of physical skills, problem solving, decision-making and critical thinking, as illustrated in the images below.



Figure 4.3 Problem-Solving

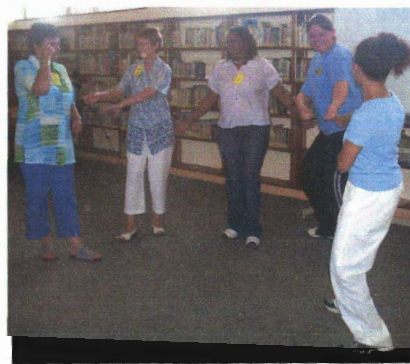


Figure 4.4 Working together

- **Confidence, Self-esteem and Self-Expression**

15 respondents referred to the benefits of drama in developing confidence and self-esteem, with 5 of these respondents mentioning particularly the role of drama in relation to the participation and gaining of confidence of 'shy' learners. 7 respondents emphasised self-expression as a positive aspect of drama. In some cases expression was linked to building confidence and self esteem. Aspects of self-expression included; freedom of expression and expression of feelings, emotions and moods. The responses below are examples of the statements made in this regard.

Questions 4 and 5

- *Extremely motivated. Not only is it fun, creative and individual but it also engenders team spirit and confidence. The quiet, shy learners can be motivated to participate, thus opening a new avenue of life experience.*
- *I feel it is important as I have seen how it builds children's self-esteem and allows them to express themselves. It can also be very much a social skill that they can develop.*
- *Learners should be encouraged to express their feelings through drama (when time permits) as this helps them with their self-confidence/self-esteem.*
- *Very positive because I feel it develops self confidence in learners, draws out the shy learners because they can be someone else.*
- *The shy child soon gains confidence.*
- *Drama is a good way for children, who are usually shy, to gain self-confidence.*
- *It helps children to lose inhibitions.*
- *Learners enjoy the lesson and have self-confidence in speaking a second language.*
- *Yes to encourage the children to express their moods and feelings.*
- *Always more freedom of expression.*
- *Drama can open the learner and allow him to express his inner feelings.*
- *Expression of emotions*

Within the projected responses to question 8.1: Possible Teacher's Responses, 16 comments relating to confidence, self esteem and self-expression were recorded. Within the projected responses to question 8.2: Possible Learner's responses, 12 comments relating to confidence, self esteem and self-expression were recorded. Some comments from question 8.1 and 8.2 are included on the next page.

Question 8.1: Possible Teacher's Responses

- *It allows learners to freely express their feeling and openly communicate with each other.*
- *Stimulates creative expression and thinking, builds confidence and develops the child holistically.*
- *It allows the children to express themselves eg act out bad feelings (especially if dressed up as someone else).*
- *Helps the children to express themselves without any inhibitions.*
- *It helps learners to express their feelings and gain confidence.*
- *It gives the children opportunities to use their imagination and to develop self-confidence.*
- *I am able to get something from the pupils who are otherwise quiet in class. They can express themselves through drama.*
- *It allows children to express themselves in a totally different way.*
- *Free expression. Shy children talk out.*

Question 8.2: Possible Learner's Responses

- *I have an opportunity to express myself through different methods.*
- *It builds my confidence and I can express myself.*
- *I can express myself freely, move about and have fun: interaction with others in my group.*
- *It gives me the chance to express myself.*

• Active Participation and Involvement

14 respondents considered a positive aspect of drama to be that it encourages active participation and involvement. Within the projected responses to question 8.1: Possible Teacher's Responses, 8 comments relating to active participation and involvement were also recorded. Within the projected responses to question 8.2: Possible Learner's responses, no comments directly relating to active participation and involvement were recorded. Since statements in this regard were largely similar in nature, only five direct quotations have been included in this category.

Question 4 and 5

- *Yes, children learn through active participation in the learning process, they would therefore benefit from Drama.*
- *I think it makes children eager to participate in the activity.*
- *The children can get involved. It creates participation by all.*
- *Pupils are actively involved in learning*
- *It gets everyone involved.*

Question 8.1: Possible Teacher's Responses

- *It is challenging and encourages learner active participation.*

- **Talents and Careers**

10 respondents mentioned the benefits of drama for encouraging and developing talents and acting skills. The main emphasis was on preparing learners, with potential in the field of drama, for careers in the acting profession. Within question 8.1 and 8.2, while acting skills was frequently mentioned, only one comment related directly to preparing learners for a career in the acting professions (8.1) and two comments (8.2) mentioned future acting careers.

Questions 4 and 5

- *Yes. Because some learners may have the potential to be actors or artists etc and that needs to be developed.*
- *Good idea. Drama should be part of the school curriculum. Many learners can choose acting as a career.*
- *Yes. For the sake of learners who might be having a great potential in the field. It should be because pupils will be actively engaged in dramatizing and thus develop their skills which they will help them when they are looking for a job.*
- *Classroom drama must form a part of our teaching because it might be a career opportunity to other learners.*
- *I would support it because some pupils are good at it and we need to encourage and improve the skill.*

Question 8.1: Possible Teacher's Responses

- *It might be a career opportunity to other learners.*

Question 8.2: Possible Learner's Responses

- *I am a natural actor and would like to be one someday.*
- *I want to be an artist when I finish my studies.*

- **Cultural Dimensions**

10 respondents mentioned the advantages of drama in accessing and acquiring knowledge and understanding of own and others' cultures. This included dimensions such as exposure to, respect for, and interaction between different cultures.

Questions 4 and 5

- *Drama should be part of the curriculum because it might expose the learners to different cultures which I think is good for our education.*
- *It helps children to understand certain cultures through acting (Living through it)*
- *Yes because learners will be easier to know their cultures.*
- *Develop learners to Respect Cultures and to restore our cultures.*
- *Learners get involved in other cultures activities and respect them.*
- *I think it is okay in that it promotes engagement and interaction between learners of different ethnical groups.*
- *I feel that combination of drama in Arts and Culture can be a marvellous idea. Yes it should be in the curriculum. It brings aspects such as cultural background.*
- *Drama can be used as a cultural activity.*

Further comments from question 8.2 are recorded below

Question 8.2: Possible Learner's Responses

- *It also exposes learners to new cultural experiences which could be useful in later life within the community or as an occupational life-style etc etc etc.*
- *I feel it is an integral part of learning how to appreciate certain culture.*
- *It adds another aspect to education and that is the cultural background and learning through play or being involved in the process of learning.*
- *Learners can be exposed to different cultures.*

- **Language Skills**

8 respondents mentioned the role of Drama in improving and developing language skills, particularly in relation to speaking and listening.

Questions 4 and 5

- *Develops good speaking habits.*
- *To help learners to be used in speaking.*
- *Add it to English/language teaching also. It is good in language learning and socializing.*
- *Learners learn language through this drama.*
- *Learners master the language of discussion.*
- *I use drama when I am teaching language, it encourages learners to speak and helps learners to be confident in speaking.*
- *Learners can be motivated to speak the language so that they can be fluent.*

Further comments from question 8.1 and 8.2 are recorded below

Question 8.1: Possible Teacher's Responses

- *It also improves language and vocabulary and boosts their confidence in speaking.*
- *Encourages learners to love language.*

Question 8.2: Possible Learner's Responses

- *It helps me to speak English fluently.*
- *I like the way language is used in drama.*

- **Respect and Sharing**

5 respondents mentioned the usefulness of Drama in promoting respect and sharing and equipping learners with the skills required for social interaction e.g. co-operation. Respect and sharing were not mentioned in the responses to questions 8.1 and 8.2.

Questions 4 and 5

- *It promotes sharing and respect.*
- *I think classroom drama can be useful to learners to respect each other and have confidence.*
- *I feel happy during drama period as it gives skills to learners like respect, co-operation, patience and fun.*

- **Creativity**

The role of Drama in promoting and encouraging creative thinking and imagination was mentioned by 5 respondents. Within question 8.1 four comments were made regarding creativity.

Questions 4 and 5

- *[Promotes] Creative thinking, imagination, exploration and expression.*
- *... makes learners to be creative in thinking.*
- *Think it has a place –encourages pupils to explore and become more aware of surroundings, own bodies and to use own imagination.*

Question 8.1: Possible Teacher's Responses

- *Children are 'freer' to explore their creativity.*
- *It encourages learners to be creative.*
- *It allows children to be creative and different.*
- *It promotes creativity..*

- **Knowledge of Learners**

4 respondents mentioned the role of drama in assisting educators to get to know their learners better.

Questions 4 and 5

- *We get to know the children better .*
- *Exciting as we get to see another side to the children.*

Further comments from question 8.1 and 8.2 are recorded on the following page.

Question 8.1: Possible Teacher's Responses

- *I feel I reach the soul of each child without him knowing I'm looking at him.*
- *It's great seeing children in a different light.*
- *I love it, it makes a teacher to be closer to the learners.*
- *It helps me to understand my learners.*

Question 8.2: Possible learner's Responses

- *I get to know my classmates better.*
- *It is the one time I am allowed to be 'just me'.*
- *It lets me say and do what I feel.*

- **Challenges**

4 respondents mentioned academic and personal challenges that could be overcome, or addressed, through the use of drama. All of the responses in this regard are quoted below.

- *Children with personal problems sometimes come to terms with them-may even overcome them by acting out the situation.*
- *It gives everyone, including the weaker children, the opportunity to participate*
- *Learners who may not achieve academically might thrive.*
- *Yes. It should be. Can be very beneficial to the child identifying and dealing with issues*

The concerns and positive aspects expressed by questionnaire respondents, in articulating their feelings and attitudes towards classroom drama are summarized in the table below.

Concerns and Conditions	No.	Positive Aspects	No.
Constraints relating to learner responses and behaviour	14	Enjoyment, Relaxation, Fun and Interest	30
		Promoting Confidence and Self-esteem	15
		Active Participation and Involvement	14
		Self-expression	7
		Respect and Sharing	6
		Creative Thinking and Imagination	5
School and Classroom constraints	12	Different Ways of Learning and Teaching	19
		Learning and Construction of meaning	15
		Improving language skills	8
The need for 'experts'	10	Encouraging talents and preparation for careers	10
Importance of organisation and structure	8	Academic and personal challenges	4
Lack of training and knowledge	6	Cultural knowledge and understanding	10
		Knowledge of learners	4
Total Concerns and Constraints	50	Total Positive Aspects	147

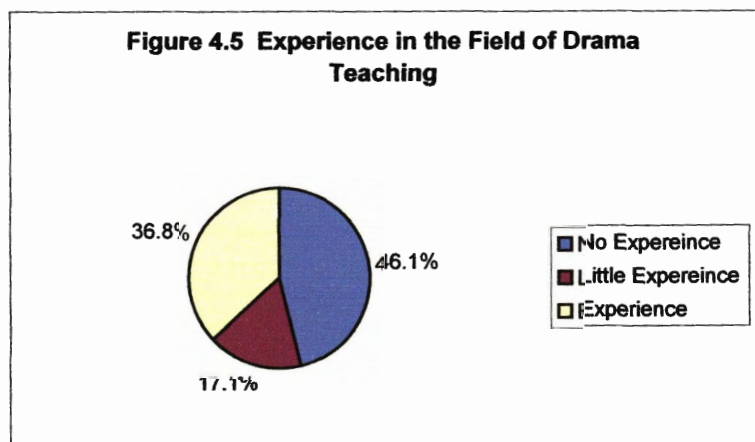
Table 4.2 Concerns and Positive Aspects

4.1.3 Experiences and Understanding of Drama

A wide range and variety of responses was received concerning the educators' experiences and understanding of drama (Appendix A; Section B question 4 and 5). Experiences ranged from little to no experience, to considerable experience and expertise, in the field of drama. Similarly, responses relating to understanding ranged from little to no understanding, to an extensive understanding, of classroom drama. It was not possible to ascertain the understanding of 44 respondents (28.9%), as they did not respond to this question or their answers were vague and unclear. For example, respondents wrote statements such as, classroom drama is, "*drama that takes place in a classroom*" and "*classroom drama done in class*". In addition 8 respondents (5.3%) stated that they do not understand what is meant by classroom drama.

4.1.3.1 Extent of Experience

70 educators (46.1 %) indicated that they had no experience in the field of Drama, 26 educators (17.1%) indicated that they had little to very little experience and 56 educators (36.8%) indicated that they had some form of experience (Appendix A: Section B

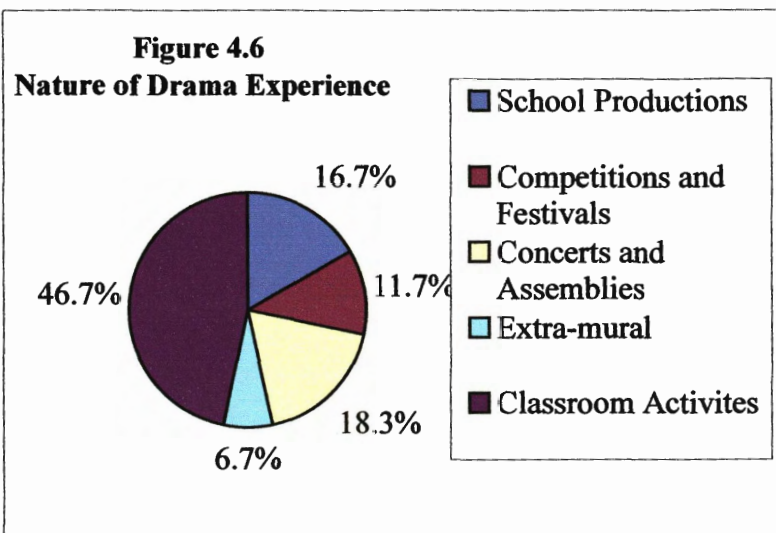


question 1). Therefore, slightly less than two-thirds of the respondents indicated that they had little to no experience in the field of Drama teaching.

4.1.3.2 Nature of Experience

The nature of the responses of the 56 educators (36.8%), who indicated that they had some experience in the field of drama, can be categorized into different types of experiences. The 60 statements made by the 56 educators, with some educators stating more than one type of experience, can be divided into five categories, namely:

- School Productions – 10 educators (16.7%)
- Eisteddfods, Competitions and Festivals – 7 educators (11.7%)
- Concerts and Assemblies – 11 educators (18.3%)
- Extra-mural Drama – 4 educators (6.7%)
- Classroom Activities – 28 educators (46.7%)



If one takes into account the 152 respondents then the 28 educators, who specifically articulated experiences relating to classroom activities, constitute 18% of the respondents.

Drama experiences relating to the classroom included; using drama in language teaching and within different learning areas; role-playing or dramatising stories and poems; engaging the learners in expressive movement; and exposing the learners to different forms such as puppetry. Some comments linked to classroom experiences were:

- *I use drama in my classroom to report, convey messages and to allow pupils to express themselves.*
- *I use drama when teaching language.*
- *Pupils write dialogue as part of English syllabus – they enjoy acting their own dramas.*
- *As a language (Afrikaans) teacher I have tried it out with poetry at times*
- *Oral and poetry lessons are often dramatized.*
- *Generally I use it to dramatise something, an aspect, in the lesson.*
- *I have taught drama in classroom and I like it so much. I have also realized that teaching drama is more convenient than anything else.*
- *Drama is part of NRCS and now being taught in all classes –experience is still to be gained.*
- *I take a Grade 6 class and three Gr 5 classes for 1 hr every week – we need to cover drama, dance and music in this time. I'm in charge of planning for the Gr 6 and 5 classes.*
- *I use it to help students get the feel of teaching aspects of NS - pretending to be molecules changing phase – a plant synthesizing etc – so they can try it with their own learners. Have acted out for my own classes in the past (Mother Earth dying eg).*
- *When dramatizing story books I found that it helps learners to be fluent in speaking the second language.*

4.1.3.3 *Nature of Understanding*

The nature of the responses of the 100 educators (65.8%), who clearly articulated their understanding of the term classroom drama, can be placed into three broad categories depending on the emphasis, or focus, of the various responses. The 108 statements made by the 100 educators, with some educators' statements falling into more than one category, can be categorized in the following manner:

- **Product**

The understanding of 43 respondents focused on the performance or product aspect of drama with words such as performing, plays, production, acting out, dramatising, imitating, impersonation, presentation and mimicking being used. The responses in this category constitute 40 % of the 108 responses relating to understanding of Classroom Drama or 28.3% of a potential 152 responses. Some comments focusing on product include:

- *'Acting out'; creating own act; retelling a story with actions; poetry/verse productions; Little plays.*
- *Dramatising poems, stories, nursery rhymes.*
- *Includes things like imitating/mimicking/impersonation.*
- *When learners act and imitate and presentation of the people and they become to be dramatics.*
- *To my understanding classroom drama is to make a play out of any story read to the learners.*
- *Learners can be acquainted with dramatisation.*
- *Classroom drama I think is drama acted by the class.*
- *The term classroom drama I think means to be able to act the stories which are in the book for reading in the classroom.*
- *My understanding of the term is that drama can be done at the end of a story read in class or lesson done in class.*
- *Acting out poems and stories. Acting out English orals in pairs/groups etc.*
- *Classroom drama is when students dramatise in the class, maybe they are learning about Shakespearean drama and actively engage in it.*
- *To encourage learners to act out their lessons eg poems, gedigte, songs, religion (Bible).*
- *When some aspect of the curriculum is presented in drama form, in a fairly formal way, so that learners retain concepts or whatever skill is being transferred to them. Visiting companies would also have access to a class (but normally whole school).*
- *The whole class participates in acting out a story etc.*
- *Dramatising certain areas in order to make learning more entertaining and significant.*
- *Performing orals, stories and poems in front of other learners*

- **Process**

The understanding of 49 respondents focused on the process, or experience, aspect of drama. The responses in this category constitute 45 % of the 108 responses relating to understanding of classroom drama or 32.2% of a potential 152 responses. This category can be further divided into the following sub-categories:

- **Learning or Teaching Method**

23 respondents placed an emphasis on drama as a learning or teaching method. The responses in this sub-category constitute 21.3 % of the 108 responses relating to understanding of classroom drama or 15.1% of a potential 152 responses. Some comments focusing on drama as a learning or teaching method, include:

- *Use it for appropriate material, as a tool for learning.*
- *[Using drama] to bring a message across to learners*
- *Teaching through drama/activities*
- *Using drama to either teach or reinforce concepts of the curriculum*
- *Using different drama techniques within your everyday lesson in different learning areas*
- *I think it is when a teacher uses drama eg role play to present a topic*
- *It is simply to use drama to get the subject matter grasped by your learners in a very odd and interesting manner ie learning while playing*
- *Actions performed in the class to facilitate learning*
- *Using drama in the classroom as a method of instruction or as a part of co-operative learning*
- *To educate learners in social/ literary topics etc.*
- *Could be used in most Learning Areas. Helping a 'buddy' with Maths – enacting teacher*
- *Using drama in a lesson for the purpose of our learners to grasp the content*
- *Learning culture through drama*
- *Drama should encourage and support the outcomes of your lesson.*

- **Experience**

10 respondents placed an emphasis on the experience of drama, including aspects such as expression, exploring, developing, imagination and creativity. The responses in this sub-category constitute 9.3 % of the 108 responses relating to understanding of classroom drama or 6.6 % of a potential 152 responses. Some comments focusing on experience and expression include:

- *Classroom drama entails using one's body expressions, imagination and personality to 'experience' lessons.*
- *The involvement of the whole class in the drama experience (work in groups).*
- *Any self expression using ones body to communicate k, v and a's.*
- *The opportunity to express themselves verbally or through action/movement.*
- *Self encouragement/own free activities.*
- *Exploring Life experiences.*
- *Opportunities of expression, developing communication skills.*
- *Using drama to participate in different situations and experiences. Getting pupils to use imagination and creative thinking.*
- *Using drama to express/illustrate certain viewpoints/perspectives/issues/an aid to self-expression/exploration of how children feel about issues in a non-threatening environment.*
- *Enacting of feelings.*
- *Taking on characters in a story to understand and experience more about how they might feel.*

➤ **Role Play**

9 respondents placed an emphasis on role play to articulate their understanding of drama. The responses in this sub-category constitute 8.3 % of the 108 responses relating to understanding of classroom drama or 5.9 % of a potential 152 responses. Some of the statements below contain aspects of expression but have been included in this category, as they refer specifically to role play.

- *Role playing whatever things you want to bring to the learners' attention.*
- *Letting pupils become someone else and hence forget their inhibitions.*
- *Pupils to express emotions through role play.*
- *Using role play to get across an issue.*
- *They act it out so as to be in the shoes of the character (role play).*
- *To my understanding is to use roles which children will act out in.*
- *Where children use imagination and pretend to be someone else.*
- *I understand it to be role play in some learning areas and others the real drama.*

➤ **Games and Physical Activities**

7 respondents placed an emphasis on games, exercises and physical activities, including icebreakers and warm-ups, in explaining their understanding of classroom drama. The responses in this sub-category constitute 6.5% of the 108 responses relating to understanding

of classroom drama or 4.6 % of a potential 152 responses. Some comments focusing on learning or teaching method include:

- *Any lesson which involves physical movement and activity.*
- *Drama is an icebreaker or warm ups of the lesson where everybody shall laugh showing that they have enjoyed the drama.*
- *Games, charades and drama exercises.*

- **Process and Product**

The understanding of 16 respondents focused on neither product nor process or emphasised both aspects of drama. The responses in this category constitute 15 % of the 108 responses relating to understanding of classroom drama or 10.5 % of a potential 152 responses. This category can be further divided into the following sub-categories:

- **Different Forms**

7 respondents placed an emphasis on drama as having different forms; 5 respondents listed different forms or drama techniques and 2 respondents identified differences between drama for particular audiences or purposes. The responses in this sub-category constitute 6.5 % of the 108 responses relating to understanding of classroom drama or 4.6 % of a potential 152 responses. Comments focusing on different forms and the differences between different kinds of drama are:

- *Impersonation, oral presentations, mime, mimicry, puppetry, creative expression, emotive voice training, cloze procedure with follow up method (whole class), class plays, role playing.*
- *Drama used in the classroom can be in different forms eg poems, movement, role play, dialogue, choral verse etc.*
- *Learners acting out a theme through song, storytelling, movement, miming etc*
- *Any kind like hot-seating, acting out what the learners take part in doing to demonstrate etc.*
- *Pupils should be confident enough to take part in certain drama activities through plays, role dramatizations, puppet shows, dialogues etc.*
- *There is a difference between using drama as a learning tool and 'teaching' it as a separate subject. Using drama as a teaching tool integrates it into the other learning areas.*
- *Drama used by learners in the class not the one performed in theatres.*

➤ The Arts

4 respondents mentioned the use of different disciplines within the arts in articulating their understanding of classroom drama. The responses in this sub-category constitute 3.7 % of the 108 responses relating to understanding of classroom drama or 2.6 % of a potential 152 responses. Some comments focusing on learning or teaching method include:

- *It is about dance, art, music and acting.*
- *I think classroom drama is some kind of dialogue used by learners in the classroom, dancing and singing can also be seen as classroom drama if used in the classroom.*

➤ Subject and Other

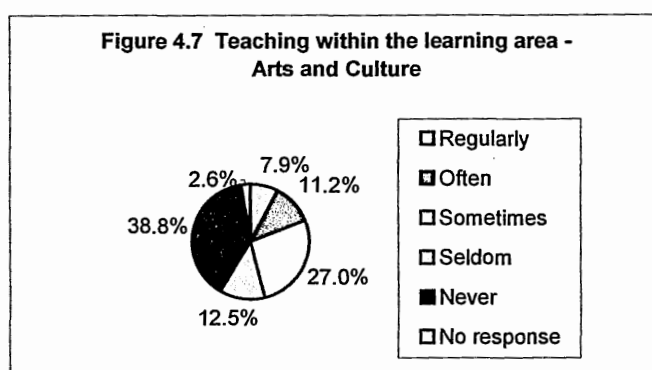
5 respondents explained their understanding of drama by referring to it as a subject taught in the classroom, or by mentioning other factors such as, “*It is interacting between pupils and teachers*” and “*I understand that it is in the hall where drama are performed by learners*”. The responses in this sub-category constitute 4.6 % of the 108 responses relating to understanding of classroom drama or 3.3 % of a potential 152 responses.

4.1.4 Use of Drama

4.1.4.1 Arts and Culture

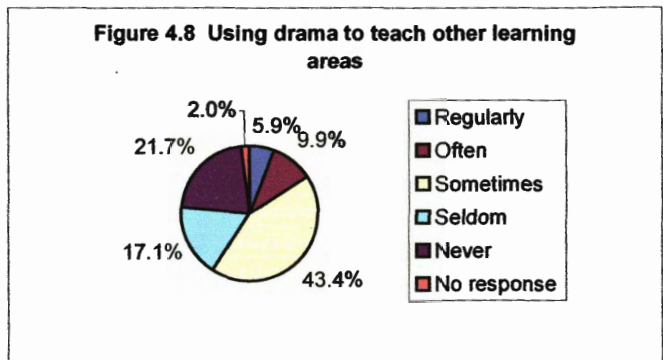
In response to the question, “Do you teach drama within the learning area Arts and Culture?” 12 educators (7.9%) responded ‘regularly’, 17 educators (11.2%) responded ‘often’, 41 educators (27%) responded ‘sometimes’, 19 educators (12.5%) responded ‘seldom’, 59 educators (38.8%) responded ‘never’

and 4 educators (2.6%) did not respond to the question. (Appendix A: Section A question 7). Within this sample group more than half (78 educators, or 51%) indicated that they seldom or never teach drama within the learning area Arts and Culture. Slightly less than one-fifth (29 educators, or 19%) indicated that they regularly or often teach drama within the learning area Arts and Culture.



4.1.4.2 Other Learning Areas

In response to the question, “Do you use drama when teaching other learning areas?” 9 educators (5.9%) responded ‘regularly’, 15 educators (9.9%) responded ‘often’, 66 educators (43.4%) responded ‘sometimes’, 26 educators (17.1%) responded ‘seldom’, 33

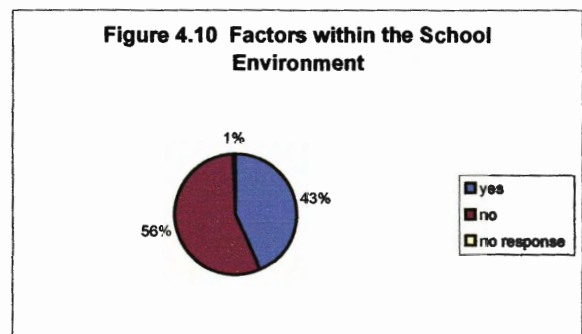
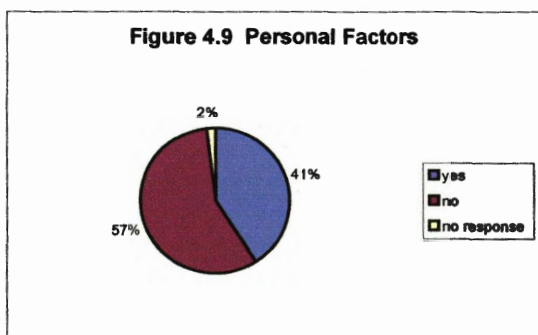


(21.7%) responded ‘never’ and 3 educators (2%) did not respond to the question. (A Section A question 8 page 188).

In comparing the results of questions 7 and 8, more educators indicated that they regularly or often teach drama within the learning area Arts and Culture (29 educators, or 19%) than indicated that they regularly or often use drama to teach other learning areas (24 educators or 16%). Substantially fewer educators sometimes teach drama within the learning area Arts and Culture (41 educators or 27%) than sometimes use drama to teach other learning areas (66 educators or 43%). More educators seldom or never teach drama within the learning area Arts and Culture (78 educators or 51%) than seldom or never use drama to teach other learning areas (59 educators or 39%). A further significant result lies in the difference between 59 educators who never teach drama within the learning area Arts and Culture and only 33 educators who never use drama to teach other learning areas.

4.1.5 Preventative Factors

4.1.5.1 School and Personal Environment

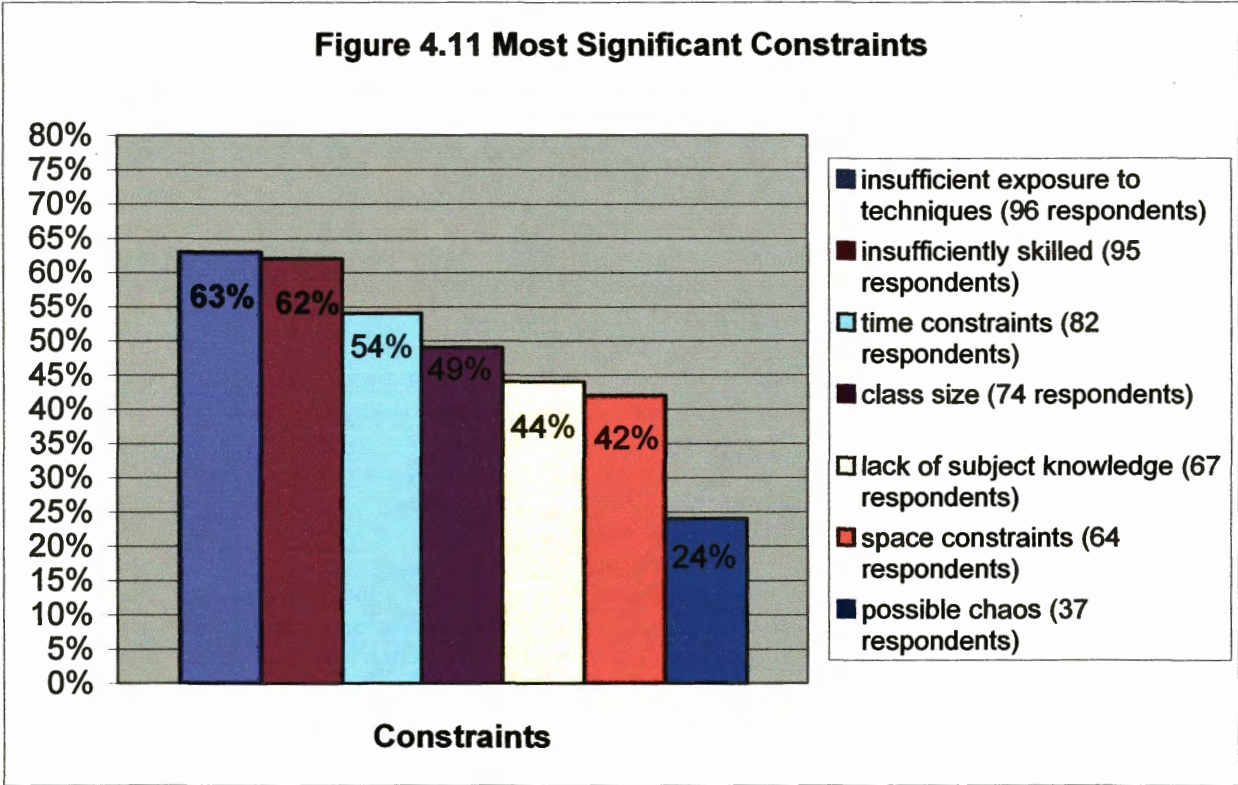


In response to the two questions concerning whether factors within the school environment and personal factors “prevent you from engaging in drama activities in the classroom?” (Appendix A: Section A questions 5 and 6), the majority of educators answered ‘no’. 85 educators (56%) considered there to be no factors within the school environment, and 87 educators (57%) considered there to be no personal factors that prevented them from using drama activities in the classroom.

4.1.5.2 Identified Constraints

Question 9 (Appendix A: Section A) required the respondents to identify factors that prevent them from using drama with their class by placing “a tick in each block next to the factors that apply to you”. From the collation of the educators’ multiple responses to this question, the constraints have been categorised as most significant constraints, less significant constraints and least significant constraints, with seven constraints in each category. The number of responses to each factor was calculated and then converted to a percentage out of a possible 152 respondents.

4.1.5.2.1 Most Significant Constraints



- **Insufficient Education**

Three of the most significant factors, identified by respondents preventing educators from using drama with their classes, related to insufficient education in the field of drama. These factors were; ‘insufficient exposure to drama techniques’ (63% or 96 respondents); ‘insufficiently skilled to use drama (62% or 95 respondents); and ‘lack of subject knowledge’ (44% or 67 respondents). In further responding to and clarifying preventative factors, respondents articulated reasons why insufficient education does, or would, prevent them from using drama (Question 6 Appendix A: Section B). Explanatory comments from responses to Question 6 included:

- *Lack of skill and teacher empowerment in the field.*
- *I know very little of how to apply drama effectively in my classroom situation.*
- *Lack of training resulting in a lack of confidence.*
- *Lack of understanding, knowledge, ideas, know how and experiences.*
- *The deep knowledge about how to teach drama to the learners.*
- *Need enough knowledge how to handle them [learners] and the appropriate strategies to use (with large classes).*
- *I only use finger and hand puppets. I would like to be exposed to more techniques and skills in drama.*
- *Lack of knowledge of the subject as Drama in NOT acting only. It involves many aspects such as special awareness/voice/movement/self confidence etc.*
- *Sometimes battle to get ideas – how to use drama with the work set.*
- *I’m also not very creative at all so I would need to gain ideas on what to do.*

- **Time, Space and Class Size**

Time was identified by more than half of the respondents (54% or 82 respondents) as a factor preventing them from using drama. Class size (49% or 74 respondents) was identified by just less than half of the respondents as a constraint. A lack of, or inadequate, space (42% or 64 respondents) was also identified as a significant constraint. These three factors were frequently linked within the explanatory comments articulated by the respondents in response to question 6. (Appendix A: Section B).

Comments included:

- *Time constraints, lack of space and large classes.*
- *As we have big numbers in our classrooms there is not enough space to dramatise often.*
- *Most definitely the time factor. I barely manage to cover the work that we are required to do now. I don't see drama at the same level as Maths for instance. Therefore I leave drama until I have time to do it.*
- *Sometimes become so 'bogged down' with getting the basics done – and drama is considered an 'extra' so continually fighting time constraints.*
- *Time –work is set for grade and I am permanently behind the other classes!!*
- *Time because there are many activities to be done at school.*
- *The fact that we are bound to time.*
- *The biggest stumbling block is the time factor. Despite this with the varied areas within the drama framework could be selective within the RNC.*
- *It is time consuming. I remember when I was in high school we used to dramatise Macbeth and Othello we would spend a lot of time outside the classroom preparing to compete with other schools. We actually liked it because we were going to be outside the classroom but now that I am a teacher I realize that it takes a lot of time.*
- *Some classes have to multi-grade in one classroom –no space.*
- *In my classroom there is no space enough because the classrooms are small and dusty.*
- *Space is limited and there is too much work to do.*
- *Space is very important as the players need to act on an open space.*
- *The school does not have accommodation where we can have the drama plays. Also I have many things to do at school because we are understaffed.*
- *Huge numbers of children might put them off.*
- *Overcrowded classrooms.*
- *Space –cannot do too many "movement' activities due to lack of space.*

In the images, portrayed and discussed in a workshop using image theatre, the participants also expressed concerns relating to time and physical constraints. Within an image that depicted the lack of time and space, educators 'provided voices' for the various people represented in the image. The comments recorded were:

- *I am frustrated because I can't get through everything on time.*
- *I'm not going to get to everything planned. Is everything correct?*
- *Is she going to get to everybody, how is that going to reflect on her?*
- *Is it going to be worth it? Is everything going to be measured by time?*
- *It's such a tiny room. Is everybody going to fit into it?*
- *I don't know why this teacher wants to do drama in such a small space – we keep bumping into each other.*
- *I'm frustrated and I can't move.*
- *What about the kid, will they talk too much and then it gets noisy.*
- *What about the class next door?*
- *I have obstacles I can't go forward.*

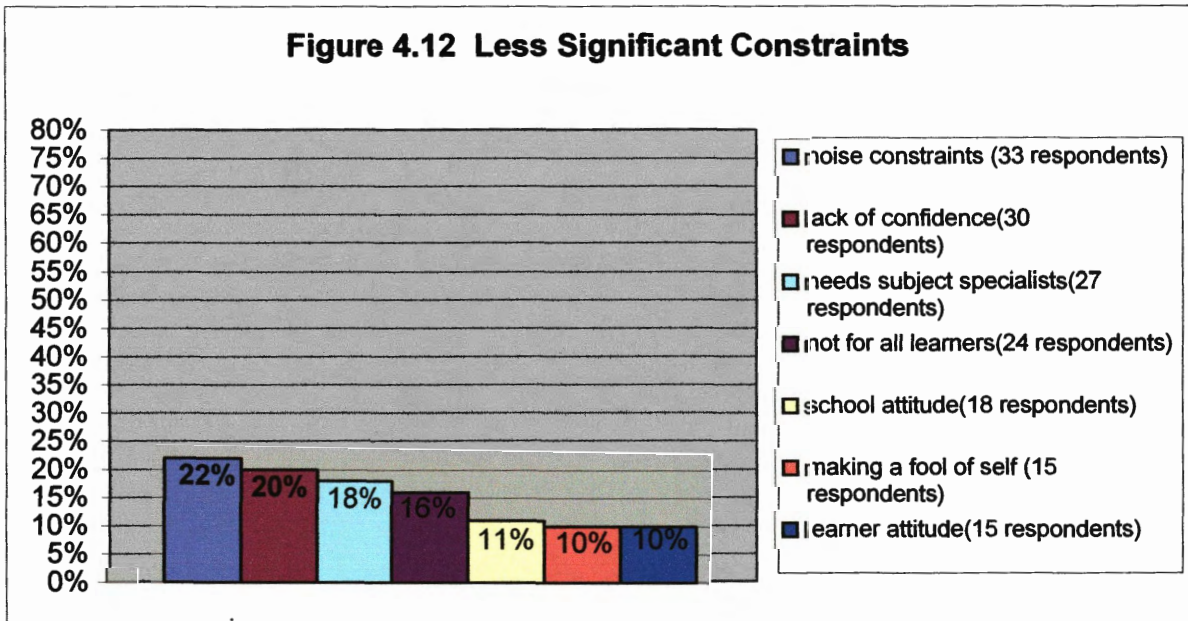
- **Possible Chaos**

The possibility of chaos was identified by 37 respondents (24%). Explanatory comments articulated by the respondents in response to question 6. (Appendix A: Section B) included:

- *Children’s responses to anything out of the ordinary often lands up to be chaos!*
- *Some kids go wild.*
- *The possibility of chaos and being unable to control the class.*
- *Behaviour of certain children leading to chaos.*

4.1.5.2.2 *Less Significant Constraints*

Less significant constraints were identified, in order of significance, as; noise constraints; lack of confidence; a need for subject specialists; drama not for all learners; schools’ attitude; making a fool of one self; and learner attitude, as illustrated in the graph below.



Some of the 33 respondents (22%), who identified noise as a constraint, linked this to space and class size in their explanatory comments. (Question 6, Appendix A: Section B). Some of the 30 respondents (20%), who identified a lack of confidence as a constraint linked this to insufficient education. Explanatory comments relating to ‘less significant constraints’ included:

- *Noise level may disturb other classes.*
- *Noise and lack of space do make one reluctant!*
- *There is a lot of movement and noise. Children are not very responsive.*
- *Noise carries and therefore disturbs the quiet corridor.*
- *First of all I don't feel confident and I do not have time to do it.*
- *Learners have no confidence.*
- *A suitable teacher should be trained/equipped to take charge of drama in the school*
- *Someone takes my class so it is not necessary for me to take it.*
- *School policies do not allow for it.*
- *Negative attitude of my school and because it is not included in our curriculum.*
- *The attitude and behaviour of certain children makes me reluctant to use Drama.*

In the images, portrayed and discussed in a workshop using image theatre, the participants perceived major constraints of using drama, in relation to learners' attitudes, as, "fear of being laughed at or making a fool of selves" and "fear of humiliation". With regard to difficulties pertaining to attitudes it was stated:



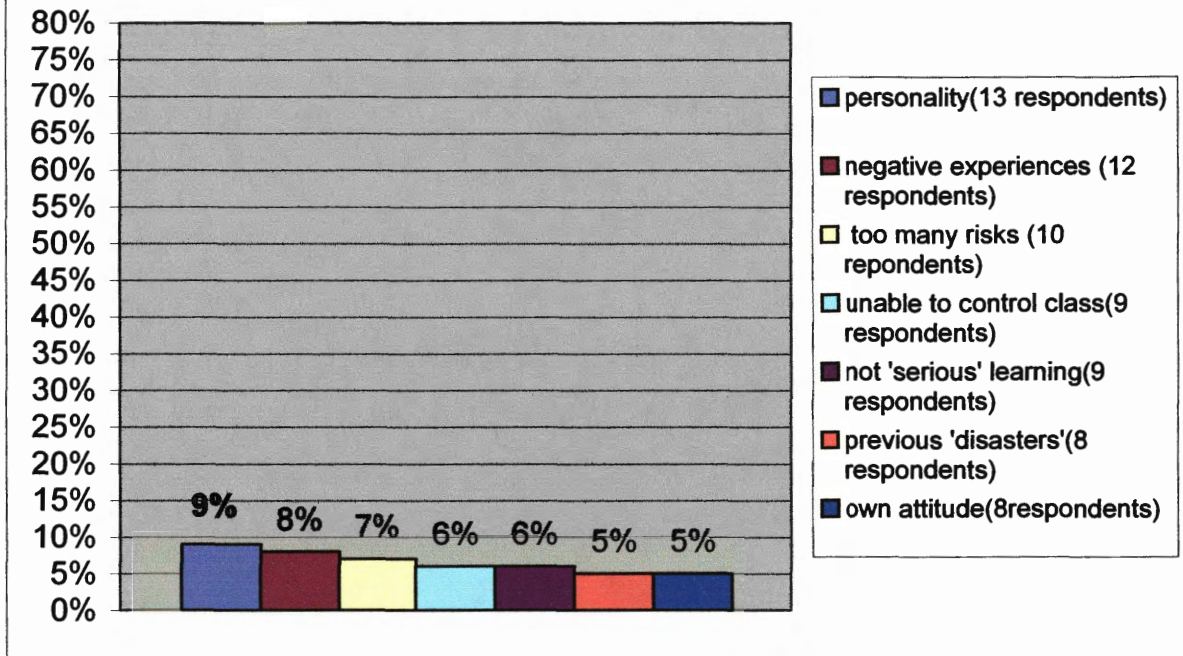
"Teacher and learners, learners and other learners are pulling in different directions. They are all wanting to take the drama in different directions. The teacher has an own agenda. A child has another agenda. Another child doesn't want to do anything at all. Conflicts arise against the teacher's strength. The children want to control. Every child wants to pull something from you – something different."

Figure 4.13 Pulling in Different Directions

4.1.5.2.3 Least Significant Constraints

Least significant constraints constitute those factors identified by less than 10% of respondents. These constraints were, in order of significance, personality, previous negative experiences, too many risks, unable to control the class, drama is not 'serious learning', previous 'disasters' and own attitude as illustrated in the following graph.

Figure 4.14 Least Significant Constraints



Some of the 9 respondents (6%), who identified inability to control the class as a constraint, linked this to the possibility of chaos, or previous negative experiences, in their explanatory comments. (Question 6 Appendix A: Section B). All of the 9 respondents (6%), who identified drama as not being for 'serious learning' as a constraint, linked this to time constraints. Explanatory comments relating to 'least significant constraints' included:

- *Lazy, uninterested teachers - just a job approach.*
- *Mostly my own lack of creativity holds me back.*
- *I am not that way inclined. I have never really had a liking for drama – I enjoy watching performances but have never really been keen to perform.*
- *Personal experience – where my daughter's teachers expect her and her friends to get together and practice in afternoons/weekends with no consideration of family logistics (transport/props/costs/timing/other commitments etc) really rattles me. Despite inconvenience, we do manage somehow – but what about other families who lack the ability to comply. I would not willingly inflict such arrangements.*

Further comments, included on the next page, relating to personality, attitude and drama not 'serious learning' were articulated within question 8.1 and 8.2.

Question 8.1: Possible Teacher's Responses

- *I can't do it, don't like it and it's not me!*
- *I am an introvert. Not the dramatic type.*
- *I'm not a 'drama' person. They're not really learning anything.*
- *I do not see the use for it in learning.*

Question 8.2: Possible Learner's Responses

- *My attitude towards it. This should be changed.*
- *My teacher is not interested and doesn't like using it.*
- *I don't take part as I am too embarrassed.*

Within question 8.1 there were two positive comments relating to personality and attitude towards drama. For example, *"It gives me a chance to show off my 'flamboyant' nature and besides, I really do feel it works!"*

4.1.5.2.4 Further Constraints

In addition to the list of factors provided to the respondents (Question 9 Appendix A: Section A) further constraints were identified. In their explanatory comments (Question 6 Appendix A: Section B) 8 respondents (5%) mentioned a lack of resources including equipment, suitable materials, costumes and props. Some further comments, relating to constraints mentioned in response to question 6 were:

- *Drama needs organization and preparation.*
- *There are no classrooms, other classes are without roofs.*
- *Drama depends to the environment and the level of the class.*
- *Drama requires you to go an extra mile by coming to school during holidays.*
- *I do not always consider drama as part of my planning.*
- *In my school we did have learners that took part in drama at Orient theatre but the problem was transport and the practice was usually during the evenings, and no one wanted to support these learners because of the time that was inconvenient and as a result they stopped attending.*
- *The first small step is always the most difficult – 'stepping out in faith/confidence/boldness'.*

In the images, portrayed and discussed in the workshop using image theatre, a further concern was raised with regard to the frequently aggressive and violent content of the learners' dramatisations and ideas.

4.1.5.2.5 *No Factors*

10 respondents (8%) stated that there were no factors that prevented, or would prevent, them from using drama. Explanatory comments included:

- *Most areas could be overcome.*
- *Nothing should prevent you from doing drama in class it should be part of your planning.*
- *Well I don't let factors hinder me...*

4.1.6 **Support**

The question asked in relation to support was “How do you think teachers can be supported in their teaching, or use, of drama in the classroom” (Appendix A: Section B Question 7). In response to this question, 8 respondents (5.3%) said they would like support but did not state how they would like to be supported and there was no response from 49 respondents (32.2%). The comments of the 95 educators (62.5%), who indicated the support they needed, can be categorized, in order of frequency, under the following headings:

4.1.6.1 *Education and Training*

45 respondents (29.6%) considered education and training to be the support needed for educators. This included in-service training, workshops, short courses, practical demonstrations, exposure to various techniques and expanding educators' knowledge of drama. The responses below are examples of the statements made in this regard.

- *In-service training and workshops to assist teachers to empower themselves with the meaning and effective use of drama in the classroom or drama-in-education as a whole.*
- *Run workshops for teachers and provide curriculum development programmes.*
- *Teachers need to be educated, supported and developed. They know very little about Drama in Education.*
- *I think having in service training and using the children in demonstrating it.*
- *Most teachers have never used/heard of DIE – they don't know about the different techniques. They would need training. Most have the mindset that drama is only acting on a stage and therefore switch off when they hear the word.*
- *To hold workshops with experienced people in how to teach drama.*
- *Drama should be included in the classroom and there should be trainings and workshops of drama in the classroom.*
- *The workshops should be organized for the purpose of equipping them [educators].*

- *They should be exposed to drama techniques and then go back to school and plough back to the learners.*
- *Need info on acting techniques more of what we were given last year.*
- *HOD's should encourage teachers by workshops by specialists, broaden knowledge base!*
- *They should have thorough knowledge on how to teach drama by attending workshops and given resources.*
- *Should be given proper training, should be motivated, should be assisted when necessary, create conducive conditions for easy application of drama.*
- *Have regular workshops and in-service training - I think if teachers knew more about how to teach drama they would be more enthusiastic.*
- *Certainly teachers should be first trained in teaching drama.*
- *Practical demonstrations involving a class, at a central venue, for teachers to attend, would be beneficial ie to see it in action.*
- *Relevant 'hands on' courses involving classes of 30 or more!*

4.1.6.2 Resources

18 respondents (11.8%) considered resources to be the support needed for teachers. These included material resources (props, drama textbooks, poems, plays, costumes, video tapes) human resources (visiting artists, ideas and sharing experiences) and financial resources. The responses below are examples of the statements made in this regard.

- *I think they should be given all the support they need by being supplied with the necessary material and resources by the education department.*
- *Provided with ideas and ideas on resources.*
- *Lots of ideas - be very specific to build up confidence.*
- *Regular 'ideas' (practically possible with 30-40 learners) just to stimulate us (via newsletters to schools).*
- *For the 'not so creative', lesson ideas may help!*
- *Suitable material for the drama.*
- *Material –poems, plays etc (variety of themes and age appropriate) with instructions.*
- *...thereafter [after training] they should be supported by exposing them to theatres and also video tapes may be useful.*
- *Teachers must come together and discuss things that work and things that don't work.*
- *To share experience and expertise of various people.*
- *Perhaps to share ideas.*
- *Yes more money is needed and also opportunities and space is needed because children enjoy it and they have the talent.*
- *Visiting artists should be invited.*
- *I don't have enough resources (mainly written) to help me plan the best possible lesson.*

4.1.6.3 *Drama teachers*

10 respondents (6.6%) considered the services of a qualified drama teacher in the school to be the support needed. The responses below are examples of the statements made in this regard.

- *Qualified drama teacher in school.*
- *Having a drama teacher for a period so that teachers can see exactly how.*
- *Supported by a Drama teacher.*
- *Specialists in charge to advise and direct content/learning material.*
- *If and where possible have a specialist teacher.*
- *Availability of someone with a background in drama.*
- *Teachers who wish to teach drama should take the lessons of those who are uncomfortable in the drama class.*

4.1.6.4 *Curriculum support*

8 respondents (5.3%) mentioned assistance needed with the curriculum and, particularly, in achieving the Language and Arts and Culture outcomes. The responses below are examples of the statements made in this regard.

- *Would be good to look at how different drama techniques can be used to achieve the outcomes of the RNCS, especially in the languages. (It is all very new to most teachers!)*
- *I need help with the drama outcomes in Arts and Culture. Our children are nowhere near the GR5 and 6 level of the RNCS – because drama has not been ‘taught’ since Grade 1. Where do you even start??*
- *Take each learning area and show what can be achieved with Drama.*
- *A carefully worked out curriculum/syllabus.*
- *Notional time to be used by teachers to use drama in the classroom.*

4.1.6.5 *Providing Space*

7 respondents (4.6%) considered the provision of space to be the support needed for teachers. This included building halls, bigger classrooms and, where a hall was available, allocation of hall space on the timetable. The responses on the following page are examples of the statements made in this regard.

- *Allocated hall space on time-table for drama lessons*
- *By building perhaps halls in the schools with enough space*
- *Classroom to be built for enough space*

4.1.6.6 *Additional Support*

7 respondents (4.6%) made different statements regarding support. As these do not fit into a particular category, the suggestions made by the 7 respondents have all been quoted below:

- *Drama Competitions. We offered a Street Theatre competition on the themes of ‘Safety with Electricity’ and ‘Saving Water’ for SET week and got some really excellent drama, written and acted by children. One of the criteria was accuracy of information and it came across well. Other criteria were –no more than 6 in a group, no longer than 10 minutes. So it can and should be done!*
- *By being exposed to it, practising it as well as developing positive attitude towards it.*
- *Getting encouragement from subject advisors.*
- *By making time for drama.*
- *Smaller more intimate classes.*
- *Using ‘buddy system’ (staff) in schools.*
- *CHANGE THE WAY IN WHICH SCHOOL DAYS ARE STRUCTURED! GET TEACHERS OUT OF ‘SURVIVAL MODE’!* [Respondent wrote this in capital letters]

4.2 ANALYSIS OF DATA FROM PHASE 2

The data analysed within phase 2 of this study consists of information gathered from; one interview with four lectures; one interview with three teachers from School B; and observation notes recorded from activities and informal discussions within the different collaborative projects. Extracts from the paper entitled, “The Mathematics allergy: Is Drama in Education the much-needed antidote?” (Carter and Westaway 2005), have been included as they form a vital part of the data analysed at the end of the collaboration between L4 and myself. Themes that emerged from phase 2 of the study have been categorised and summarised in table 4.2. Thereafter, each theme has been analysed using the codes: (T) to indicate teachers and (L) to indicate lecturers involved in the collaborative projects. Once again, where direct speech, from interview responses as well as extracts from the paper written by L4 and myself, has been used, this has been written in italics.

The nature of drama, what it can bring to classroom learning and teaching and the concerns and challenges that teachers face in terms of using drama.

Theme	Outcome
Defining and experiencing drama	Participants emphasised different but complimentary aspects of drama in expressing their views and felt that they had learned something of value from the different collaborative projects.
Strengths of using drama and taking on roles	Working in role promotes confidence and the freedom to express ideas and “quiet people find their voices”. The ability to integrate drama processes into other learning areas was considered a strength.
Challenges and continuing constraints	Concerns centred on the ensuring of teaching content within drama activities. Learners need to get used to working in role before authentic learning takes place.
	Time constraints and curriculum demands are challenges. Time taken for drama activities should be planned for and measured against the ‘richness’ of the learning experience. Simpler strategies could be used when time is limited.
	Concerns were raised with regard to maintaining control. A suggestion was made that difficulties should be handled in the same way as for any other lesson. Styles of teaching that the learners were accustomed to influenced the way in which they responded to drama activities rendering it more difficult to work with certain classes than others.
	Difficulties with the term Drama in Education were identified.

Ways in which teachers can be encouraged to make use of drama in the classroom

Theme	Outcome
Relating drama to teaching content, interests or beliefs	Identifying and establishing links between drama and teaching content, interests and beliefs about the nature of education, appears to impact on teachers’ use of drama. The usefulness of the collaborative projects in promoting the ability to make these links was emphasised.
Modelling, watching and team teaching	All participants considered watching and working with someone else to be advantageous and articulated what they had learned from their experiences of observing and team teaching. Team teaching, that involves learning from each other and feeding in different but complimentary skills, appears to be the most effective form. Modelling practice prior to introducing theory is preferable.
Building experience, confidence and trust	Emphasis was placed on the importance of not ‘throwing people into the deep end’, working within ‘comfort zones’ and ‘building up trust and confidence’. Identifying aspects of teaching practice that have elements of drama and assisting to extend these practices rather than imposing ideas could be a way of promoting the use of drama.
Participation in planning	Participation in the planning process was considered crucial and was supported by my own observations of the impact of the involvement in the planning process in School B.

Theme	Outcome
Characteristics that draw people to drama	Lecturers interviewed agreed that an introvert or extravert nature did not impact on whether people were drawn to drama or not but rather certain intrinsic attitudes, values and characteristics, such as risk taking, wanting to move away from traditional teaching and imagination.
Student impact and ongoing education	Ongoing education and support was viewed as essential. Students' use of drama would encourage teachers, whose classrooms the students are working in to make use of drama.
Reflection and consolidation	The importance of drama in any teaching situation was highlighted and related to reflection and consolidation within different drama activities.
Extracts from the paper entitled, "The Mathematics allergy: Is Drama in Education the much-needed antidote?"	
These extracts highlight the learning that took place through one collaborative project.	

Table 4.3 Categorisation and summary of Themes from phase 2

4.2.1 The nature of drama, what it can bring to classroom learning and teaching and the concerns and challenges that teachers face in terms of using drama.

4.2.1.1 *Defining and Experiencing Drama*

The teachers and lecturers involved in the collaborative projects were encouraged to express their views on classroom drama and to reflect on their different experiences of the drama process. What emerged from the interviews was that the participants emphasised different but complimentary aspects of drama in expressing their views. For example L1, focused on drama as an art form, *"For me, it is one of the art forms just as music, drawing, anything else like that would play a role and is...part of that whole spectrum of uses"*. L4 linked drama to constructivism, *"I have a different take but it also feeds in [to L1's view] for me drama is such an opportunity to really enact a constructivist method of learning and teaching because it is all about context, finding out prior knowledge, negotiating, sharing, listening, interacting and finding out where people are and plotting the process, so it feeds into things that I like, like constructivism."* L2 emphasised the collaborative and empathetic nature of drama, *"...collaborating on issues or concepts...empathy for people in a particular situation such as poverty... you could use role play"* and L3 focused on the role that drama has in bringing a different dimension into the learning and teaching situation, *"For me it just breaks the*

monotony of general teaching ...moves away from 'traditional teaching' ...brings in another dimension, changing gear”.

From comments made by various participants in the interviews, and my own observations, during the collaborative projects, it would appear that own interests and attitudes towards learning and teaching influence individuals' views of drama. These views were not seen to be contradictory and, while participants articulated specific opinions that emphasised different aspects of drama, the ideas and comments of other participants were also supported and endorsed. For example, L2 supported L3's views by referring to a 'hot-seating' activity that took place while the researcher and L2 were engaged in teaching students summarising skills. L2 stated, in relation to breaking the monotony and bringing in another dimension, *“That's actually how we used it at the beginning of the year...”*

A number of participants emphasised the enjoyment aspect of drama processes and the collaborative projects, for instance, T2 stated, *“I'm enjoying doing it because I like doing drama in the classroom”* and T2 and T3 were both of the opinion that, *“... the children do enjoy it.”* The participants all expressed the view that they had learned something of value from the different collaborative projects. T3 stated, *“I learned a hang of a lot in that you took a very difficult concept because the homes from other lands was a very difficult thing to teach children and you put it across so nicely. Like letting them become builders and build the houses.”*

Of particular interest was the response of T1 as she had initially been a little reticent about classroom drama, felt that drama did not suit her personality and that it was not a way of teaching that she would necessarily use. She stated, *“You haven't put me off. It's not so scary but I think I've still got a lot to learn. I think it is a big field. Like [T2] used a good example in her lesson the other day. She had to show the lesson and she stood up and said I'm not Mrs ..., I'm a seamstress, or something, and straight away I thought, ah she's got the idea. But anyway it's opened a door, at this stage.”*

4.2.1.2 *Strengths of Using Drama and Taking on Roles*

One of the strengths identified by participants and articulated by L4 in the following way was that *“people feel a lot more comfortable expressing their ideas than if they were not in role... there is the freedom to suddenly start expressing a whole lot of things they don’t usually express ... all sorts of issues... It is quite interesting to see the different issues that are raised through the drama – issues, that I haven’t even thought of, begin surfacing”*. In relation to the above lecturer’s experiences of the encouraging of expression through role, she also spoke about what she would like to do at a future date, *“DIE could be a nice way of dealing with diversity, especially with the first year group ...diversity has been dealt with fairly ‘easily’ in the past ... now we are confronted by real issues and different experiences and they are very obvious and every now and then I get a wake up call... I have made certain assumptions ...”*

A further advantage of drama, linked to students expressing themselves, was articulated by L1, *“Being in role helps to cultivate that self-confidence that we are trying to develop, also one is able to holistically assess students as they are expressing themselves.”* In talking about a ‘circle time’ activity, L3 reinforced this view by stating, *“It was amazing to see how their confidence started to grow, particularly students who don’t normally talk out in lectures when you say so and so, what do you feel about this ... once they had the calabash they could hide behind it...”*

When reflecting on the differences between; a previous experience of conducting a mathematics workshop, with the same group of Lesotho teachers as in the collaborative project described in this study, but with another mathematics lecturer, where the workshop was ‘context based’ but use was not made of role; and the one conducted in collaboration with the researcher, where DIE was used, L4 stated, *“It was quite interesting to see the dynamic, [in the previous workshop] there was a clear hierarchy in terms of who could speak and when they could speak. [In the workshop where DIE was used] ... it was evident for me that suddenly young people were taking charge... people that were not previously expressing themselves ... [in participating in DIE] quiet people find their voice.”*

Initially in School A, Arts and Culture had a weekly slot on the time-table and the various arts were taught in isolation. One of the changes that occurred at School A, as a result of the workshop and lesson demonstrations, was that this was altered so that drama was no longer viewed as something separate and external, but rather the value and importance of integrating drama processes into classroom learning and teaching was seen. Lecturers gave examples of drama lessons involving integration, including L2 who spoke about a 'lifeguard' drama in which, *"creative writing was integral – it wasn't imposed on top."*

The following extract from the paper, based on the experiences of L4 and myself within the collaborative project in Lesotho, supports and extends the strengths of using drama and taking on roles that were articulated by the focus group interviewees;

*...In setting the context, we took on the role of representatives of the Masimanyeni Foundation who had access to a team of building contractors, architects, designers, financiers and engineers. The teachers were the community experts because they had knowledge of the area, the needs of the community, and the requirements of a Lesotho heritage site. Our experience was that there was a high level of participation when the participants were in role. Through the process of assuming a 'real' adult role the motivation to become involved in the process and to participate was increased. In addition to this, the participants realised that they needed to develop an understanding of certain mathematical concepts to function effectively within the role. The learning of concepts became more important to the participants because **they** identified their conceptual limitations, rather than the facilitators.*

Using the drama context enabled the participants to play a more active role in determining the direction of the process. In our experience, the participants articulated that they wanted to extend their responsibilities as developers of the heritage site to include an exploration of the types of activities that would occur at the heritage site. This led to a discussion that focused on activities for young children that would enable them to explore their heritage. Indigenous games and stories formed the basis of this discussion. The participants expressed that within Lesotho, mathematics was an area of concern and they would explore their heritage through mathematical games and stories. This culminated in participants sharing different games and facilitators developing participatory storytelling methodologies with the participants within the context of the heritage site. Through the role tasks, opportunities were

created for the participants to reflect on both their mathematical learning and DIE as a methodology for exploring and developing mathematical skills and competencies.

This workshop served as a pilot to explore the significance and relevance of DIE in mathematics learning and teaching. The workshop proved to be useful in developing the participants' understanding of shape and space as it challenged the participants' own spatial conceptual understandings and provided a forum for them to explore a variety of ways of promoting young learners' spatial sense. We believe that DIE has the potential to be an exciting 'antidote' for learning and teaching mathematics. It provided an authentic context for learning and teaching; encouraged a multiplicity of views and perspectives; and gave the participants a sense of power and ownership over their learning as they had the historical, social and cultural background necessary for the development of the drama context that the facilitators lacked. As one participant articulated, "DIE changes the attitudes of being allergic to mathematics"

4.2.1.3 Challenges and Continuing Constraints

Challenges and continuing constraints, articulated by participants, in relation to the nature of classroom drama included; ensuring the teaching of content; time and curriculum demands; the possibility of chaos and a perceived lack of control; and 'problems with the term DIE'. Possible ways of addressing these challenges and constraints also form a vital part of the data analysed under this heading.

In commenting on a drama based on a television talk show in which three students "*introduced themselves in role, posed questions and got the audience [other students] involved*", L3 spoke about the drama "*taking off and the students had everyone's attention*". However, L3 raised a concern and a "*worry that they are losing a few of the main points because they get carried away ... unsure of how much content is being learned*". L4 felt that this was "*always going to be the case when students are introduced to a new process, not necessarily only drama. The first few times, I got the students into role they didn't really learn that much. They focused on their roles and learning how to work in roles but then they reach a point when suddenly they take off...*"

L2 also felt that the students, or learners, need, *“training to take on roles”* before authentic learning takes place. L2 emphasised this point by referring to a lesson she had observed a student teaching where the learners were used to taking on a role. *“The student just hung labels around the children’s necks (they had obviously done some of this before, and were used to it) and immediately the children went into role and started commenting as rate payers in Gombie. It was very worthwhile, they were in character and stated their opinions and thought up their ideas.”*

Discussion took place pertaining to drama processes sometimes taking longer than other learning and teaching processes. All the lecturers interviewed, acknowledged that time may be an issue influencing the nature and use of drama activities but did not view the time factor as being necessarily problematic. L3 stated, *“It is not a problem ...something you’ve got to realise in your planning ...planning on any teacher’s part is very important... it’s going to take longer, if it’s done properly.”* L1 expressed the view that *“All constructivist learning takes time. If you are able to generate a successful learning experience it’s amazing how many times you are able to link back to it. The richness that evolves, in terms of the time it takes, makes up many, many times for the time that you initially put into it.”*

While L2 stated that, *“time schedules may be problematic”* she supported the idea of the quality of learning creating an experience that is, *“there forever and can be called back.”* L3 referred to a drama where the students were involved in selling a new type of chocolate bar and stated, *“You ask that lot, after [student a and b] dressing up as chocolate bars and selling their chocolates ... that group of students will never forget.”* However, L3 also mentioned factors that may prevent educators from using classroom drama. *“Teachers have got these modules and CASS – it does take away the desire of risk taking when they haven’t got a lot of time.”* Though L4 felt that time *“is an issue”* she identified a way of working within time constraints. *“If I’ve got a short lecture, I will use simple strategies. If I’ve got more time it is amazing to get students into role and develop a context”.* Another way of coping with time constraints was suggested by T2. In contrast to the collaborative project where drama was used in the classroom on a weekly basis T2 stated, *“I would perhaps, if I was doing on my own, make it once every two weeks, that’s all because there is so much other things going on. You can’t, I wouldn’t be able to do it more than that”.*

The need to do drama less frequently was linked by T2 to the need to avoid chaos. *“It can be a bit chaotic if you do it too often though I know the children do enjoy it.”* T3, who stated *“I do use a lot of drama in my class, I mean the children know we often do drama”* and was extremely positive about the benefits of the drama process, also raised some concerns with regard to behavioural difficulties. *“Just that I felt some of the children didn’t click on to that and then they, you know especially the naughty ones, became more aggressive and more naughty, wanted to just say, oh my house is finished, and it wasn’t really. And there were others that really wanted to so I am inclined to agree with ... that the children really do enjoy it but what do you do with those children that are real problems in the class.”* In response to this statement T1 suggested that behavioural difficulties in drama are not different from any others experienced in the classroom and that they should be handled in the same way as for any other lesson.

That the issue of control is, however, of concern to teachers was reinforced by the questions asked within workshops in School A and C on how to maintain control when using drama. One teacher, particularly, who was very concerned that the learners sit in straight rows and didn’t talk, appeared to be uncomfortable watching me teach. While my view of the lesson was that the learners were really engaged and motivated and that authentic learning was taking place, the teacher looked most concerned about the perceived lack of control. The belief in the drama context was difficult to maintain as this teacher kept referring to the children by name and warning them as to the consequences of their behaviour.

In demonstrating lessons in classrooms in School A and B, it was evident to me that the style of teaching that the learners were accustomed to, influenced the way they responded to the classroom drama lessons. While the learners responded positively to the lessons, I had to work much harder and more carefully with the classes where they were not used to taking responsibility for their own learning and where a small amount of, unused to, freedom signalled the need to be ‘silly’ and not take the process seriously.

Not taking the drama process seriously, and the need to ‘work hard’ to obtain commitment was also seen to be linked to the introduction of a new, or unfamiliar, methodology, as expressed in the paper, written by L4 and myself;

...This was a new methodology for the participants and it is therefore understandable that more time was needed to develop the participants' confidence in using this approach to learning and teaching, for reflecting on the drama process and for linking their experiences as learners to future experiences as teachers. The participants acknowledged how much mathematics they had learned from each other and the drama context and expressed that their attitude towards mathematics had changed because learning was contextualised.

As facilitators we realised that in order to maintain the participants' commitment we needed to be completely committed to our roles throughout. We felt that the participants' initial response to the drama context, because it was new to them, was guarded and less serious which meant that we had to work hard at building and sustaining their belief. As the process unfolded the participants became increasingly more committed. They realised they had a role to play in driving the process as their contributions were considered seriously.

Initial reaction to a DIE lesson may also be influenced by the teachers' notions of what constitutes classroom drama. The teacher, mentioned on the previous page in connection with being uncomfortable watching me teach, also felt that the work should be focused on performance with the Grade 6 and 7 learners. This notion of drama being about performance links to concerns expressed by some lecturers with regard to the terms 'drama' or 'Drama in Education. L4 stated, "*The word 'drama' is a problem. We've got to try and call it something else. The first thing that came to mind was stage, production, theatre.*"

4.2.2 Ways in which teachers can be encouraged to make use of classroom drama

4.2.2.1 Relating Drama to Teaching Content

One of the key features that emerged from the data collected in this study, as a way of getting teachers to make use of drama, was the vital importance of relating drama to the content being taught in the classrooms. This feature, in addition to 'tapping' into the teaching interests and beliefs about the nature of education (as articulated in 4.2.1 above), appears to impact significantly in compelling teachers to utilise drama in their classrooms.

The previously experienced difficulties, in linking drama to themes and content taught, and the usefulness of the collaborative projects in promoting the ability to make these links was emphasised by T2 and T3. T2 stated, *“I just found it difficult to link what we are doing in our theme to something that you can use in drama I didn’t know how to link it properly. But once I get the idea then I can work with that. This is giving me a very good idea so I’m glad that I’m doing it [collaborative project] because I can get ideas.”* T3 spoke about the links observed through different drama processes, *“I was wondering what you were going to do when you said you were going to do drama with the homes. So I was very glad that I actually offered to do it because I saw that you could link difficult things and you could do very difficult things and then you also linked it to the numeracy which we are going to carry on doing by making the price tickets and selling and, you know, seeing the opening which the children obviously didn’t quite get to the end of. I also thought the mapping skills and left right orientation in the ‘journey’ drama was wonderful.”*

My own observations supported the need to relate drama to the learning and teaching content in the classrooms. In school B, lesson demonstrations were planned using the modules and themes supplied to me by the teachers and the expressed needs of the teachers in relation to content. In school A, I selected the content and nature of the lesson demonstrations. Although the teachers in both School A and B were interested in, and positive about, the lessons it was evident that the teachers in School B, were far more actively engaged and could see the purposes and uses of drama in their own teaching far more clearly.

In the workshop conducted with School C, where I demonstrated an integrated lesson, one participant, in particular, was not able to identify the content of the various learning areas and asked, *“Where is the Maths, where is the Language...”*. It was only when we discussed the lesson and I articulated the links within the various learning areas that this participant became excited about the possibilities of using drama in the classroom.

When working with lecturers, identifying content that they wished to teach and then using drama to teach this content was also the way in which the collaborative projects took place. For example, L3 identified the content that needed to be taught to fourth year students related to applying for a teaching post. L3 stated, *“You [the researcher] suggested that instead of giving them the information that I had, I should get the students to be experts and form agencies where they would prepare letters, CV’s, questions and so on. This worked*

extremely well.” In the interview with lecturers they all felt that without being secure in the lesson content and having the necessary content knowledge for a particular learning and teaching situation students and teachers may be reluctant to use drama.

Considerations regarding relating drama to the teaching of content and ways of facilitating conceptual understanding through the drama process were reflected on within the following extract from the paper written by L4 and myself;

Although it was important for us to identify enough with our roles in order to be convincing, we needed to remain sufficiently detached to identify the needs of the teachers in terms of their understanding of spatial sense. For the facilitators, the context required us to be constantly negotiating the curriculum between two frameworks; what the fictional context required and the outcomes of the workshop. This resulted in discussion outside of the drama to determine what needed to be built into the process relating to direct teaching.

During our workshop it emerged that there were a number of misunderstandings related to mathematical concepts, which were required to continue the drama. We therefore created a space to facilitate the conceptual development of those concepts. Initially this space occurred outside the context of the drama. However, it became apparent that the teachers were less likely to question us while focusing on developing conceptual understandings of the mathematics outside of the drama as opposed to within the drama.

Creating spaces within the context of the drama to challenge mathematical misconceptions required us to be able to ‘think on our feet’ and constantly reflect on how to use the drama context most effectively to facilitate learning. For example, finding realistic reasons within the context to explore the properties of 3-dimensional objects, to determine which fit the criteria of polygons.

Furthermore, we had to be flexible and continuously evaluate our planned curriculum in terms of the workshop ‘reality’. For example, we assumed that the participants would understand the relationships between 2- dimensional and 3-dimensional figures and objects. However this was not the case and we had to do some direct teaching of this within the framework of being very clear for our own site and needing to get the shapes ‘right for the building contractor’

Within the context of creating a heritage site, various role tasks were introduced to the participants. The role tasks that focused on locating, developing and constructing the heritage site required the participants to assume the roles of cartographer, architect and building constructor. In order to prepare the participants for these roles and tasks, and to equip them with the required mathematical competencies to perform the tasks it was necessary to divide the role tasks into two complimentary and reciprocal aspects namely project preparation (which focused more explicitly on developing mathematical understanding) and actual tasks for the site (which focused on applying their mathematical understanding).

Both these aspects occurred within the drama context. For example, in order to develop the participants mapping skills participants were required to first draw a route map within the workshop venue. The reason given to the participants for the project preparation task occurred within the context. They needed to develop their mapping skills so that their maps of the site would be clear to the building contractor responsible for overseeing the construction of the site.

Our reason for this task was firstly to assess their mapping skills and secondly to create opportunities to develop skills that were needed. The participants realised their own limitations and the skills they needed to complete the actual task for the site. These skills included aspect, scale and the use of symbols.

4.2.2.2 Watching, Team Teaching and Modelling

All of the teachers and lecturers interviewed considered watching and working with someone else to be advantageous. L1 stated, *“For me it was a breakthrough in terms of watching Carol [the researcher] and suddenly broadening my horizons.”* L1 emphasised the importance of working together and changing what was felt to take place in education where *“we lock ourselves in classrooms and don’t share ideas, we need to gain experience from others.”* L2 also considered watching someone using drama to be beneficial and linked this to an aspect of DIE that had been learned. *“I always thought that you had to be out of it. I’ve learned you’ve got to be a role player”*.

L4 commented on the experience of team teaching, *“The advantages were I like working with you, Carol. It’s nice working with someone. If I was working on my own I don’t think I would be able to maintain it ... it is very useful to have someone there who is used to using drama. Carol kept jumping in and talking about being in role and I tended to get carried away with the Maths. The biggest thing I learned when working with Carol was sustaining belief. Carol was really good at it ...if she was in charge of finance there were simple things she used like ‘time is money’...Oh yes, its called building belief... I learned a lot from the Lesotho experience, it was a five day thing, keeping people interested the whole time. It is difficult but I learned there are different ways of doing it through the drama context.* In connection with another occasion when I was not involved in the planning and teaching but was asked to provide an additional role, L4 also commented on the usefulness of having an extra person in role when, *“Carol came in when I needed an extra person in role”*.

In the following extract from our paper, further advantages of team teaching, as well as how belief was built and sustained in the collaborative process in connection, were discussed;

The advantage of having two facilitators is that we could assume different roles within each sub-context. For example, when we realised that the participants were not aware of the relationship between a square and a rectangle or a cube and cuboid, we set up a convention (we used the convention of one facilitator adopting the role of the ‘helpless one’ i.e. one who does not understand the required mathematical concepts) whereby one facilitator, as designer, had the relevant understanding and the other facilitator, as financier, had limited understanding and shared the misconceptions that the participants expressed (‘the helpless one’). This took the attention off the participants and, it enabled them to assume a high status role as they had to educate ‘the helpless one’. Having further input and support supplied by the ‘authority’ while the participants were articulating their understanding through assisting the ‘helpless one’ was extremely beneficial in analysing the participants’ understanding and providing immediate input.

Although the drama context is obviously imaginary, to build belief, it was important that everything else within the drama was, and felt, as ‘real’ as possible. We began the process with a presentation of work that we, as building contractors, had done previously for other heritage sites. To set the scene and assess prior knowledge of shapes and objects we analysed photographs and models of a variety of ‘heritage sites’.

During the drama process a number of opportunities for integrating other learning areas arose. This presented us with the dilemma of focusing specifically on the required outcome (developing young learner's spatial sense) or using the participants' responses to move the drama in a different direction (which would focus on other learning areas e.g. language, geography). We were concerned that our decision to disregard the participants' ideas, due to limited time, would impact on the process of building belief and consequently we had to employ other techniques for building belief.

These techniques included: processes which enabled us to develop mathematical concepts further (for example, making and wearing hats to visit a site which involved the art of origami); the use of props such as cell phones (for example, phoning the engineers to meet us at a site so that we could change roles); exploring and evaluating various manipulatives (for example card, straws, lego and geostructures) to be used in the construction process; creating a sub context (for example, setting up a space representing an aeroplane for a trip to the participants identified heritage sites); reminding the participants continuously of their roles by addressing them as cartographers, architects and building constructors; and creating a sense of urgency and commitment to achieving the goals of the foundation (for example, the financier urging participants to complete the tasks quickly as 'time is money').

In my opinion, the collaborative project engaged in with L4 was the most successful of all the collaborative projects. This may be due, in part, to work with L4 extending over a longer time period than with other participants and engaging in different activities with education students at the University of Fort Hare and the workshop conducted with teachers in Lesotho.

However, it would appear that, each of us bringing to the process different but complimentary skills and expertise, and acknowledging and utilising each others' strengths, was a major contributing factor towards the success of the team teaching that L4 and I participated in. L4 brought to the process knowledge, interest and expertise in the area of maths and maths education which was the focus of the collaborative project. I had little to no knowledge of maths education and my maths ability is not one of my strengths, but could bring to the process my knowledge and experience of using DIE. We therefore learned from each other and fed in different skills into the process, as opposed to one person learning from an 'expert'.

Linked to the notion of watching was the idea of modelling which was discussed in relation to strategies that have been found to be useful, where drama may not have been used, but, which were felt could convince teachers to make use of particular approaches to learning and teaching, including DIE. L4 stated, *“The worst thing to do is lecture on constructivism, it is about enacting it, giving them a sense of what it is about - almost modelling ...using a maths context, constructing an understanding of the context, then getting students to look at theories is more advantageous than first introducing the theory. Getting them to construct their own understanding”* L3 agreed with the practice of modelling but emphasised the importance of being explicit about what you are modelling. In referring to an example of modelling a ‘jigsaw’ as a form of co-operative learning L3 stated, *“With the second years [students] you have to tell them this is what you are doing. At the end of using a jigsaw in my teaching not one of them said, or could tell me, this is a jigsaw. Until I said, this is actually just what we did, a jigsaw, and then they said Ohhh yes, that’s what we did; now we know what you are talking about when you say a jigsaw.”*

The preference for modelling practice prior to introducing theory is echoed by my own observations when working with teachers at School A and School B and comparing the two processes. In both schools theory was linked to practise but the way in which this took place differed. With School A theory was introduced in the workshop prior to the practical application in the classroom. With School B the process of working in the classrooms began almost immediately and theory was woven into the reflections and discussions which followed.

The teachers in school B seemed to grasp the concepts more quickly and made sense of the drama techniques used more easily than in School A. In addition teachers in School B were able to have more of a direct impact into the theoretical frameworks they felt they required as the collaborative project unfolded.

Enlightening and amusing comments were elicited from lecturers when the discussion revolved around the potential danger of modelling practises or demonstrating drama lessons resulting in the reverse of the desired effect. This could cause people to feel that they could not use drama as they would not be as ‘expert’ at it as the facilitator. I stated that I had not experienced this as I was not expert enough to put people off. L2 responded to this by saying *“That statement is typically Carol, ‘I’m not expert enough to put people off’. She uses the shy,*

retiring role in order to draw people out she's done it again [in the interview]". L4 added to this response by stating, "Don't you know Carol's always in role!!!". Despite the laughter and amusement that accompanied these responses, L2 raised a point that could be further explored in terms of finding ways to convince teachers to use drama in their classrooms, by stating, "This self put down, it's a good strategy for sucking people in and saying I could do this. Getting people involved." In terms of people's reaction to viewing 'expertise', L3 stated, "It doesn't have to put people off. It could encourage striving for excellence."

4.2.2.3 Building Experience, Confidence and Trust

In getting teachers and students to use drama, 'starting from where people are at' and building experiences slowly was considered essential by all lecturers interviewed. Emphasis was placed on the importance of not 'throwing people into the deep end', working within 'comfort zones' and 'building up trust and confidence'.

In this regard L4 stated, *"Start with what they know, use those experiences. Drama can be almost anything, the key is to find out what I do that has elements of drama and take it one step further... Start with chunks that they are comfortable with, it is about confidence and suddenly to put someone in that situation -expecting them to do a completely open-ended, spontaneous drama activity would absolutely throw people if it is their first time using drama – one's insecurities would surface."*

L2's response to L4's statement was that *"there is no ways I would be able to do what Carol did with the students"*. However, L4 argued that L2 *"would be able to with experience and building up of confidence"*. L1 felt that, to, *"move away from a barrier that initially exists [and which] is not only specific to drama, you've got to build up a sense of trust"*. L1 further added, to clarify this point, *"It is the same sort of thing if I ask students to draw, the response is often, 'I can't draw'. We are faced with that problem of convincing students that it is not about their ability to draw, or their ability to act. Students may be in different place. It is essential to build up their trust and then people will be okay to open up then they will grow. It is about trust building."*

The notions of building experiences slowly and engendering confidence and trust were not seen to be exclusively the domain of the facilitators of the drama process but extended also to the learners involved in the process. Some examples of ways in which learners can begin to take ‘small steps’ and ‘move towards’ using drama were provided by L2 and including the use of masks and the idea of ‘hiding behind the mask’ and an activity used by L2 which was described in the following manner. *“I select five people to be five different characters. The rest of the class is split into five groups and they become advisors to an individual character. So they are all involved in a way. It is a step towards taking on a role – it’s not me, it’s my group. They are feeding into the five characters that present their case- everybody presents their case. So they all get sucked into the whole activity.”*

One of the many aspects of the data obtained from this research, which has personally changed my attitude, and approach, towards drama education is this vital importance of recognising the need for people to gradually build up their use of drama. My own observations of students when they begin to use drama in the classroom, which was confirmed by the lecturers who were interviewed is that, in the words of, L4, *“They start off beautifully in the introduction, and allocate roles and then - exactly what happened to me- forget about the drama and focus on the content. I used to do exactly what the students do, set the context and then not sustain it or de-role. I closed the maths but not the context.”*

In the past, I viewed these first attempts at using drama with impatience, was disappointed that the students frequently set up wonderful contexts in their introduction and then didn’t link the rest of their lesson at all to the drama context. I saw this as a ‘failure’ on my part to get the students to use drama effectively.

However, the lecturers viewed this as a positive first step in slowly building up confidence in, and experiences of, drama. This response, the fact that L4 saw the progression from focusing on the content to *“really using the drama context”* as *“one of my biggest learning curves”*, as well as my own observation of the students’ use of drama gradually extending and developing, are the central reasons why my own views have changed.

More and more, I have become aware that this is linked to L1's comment about building up trust, as it would appear to me, that one of the strongest reasons for the use of drama only at the beginning of the lesson, or after doing a drama activity, repeating what they think needs to be learned, is the initial lack of trust in the drama process itself to achieve the learning and teaching envisaged.

Another aspect, which I took note of in my observation notes and tried to incorporate in the collaborative projects, was to observe and find out aspects of participants' teaching practice that already had elements of drama and to support the participants in extending these practises, as opposed to simply imposing my ideas of what classroom drama should constitute. Existing practices and experiences of drama were highlighted in the lecturer interview where it was stated, "*Most of us have done a lot of DIE without having a label for it, or having the strategies to extend it further*" (L4) and, "*We didn't have a name for it, we didn't call it die!?*" (L3). L3 referred to a lesson he had observed which took place 'on a train' and said the he had not realised at the time that this was Drama in Education.

4.2.2.4 *Participation in Planning*

The lecturers interviewed considered participation in the planning process to be a crucial aspect of getting teachers to make use of classroom drama. In the words of L4, "*The planning process is important instead of just watching. People need to be part of the planning process.*" This sentiment was supported by my own observations as, when the teachers became involved in the planning process in School B, they became more actively involved, gained a clear sense of how drama fitted into their own learning and teaching, understood the purposes of the drama techniques used and took more ownership of the drama processes.

4.2.2.5 *Providing more Strategies and Experiences*

It was evident from the responses of both lecturers and teachers in the interviews that, while they felt the collaborative projects and experiences of using drama had been useful, they continued to require more strategies and ideas to assist them and suggested that providing different drama strategies and techniques and exposure to a range of drama experiences would be instrumental in encouraging educators to use drama.

Comments in this regard included, *“I know [T2] has had more experience in drama than I have but it is in those sort of thing [referring to a lesson taught by T2 and observed by T1] that we can use the ideas that we are getting from you but I think I could do with a lot more.”* (T1); *“I would like Carol to give us many, many more ideas... I would like to watch you do more drama techniques and to have more strategies. I can dream up the situations but need more strategies... You need to run a course for all staff”* (L2); *“Strategies need to be shared with the whole staff.”* (L3); *“Expose students to various types of drama and different kind of experiences”* (L1); *“Expose them to a wide variety of different contexts, experiences and as many different strategies as possible”* (L4).

4.2.2.6 Characteristics that Draw People to Drama

In attempting to identify what would convince teachers to use drama, L4 argued that there are *“intrinsic attitudes and values that draw certain people to it. You need to be quite a risk taker, open to change, thinking on your feet and exploring ideas.* L4 felt that, *“There are lots of teachers that are set in the ways, and I’m not sure how one would convince them. One’s own beliefs about how one learns will influence whether you use it or not. You would have to have thought it through and want to do it. To want to do it you would have to have certain characteristics. You would want to get away from traditional teaching.”* L2 added two characteristics that would draw people to drama, namely, *“imagination and being interested enough to read up on strategies and to find out more”*

L3 raised the issue of shy, quiet and reserved people being perhaps reluctant to use drama and asked the question, *“What are you going to do to draw that quiet person, especially as a good part of teaching is acting?”* However, after some, discussion around this question, the lecturers agreed that a shy, introvert nature or a loud, extrovert nature did not impact on whether people were drawn to drama or not, but rather the characteristics spoken about previously by L4 (e.g. a risk taker) and L2 (e.g. imagination). It was felt that both extrovert and introvert personalities could be drawn to drama if they displayed these characteristics.

To reinforce the notion that quietness would not appear to be a characteristic which prevents people from using drama, L4 spoke about a lesson she had observed a student teaching. *“She did a measurement lesson. The children were all pattern makers in a factory and it was absolutely phenomenal. It occurred quite naturally - but she is a quite person. We think of*

stage but that's not her – she wasn't dramatic – she simply contextualised". L1, supported by others, felt that, "A lot would depend on different teaching style. Different teaching styles wouldn't mitigate against all teachers being able to use it. However, the way teachers with different teaching styles would use it and the extent to which they would use it may differ."

The presence of acting abilities was also discussed in terms of characteristics that may draw people to drama, or impact on the way in which drama is used in the classroom. Strengths and weaknesses were identified in relation to the facilitation of drama processes. Within the lecturers, and my own, experiences of observing students facilitating drama lessons it was concluded that those with acting abilities, who 'see themselves as 'performers' generally use this ability to good effect to 'grab the initial interest of the learners'. However, there is a tendency for them to want to 'be in the limelight' and focus on 'entertaining as opposed to educating' as the priority. This may impact negatively on their ability to extend and develop the learners through the drama process.

In relation to their attitudes towards drama, students who see themselves as talented actors and enjoy acting, do not generally display some of the initial reluctance that some of their fellow students display at the beginning of a one year course for fourth year students on DIE. This initial reluctance is primarily based on perceptions on the students' part that the course is based on their 'getting up there and performing'. However, as the students begin to see the uses of DIE and the implications for classroom practice, there appears to be no correlation between acting ability and use of drama in the classroom. Rather use of drama appears to be related to the extent of passion, interest and conviction in DIE as a leaning tool.

4.2.2.7 Student Impact and Ongoing Education

L4 noted, and the other lecturers interviewed agreed, that she had, "*seen a lot of Drama in Education happening. Certainly more and more over the years, so something's happening.*" L1 felt that that the reason for the students using it was that they, "*come from a strong base that encourages it. It's not going to work with a one-off - this is Drama in Education. Building it into schools and ongoing support and education is essential.*"

All the lecturers agreed that a ‘once off intervention’ or ‘workshop’ would not be useful and that students use of drama in the classrooms would perhaps have an impact by encouraging teachers, whose classrooms the students are working in, to use drama.

4.2.2.8 *Reflection and Consolidation*

The importance of reflection, in any learning situation was highlighted. For example, L3 stated, *“Reflection is the key. You’ve got to say this is what I’ve done”*. While reflection was therefore seen as a vital aspect of supporting and promoting the use of drama, it was not seen as necessarily different from any other reflection on learning and teaching. *“Reflection has to take place no matter how you teach ... skills and techniques don’t have to differ ... a whole new set of approaches are not necessary.”* (L4).

A critical question identified for reflection by L2 was, *“If you were to do this again what would you change?”* L1 spoke about various ways of reflecting within different types of drama activities. *“Sometimes the context for the students is completely open – I just do it and then say what kind of sense can you make of it. In a ‘river-crossing’ drama I do, I link it to cultural capital ...building reflection. On the other side with the ‘court case’ drama, the students know the context; know the roles they are taking on so the reflection and learning is different. Interpretations could go anywhere”*.

L3 gave some examples of reflection and consolidation at the conclusion of drama activities that could assess learning that had taken place and ensure the ‘content is covered’. *“The Grade 5 class were asked to write down what they had learned at the end of the drama. This was for safety sake and highlighted points that needed to be reinforced...At the end of the ‘agency drama’ I had the package of notes that I handed out to them. This was a safety net.”*

4.3 SUMMARY

In this chapter categories and themes that emerged from the data generated in this study have been presented and analysed. Aspects of classroom drama, that have been analysed within the two phases of this study, include; education in the field of drama teaching (phase1); attitudes towards drama experiences (phase 1); support needed by educators in their use of drama (phase 1) defining, understanding and experiencing drama (phase 1 and 2); benefits

and use of drama (phase 1 and 2); challenges, constraints and preventative factors (phase 1 and 2); and ways in which teachers can be encouraged to make use of drama in the classroom (phase 2).

In addition extracts from the paper entitled, “The Mathematics allergy: Is Drama in Education the much-needed antidote?” have been included to highlight the learning that took place through, what was considered to be, the most effective collaborative project. The data, presented and analysed in this chapter, is interpreted and discussed in the following chapter.

CHAPTER 5

INTERPRETATION OF FINDINGS

This chapter focuses on a discussion and interpretation of findings based on the analysis, in Chapter 4, of data from phase 1 and phase 2 of this study. The stated objectives of this research were; to examine educator attitudes and perceptions with regard to the use of drama in the classroom; identify perceived constraints in the use of drama in the classroom; address perceived constraints by investigating potential strategies that could provide support for educators; and participate in collaborative projects that examine strategies within drama education that could contribute to the extent and quality of drama experiences in schools.

These objectives provide a framework for this discussion. Within the interpretation of findings, data that informs the extent to which these objectives were met during the research process is predominantly discussed in relation to literature reviewed in chapter 2. To a lesser extent, data is also linked to literature reviewed in chapter 1, as well as literature relating to the research methodology to be found in chapter 3 of this study. At the beginning of each bulleted sub-heading a statement made by a research participant, that was considered to be particularly interesting or insightful, has been included.

5.1 ATTITUDES AND PERCEPTIONS

5.1.1 General Attitude linked to Experience and Use

Drama, I feel comes naturally to children and I have found them to be excited about their drama lesson, long after the experience was over.

The attitude of educators towards classroom drama, as evidenced by the questionnaire responses and focus group interviews, was found to be predominantly positive with 90.8% of questionnaire respondents considering drama to be an essential (54.6%) or important (36.2%) aspect of classroom learning and teaching and 82.24% articulating positive feelings and attitudes towards classroom drama through identifying numerous educational benefits..

Despite, this positive attitude encountered, questionnaire respondents, who specifically articulated experiences of using drama within classroom activities, constitute 18%. In addition, 78 (51%) of respondents indicated that they seldom or never teach drama within the learning area Arts and Culture and 59 (39%) indicated that they seldom or never use drama to teach other learning areas. This supports the assertion made in the introduction to this study that acknowledgment of educational values (Wilkinson 1988; Hundert 1996; Kaaland-Wells 1994) does not automatically result in the use of classroom drama.

The extent of the use of drama in this study cannot be directly compared to the survey conducted by Kaaland-Wells (as cited in Wagner 1998:11), as the sample size and categories of drama usage are different in the two studies. However, support for the use of drama appears to be greater in this study (90.8%) than in Kaland-Wells' study (84%). In contrast, more educators appeared to make use of drama in Kaland-Wells study, where only 10% never used drama, as opposed to 38.8% of respondents in this study who indicated that they never use drama within the learning area Arts and Culture and 21.7% of respondents in this study who indicated that they never use drama to teach other learning areas.

5.1.2 Perceptions related to Benefits of Drama

It's a change from the old 'chalk and talk'. The children get involved in the learning process.

Educators perceived classroom drama to have many different benefits including; the enjoyable nature of a drama experience; different ways of learning and teaching, learning through play, accessing different types of intelligences and styles of learning; supporting and enhancing learning, understanding and construction of meaning; building confidence, self-esteem and self-expression; active participation, involvement, empathy; collaboration, working together, co-operation, respect, sharing; problem solving, decision-making and critical thinking; the development of physical skills; acquiring knowledge and understanding of own and others' cultures; developing talents and acting skills; developing language skills; promoting creative thinking and imagination; and moving away from 'traditional teaching'.

The educational benefits highlighted by educators in this study are supported by the following literature; language development (Kempe 2003; Stewig, 1983; Wilkinson, 1988, 1993; Bidwell, 1990; Tarlington and Verriour 1991; Heathcote and Bolton 1995; Wagner 1998); problem-solving and thinking skills (Anderson 2002; Pipkin & DiMenna 1989; Meyers & Cantino 1993; Rogers and O'Neill 1993); co-operative learning (Rosenberg 1987; Tarlington & Verriour 1991); empathy and values clarification (Bolton 1984; Courtney 1989); self-esteem and social development (Buege 1993); mastery of cultural symbol systems and multiple intelligences (Roper 2000; Baldwin and Fleming 2003; Neelands 1998); diversity (Grady 2000); imagination (Cremin, 1998); and learning through play (Dunn 1999; Lewis 1999; Beardsley 1998; Moyles 1993).

Some other benefits identified in literature, including; children's ability to find the meta-text (Bond 1995); preparing children for globalisation (Morgan and Saxton 1996); and examining and understanding the complex nature of controversial, contemporary and social issues (O'Hara 2002; Williams 2002; Grady 2002) were not emphasised by educators within this study.

The major reason cited, within the questionnaire responses, for being positive about drama centred on the enjoyable nature of a drama experience. This aspect of drama was also echoed by some of the comments made during the focus group interviews pertaining to enjoyment and 'breaking the monotony' of classroom learning and teaching. While promoting an enjoyable and fun-filled learning environment is commendable, and could be propagated in convincing educators to use classroom drama, a potential danger, of this aspect of drama being most frequently perceived as an educational benefit, is the possibility of engendering the notion that this is the most valuable aspect of drama.

This, in turn, could lead to the tendency described by Deverell (as cited in Boyd 1995: 3), where educators "... confuse art with entertainment, regarding arts activity, like play, as a non-serious past-time and therefore to be accommodated only on the fringe of the curriculum" or see drama activities as "... as no more than 'a bit of fun'" (Luff 2000: 8). Rather than being embedded within the learning and teaching process, drama activities may be, "... mistaken for an attempt to offer a break from the austere imperatives of developing pupils' knowledge, skills and understanding" (Luff 2000: 8).

DIE has been referred to variously as ‘learning through drama’ (Wagner 1998), a method of helping children to learn (e.g. Heathcote 1984; O’Neill 1995; Neelands 1992), “drama for understanding” (Bolton 1979: 38), “a teaching method to serve learning in other areas of the curriculum” (Holden 2003: 36) and ‘...a form of *learning about* the world through *drama*’ (Roper 2003:36). This resonates with other significant reasons cited, within the questionnaire responses for being positive about drama, which related to different ways of learning and teaching; learning through play; accessing different types of intelligences and styles of learning; supporting and enhancing learning. In addition, 23 respondents (15.1%) specifically placed an emphasis on drama as a learning or teaching method in articulating their understanding of classroom drama.

Within the data collected, aspects generally attributed to DIE as a means for exploring, constructing and making meaning, or making ‘sense of the world’ (Norman 1999:17) and the educators role as ‘co-constructor of meaning’ (Crumpler 1996:39) were alluded to. For example, during the lecturer focus group interview, L4, supported by the other members of the focus group, stated “... *drama is such an opportunity to really enact a constructivist method of learning and teaching because it is all about context, finding out prior knowledge, negotiating, sharing, listening, interacting and finding out where people are and plotting the process*”.

5.1.3 Contrasting Perceptions

Children like drama, children enjoy drama, but since they’re not exposed to drama they don’t take it seriously

Educators appeared to display contrasting views and perceptions with regard to developing learners’ confidence and self-esteem, active participation and involvement, co-operation and the promotion of imagination through the use of classroom drama.

Responses to the questionnaires varied from statements such as; “*There are however, children who are shy and do not wish to participate*”; “*They are too reserved*”; “*There are still those who are way too inhibited and they feel very uncomfortable*”; “*I find it difficult to implement, as the children do not want to get involved and can’t seem to use their imaginations*”; “*Learner co-operation and involvement is a concern – often many learners do not even bother to prepare orals – so how could they be encouraged to commit to drama*”,

to contrasting statements such as; “*It also engenders team spirit and confidence. The quiet, shy learners can be motivated to participate, thus opening a new avenue of life experience*”; “*I feel it develops self confidence in learners, draws out the shy learners because they can be someone else*”; “*The shy child soon gains confidence*”; “*Drama is a good way for children, who are usually shy, to gain self-confidence.*”; “*It helps children to lose inhibitions*”; “*It gets everyone involved*”; “*It encourages pupils to use their own imaginations*”.

Possible reasons for these apparent contradictions may lie in the nature, form and extent of drama practised by these different respondents as well as diverse teaching styles. Learners’ responses to drama activities may be dependent on the type of ‘acting behaviour’ (Bolton 1998) focused on. Where the focus is on performance, ‘shy’ learners are more likely to display inhibition and reluctance to participate. Where the focus is on process, and particularly where they are engaged in role play, ‘shy’ learners may be more “...*motivated to participate*” as they “*can be someone else*”. Taking on a fictional role “...provides distance” (Toye and Prendiville 2000: 64) and a safe, non-threatening environment which may increase the participation and confidence level of ‘shy’ learners.

The strength of taking on a role was supported by the lecturer focus group interview where it was stated that working in role promotes confidence and the freedom to express ideas and that “*quiet people find their voices*”. It was also observed, in an extract from the paper written at the end of a collaborative project and included in the previous chapter, that there was a high level of participation when the participants were in role and that they became actively involved.

The difference in focus may also account for the contradictory statements surrounding levels of co-operation and imagination. Statements such as, “*Children can’t seem to use their imaginations*”, is of concern as it calls into question Norman’s assertion (1999:17) that all human beings have a “...unique ability to imagine, empathise, and project”, which I firmly endorse, and which is crucial to any learning that takes place within the “construction of imagined experience” (Neelands 1984: 6). It should be noted that definitions of imagination may be socially constructed and that performance orientated drama may result in learners’ mimicking television programmes, rather than using their own ideas, thereby creating a perception that they are not able to use their imaginations.

In conjunction with the differing focus of drama activities, as mentioned above, the extent to which drama is practised, as well as disparate teaching styles, may provide further reasons for apparent contradictions. As stated by a questionnaire respondent, in relation to drama, “*Like group work, it is something the children need to get used to and develop the necessary skills, teachers need to persevere through this.*” This was reinforced by comments made by L2 in the focus group interview in connection with getting learners used to role, or needing, “*training to take on roles*”.

In relation to teaching styles, as mentioned in the previous chapter, when involved in the different collaborative projects it was evident to me that style of teaching that the learners were accustomed to, influenced the way they responded to the drama lessons. In interpreting the data obtained in this study, relating to the seemingly contradictory statements, what the respondents did with drama, which resulted in their different experiences of learner’s responses, has not been established.

As Neelands (2004: 48) stated, “Drama cannot, of course teach in any kind of way, nor can it, of itself, be powerful. It is what we do, through our human agency, *with* drama that determines the specific pedagogy and specific power that...examples of rhetorical elision ascribe to the idea of drama itself.” Furthermore, the assertion made in the literature review, that the extent to which the learners have had prior experiences of ‘authoritarianism’ (Giroux 1988) may impact on the efficacy of the drama process could also account for the seemingly contradictory statements encountered.

5.1.4 Definitions and Understanding of the term Classroom Drama

I understand it to be role play in some learning areas and others the real drama

The nature of the questionnaire responses of the 100 educators (65.8%), which clearly articulated their understanding of the term classroom drama, can be placed into three broad categories, namely, product, process, or both, depending on the emphasis of the various questionnaire responses.

A general overview of all the questionnaire responses contained in this study would appear to support Boyd's (1995:3) statement that the arts (including drama) "relies on extra-curricular activities which should be part of the everyday curriculum and tends to reinforce their 'special' or 'outsider' status", as product and extra-mural activities are strongly emphasised by research respondents and the benefits of drama for working with 'talented' learners are referred to within various themes.

Within the articulation of their understanding of the term drama, however, questionnaire respondents appeared to focus on different aspects and forms of drama. The understanding of 28.3% of respondents focused on the performance or product aspect of drama while the understanding of 32.2% of respondents focused on the process or experience aspect of drama. This would indicate that there is perhaps less of a misconception about classroom drama being predominantly within the domain of performance, producing the school play and working exclusively with 'talented, confident learners' than previously envisaged and described within the introduction and literature review of this study.

Albeit a small percentage, the statements of 4.6% of the questionnaire respondents can be seen to have defined drama in terms of 'new wave drama' (Clipson-Boyles: 1998) and the 'conventions' approach (Neelands 2000:3) where a classroom drama approach, that includes various aspects and conventions of drama from within both the 'process' and 'product' domain, has been described.

Influenced by the researcher's own bias and the nature of the collaborative projects, terms associated with DIE and 'process drama' were largely used in the focus group interviews to define and discuss experiences. As pointed out by Dalrymple (1987:246), "In drama teaching there is frequently a tendency to favour one of its educative functions over the others, depending on the prevailing dominant idea of the theatre and of philosophies of education".

The key elements of DIE, are all mentioned within the data obtained from the focus group interviews, namely context of meaning or the "...vehicle or context for teaching and learning through the fiction that is established" (Holden 2003: 36), role play and building belief or making the drama feel more 'real' through a range of techniques that leads to being able to 'think from within a dilemma instead of talking about a dilemma' (Heathcote 1984).

In relation to the key elements of DIE, within the questionnaire responses, only 9 respondents (5.9 %) placed an emphasis on role play to articulate their understanding of drama., one statement specifically referred to the use of a context, or “*using drama to participate in different situations and experiences*”, and one respondent mentioned “*using drama to express/illustrate certain viewpoints/perspectives/issues as an aid to how children feel about issues in a non-threatening environment*”. The use of drama to identify differing viewpoints and perspectives (Mallika 2000) was also evident within extracts from the paper included in the previous chapter.

Embedded within these statements is an important function of DIE, that is providing the learners with different perspectives “...from which to approach the learning embodied in the drama” (Toye and Prendiville 2000: 63). The relatively low percentage of respondents who placed an emphasis on this crucial aspect of DIE may, once again, be ascribed to the nature of drama practised as well as a lack of education in DIE processes.

One lecturer, as well as 4 (2.6 %) of questionnaire respondents, mentioned the use of different disciplines within the arts in articulating their understanding of classroom drama. This is in line with the National Curriculum Statements (Department of Education 2002) where drama is included as a discipline within the learning area Arts and Culture.

Aspects such as providing “a dual perception of the world” (Bolton 1992:11), linking the thought and feeling domain and placing “the emotional at the heart of teaching and learning” (Norman 2004: 16) were not mentioned within the questionnaire responses in defining and articulating of and understanding of classroom drama. Although some of these aspects were alluded to within the lecturer focus group interview, with one lecturer mentioning, the empathetic nature of drama and emphasis being placed on the necessity of building up trust, they were not specifically mentioned.

This may be due to the ‘emotional domain’ and linking ‘thought and feeling not being high on educators’ agendas and appears to support Muller and de Kock’s (2001: 215) statement that the “...internalisation of values and the development of the self and the world as a complex network of interrelated phenomena and systems”, unlike knowledge and skills, “...have received scant attention.”.

Owens (2002:14), in discussing a project he embarked on, stated, “As is often the case, when drama in education is offered in new contexts, the name of the methodology was changed to ensure that it would not be rejected simply because of the (perhaps false) perceptions that people have of the word drama”. This view was supported in a discussion in the lecturer focus group interview, where concerns were expressed with regard to the terms ‘drama’ or ‘Drama in Education’. L4 stated, “*The word ‘drama’ is a problem. We’ve got to try and call it something else. The first thing that came to mind was stage, production, theatre.*” This sentiment is echoed by one of the questionnaire respondents, who stated, “*Most have the mindset that drama is only acting on a stage and therefore switch off when they hear the word drama*”

5.2 PERCEIVED CONSTRAINTS

5.2.1 Lack of Education and Training

Empower me please!!!

Three of the most significant factors preventing educators from using drama with their classes, identified by questionnaire respondents, related to insufficient, or a lack of, education in the field of drama. These factors were, ‘insufficient exposure to drama techniques’ (63% or 96 respondents); ‘insufficiently skilled to use drama (62% or 95 respondents); and lack of subject knowledge (44% or 67 respondents). The lack of training and knowledge of educators within the field of drama was also cited as a concern within the respondents’ articulation of attitudes and feelings towards the use of classroom drama.

This lack of education was endorsed by the data collected in connection with education and experience in the field of drama teaching. Only 37 respondents (24.3%) articulated that they had received formal education in the field of drama and slightly less than two-thirds of the respondents indicated that they had little to no experience in the field of drama teaching. Moreover, the provision of education and training was considered to be the support required for educators by 45 out of the 95 educators who responded to the question relating to the support needed for the use of classroom drama.

The findings in this study, therefore, affirm the statements, that teachers have expressed the need for in-service training in the use of drama (Wilkinson 1988; Hundert 1996; Kaaland-Wells 1994), and that the lack of teacher training has been cited as a causal factor for the limited use of drama in the classroom. (Stewig 1984; Hundert 1996).

The constraint that the most questionnaire respondents perceived as preventing educators from using drama, namely, 'insufficient exposure to drama techniques' can be linked to the lecturer and teacher focus group interviews where they felt that, while the collaborative projects and experiences of using drama had been useful, they continued to require more strategies and ideas to assist them. Focus group interviewees suggested that providing different drama strategies and techniques and exposure to a range of drama experiences would be instrumental in encouraging educators to use drama.

The type of education and training, suggested by questionnaire respondents, largely focused on 'traditional' workshops and in-service training. This appeared to be the kind of support that most of the respondents were familiar with and resonates with the statement made by Brown (as cited in Hundert 1996: 202) that, "Most **drama** in-service **education** consists of traditional workshops, conducted in settings removed from students and classrooms".

A few respondents, did however, mention alternatives to the 'traditional' approach such as, "*Using the children in demonstrating it.*"; "*Practical demonstrations involving a class, at a central venue, for teachers to attend, would be beneficial ie to see it in action.*" and "*Relevant 'hands on' courses involving classes of 30 or more!*". Alternatives to the 'traditional' workshop were also mentioned within the lecturer focus group interview. In relation to education in the use of classroom drama, all the lecturers interviewed agreed that a 'once off intervention' or 'workshop' would not be useful. L1 felt that, "...*It's not going to work with a once-off - this is Drama in Education. Building it into schools and ongoing support and education is essential*".

In addition, my own experiences within the collaborative projects, as described in chapter 4, mirrors the need to find alternatives to the 'traditional' workshop and points to the success of a process where working in the classrooms began almost immediately and theory was woven into the reflections and discussions which followed.

The success of this process can be ascribed to educators grasping the concepts more quickly and making sense of the drama techniques used more easily, when they were observed being used in the classroom, rather than simply being exposed to theory. This supports Hundert's (1996:209) view that, "Building teachers' conceptual understanding from the realm of hands-on classroom experience seems more relevant to practitioners than initiatives which begin with a study of theory." Also, educators were able to have more of a direct impact into the theoretical frameworks they felt they required, as the collaborative project unfolded, instead of being passive "recipients of information" (Hundert 1996:202).

More effective ways of providing educators with the knowledge, skills and attitudes required for the practising of classroom drama, within this study and supported by literature, appear to reside strongly within alternatives that take place within the immediate classroom environment. The statements, suggestions and experiences of research participants need to be seriously considered, in finding effective ways of promoting the use of classroom drama, where educators are not, "Assembled in settings removed from their classes [and]... treated as homogeneous in attitudes and needs..." (Hundert 1996:202). Finding alternative ways of promoting classroom drama usage is particularly vital as the traditional workshop model has not been found to be successful in changing teacher practice (Fullan & Hargreaves 1991).

As stated by Oldroyd, Smith and Lee (1985:14), "Basing the activities in the school can encourage a sense of ownership by the participants ... thus increasing a staff's commitment to them." While this was confirmed in this study, with high levels of commitment displayed by research participants, and is a crucial component in teacher education, it is insufficient to simply state that education should take place within the classroom environment. The nature and extent of the activities will also impact on the learning that takes place and the 'sense of ownership' it engenders. This important consideration is more extensively discussed later on in this chapter within the interpretation of findings connected to the collaborative projects embarked on in phase 2.

It should be noted that the constraints identified within this study are frequently interrelated and it was realised, during the interpretation of findings that, many of the misconceptions identified within research respondents statements were due to a lack of education or understanding pertaining to classroom drama.

5.2.2 Time Constraints

Is everything going to be measured by time?

Time was identified by more than half of the respondents (54% or 82 respondents) as a factor preventing them from using drama. Various statements made by questionnaire respondents confirm the notion that there are misconceptions with regard to the time consuming nature of drama activities.

Some of these misconceptions were linked to classroom drama being about performance, as illustrated by the statement, *“It is time consuming. I remember when I was in high school we used to dramatise Macbeth and Othello we would spend a lot of time outside the classroom preparing to compete with other schools. We actually liked it because we were going to be outside the classroom but now that I am a teacher I realize that it takes a lot of time”*.

Other misconceptions were linked to the notion, discussed in the literature review, that learning areas such as Language and Mathematics provide the ‘basic’ and ‘serious’ content of teaching and learning while Arts and Culture (including drama) provides the ‘additional extras’ or ‘frills’, as well as a lack of understanding of drama as a method of learning and teaching that can be used within the various learning areas taught in the classroom.

These misconceptions are illustrated by the following statements; *“It is good – but it is still another thing for us to try and fit into a crammed day”*; *“Most definitely the time factor. I barely manage to cover the work that we are required to do now. I don’t see drama at the same level as Maths for instance. Therefore I leave drama until I have time to do it.”*; *“Sometimes become so ‘bogged down’ with getting the basics done – and drama is considered an ‘extra’ so continually fighting time constraints.”*; *“Time –work is set for grade and I am permanently behind the other classes!?”*; and *“Time because there are many activities to be done at school”*. Time constraints were also linked to increased curriculum demands as illustrated by the following comments, *“I feel pressured to get through the curriculum”* and *“The syllabi are extensive and this could become a stress situation for burdened educators”*.

These statements provide evidence that, due to perceived time constraints, drama activities are sometimes "...accommodated only on the fringe of the curriculum" as described by Deverell (as cited in Boyd 1995: 3) and linked previously within this chapter to the potential danger of equating drama purely to enjoyment.

Concerns, relating to time constraints, were evident in the images, portrayed and discussed in the workshop using image theatre, with educators articulating feelings in this regard, and through the comments made in the focus group interviews. Lecturers and teachers interviewed acknowledged that time may be an issue influencing the nature and use of drama activities but did not view the time factor as being necessarily problematic and identified ways of working within time constraints.

One of the ways to overcome time constraints was articulated by L4, who stated, "*If I've got a short lecture, I will use simple strategies. If I've got more time it is amazing to get students in role and develop a context*". This statement, together with L2's description of how a group of learners, who were used to working in role, "*immediately went into role*" which suggests that regular use may be less time consuming, resonates with, though is not identical to, Woolland's (1996: 13) statement that "Good drama can take place in five or ten minutes, providing these short sessions are on a regular basis".

As asserted within the literature review of this study, any teaching, which is based on the making of meaning, takes more time than simply transmitting knowledge. Here the dynamics of quality versus quantity of knowledge need to be taken into consideration. This is supported by various comments made within the lecturer focus group interview including the opinion expressed by L1 that, "*All constructivist learning takes time. If you are able to generate a successful learning experience it's amazing how many times you are able to link back to it. The richness that evolves, in terms of the time it takes, makes up many, many times for the time that you initially put into it.*"

85 questionnaire respondents (56%) considered there to be no factors within the school environment, that prevented them from using classroom drama, and only 18 respondents (11%) cited schools' attitude as a potential constraint which placed it within the 'less significant' category in the data analysis in chapter 4.

However, some statements made by questionnaire respondents support the view that, the school structure itself might contribute to the notion of time being a constraint that mitigates against the teaching of the arts. This is particularly the case, where "...the timetable and school organisational structure... can control and inhibit the scope and sequence of the Arts" and where "... the Arts (Dance, Music, Drama, Visual arts and Music) have been forced through rationalistic measures to be condensed into the same timetable slot in many primary schools" (Boyd 1999: 4 and 2).

Evidence of this is illustrated by statements such as; *"I take a Grade 6 class and three Grade 5 classes for 1 hr every week – we need to cover drama, dance and music in this time"*; *"I once had drama with my learners, it was so great, my learners enjoyed it but our principal had a negative attitude, he said it was a waste of time"*; *"School policies do not allow for it"*; and *"Negative attitude of my school and because it is not included in our curriculum"*. The advice of one questionnaire respondent, with regard to alleviating the constraints associated with school organisational structure and time is particularly interesting, *"CHANGE THE WAY IN WHICH SCHOOL DAYS ARE STRUCTURED! GET TEACHERS OUT OF 'SURVIVAL MODE'!"* [Respondent wrote this in capital letters].

With regard to the Arts being 'condensed into the same time-table slot', initially in School B, Arts and Culture had a weekly slot on the time-table and the various arts were taught in isolation, on a rotational basis. One of the changes that occurred at School B, as a result of the workshop and lesson demonstrations, was that this was altered so that drama was no longer viewed as something separate and external, and given a small time allocation, but rather the value and importance of integrating drama processes into classroom learning and teaching was seen.

5.2.3 Space and Class Size

It's such a tiny room. Is everybody going to fit into it?

Class size (49% or 74 respondents) and, a lack of, or inadequate, space (42% or 64 respondents) were identified as constraints that could prevent educators from using classroom drama. In many cases these two aspects were interrelated within the statements made by questionnaire respondents and within the exploration of constraints through image theatre.

It should be acknowledged that “*overcrowded classrooms*”, “*where space is limited*” or, in some cases, “*there are no classrooms, other classes are without roofs*” is endemic to many classrooms in South Africa. Difficulties within such environments apply to learning and teaching generally and not just specifically to the use of classroom drama. However, some of the statements made, in relation to space and class size are indicative of a misconception that classroom drama is all about performance. These statements include; “*Space is very important as the players need to act on an open space*”; “*The school does not have accommodation where we can have the drama plays*”; and “*As we have big numbers in our classrooms there is not enough space to dramatise often*”.

An understanding that classroom drama does not necessarily require space and can be used with the learners sitting at their desks simply thinking, feeling and responding in role is not evident within the research participants’ responses. Nor is the use of alternative spaces, such as working outside, mentioned.

7 respondents considered the provision of space to be the support needed for teachers. The respondents focused predominantly on building halls and, where a hall was available, allocation of hall space on the timetable. The need for a hall, for classroom drama, is a misconception that needs to be addressed. As articulated by Woolland (1996: 13), “...there are plenty of occasions when the everyday classroom is a *better* place in which to do drama than the hall (in which concentration can be lost)...”

It is interesting to note that size of class, lack of space and the need for a bigger venue was not emphasised by the focus group interviewees. This may be due to the collaborative projects having an impact on focus group participants’ understanding of classroom drama or as a result of being familiar, through observation of my demonstrating drama lessons, with the use of the classroom for engaging in drama activities.

5.2.4 Possible Chaos and Learner Attitudes

Children’s responses to anything out of the ordinary often lands up to be chaos!

The possibility of chaos was cited as a concern within the articulation of attitudes and feelings towards the use of classroom drama and was identified as a constraint by 37 questionnaire respondents (24%) as opposed to only 9 respondents (6%), who identified

inability to control the class as a constraint. The possibility for this discrepancy is unclear, particularly as some of the respondents who identified the possibility of chaos linked it to an inability to control the class and vice versa. This is illustrated by following statements; *“I am a bit concerned about the reaction of the learners. I don’t think I’d be able to control the ‘chaos’ in my class”*; *“The possibility of chaos and being unable to control the class”*; *“Behaviour of certain children leading to chaos and lack of control”*. Within the teacher interview, T2 also referred to the need to avoid chaos. *“It can be a bit chaotic if you do it too often though I know the children do enjoy it.”*

Linked to the possibility of chaos and lack of control were other concerns articulated by 15 (10%) of the questionnaire respondents in connection with constraints related to learners’ attitudes and behaviours. Statements, in this regard, included; *“Kids are sometimes ‘silly’”*; *“Children like drama, children enjoy drama, but since they’re not exposed to drama they don’t take it seriously”*; *“The children’s behaviour gets out of hand”*; *“The attitude and behaviour of certain children makes me reluctant to use Drama”*; .and *“No-one wants to listen”*.

In this regard, in demonstrating lessons in classrooms in School A and B and being engaged in a collaborative project with L4 as described in chapter 4, it was evident to me that style of teaching that the learners were accustomed to, as well as familiarity with DIE processes, influenced the way they responded to the drama lessons. Once again, issues of chaos and control can be directly linked to a lack of education in, or exposure to, DIE.

Within the teacher interview, T3 also raised some concerns with regard to behavioural difficulties. *“Just that I felt some of the children didn’t click on to that and then they, you know especially the naughty ones, became more aggressive and more naughty, wanted to just say, oh my house is finished, and it wasn’t really. And there were others that really wanted to so I am inclined to agree with ... that the children really do enjoy it but what do you do with those children that are real problems in the class.”*. In response to this statement T1 suggested that behavioural difficulties in drama are not different from any others experienced in the classroom and that they should be handled in the same way as for any other lesson. This viewpoint is echoed by a questionnaire respondent, who stated, *“It can be chaotic and therefore needs the ‘discipline’ that goes hand in hand with any lesson”*.

Having considered issues of control and power as being causal factors in teachers' reluctance to use DIE, within the literature review, the number of questionnaire respondents that refer to a lack of control constitute a relatively lower number than anticipated. That the issue of control is, however, of concern to teachers was reinforced by the questions within workshops in School B and C on how to maintain control when using drama.

In addition, in articulating reactions to, and intentions of, an image portrayed through the means of image theatre it was stated, "*Teacher and learners, learners and other learners are pulling in different directions. They are all wanting to take the drama in different directions. The teacher has an own agenda. At child has another agenda. Another child doesn't want to do anything at all. Conflicts arise against teacher's strength. The children want to control. Every child wants to pull something from you –something different.*" This description of conflict taking place 'against the teachers strength' and difficulties with the learners 'wanting to control' appears to paint a very different picture from the role of the drama teacher as stated by Gallagher (2000: 114) where they "must know how to 'give up' power in role".

As mentioned in chapter 4, one teacher, particularly, who observed me teach a drama lesson with his class, appeared to be uncomfortable watching me teach. While my view of the lesson was that the learners were really engaged and motivated and that authentic learning was taking place, the teacher looked most concerned about the perceived lack of control and the nature of DIE where the teacher-in-role "... becomes decentred in the sense that she ceases completely controlling the discourse of the classroom" Crumpler (1996: 38) .

What also needs to be considered, in relation to only 9 questionnaire respondents (6%) identifying an inability to control the class as a constraint, is that the specific nature of the drama activities, linked to the issue of control, was not established within the framework of this study. Judging from the fact that no questionnaire respondents referred specifically to the teacher taking on a role, it does not appear probable that teacher-in-role is used extensively by the educators who completed the questionnaire. For this reason challenges related to using teacher in role, as identified by Balais (2002), that centre around the perceived lack of control, shift in power relationships and 'distortion' of the role of the teacher, may not be applicable to many of the classroom drama activities engaged in by the questionnaire respondents.

5.2.5 Less Significant Constraints

What about the class next door?

Less significant constraints, not previously discussed in relation to other constraints, or subsequently referred to in relation to potential strategies in this interpretation of findings, were identified, in order of significance; as noise constraints (33 respondents or 22%); a need for subject specialists (27 respondents or 18%); drama not for all learners (24 respondents or 16%); and making a fool of one self (15 respondents or 10%).

Noise, as a constraint, was also mentioned in the responses articulated within the process of using image theatre. Where noise was mentioned, it was predominantly linked to other constraints such as class size and space, or concerns were raised by educators with regard to 'disturbing other classes' or 'noise carrying and disturbing the quiet corridor', as opposed to a lack of tolerance of the noise level within their own classrooms. Within the focus group interviews, no mention was made of noise constraints. It may be inferred from these findings that the noise 'threshold level' (Heathcote 1984) may be higher for research participants in this study than other threshold levels such as group size.

Statements made by questionnaire respondents in connection with the perceived need for a subject specialist include; "*A suitable teacher should be trained/equipped to take charge of drama in the school*"; "*Someone takes my class so it is not necessary for me to take it*"; "*My experience at other schools where there is no specialist teacher is that no-one ever incorporated it in their classroom.*"; "*I'm lucky from the point of view that we have 2 Drama teachers at my school (1 of them is a Drama academy class). So my children get Drama exposure taking the pressure off me.*"; and "*It has its pro's and con's – if you have a drama 'specialist' someone with the passion and necessary training then the children will benefit, but it is happening in a vacuum, so it is not really achieving the outcomes of DIE, but rather drama as an art form.*"

Statements made by questionnaire respondents in connection with support needed include; "*In our school we used to support and help the drama specialist who was transferred when our interest was about to be simulated.*"; "*Qualified drama teacher in school*"; "*Having a drama teacher for a period so that teachers can see exactly how*"; "*Specialists in charge to advise and direct content/learning material*"; "*If and where possible have a specialist*

teacher”; and “*Teachers who wish to teach drama should take the lessons of those who are uncomfortable in the drama class.*”

Some of the statements made in this regard do seem to support the view that a specialist drama teacher could “... encourage the classroom teacher to opt out totally” (Boyd 1995:8). Within the statements there are indications that, “The idea of having drama experts appointed to schools is viewed by some teachers as an opportunity to steer clear of what they already do not feel safe doing” (Sextou 2002:128).

Sentiments expressed within some of these statements, however, also identify positive aspects of having a subject specialist such as having someone located in the school to provide support, advice and direction, stimulate interest, promote the use of drama and share their ‘passion’. Only questionnaire respondents referred to the need for a specialist drama teacher and it appears that some of the motivation provided for the need for a specialist teacher is closely aligned to a general need for education in the field of classroom drama.

In sighting reasons why he believed ‘role play’ is not for all, Luff (2000: 10) stated, “It is necessary to feel comfortable with a non-formal situation. It is also necessary to be willing to be made to look foolish at times”. This is only one of a number of reasons why drama could be considered to be ‘not for all’. Contrary to expectations, however, only 16 % of questionnaire participants considered drama to be ‘not for all learners’ and, even less, only 10%, considered ‘making a fool of one self’ to be a constraint that prevents them from using drama. In contrast, within the images, portrayed and discussed in the workshop using image theatre, the participants perceived major constraints of using drama, in relation to learners’ attitudes, as, “*fear of being laughed at or making a fool of selves*” and “*fear of humiliation*”.

A possible reason for these relatively low percentages, within the responses to the questionnaire and all image theatre participants considering “making a fool of selves’ (both teachers and learners) to be a major constraint, may once again reside within the form of drama utilised as well as the extent of teacher participation and whether the emphasis is on ‘process’ or ‘product’. Possibly ‘making a fool of selves’ is viewed as a constraint when the active involvement, in the form of teachers taking on roles, or having to perform in front of an audience is required.

The fact that only 16 % of questionnaire participants considered drama to be ‘not for all learners’ and no image theatre, or focus group, participants mentioned this as a constraint, could possibly be attributed to the impact that the Arts and Culture National Curriculum statements may have on educator’s perceptions of the Arts as it is stated that, “the main purpose of this learning area is to provide a general education in Arts and Culture for all learners” (Department of Education 2002: 4).

5.2.6 Least Significant Constraints

I can't do it, don't like it and it's not me!

Least significant constraints constitute those factors identified by less than 10% of respondents. These constraints were, in order of significance; personality; previous negative experiences; too many risks; unable to control the class (discussed previously in relation to possibility of chaos); drama is not ‘serious learning’; previous ‘disasters’; and own attitude.

Constraints related to personality (13 respondents or 9%) and own attitude towards drama (8 respondents or 5%) are difficult to separate and appear to be linked within such statements as; “*Mostly my own lack of creativity holds me back*”; “*I am not that way inclined*”; “*I have never really had a liking for drama – I enjoy watching performances but have never really been keen to perform*”; “*I am an introvert. Not the dramatic type*”; “*Lazy, uninterested teachers*” and “*I’m not a ‘drama’ person*”.

There appears to be some discrepancy in the data collected from the questionnaires, as, although relatively few questionnaire respondents highlighted personality and own attitude as constraints, 62 educators (41%) responded in the affirmative when asked specifically whether personal factors prevented them from engaging in drama activities in the classroom.

In addition, to the possibility of their being a larger number of questionnaire respondents who believe personality to be a constraint than represented by the number of respondents who highlighted this as a constraint, personality, or personal characteristics, was seen as an important consideration, that would either draw people to drama or prevent them from using it, within the lecturer focus group interview.

In contrast to questionnaire respondents views, related to introversion and not being 'dramatic' or 'flamboyant' preventing drama usage, lecturers interviewed agreed that an introvert, quiet nature, or not being 'dramatic' did not impact on whether people were drawn to the use of drama or not. The views of the lecturers interviewed support Woolland's (1996: 13) statement that, "Many of the best drama teachers I have worked with are quietly spoken and would never want to take on an acting role in a theatrical production"

The lecturers felt that it was rather certain intrinsic attitudes, values and characteristics such as risk taking, openness to change, wanting to move away from traditional teaching and imagination that 'drew people' to drama. This was linked to different teaching styles and, though it may be difficult to convince educators who are "*set in their ways*" to use classroom drama, "*different teaching styles wouldn't mitigate against all teachers being able to use it. However, the way teachers with different teaching styles would use it and the extent to which they would use it may differ.*"

Of particular interest was the response of T1 as she had initially been a little reticent about classroom drama, felt that drama did not suit her personality and that it was not a way of teaching that she would necessarily use. During the collaborative project she became increasingly more interested in the use of drama and in the focus group interview she stated, "*You haven't put me off. It's not so scary but I think I've still got a lot to learn. I think it is a big field.*"

Acroyd-Pilkington (2001: 21) argued that acting and role-playing are closely aligned and that a classroom drama practitioner does need to be able to act. This view is evident within the statements made by questionnaire respondents in relation to drama such as not suiting their personality as they are reluctant to perform, or act. Both strengths and weaknesses of acting ability were highlighted within the lecturer focus group interview, as, based on experiences of observing students facilitating drama lessons, it was concluded that while those with acting abilities, who 'see themselves as 'performers' generally use this ability to good effect to 'grab the initial interest or the learners' there is a tendency for them to want to 'be in the limelight' and focus on 'entertaining as opposed to educating' as the priority.

Students who see themselves as talented actors and enjoy acting, do not generally display some of the initial reluctance that some of their fellow students display at the beginning of a one year course for fourth year students on DIE. This initial reluctance is primarily based on perceptions on the students' part that the course is based on their 'getting up there and performing'. However, as the students begin to see the uses of DIE and the implications for classroom practise, there appears to be no correlation between acting ability and use of drama in the classroom. Rather use of drama appears to be related to the extent of passion, interest and conviction in DIE as a leaning tool.

In relation to drama as not being for 'serious learning, all 9 respondents (6%), who specifically identified this constraint, also linked this to time constraints as discussed previously. Considering that this is a small number of respondents, that no educators within the image theatre process or the focus group interviews mentioned this constraint, and that many respondents have articulated benefits of drama for learning and teaching, it may be that educators have begun to see the direct connection between arts education and basic academic achievement (Catterall 1998) and view the arts as being intrinsically valuable (Eisner 1998). The statement within the Arts and Culture National Curriculum that "The area of Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society." (Department of Education 2002: 4) may also have impacted on educators perceptions of classroom drama.

Illustrations of constraints related to 'previous negative experiences' (12 respondents or 8%) were only supplied with regard to drama activities outside of the classroom, or were linked to possibilities of chaos and inability to control the class. One example of a negative personal experience related to drama outside the class and a performance orientation was "*personal experience - where my daughter's teachers expect her and her friends to get together and practice in afternoons/weekends with no consideration of family logistics (transport/props/costs/timing/other commitments etc) really rattles me. Despite inconvenience, we do manage somehow – but what about other families who lack the ability to comply. I would not willingly inflict such arrangement*".

Despite Hendy and Toon's (2001:2) assertion that fears pertaining to the use of drama, "...are often based on previously perceived bad encounters with memories of failure", this is not supported by the responses to this study as only 8 respondents (5%) mentioned 'previous disasters'.

10 respondents (7%) mentioned 'too many risks' and no explanatory comments were provided in this regard. Aspects of classroom drama, particularly DIE, such as the need to "... 'give up' power in role" Gallagher (2000: 114), the educator experiencing "a reversal of his usual role, which is that of one who knows" (Heathcote 1984: 85), and where participants are "... encouraged to challenge the images and 'truths' of those in power" (Owens 2002: 17), do require a certain amount of risk taking. Risk taking was also referred to in the lecturer focus group interview and lecturers identified risk taking as a characteristic of people 'drawn to drama', thereby inferring that risk taking is an element of the drama process. In the light of the risk taking involved, it may be that the questionnaire respondents (as a sample of South African educators) have a high 'threshold level' regarding risk taking or that classroom drama practices involving risks, such as DIE, are not extensively used by the questionnaire respondents.

5.2.7 Further Constraints and Concerns

Drama requires you to go an extra mile by coming to school during holidays

A further constraint, discussed in the literature review in connection with possible misconceptions, but not included on the list of potential constraints within the questionnaire, was identified by 8 (5%) questionnaire respondents as a lack of resources including equipment, suitable materials, costumes and props. 8 respondents identified resources as a constraint while 18 respondents considered resources to be the support needed for teachers. These included material resources (props, drama textbooks, poems, plays, costumes, and video tapes), human resources (visiting artists, ideas and sharing experiences) and financial resources. It was interesting to note that not only material resources, which, while useful, are not totally necessary, but also human resources, that can be linked to gaining more knowledge and expertise within the field of classroom drama, were identified.

Additional constraints identified by questionnaire respondents focused on difficulties pertaining to rehearsals for extra-mural theatre performance, which are removed from the researcher's views and beliefs about what constitutes classroom drama. Statements in this regard include, "*coming to school during holidays*" and "*In my school we did have learners that took part in drama at Orient theatre but the problem was transport and the practice was usually during the evenings, and no one wanted to support these learners because of the time that was inconvenient and as a result they stopped attending*".

In the images, portrayed and discussed in the workshop using image theatre, a further concern was raised with regard to the frequently aggressive and violent content of the learners' dramatisations and ideas. A description of Heathcote's use of reflection is useful in illustrating how this concern or potential constraint could be addressed.

...Learning, Dorothy [Heathcote] would argue, cannot take place without reflection. If, for example, in a drama she had structured, a weapon was aimed at a child. Dorothy would stop the drama at its climax to interject and say something like, "Why would anyone want to hurt a child?"

(Kelly as cited in Taylor 1991:26)

Another concern raised by lecturers in the focus group interview was centred on the ensuring of teaching content within drama activities. L3 expressed this concern as a "*worry that they are losing a few of the main points because they get carried away ... unsure of how much content is being learned*". The assertion by various lecturers that learners need to get used to working in role before authentic learning takes place, as well as similar sentiments expressed by questionnaire respondents, as discussed earlier on in this chapter, needs to be taken into cognisance in addressing this concern.

Equally the nature of knowledge, where ensuring content and the 'main points' may be diametrically opposed to the learning that takes place within a drama context; where, as stated by O'Neill (as cited in Innes, Moss, and Smigiel 2001: 211), "...new understanding and a different way of 'knowing' evolve"; where, as stated by Carroll (1988: 21), "the parameters of what can be seen as legitimate knowledge ... " are challenged and where; as stated by Crumpler (1996:39), "Rather than insist on one right interpretation, multiple possibilities are encouraged; rather than view a text as an authority, it becomes a catalyst to

explore meaning; ...rather than the transmitter of information, the teacher becomes a facilitator and co-constructor of meaning.”. Therefore, how one views knowledge may directly impact on how one assesses the effectiveness of classroom drama for learning and teaching.

Education, experience and practise in the field of drama can be linked to the concerns expressed with regard to the ensuring of teaching content within drama activities. For example, within the collaborative project, which culminated in the writing of a paper referred to in chapter 4, the nature of knowledge acquired in the drama process and alternative ways of facilitating conceptual understanding, distinct from transmitting ‘main points’, were experienced and identified, through constantly reflecting on how to use the drama context more effectively to facilitate learning .

5.3 POTENTIAL STRATEGIES

5.3.1 Relating Drama to Teaching Content

I just found it difficult to link what we are doing in our theme to something that you can use in drama

One of the key features that emerged from the data collected in this study, as a way of getting teachers to make use of drama, was the vital importance of relating drama to the content being taught in the classrooms, as identified and observed within the collaborative projects participated in within this study.

In addition to interview participants articulating the importance, and usefulness, of linking drama to teaching content, questionnaire respondents also expressed the need for support in linking drama to outcomes and learning areas as illustrated by such statements as; “*Would be good to look at how different drama techniques can be used to achieve the outcomes of the RNCS, especially in the languages. (It is all very new to most teachers!)*”; “*I need help with the drama outcomes in Arts and Culture. Our children are nowhere near the GR5 and 6 level of the RNCS – because drama has not been ‘taught’ since Grade 1. Where do you even start??* ”; “*Take each learning area and show what can be achieved with Drama*”; and “*Sometimes battle to get ideas-how to use drama with the work set*”.

Operating within "...the boundaries, or playing field in which we [educators] work" (Taylor 2000: 87) and finding ways of connecting drama to the current curriculum outcomes, or content being taught in schools, without losing "the heart and very essence of arts in education" and encouraging educators to embrace the intrinsic value of arts (including drama) processes which, "... salute the unpredictable and the immeasurable; challenge and reflect on the indefinable; and bask in the convoluted; revel in nuance, value the kaleidoscope of viewpoints and de-construct social conventions and codes" (Boyd 1995:10), appears to be a crucial strategy in promoting the use of drama.

Though it is possible, and a means of promoting the use of drama, connecting DIE lessons to particular outcomes could result in the type of dilemma, described in the extract from the paper written at the end of a collaborative project with L4, and included in the previous chapter, where we had to decide on whether to stick to our identified agenda of focusing specifically on the required outcome (developing young learner's spatial sense) or whether to use the participants' responses to move the drama in a different direction (which would focus on other learning areas e.g. language, geography).

The principles of OBE and the implementation of the National Curriculum have played a role in the promotion of DIE through the overt links that can be made between such aspects as active participation and real-life contexts and DIE, or simply, as stated by one of the questionnaire respondents, "*The RNC and OBE approaches lend themselves to drama inclusion*". It would seem, however, educators need support in finding more direct links between DIE and what they are currently teaching in their own classroom environments.

In exploring reasons why drama is not widely used in the teaching of writing, Crumpler and Schneider (2002: 63) stated, "A possible reason may be that educators are not aware how drama might inform their curricula and become a significant feature of teaching and learning". It would appear from this study that educators are often unaware of, or don't know how to, relate drama to what is being taught in the classroom. The effectiveness of the strategy of relating drama to the content being taught in the classroom lies in the ability to assist educators to plan drama lessons that cater for the agenda of outcomes as well as the agenda of "coping with the myriad human relationships of life" (Kelly as cited in Webb and Scheurer 1996: 45). Experiences within the collaborative projects attest to the validity and possibility of using this strategy to promote classroom drama usage.

5.3.2 Watching, Team Teaching and Modelling

For me it was a breakthrough in terms of watching Carol [the researcher] and suddenly broadening my horizons."

During the different stages of the collaborative process, drama lessons were demonstrated and team teaching was practised. Although peer-coaching, described by Meyer (2004) as when two or more educators attend and observe each other's teaching and later discuss and reflect on what they observed, was also discussed in the literature as a possible way of promoting and developing classroom drama practices, this was not used extensively within the collaborative projects.

As anticipated in the literature review, lesson demonstrations proved to be useful in introducing educators to DIE, getting educators to see the way in which this teaching method could work in their own classroom environments and promoting the use of DIE. Linked to the notion of watching a lesson demonstration was the idea of modelling which was discussed within the lecturer focus group interview. In expressing opinions on what was found to be effective in lecturing situations, the lecturer interviewees contributed two very important dimensions that would strengthen the effectiveness of lesson demonstrations, or modelling. These were the dimensions of "*constructing an understanding of the context, then getting students to look at theories is more advantageous than first introducing the theory*" (as previously discussed in this chapter in relation to finding alternative ways of educating teachers) and the need to be explicit about what you are modelling.

All of the teachers and lecturers interviewed considered watching and working with someone else, particularly someone who is "*used to using drama*" to be advantageous. Interviewees considered both lesson demonstrations and team teaching to be beneficial and did not rate one strategy as being more beneficial than the other. However, it is my opinion, based on observing the learning that took place during the collaborative projects, that, although lesson demonstrations were particularly useful as starting points, it was through active engagement in the form of team teaching that the educators began to display commitment to, and a 'real' understanding of DIE.

Team teaching, as described by Maroney (2004), involves two or more educators participating in the teaching of a lesson or series of lessons. In the case of the collaborative projects team teaching consisted of two educators, including the researcher, planning and implementing a drama lesson or series of drama lessons. While, it is believed, a variety of forms of team teaching could be used effectively in supporting educators in their use of DIE, of the four different types of team teaching described by Maroney (2004), only ‘traditional’ (educators jointly responsible for the learning process, teaching in tandem) and ‘supportive instruction’ (one educator is responsible for the learning process, the other educator provides support and follow-up activities) were focused on.

As stated by Woolland (1996: 97), and supported by the experiences and observations within this study of team or collaborative teaching, “Providing we don’t intimidate them, *collaborative teaching* can be a very productive way of convincing people of the value of drama”. Generally, within the collaborative projects, participants appeared to more comfortable with ‘supportive instruction’ where, though they provided input and participated by assuming supportive roles, the learning process and the taking on of roles that guided the drama lessons was predominantly still my responsibility.

It would appear that a step by step process that encourages people to gradually assume responsibility, starting with lesson demonstrations, then moving on to team teaching using ‘supportive’ instruction, then engaging in ‘traditional’ team teaching and finally the teaching of drama lessons independently, may be an effective strategy for building confidence, avoiding ‘intimidation’ and promoting the use of classroom drama.

I was extremely aware of the power relationships within the collaborative projects and the potential danger that, “The researchers, from a background of academia could be perceived as having greater knowledge than the practitioners and, by virtue of this, holding the power.” (Adams, Medland and Moyles 2000: 160). Despite my efforts to the contrary, and the notion that in action research the “researcher is not considered to be an outside expert conducting an enquiry with ‘subjects’, but a co-worker...” (Zuber-Skerritt 1992:12-13), there was a sense of learning from someone who has knowledge and expertise in the field of classroom drama, when working with school teachers, as opposed to being engaged in a collaborative project.

It is my opinion, however, that my attitude, which is not one where I present myself as the 'all knowing expert' served to minimise this potential danger. This is supported by lecturers' statements, including L2 who said, in relation to a perception that I 'put myself down', "*This self put down it's a good strategy for sucking people in and saying I could do this. Getting people involved.*"

The projects involving teachers became increasingly more collaborative and collegial as the process unfolded. However, as the lecturer projects involved collaborating with colleagues that I work with on a daily basis, these lecturer projects tended to be far more collaborative, from the onset. The experiences within the projects engaged in with lecturers ratified Woollands' (1996: 97) statement that team, or collaborative, teaching "... is a way of encouraging colleagues to start teaching drama".

In my opinion, as previously stated, the collaborative project engaged in with L4 was the most successful of all the collaborative projects. This may be due, in part, to work with L4 extending over a longer time period than with other participants and engaging in different activities with education students at the University of Fort Hare and the workshop conducted with teachers in Lesotho. However, each of us bringing to the process different but complimentary skills and expertise, and acknowledging and utilising each others' strengths, was a major contributing factor towards the success of the team teaching participated in. We learned from each other and fed in different skills into the process, as opposed to one person learning from an 'expert'. This supports the assertion made by Woolland (1996: 97) that collaborative teaching "...enables us to work from individual strengths, to develop skills, to learn from each other".

A particular advantage of 'traditional' team teaching or having two facilitators in a drama process is described in the extract from the paper written at the end of a collaborative project with L4 and included in the previous chapter.

We could assume different roles within each sub-context. For example ...we set up a convention ...whereby one facilitator, as designer, had the relevant understanding and the other facilitator, as financier, had limited understanding and shared the misconceptions that the participants expressed ('the helpless one'). This took the attention off the participants and, it enabled them to assume a high status role as they had to educate 'the helpless one'. Having further input and support supplied by the 'authority' while the participants were articulating their understanding through assisting the 'helpless one' was extremely beneficial in analysing the participants' understanding and providing immediate input.

From my experience of the success of the projects in this study being dependent on the extent of educator-educator collaboration, Fullan & Hargreaves' (1991) concept of 'interactive professionalism' needs to be seriously considered in re-constructing drama education programmes that could be more effective in terms of changes in teaching practice and attitude. 'Interactive professionalism' suggests a move away from top-down, non-negotiable educational programmes towards a process of educator-educator collaboration and the sharing of expertise (as opposed to an 'expert'- learner type of interaction).

In the lecturer focus group interviews it was stated that student teachers use of drama in the classrooms would perhaps have an impact by encouraging teachers, whose classrooms the students are working, to use drama. This may be another strategy that may be beneficial in avoiding intimidation and moving away from top-down, 'expert'-learner types of interaction in introducing educators to classroom drama.

5.3.3 Building Experience, Confidence and Trust

...a completely open-ended, spontaneous drama activity would absolutely throw people if it is their first time using drama – one's insecurities would surface

In getting teachers and students to use drama, 'starting from where people are at' and building experiences slowly was considered essential by all lecturers interviewed. Emphasis

was placed on the importance of not ‘throwing people into the deep end’, working within ‘comfort zones’ and ‘building up trust and confidence’.

Heathcote’s (1984) terms, ‘edging in’ and ‘threshold level’ are extremely useful in this regard with the threshold levels identified by Heathcote including noise, decision-making, distance, group size, teaching registers and status as a teacher. From the data obtained in this study, as well as previous experiences, it is apparent that educators need to begin using drama from within their ‘threshold levels’ or ‘comfort zones’. They need to start slowly, from where they are comfortable, and gradually ‘edge in’ so that they increasingly take more risks and move beyond their ‘comfort zones’. The notions of building experiences slowly and engendering confidence and trust were not seen in this study to be exclusively the domain of the facilitators of the drama process but extended also to the learners involved in the process.

this reason, working within learners ‘threshold levels’ and ‘comfort zones’, though some these may be distinct from the ‘threshold levels’ identified by Heathcote (1984), and gradually moving learners towards a greater commitment to the drama process, more authentic active engagement and ‘ownership’ of the drama, is a potential strategy for promoting more extensive classroom drama practices.

The need to build up confidence, particularly where the methodology is new to participants, identified in the lecturer focus group interview and within the extract from the paper entitled, “The Mathematics allergy: Is Drama in Education the much-needed antidote?”(Carter and Westaway 2005), is reinforced by the fact that 30 questionnaire respondents (20%) specifically listed a lack of confidence as a constraint preventing them from using classroom drama. Some of the questionnaire respondents linked this to insufficient education, which affirms the statement made by Baldwin and Fleming (2003:3) which, though referring particularly to ‘literacy units of work’ may be relevant to other learning areas as well.

Many teachers lack confidence and expertise to plan drama-centred literacy units of work, even though they see the need for them. This is partly due to the lack of professional development opportunities and limited initial teacher education opportunities for this in recent years

Building up trust was also linked to perceptions around the ability to perform, or produce, within the arts and culture domain as illustrated by the comment made by L1, *“It is the same sort of thing, if I ask students to draw, the response is often, ‘I can’t draw’. We are faced with that problem of convincing students that is not about their ability to draw, or their ability to act. Students may be in different place. It is essential to build up their trust and then people will be okay to open up then they will grow.”*

A significant way of ‘starting from where people are at’ was raised in the lecturer focus group interview. It was felt that identifying aspects of teaching practice that have elements of drama and assisting to extend these practices rather than imposing ideas could be a way of promoting the use of drama.

Existing practices and experiences of drama was highlighted in the lecturer interview where it was stated, *“Most of us have done a lot of DIE without having a label for it, or having the strategies to extend it further”* (L4) and, *“We didn’t have a name for it, we didn’t call it die!”*(L3). In the light of these experiences, and the belief that, *“The use of drama in schools goes back as far as schooling itself”* (Robinson 1980:141) or it would appear that classroom drama, in the form of plays enacted by children in the classroom, *“... can be found dating from when the educational system first began to keep documentation”* (Urian 2000: 2), this should be a viable and relatively easy strategy to implement.

5.3.4 Participation in Planning

The planning process is important instead of just watching. People need to be part of the planning process.

According to Hundert (1996: 209), *“Soliciting teachers’ existing expertise in both the planning and implementation stages of an in-service programme appears to heighten interest, involvement, and pride in their own professional growth”*. This view is supported by the lecturers interviewed, as they considered participation in the planning process to be a crucial aspect of getting teachers to make use of classroom drama, as well as by my own observations.

It was observed that, when the teachers became involved in the planning process in School B, they became more actively involved, gained a clear sense of how drama fitted into their own learning and teaching, understood the purposes of the drama techniques used and took more ownership of the drama processes.

Recognition of the importance of planning, not always considering drama as part of educator's planning and the importance of proper organisation, purpose and/or structure in order for drama to be beneficial, as mentioned by questionnaire respondents, could all be identified and addressed with further education through collaborative projects, where participants are jointly involved in the planning and implementation of classroom drama activities. Participants in collaborative projects could also be exposed to the need for flexibility and the need to continuously evaluate planned curriculum in terms of lesson or workshop 'reality' as identified in the extracts from the paper written at the end of the collaborative project with L4.

5.3.5 Reflection and Consolidation

Reflection has to take place no matter how you teach ... skills and techniques don't have to differ ... a whole new set of approaches are not necessary.

Reflection was viewed by lecturers interviewed as a vital aspect of supporting and promoting the use of drama. It was not seen as necessarily different from any other reflection on learning and teaching. Apart from reflection within the process, alluded to within the extracts from the paper written at the end of a collaborative project, the reflection discussed was mainly focused on reflection at the end of a lesson of drama process. Reflection, in terms of direct intervention in the process, as illustrated within the quotation below, was not discussed.

...I remember how Ward would say that once a child is turned on creatively the teacher should never interrupt the sacred time! So you can imagine for those of us brought up on this "sanctity of creativity" notion what a shock it was when Dorothy [Heathcote] would intervene in this process. Learning, Dorothy would argue, cannot take place without reflection... Kelly (as cited in Taylor 1991:26),

The research in this study points to the value of continuous reflection for promoting the use of drama. It is believed that, it was through the reflections after the different sessions in the collaborative projects, reflecting within the focus group interviews and reflecting on a process in order to write a paper that the research participants truly came to grips with DIE in relation to their own beliefs and classroom practices.

5.4 COLLABORATIVE PROJECTS

The first small step is always the most difficult – ‘stepping out in faith/confidence/boldness’

The duration and depth of most of the collaborative projects was insufficient, due to time constraints, the difficulty of fitting the projects into the time-table and other work commitments of the various participants, including the researcher. As articulated by T1 in the focus group interview, “It’s opened a door at this stage”. Some of the collaborative projects needed to take place over a longer time-frame in order for participants not to be left simply standing at the ‘open door’ but moving into the classroom drama ‘house’.

However, despite this, the comments made within the focus group interviews are indicative of the fact that authentic learning took place within these projects and that they can be seen to be an effective way of promoting the use of classroom drama. Comments that were made by lecturers and teachers that are indicative of the learning that took place during the collaborative projects include; *“I learned a hang of a lot in that you took a very difficult concept because the homes from other lands was a very difficult thing to teach children and you put it across so nicely.”* (T3); *“For me it was a breakthrough in terms of watching Carol [the researcher] and suddenly broadening my horizons”*; *“I always thought that you had to be out of it. I’ve learned you’ve got to be a role player”* (L2) and *“The biggest thing I learned when working with Carol was sustaining belief... I learned a lot from the Lesotho experience, it was a five day thing, keeping people interested the whole time. It is difficult but I learned there are different ways of doing it through the drama context”* (L4).

As a ‘participant observer’ Meriam (1998) in the collaborative projects, I too learned a great deal including being more patient with the ‘first small steps’ in the use of drama that may ultimately lead to more extensive practices.

In the past, I viewed first attempts at using drama with impatience, was disappointed that the students frequently set up wonderful contexts in their introduction and then didn't link the rest of their lesson at all to the drama context. However, the lecturers viewing this as a positive first step in slowly building up confidence in, and experiences of, drama, as well as my own observation of the students' and participants' use of drama gradually extending and developing, are the central reasons why my own views have changed.

More and more I have become aware that one of the strongest reasons for the use of drama only at the beginning of the lesson, or after doing a drama activity, repeating what they think needs to be learned, is due to an initial lack of trust in the drama process itself to achieve the learning and teaching envisaged. Heathcote's (1984) 'threshold levels' need, perhaps, to be extended to include other aspects such as starting drama, risk and trust levels.

The collaborative projects in this study reinforced the effectiveness of teacher education that takes place within the classroom environment. However, as discussed previously, it is insufficient to simply state that education should take place within the classroom environment. The nature and extent of the teacher education will also impact on the learning that takes place and the 'sense of ownership' it engenders. This is evident in the increase in interest level, engagement and understanding where the educators were responsible for the learning content and were involved in both the planning and implementation of the drama activities. It is also evident that the collaborative project that occurred over a longer time-frame than the other projects, and where the process was deemed most collegial, appeared to be the most successful.

The strategies of team teaching and lesson demonstrations, used in the projects discussed in this study, require an 'open-door' approach to classroom teaching that would be extremely beneficial in teacher education. The participants in this study were all willing to participate in these kinds of processes and L1, specifically, emphasised the importance of working together and changing what was felt to take place in education where "*we lock ourselves in classrooms and don't share ideas [rather than] gaining experiences from others.*"

Implementing collaborative projects of this nature, however, as a way of promoting drama usage with all educators, may not be as easy, particularly, as a South African study showed that educators' experience of teaching is generally that of a 'solitary pursuit' where educators function in isolation. (Van der Westhuizen et al.1998).

5.5 SUMMARY

The attitude of educators towards classroom drama was found to be predominantly positive and educators perceived classroom drama to have many different benefits. An examination of the stated use of classroom drama, however, supports the assertion previously made that acknowledgment of educational values does not automatically result in the use of classroom drama. Educators appeared to display contrasting views and perceptions with regard to developing learners' confidence and self-esteem, active participation and involvement, co-operation and the promotion of imagination through the use of classroom drama. Possible reasons for these contrasting views were explored and discussed.

Although product and extra-mural activities are strongly emphasised within the educators responses to the questionnaire, interpretation of findings, within the respondents definitions and descriptions of classroom drama, would indicate that there is perhaps less of a misconception about classroom drama being predominantly within the domain of performance than previously envisaged and described within the introduction and literature review of this study. Constraints preventing educators from utilising classroom drama, strategies for promoting classroom drama as well as different levels and aspects of learning that took place through the collaborative projects were interpreted and discussed within this chapter.

In the next chapter recommendations are made, conclusions are drawn and possibilities for further research are articulated.

CHAPTER 6

RECOMMENDATIONS AND CONCLUSION

The scope and purpose of this research, as articulated in the introduction to this study, was to discover more about the possible reasons why educators do not make use of DIE in their classrooms and what could be done to encourage greater use of DIE. Potential constraints in the use of, as well as ways of promoting, classroom drama (including DIE) have been investigated and examined in the foregoing chapters. In this concluding chapter of the research, the implications of the study are discussed and recommendations are made in relation to; overcoming constraints; the possible role of collaborative projects in teacher education; improving data collecting techniques; and suggestions for future research.

6.1 RECOMMENDATIONS FOR OVERCOMING CONSTRAINTS

A number of potential constraints in the use of classroom drama have been identified and confirmed within the literature review and subsequent investigation in this study. Although major constraints, including time, space, class size and possible chaos are evident, these appear to be largely linked to the most significant constraint encountered, namely a lack of education and understanding in the field of classroom drama. This research therefore, reaffirms and posits that teacher education, and exposure to drama techniques and ideas that could be used in the classroom, is crucial in increasing the extent to which drama is utilised in the classroom and impacting on ensuring that the nature of the drama experiences supports learning and teaching.

Cognisance should be taken of the finding that acknowledgement of benefits does not automatically result in practice and it is recommended that proponents of DIE ‘tap into’; the predominantly positive attitudes of educators towards classroom drama; the multifarious benefits that research participants linked to classroom drama; and the encouraging sign that most participants in this study associated drama with ‘serious’ learning and teaching and did not appear to be fearful of ‘taking risks’.

In line with educators stated needs, DIE practitioners should assist educators through sharing ideas and experiences, providing ongoing support and systematically engaging in teacher education within the field of drama.

With regard to the identified lack of drama education amongst educators who participated in this study, higher education institutions should examine the need for the incorporation of education in classroom drama into their initial and in-service teacher education programmes, or, evaluate the efficacy, for practical classroom implementation, of existing drama courses within their programmes.

Based on the findings in this study, recommendations in connection to the nature and type of education that would be most beneficial to educators can be made. It is recommended that education in the field of classroom drama centres on equipping educators with drama ideas, activities, coping mechanisms and techniques for the use of drama within the confines of the South African educational terrain where teaching within large overcrowded, under resourced classrooms is frequently a reality.

The questionnaire respondents in this research appear to have a broad general understanding of classroom drama and many do use it in their classroom in some form. However, there appeared to be little evidence of understanding and use of the elements associated with DIE within the questionnaire responses. In addition, the notion of classroom drama as being predominantly performance orientated, while not as prevalent as envisaged at the beginning of this study, contributes to some misconceptions, particularly in relation to learners' attitudes and behaviours and the type of personality required in order to utilise classroom drama. Therefore, it is recommended that DIE, within the framework of drama activities and techniques best suited to the South African classroom environment, be an area that is specifically focused on in teacher education within the field of drama education.

From the data obtained in this study, as well as previous experiences, it is apparent that educators need to begin using drama from within their 'threshold levels' or 'comfort zones'. They need to start slowly, from where they are comfortable, and gradually 'edge in' so that they increasingly take more risks and move beyond their 'comfort zones'.

A further recommendation with regard to the nature and type of education in the field of drama required is that it needs to allow for the gradual building of experiences and the engendering of confidence and trust. Drama educators need to be sensitive to, and conscious of the potential dangers of 'throwing teacher's into the deep end' in terms of drama processes. Education within the field of DIE needs to take place within teachers' 'comfort zones' while consistently challenging teachers to extend their practices. Education within the field of DIE also needs to promote awareness that using drama with learners may require perseverance and that learner too may need to 'start off slowly'.

Certain intrinsic attitudes, values and characteristics that appear to 'draw people' to classroom drama, and specifically DIE, should be taken into account in promoting the use of drama through teacher education. Though characteristics such as risk taking, imagination, openness to change and wanting to move away from traditional teaching may be linked to a greater likelihood of using drama in the classroom, these characteristics can also be seen to be crucial to the implementation of the principles which underpin the current national curriculum. It is therefore recommended that any teacher education, whether in the field of drama education or not, should strive to inculcate the above-mentioned characteristics.

6.2 RECOMMENDATIONS IN RELATION TO THE COLLABORATIVE PROJECTS

The collaborative projects engaged in within this study were seen to be valuable as a means of providing a space for authentic 'hands on' learning to take place and as an effective way of promoting the use of classroom drama. Collaborative projects, of the nature described and discussed in this study, have enormous potential in providing the kind of alternative education shown by literature and this investigation to be preferable and more relevant, namely; education that takes place within the immediate classroom environment.; is rooted in practice with theory being woven into accompanying reflection and discussion; and where educators involved in the process are able to have more of a direct impact into the theoretical frameworks required.

Useful strategies that emerged from experiences and observations within the collaborative projects in this study, and are recommended as ways of promoting the use of DIE are; relating drama to teaching content, interests and beliefs; watching, team teaching and modelling; and educators' participation in both the planning and implementation of drama activities. Ensuring that educators can clearly identify the relationship between drama and their own classroom practice, learning and teaching content, as well as prior experiences, engenders greater interest in, and understanding of, the use of classroom drama .

Observation of lessons enables educators to see the way in which DIE could work in their own classroom environments. Although lesson demonstrations are recommended as a beneficial 'starting point, active engagement in the form of team teaching is where commitment to, and a 'real' understanding of DIE, appears to occur.

In addition, the use of different types of team teaching at different stages, within a collaborative process, can provide a step by step process that encourages people to gradually assume greater responsibility for the drama process while experiencing ongoing support as they move towards their own independent use of DIE. Team teaching could also assist educators to identify aspects of teaching practice that already have elements of drama and collaborating to extend these practices rather than imposing ideas.

Participation in planning appears to be at the core of valuable education within the process of team teaching. Findings in this research show that, where participants were jointly involved in the planning and implementation of classroom drama activities, they became more actively involved, gained a clear sense of how drama fitted into their own learning and teaching, understood the purposes of the drama techniques used and took more 'ownership' of the drama processes.

While participation in collaborative projects, in conjunction with using various supportive strategies identified in this research, could be instrumental in promoting DIE, difficulties pertaining to this alternative approach to teacher education include the time-consuming nature of collaborative projects and the possibility of an 'unequal' power relationship between the so-called drama 'expert' and the classroom teacher.

In addition, the potential difficulty of convincing educators to agree to collaborate on projects may also lie within educators' mindsets of education as a 'solitary pursuit' which takes place behind closed doors.

Although, examining alternative 'hands-on' approaches to teacher education requires further in-depth research, there are some recommendations that can be made to alleviate the above-mentioned difficulties. Some of these involve initial teacher education; where more time is perhaps available to build collaborative projects into students' education; where lesson demonstrations by student teachers for practising teachers may be seen to be less intimidating than lesson demonstrations by a so-called 'expert'; and where the opportunity exists for changing future educators mindsets with regard to working collaboratively as opposed to being engaged in a 'solitary pursuit' in the classroom.

Another possibility, based on the findings of this research where working directly with colleagues appeared to be most beneficial, may be to encourage educators, who work together on a daily basis, for example, teaching the same grades, or the same cohort of education students, to collaborate in planning and team teaching DIE lessons with their classes thereby removing the notion of the 'outside expert' or simply using an 'outsider' as a sounding board to offer advice and assistance where necessary. Incorporation of planning for projects of this nature within existing planning meetings and daily classroom practice would also be less time consuming. It is recommended that partnerships within collaborative projects be based on a symbiotic relationship, where those involved can learn from each other, bring to the process different but complimentary skills and expertise, and acknowledge and utilise each others' strengths.

Partnerships between schools and higher education institutions, that provide education in classroom drama, would seem to be a way of providing continuous and ongoing support and 'building' the practice of DIE into schools. It should be noted, however, that one of the reasons for the success of the collaborative projects described in this study was the volunteer nature of participation. It is therefore, recommended that any partnership be founded on willingness and voluntarism as opposed to coercion. It is believed that any coercion or enforcement would be counterproductive to the promotion of classroom drama.

6.3 RECOMMENDATIONS FOR IMPROVING DATA GENERATING TECHNIQUES

The data obtained within this research has contributed to a greater understanding of the constraints that may prevent educators from using classroom drama and various strategies, for the promotion of classroom drama, have begun to emerge. However, on reflection of the research process, and in particular the ways in which data was obtained, possible improvements in the data generating techniques have been identified.

Though the questionnaires provided useful insights, it is recommended that some questions should be included that focus on specific genres of classroom drama. For example, it would have been useful to establish participants understanding and experience of DIE specifically, in addition to focusing broadly on a general understanding and experience of classroom drama. Also it would have been less ambiguous to use categories such as daily, weekly etc in establishing the extent of educators' use of classroom drama rather than regularly, often etc.

In connection to the focus group interviews, though valuable input was obtained once again and observations were recorded throughout the various collaborative projects, it is recommended that, were a similar study to be conducted in the future, focus group interviews be conducted at the beginning, and during the process, in addition to the focus group interviews conducted at the end of the process. This would have provided more of a sense of the growth in the development of understanding and use of classroom drama within the collaborative projects.

6.4 RECOMMENDATIONS FOR FUTURE RESEARCH

As stated within the interpretation of findings, the duration and depth of most of the collaborative projects in this research was felt to be insufficient. Though the study has 'opened a door at this stage' and identified viable strategies that could be used to promote classroom drama, it is recommended that further research be embarked on with regard to continuing exploration into alternatives to 'traditional workshops' that could promote the use of classroom drama .

In addition, the research could be extended to examine constraints and strategies on a national or global scale, as opposed to concentrating specifically on educators within a particular area of the Eastern Cape.

Other avenues that could be researched are comparative studies of educators' experience and use of classroom drama within different social, cultural and economic educational environments, the nature of, and distinction between, drama usages and strategies required to promote classroom drama within different phases of education (for example, within the foundation, intermediate and senior phases (GET), within FET and within tertiary institutions of learning) and possible gender related differences pertaining to interest in, and use of, classroom drama.

Investigations that focus on articulating and generating drama processes that cater for the South African classroom environment and contribute towards a body of uniquely South African drama research could also be considered.

6.5 CONCLUSION

This study examined various constraints within the literature reviewed in an attempt to provide information, in terms of constraints, embedded in in-depth research and not simply relying on unsubstantiated statements or personal experiences of drama practitioners. The findings in this study indicate that some perceptions and misconceptions identified such as previous negative experiences, too many 'risks', drama is not 'serious learning' or 'for all learners', previous 'disasters' and making a 'fool of one self' appear to be irrelevant, or not particularly important, in explaining why educators do not make use of classroom drama. What appears to be more pertinent is a lack of education in the field of classroom drama linked to such constraints as time, space, class size and possible chaos.

While the predominantly positive attitudes of educators towards classroom drama greatly increases the likelihood of successfully promoting the use of classroom drama as a valuable learning and teaching tool, this study reveals gaps in educators' knowledge, experience, use and understanding of classroom drama consonant with the need to continue finding alternative strategies to increase and extend the use of drama in classrooms.

A number of significant strategies for promoting classroom drama were identified within the collaborative projects in this study. However, this is an area that requires further investigation and examination. This is particularly so in the light of the finding that, education, and specifically education that takes place within the immediate classroom environment and is grounded in practice, appears to be the key in eliminating constraints that may prevent educators from using drama in their classrooms.

As stated in the introduction to this study, a paucity of drama research, particularly within the field of teacher education and classroom drama was identified as one of the motivating factors in the pursuit of this study. While I envisage conducting further research, this study contributes towards alleviating the paucity of research in this regard and providing a sense of “...how collaboration between a classroom teacher and an experienced drama educator impacts upon improving teacher competence” (Taylor 1998:223).

I believe that this study has taught me a great deal, in terms of understanding educators’ attitudes towards, and perceptions of, classroom drama and has provided me with a more efficient framework for supporting educators and assisting them to use classroom drama confidently and effectively. It has equipped me with strategies, validated through this research, for promoting the use of classroom drama and for helping educators to overcome perceived personal and contextual constraints.

It is hoped that this study will be beneficial to, and also assist, other drama educators involved in education at tertiary institutions to better understand what personal and contextual constraint are evident in the use of DIE and to help them to dispel the various myths and misconceptions surrounding the use of classroom drama.

A questionnaire respondent in this study stated, in relation to the use of classroom drama, “some teachers will and some teachers won’t”. Undoubtedly, different teaching methods and styles may appeal to different teachers. However, it is hoped that, through the findings and recommendations in this study, and further research in the field of drama education, the number of those that will is increased and that the decision of those that won’t is based on a sound understanding of DIE and not simply on a lack of education in, and exposure to, DIE as a potentially valuable method of classroom learning and teaching.

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SECTION A

Tick in the appropriate block ie either yes or no				Yes	No		
1. Was a drama component, or course, included in your teaching qualification?							
2. Do you consider drama to be an essential aspect of classroom learning and teaching?							
3. Do you consider drama to be an important, but not essential, aspect of classroom learning and teaching?							
4. Do you consider drama to be an unimportant aspect of classroom learning and teaching?							
5. Are there factors within the school environment that prevent you from engaging in drama activities in your classroom?							
6. Are there personal factors that prevent you from engaging in drama activities in your classroom?							
Tick in the appropriate block ie regularly, often, sometimes etc			Regularly	Often	Sometimes	Seldom	Never
7. Do you teach drama within the learning area Arts and Culture?							
8. Do you use drama when teaching other learning areas?							
9. Which of these factors would, or do, prevent you from using drama with your class. Place a tick in each block next to the factors that apply to you.							
lack of confidence		insufficient exposure to drama techniques		time constraints			
lack of subject knowledge		fear of being unable to control the class		space constraints			
possibility of chaos		drama is not for 'serious learning'		noise factor			
fear of making a fool of yourself		drama should be taught by a subject specialist		school's attitude			
previous negative experiences		drama is not for all learners		own attitude			
insufficiently skilled to use drama		your personality does not suit the use of drama		learner's attitude			
too many risks involved		previous experience of 'disaster' when using drama		class size			

APPENDIX A: DRAMA QUESTIONNAIRE

The questions in Section A are designed to obtain quantifiable data. Therefore, you are merely required to tick the appropriate blocks. The questions in Section B are more open-ended and require you to record your responses in the space provided.

SECTION B

1. What education have you had in the field of drama teaching including within your teaching qualifications, in-service courses or workshops and self-education (eg reading drama literature)? Please expand.

2. What experience have you had in the field of drama teaching including with your current class and/or other classes. Please expand.

3. What is your understanding of the term classroom drama?

4. What are your feelings and attitudes towards classroom drama and why?

5. How do you feel about the inclusion of drama into the school curriculum within the learning area Arts and Culture. Do you think that drama should be a part of the school curriculum? Why/why not?

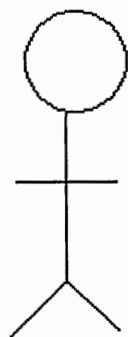
6. What do you consider to be the major factors which do, or would, prevent you from engaging in drama activities with your class and why? (These factors could include some of those listed in Section A and expanded on, or other factors not identified in Section A.)

7. How do you think teachers could be supported in their teaching, or use, of drama in the classroom?

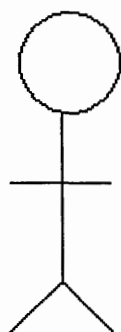
Section C

8.1: Possible Teacher's Responses

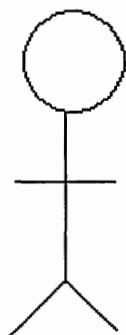
Here are figures of three teachers who have differing views concerning the strengths and challenges with regard to classroom drama. Please fill in what you think each figure would say.



I am passionate about drama teaching. I use drama because...



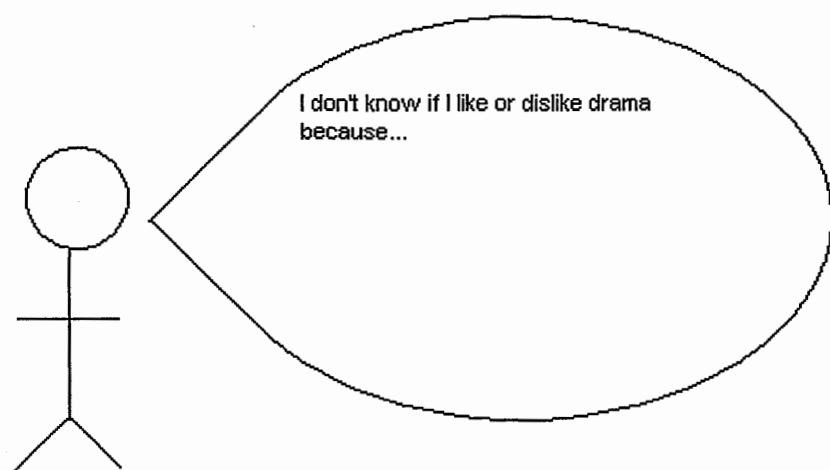
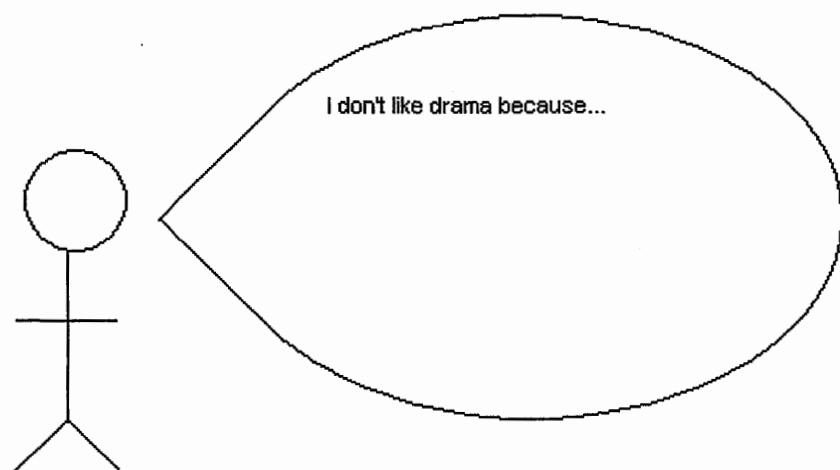
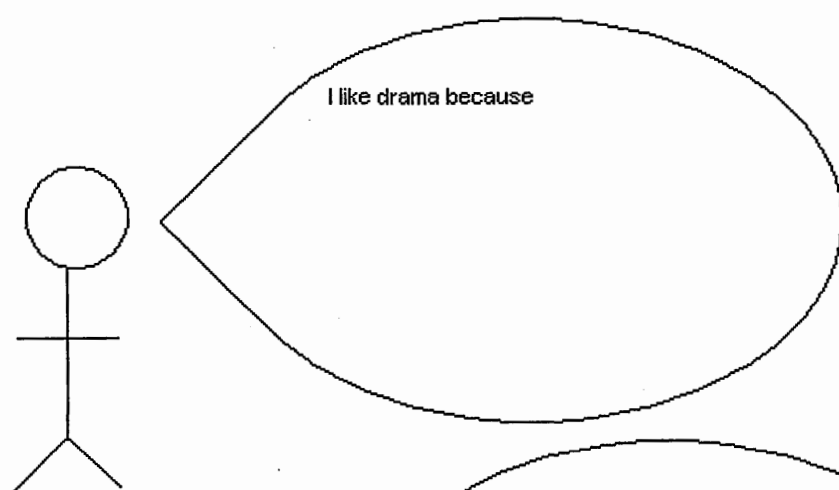
I would never use drama in my teaching because...



I would like to use drama with my class but..

8.2: Possible Learner's Responses

Here are figures of three learners (8.2) who have differing views concerning drama. Please fill in what you think each figure would say.



APPENDIX B: POSSIBLE QUESTIONS FOR INTERVIEWS

1. What is your view of role-play or Drama in Education in relation to learning and teaching?
2. How has your experience and/or observation of DIE impacted on your view of and attitude towards drama?
3. What have you learned from observing, experiencing and/or hearing about the use of DIE?
4. What has been, or would be, useful in convincing you to make use of drama in your own teaching?
5. What difficulties, or challenges, have you experienced, or might you experience in using DIE?
6. How could you be assisted to overcome these difficulties and meet these challenges?
7. What do you consider to be the strengths of using DIE and how have you, perhaps, experienced these strengths?
8. What strategies, or ways, could you suggest for getting teachers to make use of DIE in their classrooms and why do you consider these strategies useful?

APPENDIX C: COLLABORATIVE PROJECTS WITH SCHOOL B

Examples of materials used in a series of lessons on 'Different Homes' and pictures of some of the learners involved.

Igloo

Take fine-grained, solid snow.
Cut it into blocks with a snow knife.
Each block is a rectangle measuring about 60 cm by 120 cm and 20 cm thick.
Lay the first row out in a circle on a flat stretch of snow.
The top of the blocks is shaved off in a sloping angle to form the first row.
A clear piece of ice or seal intestine is put in for a window.
Other rows are added until the dome is completed except for a hole left at the top for air.
Joints and cracks are filled with loose snow.
A narrow, passageway about (3 m) long leads into the igloo.
A sealskin flap is hung over the entrance to the passageway



Teepee

Take 20 to 30 wooden poles, all slanted in towards the centre.
Tie the poles together a short distance from the top.
Stretch buffalo skins over the poles.
Leave a flap open at the top to allow smoke to escape, and a flap at the bottom for the doorway.
Teepees are usually 3 to 6 m high



Traditional Zulu hut

Make a round frame of big branches (like a beehive)
Tie the branches together
Tie thinner branches to this frame
Cover with long, dry grass (thatch)

Traditional isiXhosa hut

Make a hut with round walls
(rondavel)

Use mud to plaster the walls

Make a cone-shaped roof with
thatch

Paint the hut



Traditional Ndebele House

Make a box shaped house out
of clay

Put thatch on the roof

Build low walls around your
house

Decorate with bright shapes
and designs



Examples of work as sports reporters for a newspaper, involving the use of still images (pictures for the articles).

THE DAILY POST

A bad hockey match

On Saturday on the hockey match
 on Saturday the 23 June, Cambridge Prep vs St. Pauls. They played the ball they didn't play nice they were fighting, and were tripping each other when the referee is not looking and they were talking bad language and they were hitting each other with a hockey-stick and they were very badly hitting the stick on the ground when they are angry they even fight for the ball amongst each other they didn't play as a team they were fight and they were swearing and tripping and hitting each other and hitting and kicking and punting hitting and talking back to the referee what he is saying

THE DAILY POST

A bad hockey match.

On Saturday the 25 December 2004 Cambridge vs St. Pauls. When Cambridge came onto the field they were upstidly they got jedous of the other team. Cambridge started to fight with the other team. One boy picked up the ball from the other team and scored a goal. The lossers were fighting with one another.



Examples of writing in news on a drama activity from the previous day

3 June 2004 ^{Lovely} Kawla-Jade 3/6 BSM

Yesterday at
speech and drama

I had fun we
rode on a boat
and we klimd
a hige maytn
and we went
throu the forest
and then we
went in to a cave
and we got
to gogo. She was a 100.

Yesterday at speech and drama I had fun we rode on a boat and we climbed a high mountain and we went through the forest and then we went into a cave and we got to Gogo. She was a 100.

3 June 2004 3/6 BSM

Yesterday at
Speech and drama
we went to
gogos birthday party
She tond a 100
yers old and we
gave her lot's of
presents plus she
lived uptop of the
mountain

I do love this
picture!

Yesterday at speech and drama we went to Gogo's birthday. She turned a 100 years old and we gave her lots of presents plus she lived up top of the mountain.

APPENDIX D: COLLABORATIVE PROJECT IN LESOTHO

Setting up the Masimanyeni Foundation through showing examples of previous 'heritage sites'

The workshop process

➤ *the creation of an 'as if' context and situation*



Masimanyani Foundation

Part of an enrolment process

The workshop process

➤ *the taking of roles*



Examples of role-tasks



The workshop process

➤ *Building and sustaining belief*

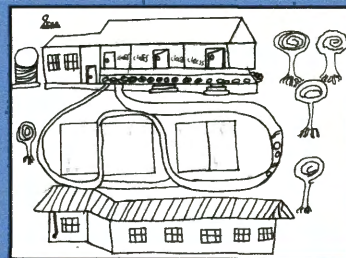
Project Preparation 1

Drawing a route map

Visualise the route

Walk the route taking note of the places that you pass along the way (landmarks)

Draw the map



Task 2

Draw a map of the area that you have chosen for your Tourist Centre

Develop a presentation in which you show your map and justify why you have chosen that particular area

Designing and working on the heritage sites



