Life Drama: An Arts Education Response to

Social and Cultural Challenges in Papua New Guinea

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Abstract

The Life Drama program is a theatre-based experiential learning program developed in Papua New Guinea over the past seven years. The Life Drama team recognises that a significant proportion of "education" for learners of all ages takes place outside formal education systems, particularly in developing nations such as Papua New Guinea. If arts education principles and practices are to contribute meaningfully and powerfully to resolving social and cultural challenges, it is important to recognise that many learners and educators will encounter and use these principles and practices outside of school or university settings. This paper briefly describes the Life Drama program and its context, highlights its two streams of operation (community educators and teacher educators) and indicates some ways in which an arts-based education initiative like Life Drama contributes to Goal 3 of the Seoul Agenda: "Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today"s world." In particular, the project addresses sub-goal 3b: "Recognize and develop the social and cultural well-being dimensions of arts education".

The Preamble to UNESCO"s *Seoul Agenda: Goals for the Development of Arts Education* hints at the profound differences between educational systems in post-industrial economies, and those in the developing world. Not all "education" and not all "arts education" take place within a formal education system of primary, secondary and tertiary institutions. If arts education principles and practices are to contribute meaningfully and powerfully to resolving social and cultural challenges, it is important to recognise that many learners and educators will encounter and use these principles and practices outside of school or university settings – for example, in communities, in workplaces, or through the activities of churches, youth groups and non-government organisations.

This paper introduces the Life Drama program, a theatre-based experiential learning program developed in Papua New Guinea (PNG) over the past seven years. Our aim here is to present Life Drama as an example of arts education principles and practices contributing to resolving the social and cultural challenges facing a developing nation. In particular, we will highlight the learning environments in which Life Drama has been working, as most of these have not been the formal education settings usually associated with discussion of "arts education".

We will contextualise the project by highlighting some of these social and cultural challenges, many of which Papua New Guinea shares with other developing countries. The nature of these challenges has guided the design of the program, which now exemplifies some of the issues, trends and practices required of a drama/theatre education approach in this context. We will outline some of the principles and practices of arts education embodied in the Life Drama program. We will also indicate some ways in which the Life Drama program addresses Goal 3 of the Seoul Agenda, particularly with regard to the social and cultural well-being dimensions of art education.

While the wording of the Seoul Agenda implies a focus on arts education which occurs in schools, a high percentage of Papua New Guinean children either do not go to school, or participate in formal schooling for only a brief time. Reasons for this include economic factors, for example the family"s inability to pay school fees; division of labour factors where girls are expected to care for younger children rather than attend school; infrastructure factors such as the need to carry water rather than attend school; school system issues including a lack of schools and teachers; and employment factors where schooling is perceived as irrelevant in a subsistence agriculture economy. While some children and young people will participate in the arts through traditional cultural practices (e.g., young men in the Southern Highlands may spend their bachelor years as Wigmen), rapid social change is disrupting these traditions along with other cultural infrastructure such as tribal authority structures and traditional ways of providing for women and children.

The Life Drama project has taken two approaches to using arts education principles and practices to address social and cultural challenges in PNG. One is a community-based approach, aiming to engage adults and out-of-school youth through the leaders of communities. The other is a school-based approach, aiming ultimately to engage school-aged children and adolescents through the formal education system, by providing Life Drama training to teacher educators in tertiary institutions. The guiding metaphor for the Life Drama program has been that of a tree that distributes its seeds widely through the normal ecological processes of the place; the seeds then grow according to the conditions they find. Similarly, the Life Drama project team provides a training experience, which the trainees are able to take back to their own settings and adapt to their specific social and cultural needs.

Background

The original stimulus for the Life Drama program was the increasing incidence of Sexually Transmitted Illnesses (STIs) and HIV in PNG. Rapid social change is a key factor driving the spread of these illnesses (King & Lupiwa, 2010). As traditional structures of authority, codes of behaviour, and means of support are disrupted by rapid social change, economic and social pressures create the conditions for risky sexual behaviours by individuals. Some of the major contributing factors include gender inequality and economic disadvantage for women, greater mobility for men and the need to spend time away from home for work purposes, and a widening disparity between those with access to money and goods ("cargo") and those without. Traditions of polygamy and/or promiscuity in some parts of the country are often cited as contributing to promiscuous behaviour in contemporary society (Wardlow, 2007).

While economic and social factors drive sexual risk-taking, the understanding of STI transmission and prevention which might provide a protective factor is broadly lacking. Despite national attempts to raise "awareness" of HIV over the past decade, the majority of the population does not have a genuine understanding of the relationship between HIV and AIDS, how HIV is transmitted, and how to prevent transmission (King & Lupiwa, 2010). Low literacy levels reduce the effectiveness of printed educational materials. In some areas, illness is still considered to be caused by sorcery.

Complicating the situation further is the fear and shame associated with STIs, and stigma and discrimination against those who are (or are believed to be) living with HIV. People, especially men, are afraid to undertake testing for HIV or seek treatment for an STI for a variety of reasons, including lack of confidentiality within the health system, myths about recovery (such as the belief that sleeping with a virgin will cure HIV), and fear of psychological consequences. On several occasions Life Drama researchers encountered the

idea that, if one knows for sure one has HIV, one will die of depression, whereas not knowing fosters hope.

Life Drama team members based in the Creative Industries Faculty at Queensland University of Technology were approached by an international NGO working in PNG, which sought new educational approaches with the capacity to bridge the gap between "awareness" of HIV and the behaviour change necessary to halt the spread of the virus. Given all the above challenges, the Life Drama team members felt that an educational approach based in participatory performing arts had a better chance of promoting behaviour change than other approaches which rely on one-way dissemination of information.

As applied theatre researchers, the Life Drama personnel believed an experiential learning approach, using forms of applied theatre and performance, could be devised to suit the context of PNG and the specific need for sexual health education. At the same time, the team recognised that HIV is only one of a range of challenges facing local communities as a result of rapid social change. It was felt that, if the principles and practices of education through applied theatre could be developed into a culturally-meaningful program, this program could then be adapted by its users to address other community issues.

The development of the Life Drama program in PNG was also seen as research into the processes by which well-established applied theatre and performance principles from the west could be adapted to and melded with performance practices of non-western cultures, to produce new forms of educational theatre. Ultimately the Life Drama project was intended to provide a model for the development of culturally-specific applied theatre programs, capable of addressing a range of issues relevant to communities, through an arts education experience harnessing the full power of local cultural aesthetics (Baldwin, 2010a).

Principles of Life Drama

From the beginning, the Life Drama project was guided by the following principles.

1. Life Drama uses a rigorous research and evaluation framework.

2. Life Drama is culturally-situated and participatory.

3. Life Drama recognises the realities of each context in which our trainers work.

4. Life Drama privileges a practical workshop-based approach to skill development (known as applied performance) to facilitate experiential learning, supported by other tools and techniques in an integrated manner.

5. Life Drama values and actively incorporates indigenous performance forms.

6. Life Drama aims for sustainability.

7. Life Drama adds value to what is already happening in PNG in the areas of applied performance and health education.

8. Life Drama's focus on social issues incorporates the community as well as the individual.

Evolution of Life Drama

The Life Drama program moved through a number of stages, from the initial discussions between Queensland University of Technology (QUT) personnel and representatives of non-government organisations in 2006, to the delivery and evaluation of a Train the Trainer program in 2011. The project was conducted as a Participatory Action Research project, co-ordinated by a small number of Australian and Papua New Guinean researchers, and involving a large number of Papua New Guineans at every level from the national Stakeholder Committee to the program participants. The key development stages were as follows:

1. 2006-2008. Early discussions occurred between QUT and non-government organisation representatives. An introductory workshop was held in Lae, PNG, in November 2006, for staff of non-government organisations working in sexual health. A successful application was made to the Australian Research Council (ARC) by QUT in partnership with the National AIDS Council Secretariat and other PNG partners, for funding under an ARC Linkage Grant.

2. 2008-2009. An audit was conducted to identify applied theatre and performance approaches to sexual health education being used in PNG. Wherever possible, evaluative data was reviewed. A Stakeholder Committee was formed, including representatives of all partner organisations as well as the University of Goroka and University of Papua New Guinea. Ongoing discussions were held with government and non-government stakeholders including the Ministry of Education, Ministry of Health and Communities, AusAID, and major NGOs. Support and assistance were provided by Marie Stopes International, Porgera Joint Venture, and Population Services International.

3. 2008. The first round of formative workshops was conducted in Tari, Southern Highlands. Quantitative, qualitative and performative data were analysed. A project office was established at the University of Papua New Guinea, with the employment of an in-country Research and Administrative Assistant.

4. 2009. A second round of formative workshops was held in Tari, Southern Highlands, incorporating findings from data gathered by participants acting as co-researchers in a Participatory Action Research framework.

5. 2010. A further evaluation visit was undertaken to Tari, and "cluster training" was conducted. Original participants were invited to form clusters and bring their

colleagues to participate in booster training sessions: the clusters were Teachers, Church Workers, Health Workers, and Community Leaders.

6. 2010. A two-week International Theatre Laboratory was conducted in Madang, Madang Province. This workshop brought together applied theatre practitioners from Australia (the Life Drama team), Papua New Guinea (Raun Raun Theatre, University of Papua New Guinea, University of Goroka, freelance theatre-workers), and England (VSO Tokaut AIDS, the most successful drama-based program for sexual health education in PNG at that time; Levy, 2008). The Laboratory successfully revived the "Folk Opera" form, developed by Raun Raun Theatre in the 1970s but subsequently abandoned, and used this form to more coherently integrate Papua New Guinean performance traditions with the evolving Life Drama framework. The Laboratory developed five new folk opera forms and one, the Epiphany Folk Opera, was piloted later that year on Karkar Island to the north of Madang.

7. 2010. The new Life Drama program was trialled in Karkar Island, Madang Province. Extensive discussions were held with local leaders, the local Member of Parliament, communities, teachers, health services and other agencies regarding sustainable use of Life Drama training in the Province.

8. 2010-2011. Various trials and further refinement of the new Life Drama program occurred in Port Moresby, with participants ranging from university students to NGO staff to members of performance troupes from settlement areas.

9. 2011. Funding was provided by National AIDS Council Secretariat, PNG, for a Train the Trainer program conducted at University of Papua New Guinea, Port Moresby, National Capital District, and University of Goroka, Goroka, Eastern Highlands Province. The Train the Trainer program involved 21 community educators (leaders such as police officers, church leaders, youth leaders, women's leaders) and 26

teacher educators (educators of primary teachers, from Madang Teachers College, and educators of secondary teachers, from University of Goroka). Extensive qualitative and performative data were collected, analysed and reported.

Structure of Life Drama

The one-week Train the Trainer program provides trainees with a structured journey through the Life Drama activities and materials. The program is shaped around an Open Story involving a man, his wife, and his girlfriend. Participants first get to know the character of the wife, by examining the contents of her bilum (bag) and discussing the clues it contains as to her identity and lifestyle. This activity provides a basis for further role-building, during which the participants begin to embody the characters of the man and his wife. On discovering a text message on the man‟s phone, from his girlfriend, participants are drawn into the issues confronting these characters. The choices the three characters make over the course of the story, in the context of their communities and the wider society, provide experiential learning moments in which the workshop participants vicariously experience and explore these issues and choices.

The Open Story is enacted, explored and expanded using a variety of applied theatre forms including various types of role-play, props and pre-texts, and forms which draw on PNG performativity such as Folk Opera (Haseman & Baldwin, 2012) and Dancing Diseases (Baldwin, 2010b). In the course of this exploration, the objective facts about STIs and HIV are elicited from the body of knowledge within the group, and misconceptions are corrected. Topics covered include the social and economic factors contributing to transmission, risky and safer sexual behaviours, other forms of transmission and prevention, treatment options, myths and facts, patient care, and de-stigmatisation.

While the situations enacted in the workshop context are fictional, and therefore "safe", the activities are designed to help participants create powerful aesthetic experiences – we say that Life Drama involves "head, heart and body". Each participant invests in the fiction with face, voice, body, breath, intellect, emotion, and the wealth of cultural and personal experience he or she brings to the workshop space. The evaluation data clearly indicates that participants consider the Life Drama learning experience more immersive, participatory, holistic, meaningful, and engaging, than other forms of "awareness" education such as lectures and printed materials, and that they are more likely to remember the information and pass it on to others.

After the week-long Train the Trainer program, trainees are encouraged to conduct the workshop activities with their own groups (community groups in the case of community educators, student teachers and community groups in the case of teacher educators who we discovered tend to fulfil both roles). They are provided with two resource books to assist in this process: a *Life Drama Handbook*, which outlines all the activities along with lesson plans for various education scenarios; and a *Life Drama Bilum*, which explains the activities and the rationales for their use in more detail. Trainees are also encouraged to stay in touch with one another and support one another through team teaching, peer supervision, and sharing practice.

In addition, trainees are encouraged to creatively apply their Life Drama skills, and the program activities, to other issues confronting their communities. To date, Life Drama trainers have used aspects of the program in their work in the areas of maternal and child health, clean water and sanitation awareness, gender equality, primary health, malaria prevention, and education regarding electoral corruption.

Evaluation

The Life Drama project represented a partnership among three universities (one in Australia, two in Papua New Guinea), the Australian Research Council, the National AIDS Council Secretariat in Papua New Guinea, two non-government organisations and a private sector organisation, as well as numerous smaller organisations and community groups. The project was conceptualised as a Participatory Action Research project, which due to its scale and complexity required innovative solutions to the challenges of data collection, analysis and interpretation.

While research methods varied slightly from one component of the project to another, the overall approach was that of "method assemblage" (Law, 2004): a combination of quantitative, qualitative and performative methodologies that permitted triangulation of findings. Quantitative methods included individual interviews with rating scale responses, observer ratings of skills displayed in workshops (live and on video), and the trainees" numerical ratings of their learners" understanding of HIV issues. Low levels of numeracy in most participant groups, however, necessitated the privileging of qualitative and performative methods over quantitative ones. Qualitative methods included focus groups, interviews, stakeholder meetings, case studies, participant journals, and lead trainer reflective journals and field notes. Performative methods included documentation of participant learning as demonstrated in workshops and performances through still photography, video and audio recording, as well as specific performative outcomes (eg. participants in Tari created performative representations of the challenges they encountered while using Life Drama to train others).

The research questions also varied from one component to another. Research findings from each component are in the process of being reported separately. The following is a brief summary of research findings from the final component of the project: the train the trainer

program for community educators and teacher educators. These findings indicate that Life Drama, as an example of arts education, demonstrates the capacity to effectively address social and cultural challenges, particularly in the area of well-being.

1. Both community educators and teacher educators acquired new knowledge and attitudes in relation to sexual health and HIV, despite having been involved in sexual health education – in some cases, for many years - prior to the Life Drama training. The most significant areas of new learning were a clearer understanding of the relationship between HIV and AIDS, a better understanding of how to care for someone living with HIV, and a reduction in discriminatory attitudes. Among community educators in particular, a clearer understanding of transmission and prevention methods was also demonstrated.

2. Both community educators and teacher educators felt strongly that Life Drama would engage their learners, and be an effective education strategy for improving their knowledge about STIs and HIV. The educators clearly identified some Life Drama activities they felt would be particularly effective, whether in a participatory workshop situation or performed for an audience.

3. The educators were able to identify factors that would either enhance or impede their delivery of the Life Drama training, and collaboratively problem-solve how best to work with these factors. Some factors enhancing their training capacity included shared language between educators and learners, access to training venues, and a mandate and resources for training within the educator‟s professional role (whether based in a university, in another organisation, or freelance). The Life Drama Handbooks were identified as a valuable resource, as was the network of fellow Life Drama trainers. Factors likely to impede delivery were primarily lack of resources and lack of a mandate to deliver arts-based education (particularly when employed by an NGO with a pre-existing training agenda).

How does Life Drama address the UNESCO goals for arts education?

While the teacher-researchers who worked with communities to create Life Drama never explicitly turned to the UNESCO goals for arts education for direction, it is clear there are three concrete points of connection between these goals and the Life Drama program. The first is found in strategy 1.a which asserts the importance of aesthetic development for all learners. In seeking to amplify and engage with the aesthetic dimension of this work, the Life Drama program explicitly sought out and adapted Folk Opera forms of intra-cultural theatre first developed by Greg Murphy (Murphy, 2010) and his colleagues from Raun Raun Theatre in Goroka. The Folk Opera framework consists of three interweaving aesthetic elements: Story Force, Feeling Force, and Picture Force.

Story Force refers to the use of narrative, which is most obviously demonstrated in the Open Story that provides the spine of the program, but is also an important element in each of the individual forms (such as role-plays). Learners are encouraged to see stories as having beginnings, middles and ends, and events as having causes and effects, as these are not only structuring principles for drama but also vital to an understanding of the core material regarding sexual health.

Feeling Force refers to the emotional power of the aesthetic experience: a rich aesthetic experience will necessarily hold a more powerful emotional charge. Factors contributing to Feeling Force include the events in the story, the commitment of learners to enacting roles, symbol and metaphor, ritual and repetition, and the effective use of elements such as music and costume. Feeling Force is most successfully elicited when learners are able to make a deep connection between the drama and real life.

Picture Force contributes to Story Force and Feeling Force by the power of spectacle: the sensory impact of the work. Life Drama makes extensive use of image theatre, combined with local traditions of dance, mime, song, movement, recitation, music, costume, and body

adornment, to heighten the sensory impacts of scenes and activities and thus enhance belief. While the Life Drama program is designed to be participatory, working with the immersion and commitment of workshop participants (Mwansa & Bergman, 2003), it also aims to maximise learning impacts for audiences. In this way the aesthetics of Life Drama depart from a model of theatre spectatorship and adopt the principle of collective belonging characteristic of processual forms of arts education.

Furthermore, the experiment to see whether it was possible to deploy the long-forgotten folk opera forms to strengthen the impact of Life Drama is part of an aesthetic quest to invent (or re-invent) tradition through innovation. When we first applied the "Epiphany" folk opera form on Karkar Island it was clear that this new form, which incorporated local and indigenous performance traditions, did connect participants with a cosmological order which was part of the larger meaning-making systems of the islanders. This marked an aesthetic development which embodied "the visceral, sensuous and spiritual dimensions of creativity" valued by intercultural theatre commentators such as Rustom Bharucha (2010).

The second connection with the UNESCO goals for arts education is to be found in the call to "Recognise and develop the social and cultural well-being dimensions of arts education". Within this sub-goal, Life Drama has a specific focus on a health dimension – the prevention and treatment of sexually transmitted illnesses including HIV. However, the program also addresses other aspects of the sub-goal as it seeks to **"**Develop and conserve identity and heritage, and promote diversity and dialogue among cultures".

During the Train the Trainer program, some participants observed that although PNG has rich performative traditions, not all community members participate in structured arts activities such as singing, dancing, making music, and story-telling. The degree of whole-community participation in performance varies greatly across PNG"s many cultures, and has been disrupted and reduced in many places by the effects of rapid social change.

For example, the teachers and teacher educators involved in the program reflected that apart from initiation rituals, traditional ways in which young people learn through participation in song and dance are disappearing in PNG. Classroom education follows a model in which students sit and listen to the teacher – a model familiar also in church (listening to the pastor) and at public events (listening to the speaker). The idea that participation assists learning is apparently not widespread in PNG schools. The teacher educators were particularly inspired by the idea of learning through drama: many reported that it had never occurred to them to use the arts as teaching tools. In this way it can be seen that Life Drama applies the principles of arts education to promote creative and innovative practices in favour of the holistic social, cultural and economic development of societies.

In those circumstances where the participants were from diverse cultural groups (eg. teacher educators at the University of Goroka), the Life Drama program provided many opportunities for fruitful discussion about differing cultural practices, social circumstances, and factors contributing to the spread of HIV. For example, the practice of "revenge sex" by women (taking a lover out of anger at an unfaithful husband) was reported as common in the Highlands but not elsewhere. The risks associated with this practice were able to be thoughtfully explored through the drama, whereas the participants said the topic could normally not even be spoken about.

The third alignment between Life Drama and the UNESCO goals for arts education was seen in the way the program became a motivating process to enhance learner engagement (Goal 3.b (iii)). Learner engagement was one of the features of the Life Drama program mentioned most often by participants across settings. A high level of engagement in the program was demonstrated by almost zero drop-out rates across workshop programs (up to a week long), despite the considerable obstacles most participants had to overcome in order to participate (travelling long distances, making other arrangements for the care of children,

paying for accommodation, foregoing opportunities for paid work). Although the program was "closed", with the same group of participants involved every day, the team was bombarded with requests from other community members wishing to join. In both Tari and Karkar Island, large numbers of community members watched the workshops as an informal audience. In Goroka, the teacher educators attested to the engagement value of the Life Drama program for their own student teachers, and the school students who would eventually benefit from the education of student teachers. Indeed, a delegation of student teachers approached some of the teacher educators to find out when and how the Life Drama program would be extended to them.

Life Drama is not housed within the formal education system of PNG. It has been developed within and alongside communities and expert cultural brokers such as former members of Raun Raun Theatre troupe. As a result it now stands as a culturally reflexive train-the–trainer program grounded in particular local contexts and protocols for performance and learning. This explains much of the program‟s traction in PNG. However its full power is derived from the ways in which this local particularity connects with global forces at work in PNG and many developing nations, especially UNESCO‟s *Seoul Agenda: Goals for the Development of Arts Education.*

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Investigating Theatre Literacy in the TheatreSpace:

The Impact of Learning, Knowledge and Experience of Theatre Performance on the

Engagement of Young People in Theatre

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Abstract

The concept of theatre literacy appears extensively in the literature on theatre where its impact on audience attendance and engagement is recognised as profound, but also complex. This article analyses the data regarding theatre literacy from the TheatreSpace research project investigating the theatre experiences of young people, the largest of its kind to be conducted in Australia. The article discusses some of the most significant data gathered about the nature and impact of theatre literacy in young audiences aged 14 – 30 years. These include the finding that this age group need to do theatre themselves well as learn about it to be fully engaged and to conduct meaningful discourses about their experiences.

The article also identifies how the achievement of significant theatre literacy can have a transformational effect on some young people‟s experiences, not just of theatre, but of life. However, it is also notes the complex nature of theatre literacy created a paradox where some theatre literate school students and even young adults struggled to reconcile their commitment to theatre with their need to analyse and deconstruct individual performance

A number of the research findings reported in the article challenge previous research and some common assumptions about theatre literacy, such as the data that clearly demonstrates how the development of theatre literacy is a crucial component in young people‟s engagement and responses, regardless of their gender or socio-economic background. Finally, it is observed that intensive involvement and engagement by groups of school students and individual young adults in theatre can be crucial to their learning about theatre and their attendance as audiences.

Background: The *TheatreSpace* project

TheatreSpace or Accessing the Cultural Conversation is the largest research project ever undertaken in Australia investigating the engagement of young people as audiences of theatre performance. An Australian Research Council Linkage longitudinal project in collaboration with the University of Melbourne, the University of Sydney and Griffith University; it included thirteen industry partners. The research was undertaken over four years (2008 to 2011) and investigated young people*'s* responses to performances by leading performing arts companies and at cultural venues in Melbourne, Sydney and Brisbane. The central research question asked: *What attracts, engages and sustains young people of school age and post-schooling, to theatre*.

There were two main research strands in the *TheatreSpace* project:

1. Twenty-one individual case studies were conducted and later analysed in a national cross-case analysis. Each of the individual case studies focused on a particular performance event provided (and selected) by our partners. At these events young people were surveyed pre-show and interviewed post-show – either individually or in small groups.

2.   A longitudinal component conducted across the three states: Victoria, New South Wales and Queensland.

Data from the first of these strands informs this paper.

Overall, in the *TheatreSpace* research, 2779 young people were surveyed, and 818 of them were interviewed in small groups, one-on-one or over the phone, and followed up with a further 151 interviews at least six months after the initial interviews. Furthermore, 98 key informants drawn from the theatre makers, administrators and creative artists involved in the chosen performances were interviewed. Finally, teachers, principals and other staff were interviewed from 70 schools involved in the research.

The first stage of analysis involved identification of key themes about participation and engagement emerging from the interview responses. One of the themes that emerged at this point (and the focus of this paper) was the nature and role of theatre literacy in the engagement and responses of young people. This paper first considers the need to accept a complex understanding of the nature of literacy more broadly before discussing a definition of theatre literacy and its relationship to the *TheatreSpace* findings.

Defining Critical Literacy

Despite recent attempts in Australia to continue to construct and measure literacy as a single global skill, we argue that the notion of critical literacy (Lankshear, 1994) must emphasise the ability to understand and make meanings that go beneath surface or literal interpretations of texts (used here in its broadest sense). Building on Freire‟s (1972) work, Lankshear argues that a critically literate person must be able to interrogate and critique a text in terms of both the social and individual context and then challenge its underlying assumptions (Ewing, 2006).

Different art forms therefore need to be seen and understood as different kinds of literacies (Livermore, 2003). Such deep understanding of theatre performances is an important component of theatre literacy. The development of dramatic understanding and theatre language are widely accepted as axiomatic in research and writing in the field as important keys to a meaningful experience of the theatre. Throsby (2001) asserts that a taste for the artistic is cumulative, and that a person's enjoyment of any art form is closely related to gaining knowledge and understanding of that art form. These assertions are particularly evident in the literature focusing on youth audiences, where discussion about formal theatre learning and theatre experience in relation to young people appears frequently in Drama Education references (Wright & Garcia, 1992; McLean, 1996; Prendergast, 2004; Nicholson, 2005).

Degrees of theatre literacy can be seen along a continuum, from minimal or no literacy to what we have termed a high level of literacy. At the most minimal/weak level the young person has limited ability to „read" the work and to make sense of their experience of the work. This is even more difficult where the form appears alien to them. For these young people, theatre does not connect them to questions of humanity and limits critical engagement. On the other hand we also saw a number of highly theatre literate young people. We also recognised that certain key qualities seemed to be present in the way these theatre literate young people spoke about and responded to performance. The most theatre literate young people used the languages of engagement and pleasure. They used their theatre knowledge to explain or analyse the work and their experience of it. They made comparisons and connections with other live performances. We also noted that they responded as theatre makers or practitioners, creating their own performance responses.

Towards an Understanding of 'Theatre Literacy' as a Secondary Discourse

To explore this understanding of critical literacy in relation to theatre literacy, it proved useful to look at Gee"s (1989) assertion that any form of literacy is the control of secondary discourses. Discourse is "...a socially-accepted association among ways of using language, of thinking and of acting" (p. 1). He argues that oral language is the first universal discourse everyone acquires within their family but that secondary discourses are developed through association with institutions as well as the family – particularly schools, workplaces and the theatre (Gee, 1989, p. 6). These secondary discourses that are fundamental to human development and behaviour are either acquired or learned. Learning to be literate therefore involves the control of secondary uses of language (embodied, spoken, and written), i.e. uses of language in a secondary discourse. By this definition Theatre Literacy is a secondary discourse related specifically to the institution of theatre, and it was clear in the *TheatreSpace* research that mastery of the language of theatre – both description and analysis, was a key feature amongst young people with extensive experience and formal education in theatre.

The data from school and university students and young adult participants included in the *TheatreSpace* research demonstrated that those who studied theatre as an academic subject appeared to gain mastery of the field as critical and informed audiences. Their theatre literacy was learned and demonstrated through the use of language in secondary discourse. The following young adult interviewee had studied theatre and worked in the industry, and brought her understanding of theatre both the language and experience of the field.

> *To some extent yes if there's a particular play or style that I've studied*
>
> *obviously for me, you're learning and really I think it can add to the*
>
> *experience if you know what kind of things you're looking at, you know*

the history, things like if you know the history of the playwright ... I can

certainly see that he was influenced by that aspect of his life. (Female,

early 20s)

Significantly, Gee (1989, p. 6) argues: "Any discourse is for most people most of the time only mastered through acquisition, not learning." If this is the case, then young people master the discourses of theatre through active involvement as both participants and audience, and the evidence gathered through the *TheatreSpace* research confirms this. A number of young people who were interviewed in the case studies had participated in theatre performances in the industry and in the classroom. Some of these participants were clearly literate in their field in their ability to use the language and concepts of the secondary discourse of theatre according to Gee"s (1989) definition.

> *If you study it and you know the meaning of – a lot of it is to do with body language as well – if you can read those signs then you're definitely going to read it at a different level to someone who doesn't have that knowledge.* (Male theatre worker, early 20s)

What is Theatre Literacy?

One of the significant findings emerging from the research was the evidence that learning, knowledge and experience of theatre performance was a crucial factor in the engagement of young people in theatre. The data drawn from the 2779 surveys and 818 interviews indicated that young people consistently responded to theatre performances in identifiable, specific ways when they had extensive theoretical knowledge, practical understanding and experience as both performers and audience.

The *TheatreSpace* researchers categorised these young people as theatre literate, and identified four key characteristics of this form of literacy.

- use of technical theatre language or meta-language

- use of language of experience and pleasure

- comparisons with other live performances

- active participation in theatre-making or drama/theatre

Recent literature related to young people‟s experience of theatre confirms the findings of the *TheatreSpace* research that formal study or wide experience of theatre confers a level of access to, and understanding of, theatre performance. "One thing that was noticeable….was how even a slight variation in theatre going experience dictated the kinds of discussion produced… Clearly theatre-going is a learned activity, something that each individual needs to internalise in order to be able to concentrate on the performance..." (Reason, 2006, p. 240).

The literature also suggests that theatre literacy is demonstrated by the ability to respond critically to a play, deconstructing both the text and the performance in depth using learned conceptual frameworks and the formal curriculum language of theatre studies. In addition, reflectivity and questioning are important components of literacy (Nicholson, 2004). However, whilst theatre literacy can be identified as having consistent and specific characteristics, it is essential to note that an audience‟s level of theatre literacy is too often perceived as a single, collective response, particularly when it is a group of school students or young adults.

The evidence gathered from the four years of research of the *TheatreSpace* project spanning the 14-30 year age range underlined the diversity and individuality of young audiences. As Freshwater (2009, pp. 6-7) points out, not only is each audience member an individual, but "differences are present within individuals as well as among them." The gender, age and life experience of any individual may evoke different responses to a

theatre event, regardless of the individual's theatre knowledge or performance expertise. This suggests that both the nature of the individual"s response to a theatre event, and the articulation of this response, are crucial components of theatre literacy.

The large scale and longitudinal nature of the *TheatreSpace* research centring on young people as audience, enabled the researchers to explore this diversity of response in relation to the complex notion of theatre literacy, and to examine the significance of a range of other factors, including formal education, prior knowledge and extensive experience of theatre performance. The *TheatreSpace* research clearly indicates that it is possible to identify meaningful and useful understandings about the nature of theatre literacy, especially in relation to young people as audience, whilst acknowledging the significance of individual responses. In fact, the identifiable characteristics of theatre literacy that emerged from the data provided a structure to frame the research and analyse the significance of theatre literacy in the attendance and engagement of young people.

Critical Theatre literacy – Experience AND Meta Knowledge

Most significant of all to an understanding of theatre literacy in the research was the nexus between formal learning and an active involvement in performance work. When both active theatre performance and audience experience were integral parts of formal studies, teenagers and young adults demonstrated control of critical discourses that enabled them to respond to theatre performance in ways quite different from young people who had not studied theatre, or adults with theatre experience but no formal study in theatre. These research findings confirm Gee"s (1989) definition of powerful literacy. "However, one cannot critique one discourse with another one unless one has meta-level knowledge in both discourses……Thus powerful literacy almost always involves learning, not just acquisition" (p. 9). Powerful theatre literacy amongst the young people in the

TheatreSpace research emerged as a combination of both formal learning about theatre and the practice of it. One theatre worker who was a university graduate demonstrated a profoundly literate understanding of the theatre both as a field of practice and a conceptual framework.

> *It's different in that I enjoy, I enjoy it all immensely, but theatre is different because I've got the tools to analyse and interpret my visit and my journey with the performers there. I value it because it does have, I believe, the potential to influence and change and put a mark in your life.* (Male, early 20s)

Theatre Literacy and Aesthetic Knowing

Interestingly, the powerful theatre literacy evidenced in the *TheatreSpace* research appears to equate closely to Reimer's (1992) identification of 4 four ways of aesthetic knowing in relation to music, suggesting both close links between the experience of different art forms and the usefulness of Reimer's description. He describes the 4 ways as: *knowing of or within*, *knowing how, knowing about*, and *knowing why*. He argues that these ways of knowing are all essential for understanding and appreciating works of art, but the first two, *knowing of or within* and *knowing how*, define the essence of aesthetic experience (Reimer, 1992, pp. 30-31). These two ways of knowing emerged as particularly important amongst the young adult audiences where there were significant numbers of members of the theatre industry involved. In the *TheatreSpace* research it was evident that *knowing within* related to the links made between the human questions raised in the world of the drama and the questions these raise in the minds of the young people about their own world or their participation in it.

> *There was this line, I cannot remember it to save myself, but it was something about like a girl in the shape of a monster, and the monster in the shape of a girl. And so then she was doing this silhouette, like she sort of, you know, she just sort of looks like a young girl, but when she did this silhouette, in particular in made her look like a monster and it was just like talking about, I don't know the darker side to things I guess and it was yeah. It had a very profound effect on everyone I think. Well I just think it really impacted on me the way she was talking about it, how she was like deep; into it talking about the issue and so forth I just felt strongly about that because I know what it's like to walk around and voice your opinion and be different characters and yeah. And yeah I took that to heart.* (Female, 15 years)

Whilst Reimer (1992, p. 42) describes the other two aesthetic "knowledges" as knowing about and knowing why as supplementary modes, these two forms of aesthetic knowing were also particularly relevant to the school students in the research, where *knowing about* theatre and understanding why particular aesthetic choices were made were crucial elements in their responses to plays as audiences.

Theatre Literacy in the *TheatreSpace* Project

Mastery of the secondary discourses of theatre was a significant factor in the level of engagement in theatre performance for many of the school, university and young adult participants in the research. This finding is consistent with surveys and research conducted at a national level in the arts, which consistently find that experience of the arts leads to further engagement (Positive Solutions, 2003; Australia Council, 2010), and research that "…exposure to performance and an arts education increases interest and confidence in theatre going" (Scollen, 2007, p. 7). It was significant that many of the young people who were both studying theatre and were theatre-makers themselves, in the classroom and outside school, demonstrated sophisticated theatre literacy in their responses to interview questions suggesting that theatre making can have an important impact on critical literacy.

Almost all of the teachers interviewed in the *TheatreSpace* research acknowledged the existence of theatre literacy and insisted on its essential importance in the learning of their students – in enabling them to move from language centred on personal pleasure and experience, to the mastery of a theatre discourse that described, identified analysed and comprehended the field.

However, a number of interviews involving both cohorts also indicated that the impact of theatre literacy can be complex and varied, and can distance young people from a

performance as well as engage them. Some participants in the research identified the problem of always making a critical appraisal of the theatre they attended rather than having a critically engaged response to it.

> *I think it's actually impossible when you've studied to actually not… because it's, it's not just about taking the experience in as a consumer, you're actually part of the industry and you, I think you can't help and to your detriment you can't help but go with a critical mind.* (Male, early 20s)

Conversely, for a number of students attending their first live theatre there was a genuine sense of enjoyment and engagement, and there was evidence in many of the case studies that young people with limited or no experience of theatre were able to enjoy a performance in a direct and uncomplicated way.

> *It was an experience to go see live theatre because we haven't done much of that yet. I think it was a good experience. I thought it was good. I liked it.* (Male, 15 years)

A number of key informants in the research including theatre directors and education managers reinforced this aspect, of pleasure and experience, arguing that having knowledge of the language of theatre was not an essential requirement for theatre enjoyment.

> *If young people are learning about the craft in and of itself they will have more knowledge and may therefore be able to analyse it more deeply than those who don't. Those with less experience may have a really positive experience but not be able to articulate it as well.* (Education Manager, June, 2011)

In contrast to this evidence of spontaneous engagement with theatre, there is a perception, scaffolded by research that a lack of any prior theatre experience or curriculum study of drama can translate into alienating audience experiences, especially for school students (Cahill & Smith, 2002). Some less experienced participants did comment that they felt their more experienced peers were gleaning more from the performance. Others went further, describing themselves as outsiders.

Theatre Literacy in Students

A number of respondents to the surveys and interviews in all three states were senior school students of Drama or English, and a significant majority of interviewees believed that having some formal knowledge of theatre contributed to their understanding and enjoyment of a play. Many respondents believed that knowing the play, and in many cases having studied it, was a major advantage in terms of their responses to performance.

> *When you see a play… if your parents and other people outside of drama don't really know the definition of non-naturalistic it's really hard to explain what it was like because it's so difficult – yeah really I don't know, original and there were so many original ideas in Moth and it was hard to explain to other people who didn't see it.* (Female, 16 years)

This theatre confidence was not always accompanied by critical theatre literacy – as well as a mastery of the discourse of theatre. However, a number of students across the case studies clearly demonstrated the impact of schooling on theatre literacy. For example, students involved in programs of drama excellence in some schools in Queensland attend up to 10 performances a year in Years 11 and 12, and these students when interviewed presented as very knowledgeable about theatre and its elements. In Reimer's (1992) terms of *knowing how* and *knowing about* theatre, they were able to talk about performance styles and the stagecraft usage of sets, props and costumes as an integral part of their analysis of a play and its impact on them.

Young adults who were studying theatre at university were equally articulate about the elements of theatre performance. They also consistently identified an understanding of the human questions raised in plays, and made the connections with their own world and their participation in it, evidence of Reimer's (1992) *knowing within.*

I value theatre as a reflection of life. It's sort of a self-referential insight, it's, I think it's one of those powerful mediums that we have that's a way of understanding, and a way of communication, sort of a way of interacting, it's just, it's got a life about it. (Male, 19 years)

Other students who presented as particularly literate identified the acquisition of the discourse of theatre as a combination of their earlier experiences of going to theatre with their family and the later, formal learning about theatre at school.

To me it's always been such a part of my growing up.   We've always gone to the theatre and plays and musicals and concerts and all that sort of thing. (Female early 20s)

Some English teachers were able to identify in their students the same development of meta knowledge – mastery of two different discourses, that Gee (1989) and Lankshear (1994) perceived as essential to powerful critical literacy. In these cases the student brought their understanding from the discourse of their English learning to their reception of theatre.

I think the background they're coming from is that in English we teach them to be very critical learners so when they're looking at film or novels or anything like that they're looking at it in terms of its structures and the techniques that they've used and that's where they're coming from, that perspective so they've been able to transfer that to the theatre which is quite impressive. (English teacher)

However, for some older students, the formal learning at school that encouraged them to be both analytical and critical in their responses meant that they were sometimes distanced from a performance because they were busy evaluating and deconstructing it. As a result, they felt that they were less able to respond to plays just as entertainment, and were inhibited in engaging with the performance, yet believed that their access to the discourses of theatre increased their understanding, and their desire to attend.

It makes you want to see more theatre but then when you go and see it, it's a positive and a negative as you enjoy it, because you have the theatre background ….   And you're criticising it and analysing it, which can sometimes make it less enjoyable, but usually it's very good. (Female, 16 years)

As the education officer of one of the theatre companies observed:

> *"If you are literate in any form then you'll have a different appreciation of it. However, sometimes to be literate doesn't necessarily allow you to have that wonderful free moment of transportation because you are analysing too deeply."*

The Role of Teachers in Theatre Literacy

The potential role of teachers in preparing students for their encounters with theatre, to stimulate theatre literacy, was also clearly indicated in the contrasting experiences of a number of students. These students from a senior secondary college described the extent of their preparation:

> *We were given a sheet.*
> *Yeah we have a sheet, but not a lot of people followed the sheet because it wasn't really like um. Some of the questions were like, it was kind of hard to answer them, but um, yeah no.*
> *Some of them were irrelevant to the play, because it was just written for every review that we had to do.* (Female, 16 years)

On the other hand, teachers who actively encouraged students to both study and perform the plays they were going to see were able to stimulate the combination of acquisition and learning that Gee (1989) argues leads to powerful literacy. For some students, it is the challenge of understanding how to make effective theatre themselves.

> *...when we were doing our play, we were like trying to work out how can we make this scene look good, how can we make it effective? And then seeing it you think oh, that is such a good way to do it like why didn't we think about that? Because it was so simple but effective at the same time and we were trying to be like trying to do all these little things, trying to make it look really good, trying to be difficult and it's like something so simple can look so effective.* (Female, 17 years)

For other students, intense engagement is related to the acquisition of meta-knowledge, where the learning about theatre intersects with their learning about life, as discussed earlier in this paper.

For some teachers, stimulating the development of theatre literacy in their students is obviously of crucial importance in their teaching. In some cases, especially in Queensland,

teachers took their senior school students to see up to 10 plays a year in order to stimulate their love of theatre and the development of their theatre literacy. Even where many of the school groups that participated in the research in all three states were attending performances because study of the play was a compulsory requirement of their studies, their teachers were concerned to encourage deeper understanding and engagement with theatre and with the particular works experienced. One teacher described this process in her classroom.

> *Seeing something, it's wonderful afterwards to come to class and to talk about what they loved about the show and what they ah, found inspiring. What they thought powerful, what they thought really worked and then to reflect on. And then to have that conversation go to, you know, how that could inspire you with what you're doing with your play. Um. And then they start to think about that. And also, I suppose, I think they are always surprised at how much the actors or the directors or the company has made the play their own and not sort of just been restricted by the text. Um. That they've been able to fill out the text. So that's always been what has influenced them here.* (Drama teacher, Senior Secondary College)

Does Theatre Literacy Transcend Individual, Gender and Social Differences?

An interesting and unexpected finding regarding theatre literacy in the case study of *The Importance of Being Ernest* was the number of striking similarities between the responses of 2 classes of Year 10–12 boys from a private school and the responses from the mainly female students in 3 classes of Year 10–12 students from an outer suburban high school.

These two very different groups of students were all members of drama excellence programs and regular theatre-goers with their schools. They were remarkably alike in their use of technical theatre language, their use of the language of experience and pleasure, and their ability to make comparisons with other live performances. Furthermore, all of them were active participants in theatre-making and related their experiences as audiences directly to their theatre work.

In complete contrast were the responses to the play from classes of Year 9 students from both schools, regardless of gender, who had also attended the same performance. Most of these younger students had never attended theatre before. The majority of them found the play difficult to understand, and were unable to identify or discuss different aspects or elements of the performance or the text. Most of their positive responses related to what was funny in the performance.

The evidence from this case study in particular reinforces the findings from the *TheatreSpace* data that ongoing experience of theatre and the building of theatre literacy within schools, regardless of gender and socio-economic demographic is a significant component in young people‟s responses to theatre. This is confirmed by Scollen (2007, p. 3) who notes that the extensive audience reception research conducted by William Sauter in the 1980s discovered that there was very little difference in experiences of theatre between women and men when the audiences were theatre literate.

Theatre Literacy in Young Adult Theatre Makers and Theatre Goers

The audience reception research referred to by Scollen (2007, p. 3) found that young people aged in their early 20s experienced theatrical performance quite differently from older audience members. The *Theatre Space* research indicates that there are also significant differences between young adults themselves in their reception of theatre performance related to their levels of theatre literacy. Nevertheless, the majority of young adults in the case studies who were identified as theatre literate using Gee‟s (1989) definition had achieved mastery of their field through a combination of formal education, theatre attendance and adult acquisition of knowledge and skills. They demonstrated the ability to go beneath the surface in decoding performance using the language of theatre,

and in engaging with theatre in complex ways that reflected Reimer‟s (1992) categories of aesthetic knowing.

In some cases, meta-knowledge about theatre was central to the experience for some young adults.

> *I would say that the reason I saw it was because I am interested in the work that Arena are doing and I'd also heard about the director and about things like Black Swan ....I would probably say that the most interesting aspects for me were the idea for reinventing or re-imagining Melbourne history and its performance history.* (Female, 23)

In one particular case study, the young adults who attended the 2010 *World Theatre Festival* at the Brisbane Powerhouse provided a striking example of powerful theatre literacy in operation. A significant number of them were theatre workers, many of them interns at various theatres, whilst 31.5% of the survey respondents overall were university students. The majority of the interviewees were committed to seeing as much theatre as possible, and 54.5% indicated on the surveys that they had attended more than four theatre performances in the past year. Interestingly, 68.5% were attending the *World Theatre Festival* as a result of their wider interest in theatre rather than because of a particular performance. It was therefore not surprising that a significant number of the interviewees believed that attending theatre gives guidance to their work practice and career choices.

Some of these young adults were extraordinarily articulate when discussing the uniqueness of theatre.

> *I think the immediacy of it, being here and now, and also the fact that it's organic and that it can change and it's defined by rules but they can be broken.* (Male adult theatre worker, 20 years)

By contrast other case study data indicates that young adults with less theatre literacy engaged more directly with the context of being an audience, rather than with the meaning or theatricality of the play.

There were some slow moments, not at the beginning but sort of maybe after twenty minutes into the play or so where I felt that there was a bit of repetition and not much happening. So in those moments I lost a bit of excitement and also towards the end there was a scene, maybe two scenes from the very end that I found really dragging and I became really discouraged. (Female, mid 20s)

Closer analysis of the data, however, reveals that some young people with little exposure to theatre do not necessarily respond only to the visceral experience of being an audience member. In a number of cases, lacking the discourse to deconstruct their reactions, many young adults framed their responses in terms of their expectations of the play as a reflection of life.

…Whenever [the actors] had to speak, there was just no realism to it, there was like no heart in it. (Male, early 20s)

Conclusion

The understanding of theatre literacy that emerged from the *TheatreSpace* research has clear implications for teachers in schools and for the industry. First of all, it emerged that young people need both experience of theatre (acquisition) and learning about theatre and other fields of experience (meta-knowledge) in order to fully engage in meaningful discourse with theatre and about theatre. It would appear that these forms of meaningful secondary discourse for many young people equate closely to Reimer's (1992) 4 ways of aesthetic knowing and involve an engagement with live performance that generates a deep understanding about theatre itself and about humanity.

While some theatre literate school students and even young adults struggled to reconcile their commitment to theatre with their need to analyse and deconstruct individual performance, for others, mastery of the discourse of theatre has actually had a transformational effect on their experience of life. For them, powerful theatre literacy is a reality.

Other evidence from the *TheatreSpace* data challenges commonly-held assumptions about the elite nature of theatre and its appeal to females rather than males. The research clearly demonstrated that providing extensive experience of theatre for school students, and the consequent development of theatre literacy, is a significant component in young people‟s responses to theatre, regardless of their gender or socio-economic background.

Finally, an intensive involvement and engagement by groups of school students and individual young adults in theatre was crucial to their learning about theatre and their attendance as audiences. For some of the research participants, their engagement with, and mastery of the discourse of theatre, had a significant impact on their career and life choices, and on their understanding about themselves and the world they live in.

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Developing Creative Citizens through

Experiential Learning Environments in Applied Drama

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Abstract

The Seoul Agenda (2010, p. 8) recognizes the value of arts education in enhancing creative and innovative capacity in young people. It goes so far as to suggest that applying arts will "cultivate a new generation of creative citizens". This paper documents a specific area of arts education in university level drama degrees. In a case study approach, it discusses the outcomes of a work-based learning approach for students of applied drama. It explores the drama student's experience and considers how engaging in the study of applied drama and applied performance and having the support and opportunity to transfer these skills in real contexts acts to develop creative capacity and to contribute to consolidating the students' identities as citizens.

The Seoul Agenda (2010, p. 8) recognizes the value of arts education in enhancing creative and innovative capacity in young people going so far as to suggest that applying arts will "cultivate a new generation of creative citizens". Arts Education is gaining renewed attention in the contemporary debates about learning and development worldwide and is once again being touted as the foundation for the "balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners" (Seoul Agenda, 2010, p. 3). This paper documents a specific area of arts education in university level drama degrees. In a case study approach, it discusses the outcomes of a work-based learning approach for students of applied drama. It explores the drama student"s experience and sets out to consider how engaging in the study of applied drama and applied performance and having the support and opportunity to transfer these skills in real contexts acts to develop creative capacity and to contribute to consolidating the students" identities as citizens.

Notions of Citizenship and Creativity

Arts Education stimulates creative and innovative capacity in young people. Learning about applied arts introduces students to thinking about the value of arts education and arts participation for others. Beyond the purpose of creating art for commercial purposes, it asks the student to think about art in society, art as culture, and art practice as inclusive, accessible, and in some cases, a right. At the centre of this discussion is the concept of the creative citizen. Notions of citizenship are varied and in the context of this discussion the notion of citizen identity is aligned with the way in which the experience of the undergraduate student in their work-base placement contributes to building critical consciousness and political awareness. Creativity can be understood to occur at cultural, individual and social levels. On a social level, creativity might mean that energy invested (mental, physic, physical) results in something: some kind of discovery, or a work of art, or perhaps a performance. On a cultural

level this might result in something new and original. Whereas, Bryant and Throsby (2006, p. 508, cited in European Commission, 2012, p. 22) suggest that, at the level of the individual, creativity "relates to the capacity of individuals to think inventively and imaginatively and to go beyond traditional ways of solving problems." This idea is useful and extends to include ideas of creativity as the "capacity for divergent thinking rather than convergent thought processes"; the ability, for example, to "connect ideas", "to see similarities and differences", be "unorthodox"," be "inquisitive" and "to question societal norms". In addition, creativity includes the ability to connect with senses and emotions expressive of the human soul. Many of these personal elements are common in artists and creative people. However it is useful to stress the importance of contexts, place and social conventions. And to this end, it is pertinent to consider Csikszentmihalyi"s conceptualization of creativity in the context of this paper. He states "creativity does not happen inside people"s heads, but in the interaction between a person"s thoughts and a socio- cultural context. It is a systemic rather than an individual phenomenon" (Csikszentmihalyi, 1996, p. 24, cited in the European Commission, 2012, p. 23).

Applied Arts and Citizen Identity

This study is based in South Wales. In a case study approach that draws on over 6 years of artist-facilitator training[1] at the University of Glamorgan, the paper examines the way in which the course has provided a bridge to social responsibility and citizenship for the young adults. The Applied Drama course aims to deliver conceptual, theoretical and skill-based education to undergraduate students in the generic drama degree. Like many courses of its kind, the Applied Drama course at the University of Glamorgan targets the gap between

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[1] Ongoing yearly plan-act-reflect cycles were followed. Over the six years the cohort size has been consistently between 20 and 35 students. The data informing the paper is drawn from informal student and practitioner interviews, module evaluations, reflective notes, and reflective on-line student submissions.

industry and classroom. Embedded in a generic three-year undergraduate drama degree the Applied Drama element mixes studio and classroom based learning with an experiential work-based learning model which aims to support students to begin to consolidate a professional identity. Working with relevant community partners can result in context-specific learning environments within which students apply their creative skills to artistic, facilitation and reflective tasks. Sayers (2012, p. 6) promotes "the innovative nature of live projects in community settings" as learning environments. Indeed Vaughan (2010) stresses the importance of workplace learning opportunities for establishing a strong framework for young people to begin to think about their career development and to come to some understanding of the need for lifelong learning. Outward facing learning opportunities are becoming more commonplace with the Higher Education sector in UK. Some findings suggest that the student experience is so enhanced that learning is both deep (Smith, Clegg, Lawrence, & Todd, 2007) and contextualized (Harmer, 2009). Students are in context, responding to real situations. Errington (2011, p. 86) states that "the dual concept of student as both learner and would-be professional is an important one: connecting both are notions of "personal and professional identity." Engagement in real-time environments where students" learning is facilitated through the application of skills for a specified purpose develops more than the professional identity of the undergraduate. Students also develop their social and civic identities. Errington (2011, p. 86) claims that this approach stimulates students to think creatively, and to imagine "multiple" and "alternative" futures. The student naturally begins to assume the professional identity and with this comes the necessity to adopt reflective distance and eventually begin to question or challenge practice decisions; to interrogate "historic ways of thinking and operating"; and to develop creative responses.

Artistic Practice and Facilitation

The mandate of the community performance artist or applied drama practitioner is to "extend creative processes beyond themselves to people who might not conventionally see themselves as artists" (Kuppers & Robertson, 2007, p. 2). Translating passion for drama and basic artistic skills into competency in facilitation is a complex work for students. Understanding their own experience as participants is the first step. The work-based placement experience is one way to begin applying this understanding in the field so that they learn what works and what does not. In order to adopt this identity position, the young artists-in-training must learn relevant facilitation and professional skills to accompany their discipline-specific skills. Phillip Taylor (2003, p. 54) suggests that an applied theatre practitioner needs to have a range of skills. He nominates skills in facilitation and "teaching" as "just as important, if not more so, than theatrical presentation for it is in the teaching ability of the artist that the *applied* nature of the work will be realized."

Taylor also outlines the following skill areas as essential:

● The ability to draw participants into an imaginary world

● To inspire enthusiasm and commitment

● The ability to assist participants to dialogue with each other and with other teaching artists

● To put participant anxiety at rest so that they can practically and willingly engage within the work and reflect

● To monitor how participants are responding at any given point

● To find the appropriate source, stance, gesture, question, or attitude that will enable participants to notice what needs to be noticed

● To engage participants and empower them to take ownership of the material.

Two principal learning points for student practitioners is that any number of drama activities, interventions and processes could be the gateway to enacting these areas; and that each area is not singular or static, rather each is ongoing and continuous. What the student practitioner must come to terms with is that detailed planning is essential and that the dynamics and unknown nature of the real environment will demand innovation, flexibility and adaptability.

Flexibility, Adaptability, and Innovation

The student-practitioner is immediately required to adapt when they enter the field. This adaptation occurs on a personal and cultural level. Student-practitioners frequently need to come to terms with their expectations in the experiential learning context. This could be as simple as expecting to work in a school context with young people and finding instead that it is an after-school context or a community context. For others it might be that there was an expectation to work with young people and the placement focus is young people with learning disabilities. The reasons for adjustment are varied including simple things like timetable clashes to more complex things like the limitations or ethical constraints within the community agency. Such adjustments are significant and students always make a comment about how they have to realign their expectations and deal with various emotions from anxiety to disappointment. I take Sally"s experience as an example. Sally had dreamed of leading a community production project and admits to being "a little disappointed" to be working instead alongside an experienced community artist. As Sally engaged more fully in the project she found she was able to:

> *think of this in a positive way [and] adapt as if [she] were in this situation professionally, that is dealing with people schedules, making sure that the communication lines between us is strong ... and also to push ourselves to be independent to work on our research and prepare ourselves out of choice and passion,*

rather than being told what we need to learn and where to find the required materials.
(Sally[2], online reflective log, 27/12/2009)

Sally"s response to was to focus on planning: researching the context and getting to know the agency, the practitioner and the profile of the participants. This kind of initial adjustment is consistently played out in the journeys that students undertake year in and year out. Student practitioners identify key moments that contribute to this adjustment and re-alignment of their expectations. The necessity to adapt soon after the transition from classroom to genuine contact with the field placement context often coincides with various other adjustments and shifts including role shifts from facilitator to co-facilitator, or participant facilitator, and values shifts from commercial production values to social care priorities and back again to art production priorities including discovering the value of relationships within the task.

Facilitating: in front, behind or beside

It is common to imagine a drama facilitator out front, giving instructions and leading groups. Student practitioners tend to begin the course with this image of the facilitator. Some already possess excellent self-presentation skills and have a good command of how to communicate within a group process. Less familiar to student practitioners are notions of facilitating from behind or indeed facilitating from beside. In the early responses (both written and in discussion) the young student-artists can be gripped by what appears to be a fervor to help someone or fix something, that can stymie their capacity to be creative. Coming to an understanding of applied arts as relational and task oriented is essential in developing skills in applied drama facilitation. Neumark (2007) alerts us to the way in which the task components of arts practice; the work we do and the skills we are relying on or developing, are what makes arts *work* in community contexts. She writes:

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[2] All names are changed for the purposes of confidentiality.

I have often considered that artistic activities are referred to as artistic practice because they provide the artist(s) and participants/audience with the framework to practice dealing with issues that in real life may be too difficult to approach or handle directly ... not only is art itself inherently a process of conflict, engaging with art is a deliberate engagement with conflict. Such engagement with the symbolic is a structured and relatively 'safe' means of dealing with the challenging issues and inviting change. (pp. 146-147)

Facilitation is responding to this minutiae; moment by moment, with an eye on the artistic purpose. Taylor (2003, p. 67) believes that facilitation skills range from asking "probing questions", to structuring processes that will enable participants "to speak for themselves" and to somehow "help them feel protected and not presented as a laughing stock." Yet there are multiple dimensions to facilitation and often student-practitioners find themselves exploring co-facilitation and participant facilitation strategies in order to maximize the participant experience. These things are discussed next through Lucinda"s story.

Lucinda was one student with aspirations to make a difference. Her focus was on the criminal justice system and idea that she and her project team would create a project that would engage offenders and transform them and their worlds. Over half of the students in the undergraduate applied drama program express the desire to work in prisons or in young offender programmes. Students frequently elect to explore the feasibility of such a work-based option for their project and have always found that the complexity of the social system is beyond the feasibility of the course. Issues such as access, supervision and time are interrogated. Lucinda was determined to succeed and invested a significant amount of time trying to establish such a placement. At the 11th hour she yielded. The shift required was personal and demanded humility and in some ways it also required the ability to admit defeat. In the weeks that followed she accepted an invitation to work in a very different project with older people. After the long period in which she and her group were unsuccessful in establishing their placement in prison due to the raft of bureaucratic issues they began

working within an intergenerational environmental project. Here is an edited version of

Lucinda‛s initial reflective note:

> *Ah today was so fantastic in so many ways! We went up to the Centre to meet Clarice who is our contact for the project.*
>
> *We then got to meet the group. This moment was almost surreal; after so much process, physically being in real time with a group we would be working with felt alien, but in a good way! After everything I have been thought and learned, I didn't go there today expecting anything of the group.*
>
> *Meeting them; the small details about the groups like married couples and families involved were aspects I had never considered and now practically understood what other students meant by having to meet the group before you could plan activities for them ... We then began practically, making things... The idea is the group will model their own pieces in a Trashion Show.*
>
> *One main reflection I had in this process was how much I learnt from the participants in terms of skills!!! I was taught 3 different sewing stitches and was given a fantastic first hand history lesson in being a fireman on the steam trains and how doors need to be hung ... I felt like a participant! I developed such a high level of respect for the people I talked to by sharing experiences and offering each other skills. Denise was the lady that I ended up working with mainly today. She is quite a quiet lady and came across as fairly un-confident in her convictions. However when I asked her whether she could sew because I wasn't very confident in my skills she was in her element explaining each stitch and encouraging me to copy her. Then by asking her questions about herself she started to engage in conversation not only with me but the others. Clarice [practitioner] commented on the fact she was laughing with others, something she hasn't done. Just sharing in each others skills brought out the best in each of us. (Lucinda, online log, 16 February, 2010)*

This reflective note by Lucinda tells the story of how adopting a task-oriented approach

opened the space for relational aesthetics. Lucinda adapted and focused on the tasks rather

than leading a process. She states that she is learning from them, that she "felt like a

participant!" This capacity to shift from a facilitator led dynamic to valuing and contributing

alongside, as a participant-facilitator is essential when working in some context, especially

with older aged people and with people with learning disabilities. Lucinda also identifies the

central place of the „doing‟ when she is working with Denise. A social relationship is

developing to a degree, yet this is not the focus. It is the task-based component that gives

both Lucinda and Denise the purpose to sit, hour after hour, together; the task and the

deadline – there is a fashion (Trash-ion) Show for which to prepare. She has been able to "inspire enthusiasm and commitment" in Denise and others and in some ways put Denise‟s anxiety at rest so that she could "practically and willingly engage within the work" (Taylor, 2003, p. 53). Lucinda demonstrates a capacity to monitor how the participant is responding and allow this to lead her. The notion of responsiveness and facilitation through following the participants‟ leads is discussed more fully in the next section.

Inquiry, Discovery & Responsiveness: Following the participant's lead

Student facilitators engage in multiple and simultaneous learning moments during their work-based placement. A principle part of the learning process for the student practitioners is that moment of realization that participants can and indeed must lead the process in some way. Taylor (2003) suggests that it is essential to construct and create pathways in which participants‟ might directly enter the protagonists‟ experience. Indeed even experienced practitioners, as Jenny Hughes and Simon Ruding (2007:367) acknowledge, do not always know just what activity, what skill, what theme or stimulus will function to capture the imaginations of participants and transport them into the dramatic frame. They go so far as to suggest that the necessary "skills and capacities needed by practitioners to facilitate these imaginative leaps have not been fully articulated by those working within applied theatre." Yet these skills and capacities are not always something teachable, rather they are discovered as the following student practitioner‟s comment suggests:

> *I was extremely anxious before the workshop started and although I was prepared I was defiantly out on my comfort zone … I found that once I started my nerves ceased, and I felt at ease whilst working with the boy. I was concerned that I would lose their concentration if I did not keep my instructions short and to the point, and to my great surprise I did not lose them at all. They all understood and did the activity with an astonishing amount of concentration … I cannot describe the feeling I had when that activity that I chose worked and they actually enjoyed it!* (Sally, online log, 28 February, 2010).

Sally celebrates her experience of success and acknowledges that her understanding and confidence has grown. In her next session this confidence and insight accompanies her facilitation and she is able to focus more on the experience of the participants than her own experience. Her comments reveal that she is beginning to make sense of the participants" experiences:

> *This week we played the keeper of the keys once again ... During this game that I realised how caring Jasper is, he was the keeper of the keys and I believe he was aware that Toby was attempting to retrieve the keys, therefore, Jasper put no effort in trying the keep the keys. This truly touched me, and I became a lot more aware of the strong relationships between the participants. These workshops are more than just an opportunity for the participants to be creative, but an opportunity for them to feel at ease with one and other, there isn't anyone to judge or discriminate them (sic) during the workshops.* (4 March, 2010)

Sally is uncensored when she is expressing her delight in her growing capacity to see what is happening in and between people, rather than her previous sustained preoccupation with her list of outcomes. She has been able to value participant direction and initiative and is developing an "eye" that can see more. This transformation is enabled through the applied theatre praxis of the student practitioner. Taylor (2003, p. 35) suggests that, "put simply, praxis denotes the action, reflection, and transformation of people as they engage with one another." Student practitioners are accompanied on their learning journey by experienced drama and community arts practitioners, other community players and academics. Over the past six years the module has been embraced by the local area industries and receives generous support from practitioners in the areas of applied drama, community dance, youth theatre, community theatre, and community based performance. Such settings facilitate genuine knowledge transfer for field-based practitioner/mentor and student where the reciprocal nature of the relationship delivers genuine life experience for the student. Individual artists have developed their own frameworks for sharing their practice in singular

ways depending on their values, their cultural backgrounds and their competencies. Such contact and the varying contexts stimulate the reflective practice of the students. Positioning the learners as artist-facilitators has emerged as essential in enabling them to clarifying their sphere of influence in the working relationships, and gives them a framework for clarifying expectations and negotiating necessary resources and support. The academic demands placed on students to reflect renders these experiences more meaningful. Mezirow (1991, p. 64) claims that it is not so much "people"s experience, but how they interpret and explain that experience, that determines their actions and their performance." The interpretation and meaning that is derived from such experiences are then subject to constant revision and replacement. Mezirow (1991, p. 7) suggests adult development occurs when the act of reflection "moves the individual toward a more inclusive, differentiated, permeable (open to other points of view) and integrated meaning perspective."

Laurelle began her placement with 10-12 year old children as part of an after-school drama programme in an area labeled at risk. Working alongside 3 classmates and in a team of 4 other artist facilitators she had the responsibility to use concrete tasks in the creation of simple scenarios. Laurelle recounts that the children found it difficult to concentrate for long periods. She shares how the necessity for her to see the process of creating a dramatic scene as a series of tasks, and to respond to the various expressions of leadership from the children, at times without a clear cognitive understanding, was essential to the success of her work. She states: We were working on a scene about what a family is. I was focused on developing a story. Yet the children seemed uninterested or resistant to any clear narrative wanting instead to focus on the role they might be.

On reflection it became clear to her that her principle function was to assist participants to dialogue with each other, to create something together that held meaning for all of the participants in the group. Unlike Lucinda who found aesthetic meaning in her

participant role, Laurelle struggled to find meaning and struggled to relate to the elements of the scenes that the children were creating. She states:

> *Ian was determined to include a dog. We had a mother who was not home, and three children. In my mind the next step was to ask either: where's the mother? Or: where's the father? But Ian was insistent about the dog. My adult mind really wanted to lead them to the story, but something inside me kept insisting that I listen to Ian. It was such a difficult moment as he is often disruptive and everyone is always telling him to be quite. I said, in a soft voice: OK Ian, tell us about the dog. You know, I got a huge surprise as he just started leading the drama, directing it. Making suggestions and everyone got involved and the story developed and what was most impressive, what most got my attention was that Ian was joining in. He was in the middle of things. Usually he is disruptive and being told off ... not this time* (Laurelle, 3 March, 2012).

Notions of voice and identity are central to applied theatre values. Yet Laurelle's experience here demonstrates how facilitation can enable the participant to become protagonist; to influence the action, and to offer solutions. Laurelle is grappling with authority and the place of the expert coming to some understanding that the solutions that the practitioner "may be inclined to make might have no greater currency or accuracy than those of participants" (Taylor, 2003: 57). Such moments can signify a turning point for the learner. The student practitioner begins to invest more in planning so that they are better equipped to take risks, to work within uncertainty or with the unknown, to follow the group, and to facilitate with the spirit of discovery and inquiry.

Visitor, Helper, Expert and Participant?

When the student practitioner enters the field they enter with implicit assumptions that they have something to share, they can help, they will lead, direct or facilitate, and perhaps that they are in some ways, an expert in the making. Yet applied drama work is exclusively systemic, and so the artist facilitator must act relationally and to come to understand how the system interacts. Kuppers and Robertson (2007, p. 2) state that work is most often created collaboratively, challenging conventional ideas of the artist as core creator or specialist.

Earlier I wrote about Lucinda working alongside Denise making a costume from recycled materials for the *Trashion Show*. I return to this story now to demonstrate the way in which the fieldwork experience for the student practitioners begins to situate them as citizens.

As revealed earlier, after her formation and preparation for her applied drama placement Lucinda found herself in the midst of a paradigm shift that required her to reconsider numerous elements including: what drama might be, how one might apply it in this context, who might the participant/s be, who she is, and what her role might be. She became preoccupied with the question: what role am I playing?

> *There are moments where I feel very much the participant's friend yet in a quick transition we (uni lot) are being 'helpers' aiding some of the ladies up the stairs, running errands and preparing lunch. All of a sudden we are 'collaborative artist' working to make pieces [and this role is] merged with, for some of us, [the role of] 'confidantes'; where participants share more personal information with us. It is sometimes hard to keep from being the 'friend' and being an encouraging facilitator who guides the participant on their journey of learning; or perhaps in this project elements of both are required ... I am working closely with Denise, who always puts self doubt into her thoughts 'Do you think bows will look nice or silly? 'Coz I think they could...look silly...what do you think?' Denise's ideas are great but she is clearly lacking confidence in them and likes reassurance, like me! ... I asked Denise what type of bow was she thinking about, cause that usually helps me to think creatively, I asked, where she would imagine it and how many. Once she had though about it I would ask whether she liked the idea, I deliberately didn't ask her 'or not' as that is still laced with doubt. She would then answer it, mainly with a yes, or a yes with a slight alteration on the original idea and that would be that. I'd smile and we would begin to make it. She now tells me about how she tells her daughter all about HER dress and HER ideas which is great as it implies that she does feel that it is HERS.*
>
> *Denise's choice of language meant she presented herself in a certain manner. I realised that if it made such an impression on me, then my own choice of words could have a similar impact. This reflection also made me think more about why Denise and I gravitated towards each other, we may be more alike than I realised. Think I need to look at this area more, what draws people to certain people - what does this mean for a facilitator?* (Lucinda, 2 March, 2010).

As Lauren is negotiating the necessary steps in making the costumes for the performance, she is also engaged in a negotiation with Denise in relation to personal boundaries, cultural norms, and exchanging knowledge, all the while, sharing stories. It is complex to ascertain the risk to Lucinda in this work. Perhaps it is best to consider it in her words. As she sat alongside

Denise week after week she began to enjoy herself. This experience of joy led her to fear that she had become complacent and she began to interrogate her purpose. Two weeks later she reflects:

> *Something that has been occupying my mind about going to placement is what exactly am I meant to be doing there. I was a bit afraid that I was just turning up every week, getting caught up in chatting away to all and helping Denise with her costume and thinking about my learning; was I forgetting to do something there? Maybe it was because we have fallen into a routine and the complacency worried me into thinking I had forgotten to do something. This week in particular was when I felt this as going to placement seemed like it was a break; a slower pace from the hectic schedule of pracs [sic]! I decided to look into what facilitator's responsibilities are and the results I found helped me a great deal ... [So I asked myself: What am I meant to be doing?] ...*
>
> *In a personal, practical way my 'task' with Denise is to help her identify that she has put up personal boundaries as she feels incapable of some tasks due to her health and ways in which to bring some of the self created boundaries down ... A practical example is when Denise explains to me that she doesn't think she can make and wear bows because her hand movements aren't as 'good as they used to be' and she is 'too old to wear pink bows' even though she would like to. I realised that I didn't push her to try but suggested that we could have a play around at making some and see what they look like, as she does like the idea of wearing them and then she can decide; 'we have plenty of time and I can learn too because I'm not sure of the best way to make a bow' I say. Denise and I then had fun looking for colours that she liked and practiced different ways of making them. She then found a really clever way that she remembered from when she was young (with the help of Mary, Creative Saint!) and made a bow that she really liked and found it comfortable to create. She taught me and we produce a few and put them on her skirt. She immediately started to point out where we would need more and began making them. It is only now looking back that I realise that was quite a big step for Denise not to question the idea more ... Last week in an hour an a half Denise made 18 bows, and she mentioned to me that she was so surprised that her fingers weren't hurting. (Lucinda, 13 March, 2010).*

Needlands (2007, p. 315) remarks that it is in the "social and artistic practices of applied theatre with the commitment to full participation in the process … [that can liberate all participants to be] social actors freely engaging in civic dialogue." A passionate emerging artist like Lucinda, reflects on why they are passionate about their art, so that they might usefully share it with others, so that they too have access to the kinds of expressive spaces that have been so meaningful to the students themselves. Opening these chances to contribute

acts to open the students" eyes to the world around them and fosters what Kolb identified as "critical linkages" that are fundamental in the development of individuals to their full potential as citizens, family members, and human beings (in Beard and Wilson, 2006, p. 31, cited in Stuart Fisher & Oman, 2011, p. 3).

Inclusive Practice and the Hydraulics of Power

Comprehending the scope of the discipline is a big task for undergraduate students. As explored through the experiences of Sally, Lucinda and Laurelle aspects of skill deployment, task - relationship balance, participation and facilitation, and production place demands on the student practitioner, with little attention so far paid to the political complexities of the work. Kuppers and Robertson (2007, p. 2) insist that "to keep their practice attentive to the hydraulics of power, community performance artists often work though intense self reflexive processes." The hydraulics of power can extend to government departments, non government funding agencies, hospital or allied health partners, and even parents and family of participants when the project focus is more vulnerable people. Student practitioners tend to be limited in the way they can influence due to their temporary positioning; yet the field experience can stimulate the students" political awareness. Working in a complex placement, student practitioner Sylvia invested effort in keeping attentive to "the hydraulics of power" through a consistent and systematic self-reflexive process. She began her work-based placement with a local non-government organization that specialized in creating community plays. The remit of the agency is inclusive theatre; which means in simple terms, that the cast of these plays aspired to include adults with learning disabilities. I select just two excerpts from Sylvia"s online log to illustrate one situation she encountered during her placement that demonstrates the way her values and understanding about inclusion interacted and conflicted

with what she was experiencing, causing her significant concern and leading to extended reflection.

The day Sylvia joins the project is the first day that the participants come together. It is a rare experience to be involved from the outset and she is excited. She quickly learns that many of the participants know each other from other projects that the agency has done and indeed some struggle to accept the parameters of the new project wanting to recapture the rhythm and style of previous experiences. Sylvia talks about being open to the learning experience and joins in working alongside the participants and following the practitioner-leader. On her second day she has an encounter with one of the men, Dean, that she feels is inappropriate. Despite feeling uncomfortable, she is unsure whether it was intentional so focuses instead on the directions of the leader and fulfilling her role. She has been asked to participate fully and in so doing, model the degree to which participation is possible. She is also expected to support others at times if she feels that this will enable them to increase their level or range of participation. The following week she experiences a similar moment with Dean, which increases her discomfort. She discusses the incident with her field-based supervisor yet is left feeling dissatisfied with his response. This leads her to undertake considerable reflection, including talking to her classmates, spending time talking with me, writing her reflections about the dilemma, and also seeking extra reading about working with adults with Asperger's syndrome. She also begins to read the logs of other students in a search for a way to better understand her experience, while continuing with her practice. It was around mid-way through her placement she had identified a strategy to try to alter the amount of time this one participant was demanding from her. She says:

> *I decided I wanted to try and avoid working with Dean today as I felt he was becoming the focus of my time there, however Brad [practitioner] asked me to work with him in the first exercise of the day. I didn't refuse as I understand Brad obviously sees a reason to partner us up regularly. This exercise led to me being blind folded and led around an obstacle course by Dean, for me this was a break through as even during Tuesdays session I still did not feel as if I trusted Dean to be left alone with*

him but today I trusted him enough to lead me around the room blindfolded. Later in the session I stuck to the decision I made in the morning as when Dean approached myself to work with him on another exercise I just stated 'Dean we have worked together once today lets work with someone different and see how that goes, maybe we can learn something new with someone new'. Dean seemed a lot calmer today (Sylvia, reflective log, 20, February, 2012).

Sylvia˝s greatest challenge has been the way in which she interacted with and communicated with Dean in a moment-by-moment process. Her engagement in reflection was mostly focusing on how she could be more effective so that she and Dean could both participate and so that Dean˝s presence did not automatically exclude her from relating to other participants, leading exercises, contributing ideas, listening, modeling a range of ways of participating and facilitating process. On her final day, her critical reflection no longer focuses on her personal discomfort; rather the focus has shifted to think more broadly about the context that she and Dean are in and the contradictions in what she was experiencing and what she saw as the purposes of the project. She states:

I've spent a large amount of today wondering how the dynamic of the group would be different if people without learning disabilities were invited to join the [group] instead of acting as supports for Brad (the principle facilitator). I think people like Raleigh, Dean and Martin Mullens would really benefit from something like this as they often look to us for reassurance and compliments, but if we were their peers I think they would like to be recognised for their capabilities in comparison to ours. The whole group in my opinion is capable of working in a fully inclusive group… (Sylvia, 5 March, 2012).

The tension implicit in the project is impacting on Sylvia and she is thinking about Dean and his peers systemically. She is engaged in the kind of creativity that Csikszentmihalyi (cited in the European Commission, 2012, p. 23) claims can only occur "in the interactions between a person˝s thoughts and a socio-cultural context." Working amongst vulnerable participants with varying support needs can often limit the practitioner˝s capacity yet Sylvia˝s openness to her discomfort and her curiosity to question has forged a political awareness, stimulated through critical reflection and emotional honesty.

Critical Reflection and Active Citizenship

The experience of engaging in the active application of drama within the community delivers significant creative learning experience for students, enhancing their process of learning and contributing to building resilience through negotiation, discovery, experimentation, trial and error, and improvisation. Students engage in a continual process of structuring for uncertainty, sharing the roles delegating, leading and following. Learning is facilitated through the management of complex processes, the sustained delivery of a project, and the evaluation and documentation of work. Creativity is a central factor in our ability to continue to adapt to the changing environment. The intensive work-based learning offered in applied drama module provides a significant possibility for conversion into employment in the Welsh Context. By internalizing the spirit of creativity and the principles of creative problem solving, an individual can be transformed into a change leader.

Sheila Preston (2006) observes that contemporary undergraduate arts students lack the kind of political awareness and creative dynamism of previous generations. Preston (2006) draws attention to the undergraduate drama student‟s inability to consider their arts practice beyond entertainment. She identifies an apathy linked to fundamental approaches to knowledge and limited diversity in thinking or what could be considered low capacity for creative thinking, for thinking flexibly and for responding creatively within unfamiliar environments. In contrast to this profile, Prensky (2001, np) claims that this generation, what he terms "digital natives", have different learning needs. Calling on the latest neuroplasticity research[3], he suggests that the digital native‟s brain has adapted through use of and wide

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[3] The idea that the brain *constantly* reorganizes itself all our lives is a phenomenon technically known as *neuroplasticity*.

exposure to technology[4] enabling them to "think differently from the rest of us" due to what he calls their "hypertext minds" and a greater disposition for "inductive discovery [or] making observations, formulating hypotheses and figuring out the rules governing the behavior of a dynamic representation." While the basis for Prensky"s claims have been challenged (Bennett, Maton & Kervin, 2008) the focus he brings to the importance of figuring out ways to ensure that reflection and critical thinking are embedded in the learning experience is critical for teachers of arts. Prensky nominates critical reflection as the "one key area" that appears to have diminished through the digital native"s daily diet of technology. This paper has sought to explore how work-based learning adds a much needed dimension for the young student-professional to imagine multiple and alternate futures. While an arts based approach to learning, and the extended scope of applying the arts in meaningful ways bring a complexity to the learning environment and consolidates the creative development of the student. Throughout the work-based learning experience of applying drama, students have engaged in reflective meaning making process: discussions, reading, writing, and praxis. In some respects their acts of reflective practice are political.

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[4] Prensky (2001, np) claims that " the numbers are overwhelming: over 10,000 hours playing videogames, over 200,000 emails and instant messages sent and received; over 10,000 hours talking on digital cell phones; over 20,000 hours watching TV (a high percentage fast speed MTV), over 500,000 commercials seen—all before the kids leave college. And, maybe, at the very most, 5,000 hours of book reading. These are today's "Digital Native" students.

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Striving for a High Quality Drama Educator Training Programme*

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Abstract

This article describes a drama educator training programme offered by the Hong Kong Academy for Performing Arts in the Master of Fine Art (MFA) in Drama programme (Drama and Theatre Education major) since 2008. The curricular objectives and rationale are stated, and three fundamental approaches are identified which contribute to the realization of the objectives at a high quality. The approaches are (1) Clear identification of the learners' needs and provide relevant support. The matching of students' previous education background and the provision of supplementary courses is explained (2) Persistency in high quality praxis by enhancement of the learners' artistry: Specialization and cross-disciplinary learning opportunities, professional practice opportunities, learning with world masters opportunities are considered vital to the advancement of artistic practice (3) Diversity in experimentation of educational drama/ theatre forms. Practice-based project examples including a museum theatre project, a community theatre project, and a children's theatre project are described, to illustrate how the students explored the relationship between purpose, content, form and target audience in each project.

* This article has not undergone the normal external review process.

Introduction

It was totally my own loss for not being able to attend ‗The Second UNESCO World Conference on Arts Education‘ held in Seoul 2010. When I read through the final report for the closing session of the conference, prepared by Professor Larry O‘Farrell, the General Rapporteur of the Conference, as well as the ‗Seoul Agenda: Goals for the Development of Arts Education‘ , I could imagine how vivid and fruitful the exchanges must have been. Indeed, with a congregation of more than 650 officials and experts in arts education from a total of 95 countries, its richness and great diversity must have been glamorous too.

Imagining the Seoul conference, I could not help but recall some of the most impressive drama conferences I had participated before, including DECC (The World Conference of Drama Education in Chinese Communities) Congress 2009, IDEA (International Drama and Theatre Education Association) Congress 2007 -- both hosted in Hong Kong (HK), and ATEC (Asian Theatre Education Centre) International forum 2009, hosted in Beijing. Regardless of my role as an administrative person, a committee member or a presenter, the best part I would always treasure was how arts educators came together to celebrate achievements and solve problems collectively. It is always amazing to see how different countries or regions exchange ideas and compensate each other based on their own specific contexts and precious experience. Thus, I was especially drawn to the ‗Regional group discussions‘ session in the final report, where I could learn about the developmental pace, achievements and concerns of other UNESCO regions. In the ‗Asia and the Pacific‘ group to which Hong Kong drama educators belong, there are three main areas of concern expressed namely (i) research and networking (ii) inclusive arts education and (iii) arts education specific teacher training (Seoul Agenda, 2010). As a matter of fact, the ‗arts education teacher training‘ is a common issue concerned by three regional groups out of five (The Arab States, Asia and the Pacific, Latin America and the Caribbean), which reflects

both the potentiality and need of the general development of arts education in many parts of the world.

As affirmed by the Seoul Agenda Goal 2(b), high quality arts education is inseparable from high quality arts education teaching training. Yet the ‚supply' of a particular arts subject teacher training depends on how the society and thus their formal education ‚demand' that subject. In the case of ‚Drama', although it is an eligible component in arts education, it has somehow travelled a tougher road in comparison with that of music and visual arts, at least in Chinese societies. Due to various historical reasons, Chinese used to believe that learning to play music or to paint could nurture disciplined, diligent and elegant youngsters, while engaging in drama activities was merely fooling around without any true value. As the old Chinese saying goes ‘勤有功, 戲無益’ (Diligence has its reward and play has no advantages), thus students playing in a classroom was inappropriate and should not be allowed, unless it was received as a vocational training of say, young traditional Chinese Opera performers. In addition, the old-fashioned concepts such as ‘戲子無真情’ (Actors are heartless) or ‘學戲劇=學做戲=發明星夢’ (Learning drama equals learning acting equals you want to be a movie star) and the like, had also contributed to the negative image of participating drama. Nowadays, thanks to better understanding of performing arts and contemporary educational theories, people are paying more respect to ‚drama' as a unique art form and are more open to the significant concept of ‚learning through play'. However, the place of drama in formal education still carries a big question mark in most Chinese societies.

Having said that, Hong Kong has been extremely fortunate in the past fifteen years or more, as drama education has experienced a big leap since the end of 90s. As observed by Cheung (2009) and Wong (2009), the Education Reform launched by the Hong Kong SAR government in the beginning of the 21st century, emphasizing ‚All-round development' and ‚Life-long learning' has brought about great opportunities for arts education including drama

education to be introduced into schools. As identified by Cheung (2009), the 3-year project ‗Artist-in-School' launched by the Hong Kong Arts Development Council since 1997; the 3-year project ‗Arts-in-Education' co-organized by the Hong Kong Institute of Education (HKIED), the Hong Kong Education Bureau (EDB) and the Hong Kong Arts Development Council (HKADC) since 2000; the ‗Junior secondary school drama education seed project' once implemented by the EDB for the exploration of ‗Drama-in-education' and ‗Drama education' in formal education; have all paved the way for the enhancement of the local drama education development. In fact, one of the most influential factors on the role of drama in formal education is the introduction of the New Senior Secondary (NSS) academic structure. Under this new structure, drama has received a special role not previously enjoyed in schools. Firstly, under the ‗Other learning experience (OLE)' component of the NSS, students are suggested to take at least 135 hours in ‗Aesthetic development' activities (artistic experiences). Due to the liveliness and highly interactive nature of drama, activities such as theatre-in-education (TIE) programmes (usually known as ‗School touring performance' locally), long or short term drama courses, theatre visits including watching drama productions in professional venues are becoming some of the most popular choices opted into by many schools, thus drama is reaching much more students and teachers than before. Secondly, students may take drama electives under Chinese Language and English Language, which are both compulsory subjects in NSS, titled ‗Drama Workshop' and ‗Learning English through Drama' respectively. Thirdly, as the most ground breaking one in my view, is ‗Drama' to be offered as an art subject on its own right, under the Applied Learning course ‗Introduction to Theatre Arts'—it is the first time ever in the local HK secondary education formal curriculum. The direct result of all these changes in the role and place of drama in formal education is an increased exposure of drama/ theatre to young people, and the indirect result is an increased amount of drama education practitioners needed in the field. Besides, as

predicted by both Wong (2009) and Cheung (2009), the vast opportunity of arts education as a whole, provided by the development of the local West Kowloon Cultural hub will further stimulate the advancement of drama education in formal educational or communal settings.

In response to the above local needs and specific cultural contexts, the Hong Kong Academy for Performing Arts, the only professional tertiary institution specialized in performing arts in Hong Kong, launched the MFA (Drama) programme offering Drama and Theatre Education (DTE) major in 2008 with the mission and vision to nurture professional drama teachers, specialists, educational theatre makers and actor-teachers in a wide range of settings and communal contexts. According to the demand and specific context in Hong Kong, the following four main objectives of the training are derived as below:

a. Devise and produce theatre productions and activities in, and for, schools and other educational or community contexts;

b. Design and develop drama and theatre curricula, programmes, and activities, and serve as leaders and advocates of drama education and applied theatre both locally and internationally;

c. Teach theatre and dramatic arts as an art form and act as theatre animateurs in schools or communities; and,

d. Develop drama and theatre as a pedagogical tool to enhance teaching and learning of other subjects (e.g. liberal studies, education through arts, English and Putonghua)

Starting from the designing stage of this programme until now, the school of drama has been searching for the fundamental ways to ensure high-quality drama education training, which will bring about further advancement in our current arts education scene. Among other

approaches, the following three principles are by far the most concrete and achievable ones she has identified under the local unique contexts:

I. Clear identification of our learners' needs and provide relevant support

II. Persist in high-quality praxis by enhancement of the learners' artistry

III. Diversity in experimentation of educational drama/ theatre forms

In the following, I would further elaborate our work corresponding to these three principles.

I.   Clear identification of our learners' needs and provide relevant support

In the beginning of 2012, the Academy has invited an internationally renowned drama educator Prof. Peter O'Connor to visit and benchmark our programme as an external academic reviewer (EAR). After visiting the thesis project our students created, he was amazed by how the high level of praxis has been demonstrated in the work even with compared to other similar courses around the world. The highly specialized skills were supported by a thorough understanding and application of the theoretical principles in educational drama/theatre. Indeed, as a ‗practice-based' degree emphasizing ‗high-quality delivery', the programme structure and content must be able to support learning which stimulates and enhances the organic interaction between theoretical and practical knowledge in the field of drama education. The professional analysis and examination made by the international expert-panelists in the revalidation exercise held by HKCAAVQ[i] in 2010, has confirmed the appropriate level (QF6[ii]) and approved the structure of our programme as follows[iii]:

Table 1. *Credit structure of MFA (Drama) programme*

Required courses	36/37 credits
Thesis Project	14 credits
Specialization Electives (in Drama)	3-7 credits
Cross-disciplinary Electives (in Dance, Music, TV & Film, Theatre and Entertainment Arts)	3-6 credits
Total	60 credits

Under the ‗Required courses', the DTE major has been providing three ‗pillar' courses which are specifically addressing to the curricular objectives listed above, and serve as the vital theoretical framework and central educational drama/theatre pedagogies throughout the whole study. Building on the basis that these three courses are firmly founded, students will be exploring, experimenting and reflecting upon any areas or topics specific to their own interest and career aspiration. These courses are shown below with the targeting curricular objectives mapped:

Table 2. *Three pillar courses mapping the curricular objectives*

Course/ Programme objectives	(a)	(b)	(c)	(d)
Drama-in-Education		√		√
Drama as a Performing Arts Subject: Teaching and Learning		√	√	
Applied Theatre	√	√		

These three courses are responding to the three main types of competencies being needed or expected from the educational drama/ theatre specialists currently, and they are also the fundamental competencies for the future drama and theatre education development in Hong Kong:

1. Able to use drama as a teaching tool (drama-in-education) or participatory pedagogy to explore issues or enhance the teaching of other subjects (such as English language learning or Liberal studies)

2. Able to teach drama or theatre as an art form (drama/theatre knowledge and skills, such as dramaturgy, dramatic theories, practical skills including acting, directing, playwriting)

3. Able to devise, create and perform educational theatre work (such as Theatre-in-Education programmes, forum theatre, museum theatre) for exploring issues or various purposes

These three points are highly related and intertwined to different extents in the actual implementation, but the above categorization provides a clear picture and thus direction of strategy in our teaching and learning approach for this drama educator training programme.

Besides the three pillar courses, there are five other required courses which are generally addressing to the four curricular objectives, they are:

Table 3. *Five other required courses mapping the curricular objectives*

Course/ Programme objectives	(a)	(b)	(c)	(d)
Curriculum Development and Assessment in Performing Arts		√		
Performing Arts Education and the Reflective Practitioner		√		
Acting for DTE (Drama and Theatre Education major)	√	√	√	√
Methods in Stage Directing	√	√	√	√
Education courses	√	√	√	√

Due to the specific nature of drama education, it is vital that the students should be equipped with both the theatrical and educational knowledge. During the curriculum design stage in 2006-07, the mixed background of the enrolling students was anticipated, it would include:

1. Theatre artists with formal theatre training[iv]

2. Educators/ School teachers with formal education or teaching training[v]

3. Practitioners with both formal training

4. Practitioners with neither theatre nor education training

With reference to the statistic of our Master's students from 2008 until now, we would see the approximate percentage of each:

Percentage of background (2008-2012)

- Theatre 29%
- Education 49%
- Both Theatre & Eduation 3%
- Neither theatre nor education 19%
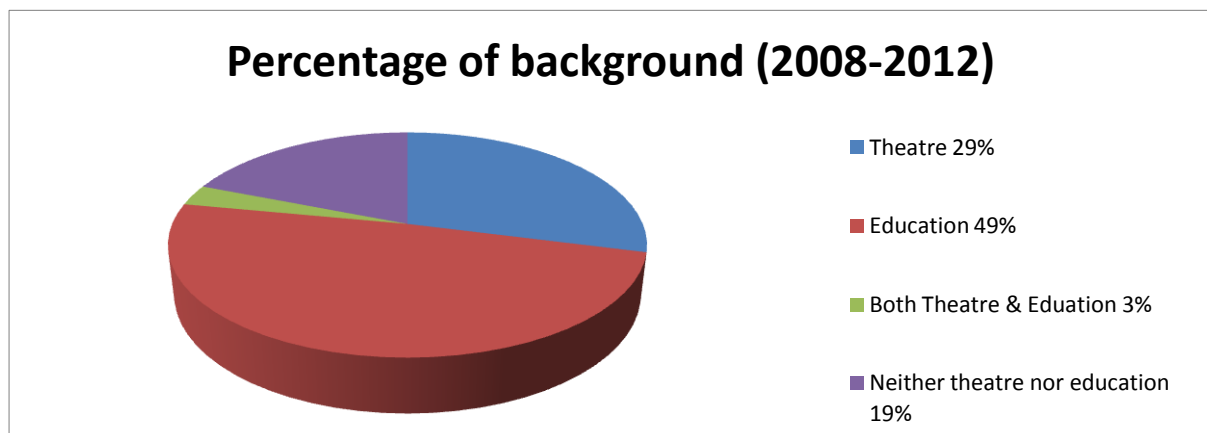
As shown in the above chart, about half of our students are school teachers. They have the knowledge in education and are seeking for the professional knowledge and skills of (1) Specialized educational drama/ theatre theories and practice (2) Drama as an art form.

Conversely, about a third of our students are theatre artists who have the knowledge in drama and are seeking for professional knowledge and skill of (1) Specialized educational drama/ theatre theories and practice (2) Educational and learning theories

In view of this, the MFA (Drama) Drama and Theatre Education major curriculum is providing supplementary training to students of either background:

Table 4. *Learning needs of students with either education or theatre background*

School teachers	Need (1)	1.	Pillar courses
	Need (2)	2. 3. 4.	Acting for DTE major Method of stage directing Specialization electives in Drama
Theatre artists	Need (1)	5.	Pillar courses
	Need (2)	6. 7. 8.	Education courses Performing arts education and reflective practitioners Curriculum development and assessment in performing arts

For students from both backgrounds, they need only the pillar courses and are eligible for exempting certain required courses. For students who have either background, in addition to the pillar courses, they could choose to either follow the educational courses or the theatrical courses provided in need (2) of school teachers and theatre artists. By the above design according to our rationale, we are determined to cultivate a strong generation of drama educators who are able to further enhance the quality of drama education in Hong Kong.

II. Persistency in high-quality praxis by enhancement of the learners' artistry

As a leading tertiary institution in performing arts in Asia, the Hong Kong Academy for Performing Arts understands that ‗high quality‘ arts education as emphasized in the Seoul Agenda goal 2, cannot be done without ‗high quality‘ artistic knowledge and skills. The following approaches are employed in the programme so as to foster the continuous artistic growth of the students, through a deepening and widening of their interested areas and topics:

i. Specialization and Cross-disciplinary learning opportunities

Drama/ theatre educators, like other artists, must never let themselves stand still at a certain point without further advancement in their artistry. Drama educators must always emerge

themselves in arts making, performing or appreciating in order to enhance their own artistry, and to keep abreast of the contemporary arts. The significance of ‗striving for artistic growth' is embodied in our training which is sometimes overlooked by other arts education programmes. As an experienced and world renowned drama educator himself, Neelands (2004) emphasized the various roles, skills and the range of knowledge a drama teacher should be equipped with, in order to deliver high quality drama education. In terms of knowledge, Neelands categorized the five aspects of knowledge needed, which include:

1. Practical knowledge (such as dramaturgy, acting skills, project management)

2. Theoretical knowledge (such as dramatic theory, semiotics of drama, theatre anthropology)

3. Technical knowledge (such as sound and light technology, scenic design)

4. Historical knowledge (such as major periods and styles of theatre, genres of drama)

5. Cultural knowledge (such as contemporary trends in writing and performance styles, media and representation)

A quick mapping of the sample specialization electives and aspects of theatre knowledge as identified by Neelands is listed below:

Table 5. *Sample specialization electives mapping Neelands' five categories of theatre knowledge*

Specialization Electives/ Aspects of theatre knowledge	(1)	(2)	(3)	(4)	(5)
Comic Perspectives	√	√			
Contemporary & Traditional Chinese Theatre Techniques and Styles	√	√		√	√
Contemporary Performance Practice		√			√
Devising Theatre: Theory and Practice	√				
Directed Study in Play Reading and Drama Theory		√			
Drama in Literature	√	√	√		
Hong Kong Expression				√	√
Modern Drama Theory		√		√	
New Script Workshop	√				√
Physical Approach of Acting I, II	√	√			
The Collaborative Process in Performing Arts	√		√		
Theatre and Technology			√		√

Having worked in the drama education field for almost 15 years now, I found many local drama tutors still possess the misconception of ‗drama education = teach acting'. This misconception contributes to the ‗performer-training' approach of drama education in the earlier years, and thus the narrow impression of what drama education can do to the youngsters or other target groups. The exposure to a more holistic view of drama and theatre, its links with historical development, cultural contexts, local and global trends, will undoubtedly widen the artistic view and arts education philosophy of the drama educator.

Cross-disciplinary performance and art work have been gaining more enthusiasm and have indeed produced countless innovative and exciting works. Projects such as the *Performa 11* [vi] where Asian artists brought their cross-disciplinary work to New York showed how contemporary artists could express their voice through a unique combination of different art forms. Merrion (2009) reports the forecast of a group of 14 experts experienced in and knowledgeable about collegiate arts education, for the future major changes:

> *...arts curricula will be more interdisciplinary. We already see increasing interdisciplinarity in graduate education and research...but the blurring of disciplinary boundaries will spread to undergraduate projects and public programs. The panel sees this trend already manifested in increasing numbers of multigenre performances: symphonic concerts interlace dance and digital imagery for instance, or electronic docents guide museum tours with the help of music while providing political contexts for the art....These new professionals (faculty) will ....continue to have deep specializations as practitioners who can place their art in theoretical contexts, they will blur disciplinary boundaries, be more knowledgeable about other artistic cultures, and do more work in the intersections of the arts* (p.18).

As future drama educators, the above trend should be noted, and take on the opportunity to not only learn theoretically but also collaborate and create practically with artists from other disciplines to explore new forms. The cross-disciplinary courses offered by the five schools (Dance, Drama, TV & Film, Music and Theatre and Entertainment Arts) of the Academy provide valuable exchange opportunities for their students and prepare them for the exciting

interdisciplinary experiments. A sample list (selected) is shown below for the reference of the

available choices:

Table 6. *A sample list of interdisciplinary electives*

Cross-Disciplinary Electives/ Offered school	Dance	Drama	Music	TEA	TV/Film	Others[vii]
Arts and the Law				√		
Arts Management, Policy and Practice				√		
Arts Marketing and Audience Development				√		
ChoreoLab I	√					
Comic Perspectives		√				
Contemporary Dance in Action	√					
Contemporary Hong Kong Arts Practice		√				
Contemporary Performance Practice		√				
Curriculum Development and Assessment in Performing Arts Education						√
Creative Industries				√		
Critical Studies I, II (Film)					√	
Dance Science: Optimizing Performance	√					
Decoding Performance						√
Devising Theatre: Theory and Practice		√				
Documentary Project					√	
Fundraising and Sponsorship				√		
Mediated Space for Dance	√					
Musical Genre and Innovation			√			
Reading Dance: A Choreological Perspective	√					
Physical Approach of Acting I, II		√				
The Collaborative Process in the Performing Arts				√		
Theatre and Technology		√				
Time, Space, and Spatiality in Music			√			

As suggested by the Seoul agenda 1(a), policies and resources should be enacted and

deployed to ensure sustainable access to ‗interdisciplinary arts experiences including digital

and other emerging art forms both in school and out of school'. The knowledge and first

person experience acquired in the interdisciplinary creative process will create valuable ideas

and insight into the powerful realization of the agenda proposed.

ii.   Professional Practice opportunities

The nature of practice-oriented learning is described by Smith and Dean (2009) as:

> *...practice as research can best be interpreted in terms of a broader view of creative practice which includes not only the artwork but also the surrounding theorization and documentation (p. 5).*

High quality practice-as-research relies on the student's artistic skills and ability to act as a ‗reflective practitioner' upon her own work. As seen from the programme structure chart (in the Appendix), Professional practice constitutes a fifth of the total credits required of the degree, and is one of the most important components to cultivate the reflective practice of the students, as well as their ability to articulate the relationship between their work and the corresponding theories in their evaluation and analysis about the process and outcomes. Professional practice is not a taught course but the actual participation and practice in self-initiated projects or internships. Having learnt the educational drama/ theatre theories and techniques in class, students would be eager for the chance to apply it in the specific contexts they are interested in. Through professional practice, students are able to set their own learning objectives, experimentation approach and content, learning methodology, assessment tasks, criteria and weighting. Guided by the advisor of his project, the student is responsible for the theorization and documentation of it. Typically, a reflective essay or oral presentation focusing on the reflection throughout the process, final conclusion and insights will have to be submitted or presented by the end of each project. By engaging in the continuous cycle of reflection on one's own creative process and the dynamic linkage between theory, research and practice, high quality artistic praxis will be enhanced and achieved.

Professional practice serves also as the preparation stage of Thesis project, in the way it provides at least three practicing opportunities (Professional practice I, II, III) before the actual implementation of the thesis project. Students are expected to make use of the professional practice projects to try-out a particular part of the fuller project or to explore the possible approaches of it, in order to narrow down, smoothen and deepen the thesis project process.

iii.   'Learning with Drama Education World Masters' opportunities

There is nothing mysterious about world masters, except the excellent insights in the development of the field, knowledgeable thoughts in the subject matter, extensive experience and the sophisticated skills in the praxis they are able to teach and share. As a relatively new drama educator training programme, we have been actively inviting a number of internationally renowned masters since the launching of the programme in 2008 for their valuable sharing and input. The engagement includes guest teaching, intensive workshops, special workshops, public lectures, and assessing as external reviewer for the international benchmarking of the programme in terms of its content and delivery. In the past four years, the highly acclaimed Prof. Jonothan Neelands[viii], Prof. Joe Winston[ix], Prof. Peter O'Connor[x] and Mr. Kim Carpenter[xi] have been contributing much to the development of our programme. The various encountering provided opportunities for the students to observe and participate in the real ‗master-at-work', which had triggered in-depth discussions and teaching throughout.

Figure 1. Prof. Jonothan Neelands demonstrating 'Teacher-in-role' in a process drama *The Arrival* with our students. Rehearsal room 2, HKAPA, Feb 2010.

Figure 2. Prof. Joe Winston holding a drama teaching workshop with master's students. Black box theatre, HKAPA, Oct 2011

Figure 3. **Prof. Peter O'Connor giving a public lecture sharing *Teaspoon of light* project funded by UNESCO , Dance studio 1, HKAPA,, Feb 2012.**

The exchange opportunities have been bringing the international current issues, best practice and reflections to the students and faculty, that help keeping abreast and maintaining the high quality of the teaching and learning. The public lecture by O'Connor on his applied theatre project of ‗Teaspoon of light', (which has evolved into a UNESCO funded theatre-in-education programme having served over 3000 children in some of the most quake affected areas of Christchurch, for instance), raised great interest and in-depth discussion amongst the audience that day. Since it is one of our missions to localize the theories and practice of educational drama/ theatre into Chinese communities, this kind of continuous dialogue between world experts, local scholars, practitioners and learners is considered to be vital.

III.   Diversity in experimentation of educational drama/ theatre forms

‒Purpose, content, form and target group" are the four fundamental elements to be considered

in any educational drama/ theatre project. To carry out exploration, experimentation and investigation into the relationship between these four elements is thus the main goal for our students. From the school's point of view, to be able to support the above experimentation and develop the maturity in creating or designing high quality projects are of high priority in our teacher training.

In other words, the ultimate goal of all the above explained, including programme design, structure to support students of different backgrounds, widening and deepening of artistic exposure, high quality core training in educational/ theatre strategies and theories, practice-as-research strategies and international masters input, is for the students *to acquire competency in designing and implementing effective educational drama work which would empower its target group in real life*. This ‗effectiveness' does not necessarily means ‗transformation' to be made on the participants. Nicholson (2005) agrees to the idea of Schechner (2003)[xii], on the distinction between ‗transformation' and ‗transportation', and reflects that she is more ‗easy' with using the term ‗transportation' to describe the effect of applied drama work. She elaborates:

> *...the idea of transportation suggests greater scope for creativity and unpredictability than that of transformation. Should transformation occur, it is a gradual and cumulative process, the result of learning and negotiation with others, a progressive act of self-creation. In the process of transportation, the outcomes are clearly focused but not fixed, and change may take place gradually, a collaborative and sustained process between participants and other supportive agencies. It is about travelling into another world, often fictional, which offers both new ways of seeing and different ways of looking at the familiar. As British theatre director Tim Etchells has said, performance is about 'going into another world and coming back with gifts[xiii]* (p.12-13).

In order to achieve the ‗transportation' in their arts education projects, students must be able to choose the appropriate focus and form according to the specific contexts. In the following, I would introduce three examples of our students' previous work, to give an idea of the

diverse range of the experimentation they have been working on.

1. **Museum Theatre project:** *Revisiting Our History – The 1941 Sino-Japanese War* （日佔香江）

Time:	Dec 2011- Feb 2012
Venue:	The Hong Kong Museum of Coastal Defense
Target group:	Upper primary to secondary students
Performances:	15
Number of students each performance:	100-120
Total number of students attended:	more than 180
Form:	Site-specific theatre, museum theatre, Theatre-in-Education, process drama ‗convention' approach.

Figure 4. **Museum Theatre project:** ***Revisiting Our History – The 1941 Sino-Japanese War*, Hong Kong Coastal Defense Museum, Feb 2012**

This is a thesis project presented by a group of three students, who worked as a devising team to create an interactive site-specific educational theatre in the Hong Kong Museum of Coastal Defense[xiv]. The museum itself is a historical site (formerly known as the Lei Yue Mun Fort) built a hundred years ago, serving as the fortification and an important battlefield during the Sino-Japanese War in 1941, located in Shau Kei Wan. The project was designed for the 70th anniversary of Japan's occupation of Hong Kong, aiming at provoking the participants (upper primary and secondary students) to reflect on the national identity of Hong Kong people, and its meaning for themselves.

Acting as the educational programme designer, devisor, director, scriptwriter of this project, the devising team had chosen to employ a highly participatory and interactive drama strategy to approach the sophisticated issues involved. Process drama conventions and theatre pieces were intertwined throughout the process, which include:

i. Pre-performance process drama workshop

The workshop aimed at preparing the students for the historical background they would need to know (or more accurately, to feel) before they participated in the actual museum theatre performance, and to familiarized the students with the process drama convention forms (e.g. Still-image, Thought-tracking, Meetings, Hot-seating, Spectrum of difference[xv]) involved. These conventions would be used in the later museum theatre visit. In this process drama workshop exploring the pre-war situation, no formal performance was done except that the drama tutor would enter into role (Teacher-in-role) as a suspected traitor to be hot-seated by the villagers (students' role). Through the dramatic encounter, students acquired an entry point into knowing this ‗remote' historic event and were motivated to participate in the museum theatre performance.

ii.   The museum theatre visit

The performance was divided into two parts, according to the exhibition areas of the museum. The outdoor performance took place along the ‗Historical trail‘ where a number of military remains were restored. The remains include Ammunition Stores, South and North Caponiers, Ditch, Central Battery, Water Tank and Oil Store, Gunpowder Factory etc. The indoor performance took place in the ‗Redoubt‘ which was an open courtyard where the soldiers assembled before the restoration.

a.   Journey on the Historical Trail (Outdoor dramatic encounter)

The whole group of students (around 100-120) were divided into five smaller groups, each led by a facilitator to visit the five selected heritage spots in different orders to avoid traffic jam. Five short dramatic scenes (around 5-10 minutes) involving different levels of audience participation provided students with a wide range of perspectives from different stakeholders in the war:

(1) *'Courtroom for an Army Deserter' at the Central Battery* presented a soldier trying to escape from the war. The judging general would ask for the students‘ opinion about this disloyal act

Figure 5. **Heritage spot 1: Central Battery, Hong Kong Coastal Defense Museum, Feb 2012**

(2) *'Love under the Fire of War' at the Ruined structure* presented a young lady who was desperately looking for her lover, later with the help of the students found that the young man was arrested due to underground activities

Figure 6. **Heritage spot 2: Ruined structure, Hong Kong Coastal Defense Museum,**

Feb 2012

(3) *'The Dilemma of a Rice Merchant' at the West Battery* presented the inner struggle of a

rice merchant for whether to help the Japanese military or not

Figure 7. **Heritage spot 3: West Battery, Hong Kong Coastal Defense Museum, Feb 2012**

(4) *'The Confession of a Japanese' at the Gunpowder Factory* presented the reason stated

by a Japanese general for initiating this war, students would also listen to the

contrasting thought of a young Chinese girl

Figure 8. **Heritage spot 4: Gunpowder Factory, Hong Kong Coastal Defense Museum, Feb 2012**

(5) *'An Anti-Japanese student' at the Bridge* presented the determination of a young man

to fight against his enemy, he also invited the students to offer him help

Figure 9. **Heritage spot 5: The Bridge, Hong Kong Coastal Defense Museum, Feb 2012**

b.   In the Redoubt (Indoor dramatic encounter)

After the journey along the historical trail, all small groups would be joining together again to watch the main performance in the Redoubt. The story was set in the war period when ordinary people's life was getting tougher and harder. The three main characters: Young man, his younger Sister, and the Uncle were looking for their own way of survival during the war. They represent three different points of view on ‗patriotism' and thus their positioning in the relationship with the Japanese.

Figure 10. **Performance in the Redoubt, Hong Kong Coastal Defense Museum, Feb 2012**

During the performance, students were assigned a role (implying a career or socio-economic status) and in the first participatory session, some would be chosen to enter the acting area to participate in a meeting, to decide whether to organize a celebration event of the Japanese governing or not. Actor-teachers would facilitate the discussion between students of different opinions, so as to deepen the thoughts about different standpoints.

Figure 11. One of the main characters – the Sister, having a conversation with a Japanese official in the Redoubt performance, Hong Kong Coastal Defense Museum, Feb 2012

Towards the end of the drama, students would have witnessed the advantages as well as the painstaking disadvantages of each main character representing a belief / a set of values. It was an open-ended story, and the performance was stopped at the climax point. At that moment, ALL students were invited to ‗Taking Sides'[xvi]. They were asked to move up from their seats and physically stand behind the one character they mostly agreed to or identified with, if they did not agree to anyone, they could choose to stand at another assigned spot. This convention ran for two rounds, in the first round the student would think in the shoes of the assigned role living at that time, in the second round they would be themselves as students living in 2012.

Students could change to another character or to remain the same position in the second round. Actor-teachers would follow up by asking some students to explain their choice, and share their reflection upon the changed or unchanged of position within the two rounds. The devising team member Chow (2012) believed that this switch of roles (from others to self) would create an overlapping of the *fictional role* and *reality self*, *past* and *present* which would produce the educational ‗historical empathy‗（神入歷史）effect.

Figure 12. **Students participating in the drama making difficult decisions in the Redoubt performance, Hong Kong Coastal Defense Museum, Feb 2012**

After the completion of this project, the devising team was glad to receive much positive feedback from the participating school teachers, students, and especially the external reviewer Prof. Peter O'Connor, who has commented positively on both the highly specialized educational drama/ theatre skills and the theoretical understanding behind the design. This

project has demonstrated an in-depth exploration and experimentation in participatory drama

forms and at a scale which has not been commonly seen in local museum theatre projects.

2.   Community theatre project: *Between Earning a living and Living a life*

（ 生存之下, 生活之上）

Time:	Nov 2011- Feb 2012
Venue:	The Hong Kong Academy for Performing Arts Black box theatre
Target group:	Nine working adults
Performances:	2
Audience size each performance:	40
Total audience attended:	80
Form:	Devising theatre, Community theatre

***Figure 13.* Community theatre project *Between Earning a living and Living a life* , Black box theatre, HKAPA, Feb 2012**

This is a thesis project led by a final year student and devised with a group of young working adults (aged 23-32), to explore the pressure they were facing in the rapid-paced city life -- ―How was it like to be a working class adult in Hong Kong?" The nine working adults were coming from different occupations, including GP (family doctor), court clerk, financial consultant, laboratory technician, sports coach. They were volunteers without previous formal theatre training. Due to the background and research interest of the student, musical elements were emphasized in the devising process, aiming at (1) an experimentation on the role of music played in enhancing the drama devising and performing process for a piece of community theatre (2) a reflection of the participants' own pressurized life. In order to achieve these, this project has involved elements of ethnodrama and living theatre.

Figure 14. **An actress was using a wave drum to express her feeling in the drama, Black box theatre, HKAPA, Feb 2012**

Figure 15. **The group voiced their thoughts about pressure at work through theatre,**
Black box theatre, HKAPA, Feb 2012

Through the guidance and facilitation of the student (as drama tutor, devisor and director), participants went through a series of phases (Leung, 2012) including:

1) Workshop phase -- theatre training activities (such as theatre games and exercises) and musical exercises to open up the ‗body and mind‘ as well as aesthetic sensitivity

2) Creative phase – personal stories, viewpoints and concerns around the stress of working adults were explored and developed through dramatic and musical activities. Interviews, auto-ethnographic narratives and scripts, discussion content were all collected as data for writing up the final script

3) Rehearsal phase – the searching of a coherent staging, theatrical form and structure to best

hold the content and expression intended by the community group, the participants would become actors performing themselves in the show. It would create an interesting reflection about how they were presenting their own lives onstage.

4) Performance phase – the story and viewpoints were shared with the audience through public performances. A post-performance discussion session between audience and actors was held after each performance, for stimulating the dialogues and sharing in the community.

Figure 16. **Post-performance sharing session between audience and actors hosted by the director, Black box theatre, HKAPA, Feb 2012**

When compared to the previous project, the participation mode of this one was a more lengthy co-work relationship with the drama tutor, instead of the dramatic interaction in the participatory sessions in the workshop or the performance of the museum theatre project.

This ‗collaborative and sustained process between participants and other supportive agencies‗ as described by Nicholson (2005) quoted earlier, is the fuel for the ‗transportation‗ to be experienced by the participants, from which they could look at themselves and their situation from another perspective(s), resulting in a possible ‗extended‗ (if not ‗changed‗) meaning on their perception of both work and life.

Figure 17. **Integration of Canton pop-song into the performance to enhance the expression of devising actors. Black box theatre, HKAPA, Feb 2012**

Arts education or enjoyment has been largely targeted at children and young people in most drama projects, for these are the groups which are most easily reached through the established channels such as schools and community centres. However, as urged by the Seoul Agenda goal 1(c), arts educators should not overlook the needs and rights of artistic activities for other age groups, generations and people from different social background. The beauty of

this community theatre project is the enhancement of aesthetic equipment for this unique group of people who shared a common ethnographic ground. The dialogue during post-performance sharing session promoted people from different generations (including retired and working class) to exchange stories which actually brought out the unheard voices in the society. How to ensure this continuous opportunity for artistic empowerment of these less voiced society groups, is indeed an important area to further work on in Hong Kong.

3. **Children's theatre project: *An adventurous journey* in the Government House**

Date: 19 March 2011

Venue: Government House[xvii] (Ballroom), Hong Kong

Target group: Children Cancer survivors and their family members

Performances: 1

Audience   approx.60
size:

Form: Children's theatre with participatory creative drama strategy, storytelling, devising theatre

Figure 18. **Children's theatre project *An adventurous journey*, Government House, March 2011**

This professional practice project was devised and performed by a group of three students who were all school teachers. Having been introduced to the educational drama/ theatre concepts and theatre acting training, the students were eager to take on this chance to create and perform a piece of children's theatre specific to the interest and needs of a group of children cancer survivors (from Little Life Warrior Society). According to the unique contexts such as performance duration (max. 30 minutes), facilities of the stage, physical space, budget, nature of the activity and the background of the target group, a light comical children's theatre was devised, aiming at bringing an uplifting and enjoyable theatre experience to the children and their families .

Figure 19. **Little Life Warriors and their families enjoying the theatre experience together. Government House, March 2011**

It is not hard to imagine that the cancer fighting experience is an extra-ordinary journey the clint has to go through. While uncertainties, ups and downs, persistency, mutual support are all elements people could find in adventurous stories, the team had chosen to develop this metaphorical adventure story, and invite the audience to help solve the main character's (a monkey) challenge faced in his physical condition – non-stop hiccupping! Participatory strategies are especially empowering if the audience members are allowed to actively explore ways to ‗make a difference' on what is happening onstage and is meaningful to them. In this project, direct and simple tasks were set by the team for both the children and the adults accompanying them.

In terms of the complexity of participatory strategy, this project seemed to be the least sophisticated due to the provided contexts, yet, the directness and freedom were almost closest to the ‗natural phenomenon' as the significant educational drama figure Way (1981)

states that:

> *Audience participation in Children's Theatre – particularly with younger children – is a phenomenon that exists within the children themselves… I remind myself that we are concerned with a phenomenon that is, not one that was invented…when they (young children) attend a play that is well done, in the right environment, not only do they, like adults, participate with their mind, their heart and their spirit, but also give vent to the inner reactions of those experiences through additional vocal and physical participation. They do so directly and with total simplicity – providing circumstances permit (p. 1-2).*

Figure 20. **Interactive dramatic playing during the children's theatre. Auditorium, Government House, March 2011**

And in this project, the two participatory tasks were both action-oriented. First being asked to help fighting against the monster onstage, the second being asked to build a tunnel collectively for the monkeys to reach their destination. These action-oriented tasks were

especially suitable for the immediate engagement of both the kids and the family members accompanying them. As stated by Way (1981),

> *...getting the young people involved in action and in doing as soon as possible, accepting the role of leadership and carrying it out. As we have met before, this is a directed stage of participation, which works as well and correctly for small groups as we have seen it work for the whole audience working together (p. 96).*

Figure 21. **Participatory task by the whole audience group, Onstage and auditorium, Government House, March 2011**

As a common thread, ‗Creativity, Enjoyment and Empowerment‗ are three guiding forces embodied in all of the above examples shown. In fact, the reflective power, transportation and transformation need not to be cultivated in a dark, dragging and lifeless way. While there are a thousand ways of pedagogies out there which could be equally effective and efficient, why using pedagogies of drama and theatre? ‗Creativity, Enjoyment and Empowerment‗ are three

of the numerous reasons we would give.

I am so looking forward to further sharing with my peer arts educators around the world in the near future, about the other projects with diversified theatrical forms and serving targets -- such as the Forum Theatre projects our students have done in 2009 and 2010, the Theatre-in-Education project done in 2010, the Reminiscence theatre projects with elderly people in 2011 and 2012. For I strongly agree to the proposal of the Seoul Agenda 2(c) on the importance to _stimulate exchange between research and practice in arts education'. While our exploration and experimentation carries unique strength and weaknesses, I believe constant and regular exchanges or discussion will definitely help us to further enhance our high quality training and arts education delivery in the long run.

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Appendix

MFA (Drama) Drama and Theatre Education major curriculum chart 2012-13

Required courses	*36/37 credits*
Professional Practice I, II, III	4,4,4
Applied Theatre: Theory and Practice	3
Curriculum Development and Assessment in Performing Arts	1.5
Drama as a Performing Arts Subject: Teaching and Learning	3
Drama-in-Education	3
Performing Arts Education and the Reflective Practitioner	1.5
Acting I & II for DTE (3 credits each), Methods in Stage Directing (2 credits) OR Additional educational courses	6 or 7
Process Writing	3
Research and Practice-as-research	3
Thesis Project	**14 credits**
Thesis Project Seminar I, II, III, IV	1,1,1,1
Thesis Project	10
Specialization Electives (in Drama)	**3-7 credits**
Comic Perspectives	2
Contemporary & Traditional Chinese Theatre Techniques and Styles	2
Contemporary Performance Practice	3
Devising Theatre: Theory and Practice	3
Directed Study in Play Reading and Drama Theory	1
Drama in Literature	2
Hong Kong Expression	2
Independent Study	1-4
Methods in Stage Directing	2
Modern Drama Theory	3
New Script Workshop	2
Physical Approaches to Acting I, II	3,3
The Collaborative Process in the Performing Arts	3
Theatre and Technology	3
Cross-disciplinary Electives	**3-6 credits**
Arts and the Law	3
Arts Management, Policy and Practice	3
Arts Marketing and Audience Development	3
ChoreoLab I	3
Contemporary Dance in Action	3
Contemporary Hong Kong Arts Practice	3
Creative Industries	3
Critical Studies I, II (Film)	3,3
Curriculum Development and Assessment in Performing Arts Education	1.5
Dance Science: Optimizing Performance	3
Decoding Performance	3
Documentary Project	3
Fundraising and Sponsorship	3
Mediated Space for Dance	3
Musical Genre and Innovation	2

Performing Arts Education and the Reflective Practitioner	1.5
Reading Dance: A choreological Perspective	3
The Collaborative Process in the Performing Arts	3
Time, Space, and Spatiality in Music	2
Total	**60 credits**

[i] The Hong Kong Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ) is a statutory body responsible for the academic and vocational accreditation, education and training and quality assurance in Hong Kong (http://www.hkcaavq.edu.hk/en/main.asp)

[ii] The qualifications framework (QF) is a hierarchy of qualifications, applicable to all sectors to facilitate the interface between academic, vocational and continuing education. There are seven levels from QF1-7, each characterized by outcome-based generic level descriptors which describe the common features of qualification at the same level. Master's level is corresponding to QF level 6. (http://www.hkqf.gov.hk/guie/home.asp)

[iii] A sample list of the curriculum is attached in appendix

[iv] Diploma or above in Drama

[v] Diploma or above in Education with Teacher's certificate

[vi] "Asian artists bring cross-disciplinary work to New York's Performa 11" http://artradarjournal.com/2011/08/30/number-asian-artists-participate-in-2011-performa-visual-art-performance-biennial/

[vii] Offered by the Graduate Education Centre (GEC) of the Academy

[viii] Prof. Jonothan Neelands is a National Teaching Fellow, Chair of "Drama and Theatre Education" and Director of Teaching and Learning in the Institute of Education, University of Warwick. Author of Structuring Drama Work, Beginning Drama 11-14, Key Shakespeare 1 and 2, Drama and Theatre Studies at A/S and A level, Improving Your Primary School Through Drama, his collection of writings

is published in Peter O'Connor's Creating Democratic Citizenship through Drama Education: the writings of Jonothan Neelands in 2010.

[ix] Prof. Joe Winston is the professor of Drama and Theatre Education, Director of Research Degrees, Institute of Education Course leader, MA in Drama and Theatre Education. He was responsible for co-ordinating the Arts subjects in the BA(QTS) degree and is currently the co-ordinator of the MA in Drama and Theatre Education. He is joint editor of Research in Drama Education, widely recognized as the leading academic journal in its field.

[x] Prof. Peter O'Connor is an associate professor in Unversity of Auckland. He is an internationally recognised expert in applied theatre. Recent applied theatre research includes national programmes on preventing family violence and child abuse and parenting programmes in Youth Justice Facilities. His work in Christchurch following the February earthquake has led to UNESCO funded research and programme development.

[xi] Kim Carpenter is the artistic director of Theatre of Image based in Sydney, Australia which is renowned for visually striking children's theatre.

[xii] Richard Schechner, 'Performers and Spectators Transported and Transformed', in P. Auslander (ed.), *Performance: Critical Concepts in Literary and Cultural Studies*, vol. 1 (London: Routledge, 2003), p. 270

[xiii] Tim Etchells, Certain Fragments (London: Routledge, 2003), p.270.

[xiv] http://www.lcsd.gov.hk/ce/Museum/Coastal/en/section1-1.php

[xv] Various process drama conventions are collected in Neelands (2000)

[xvi] A process drama convention (Neelands, 2000, p.89)

[xvii] http://www.ceo.gov.hk/gh/eng/

About the Author

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Strategic artistry:

Using drama processes to develop critical literacy and democratic citizenship

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Abstract

At a superficial level the term the *strategic artistry* might be seen as something of an oxymoron. The terms *strategic* calls up associations of deliberate, and predominantly cerebral, planning. On the other hand *artistry* evokes a process governed by notions of the aesthetic, of a holistic, intuitive, experimental and continuously emergent approach to making. *Strategic* firmly warns of constraints; *artistry* whispers freedom. However, this article argues for exactly such a combination of constraint and freedom, of deliberative and detailed planning and open-ended and playful experimentation. It makes that argument in examining how drama processes can be used to attain the broad intentions of curriculum, particularly to develop critical literacy and the understandings and skills that underpin democratic and engaged citizenship.

Curriculum, literacy and citizenship

The curriculum and educational policy documents of countries around the world, New Zealand included, place strong emphasis on the attainment of two kinds of competencies. The first is the attainment of high standards of literacy (often bracketed in policy documents with numeracy). The second is the development of a broad range of life skills that include collaboration, active and critical engagement, development of personal values, respect for communal ones, and lifelong learning. This second group of learning goals could be called the attitudes and skills of citizenship.

The terms by which attainment of the goal of literacy tends to be measured are, like those for numeracy, often expressed in quantitative and normative terms: comparative national scores in tests like PISA (Programme for International Student Assessment) and PIRLS (Progress In International Reading Literacy) and procedures of reporting individuals" progress against national benchmarks, such as the National Standards introduced in New Zealand in 2010. In these Standards the Reading Standard for students at the end of year 4, for example, states: "By the end of year 4, students will read, respond to, and think critically about texts in order to meet the reading demands of the New Zealand Curriculum at level 2. Students will locate and evaluate information and ideas within texts appropriate to this level as they generate and answer questions to meet specific learning purposes across the curriculum" (Ministry of Education, 2009). Illustrative examples follow within the document.

The knowledges and values that lead to citizenship are often stated at the front end of curriculum documents and expressed in open and aspirational terms. For example the New Zealand Curriculum Framework (Ministry of Education, 2007) states the following overarching Vision: "Young people who will be confident, connected, actively involved, lifelong learners." It then states a set of Principles that it says should "underpin all school

decision-making". These are: "High expectations, Treaty of Waitangi[1], Cultural diversity, Inclusion, Learning to learn, Community engagement; Coherence, Future focus". It continues with a statement of Values: "Excellence; Innovation, inquiry, and curiosity; Diversity; Equity; Community and participation; Ecological sustainability; Integrity; Respect". This is followed by a naming of Key Competencies: „Thinking; Using language, symbols, and texts; Managing self; Relating to others; Participating and contributing". Other countries have similar aspirational statements. The Norwegian Curriculum positions education in terms of the needs of human beings as spiritual, creative, working, liberally-educated, social, environmentally aware, and integrated (Norwegian Board of Education,1997). The Scottish Curriculum states its fundamental values as: "wisdom, justice, compassion and integrity" and asserts that: "The curriculum must be inclusive, be a stimulus for personal achievement and, through the broadening of experience of the world, be an encouragement towards informed and responsible citizenship" (Learning and Teaching in Scotland, 2008).

At this stage it would be useful to further examine the relationship between literacy and citizenship. Critical theorists (for example Gee, 2012) have explored the political and economic imperatives that lead to changing emphases in education for literacy in recent times and show how maintenance of power affects the construction of social roles and the literacy skills that are favoured by the state.

The following model summarises key relationships.

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[1] The Treaty of Waitangi defines New Zealand's identity as a bicultural nation.
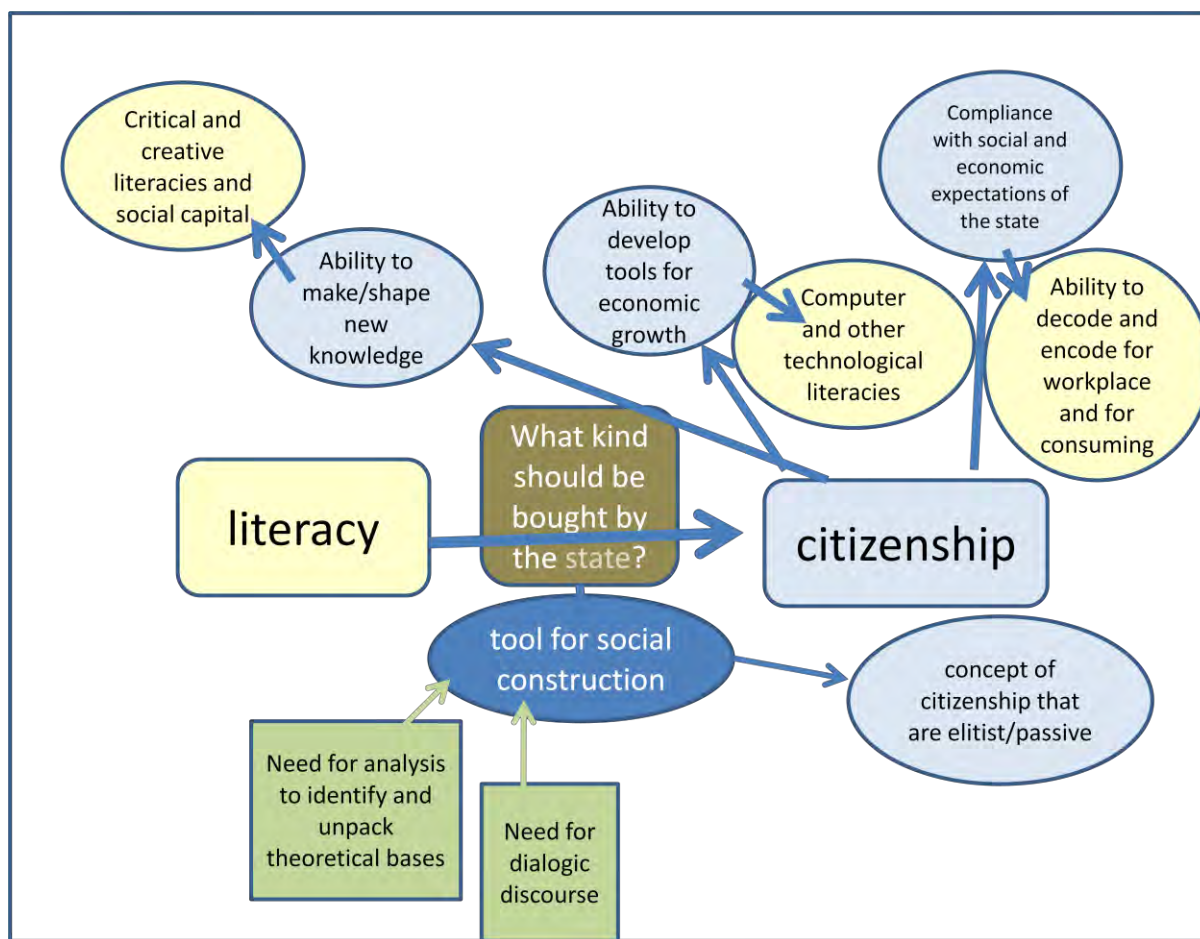
Figure 1. **How Concepts of Citizenship Impact on Literacy Goals**

The model suggests that the state „buys" the kinds of literacy that will lead to the forms of citizenship that maintain and support the existing balance of power. The most basic level of expectations for citizenship is one characterised by compliance with the social and economic expectations of the state. The literacy skills required are those that make people able to decode and encode texts for the workplace, for purchasing of goods, for being safe in the community, and for observing laws. Such citizenship maintains stability and the balance of power in a country. The next level of citizen contribution is the ability to develop tools for economic growth. For this it is important to educate a proportion of people to search swiftly for information and to navigate the complexities of computer and other technological innovation and change. Such citizenship ensures a country maintains its global position, and

usually earns moderate economic privilege for itself within the country. The third level of contribution citizens can make is to develop new knowledge. This requires the development of creative and critical literacies and also access to existing social and cultural capital.

Critics of neo-liberal monetarism (such as Peters, 2011) argue that the maintenance of existing power relations is integral to schooling systems, and that education, including policies for increasing standards of literacy, is a tool of social construction and perpetuates existing elitist hierarchies as well as encouraging roles of passivity and consumption.

While the model highlights the socially replicative function of education, it also emphasises the need for critical analysis to identify and unpack the theoretical bases of ideas and assumptions. It stresses the need for dialogic, or oppositional, discourse to create a platform for criticality.

Drama processes, creativity and criticality

It is at this point of creative and critical intervention that drama processes offer teachers a range of strategic tools to challenge and perhaps break the cycle of conceptual and social reproduction. The tools are variously described in the literature (for example, Heathcote, 2008; Boal, 1974; Sæbø, 2009; Greenwood, 2005; Miller & Saxton, 2004). Here I will explore six aspects of working through drama.

The first is *agency*. Drama, particularly in forms of improvisation, process drama and devising, invites participants to *act*: to take responsibility for making something, and to invest what they make with an imprint of their choice. In itself this factor encourages a student to shift from passive receptivity to active engagement with ideas and to exploration of how what is encountered in the learning tasks related to lived experiences.

The second is the exploration and management of *role*. Role allows participants to be other than the way they have constructed themselves to be, or been constructed to be, in real

life. It may allow them to explore someone else‟s situation, or it may allow them to play with and change some aspect of their own situation. It also allows a certain personal safety during exploration, because it is not the individual who says or does something; it is the role. The use of role can be manipulated to encourage dialogic discourse. The teacher-in-role can make interventions into the drama that challenge existing assumptions. For example, in *Playing with Curriculum* (Greenwood, 2005) I describe how the teacher might use the role of a Marineland representative to persuade the children of a suburban street to place a magical eel who lives in a neighbourhood river, into her safekeeping. Then if the students-in role appear to resist the request, the teacher might take the role of the Mayor who is very willing to consider a generous cash donation to a community project; and, conversely, if they seem to be ready to agree, the teacher‟s next role might be that of an elder who talks of the significance of the eel to the region‟s cultural identity. In some cases the students themselves might be encouraged to take successive oppositional roles. For example in the drama just described they might take role as the Marineland‟s press agents, producing a brochure that outlines the facilities and care that will be provided for the eel. Then they might take role as neighbourhood members protesting against the Mayor‟s decision. Such shifts in position allow students to consider situations from various viewpoints, and encourage them to question received information.

The third is the *framing of conflict*. Drama allows a range of strategies for framing action. One is the use of fictional contexts. Another is the use of conventions of enactment, such as the freeze frame or voices in the head. Such strategies allow quite intense conflict to be explored within a frame that can hold that conflict separate from the real life of the participants. In the Goldilocks drama in *Playing with Curriculum*, the class is encouraged to explore the consequences of Goldilocks‟ thoughtless damage to the Bears‟ house and to plan for restorative action within a contextual frame that is far removed from their own lives, but

that has clear parallels with the problems they encounter in the playground or in their neighbourhood. The frame, like role, allows participants freedom to explore difficult issues.

The fourth is a palette of processes for *analysis and deconstruction*. Among these are, for instance, Boal‟s (1995) strategies for problem identification and exploration of options for action, and O'Toole, Burton, & Plunkett‟s (2005) strategies for conflict resolution. The way a teacher manipulates a succession of roles and frames can itself be a tool for deconstruction. Boal‟s strategies deal less with fictional frames but prompt participants to physicalise problems and to explore a range of options, their possible consequences and to isolate and again physicalise a first step for action. One of the most valuable aspects of using drama in the process of deconstruction is that the analysis involved is not purely cerebral: students are encouraged not only to think differently but also to feel differently and act differently.

The fifth is the experience of a collaborative undertaking, particularly of *group work*, *commitment*, shared *focus*. Participants learn the power of working together and experience the satisfaction of contributing and receiving contributions. Individuals can take turns leading the production of ideas and following the lead of others. Collaborative work can also reduce the pressure on an individual to generate new and different ideas and to look at assumptions from different positions; the others in the group are there to also initiate ideas and to challenge hasty resolutions. Most importantly the collaborative aspects of drama work make immediately explicit that ideas for action operate within human and social contexts where each of the participants has experiences to draw on as well as needs and aspirations.

The sixth is *performance*, or, to play a little with the word, pre-form-ance. In the process of building up to performance, participants rehearse: they try out, refine, develop a satisfying fit. In performance itself, they have the opportunity to make a mark, physically and before witnesses. In some cases the performance can indeed become a process of pre-forming who they might want to become: trialling and claiming future roles. Performance is

closely linked to the concept of agency: it supports students' shift from seeing themselves as passive receivers of ideas and of given future social roles, to being prepared to try out different ways of acting, and seeing/ feeling what each offers. In addition, however, it involves the idea of being agentic in front of an audience, be they classmates in a process drama or wider family and community in a rehearsed public performance. When performance is used as part of the process of exploring problematic issues in their society, students have the opportunity to play with, or pre-form, the roles they may want to take in society themselves. Such a process is reported by Sutherlin in her account of *Break the Cycle*, a play she devised with her class exploring the theme of family violence to children. A fuller report of the process can be found elsewhere (Sutherlin & Greenwood, 2008). Here attention is drawn to how she reports the second night"s performance where by pre-arrangement community workers facilitated a forum in which the audience shared their opinions and spoke with the actors. Sutherlin reports how the parents of the students on stage talked about how they experienced the pressures of life and parenthood and used the work the students had offered as an important part of their discussion about the issues. The theatre was being used as forum where issues of importance to the community were being debated, and the students" voices were being treated as serious contributions to the debate. The students were re-inscribing their identity as engaged, and respected, participants in the community, with real opinions, concerns, and hopes to contribute.

In combination these aspects of working in drama offer opportunity for both creativity and criticality. In the pages that follow two projects are reported as the basis for discussion of how drama processes can be used to motivate and direct the attainment of critical literacy and to speculate about and practice facets of citizenship.

Example 1: ESL learners and *The Silence Seeker*

The first project (Greenwood& Nawi 2011) was one of developing English competencies with a group of Korean students who were recent immigrants in a New Zealand intermediate school[2].

The 12 students (girls and boys) involved arrived on the first afternoon, very willing to do something other than their usual ESL classes, but with no apparent knowledge of the strategies, or disciplines, of drama. Our first classes involved some focus exercises, introduction to the making of freeze frames, and an attempt to identify the group‟s interests in order to locate our future drama. We learned that their favourite leisure activities comprised play fighting and watching videos. Accordingly, we began our first drama on a theme of bullying that arose from a computer game. It did not go particularly well. It did, however, allow us to make some initial observations about the group. They were respectful, and willing to be obedient, but inclined to interpret space to play with ideas as permission to lounge on the bean bags in the work area we had been allotted, or to throw them at each other. They were keen, and very able, to learn to spell new words, but reluctant to volunteer improvisations that involved language. They were happier naming events and actions than describing feelings.

So we changed tactics and began a drama based on a picture book: Bob Morley‟s *The Silence Seeker*. The story involves Joe who lives in a big noisy city and who befriends a silent boy who he finds sitting on the steps next door. Joe‟s mother tells him the family are asylum seekers, and Joe, understanding that one could well be a silence seeker takes the boy around the city to find a silence. They don‟t succeed and next day the boy has gone again.

This time we had a detailed plan. We began with a reading of the visual text of the first picture page, speculating about the city and the noises in it, and building a collective

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[2] Intermediate schools in New Zealand covers years 7 and 8 of schooling. I.e. students were aged between 11 and 13.

vocabulary chart about the noises. Then we used a game of chase to introduce new key vocabulary and feed forward to the themes of the story. We adapted the hunter /hunted game. In the original, the hunter and hunted are blindfolded and placed in the middle of a circle formed by the rest of the class who click when either of the inside pair comes near them. We created our circle with the city noises. After the first rounds of the game, we talked about the central roles. We had named the hunter and it was clear who he was looking for. But what about the other? What was he seeking? „Safety" was offered. Then „sanctuary". We searched for more synonyms and finally „asylum" was also tabled. Then we played another chase game anchoring the word "asylum".

Before we started work with the group we had developed an emergent model of the various kinds of drama activities that would support different aspects of language learning. We were now following our model by using a game, a dramatised rote process, to introduce and fix vocabulary. As the drama progressed we returned to the model to identify different strategies.
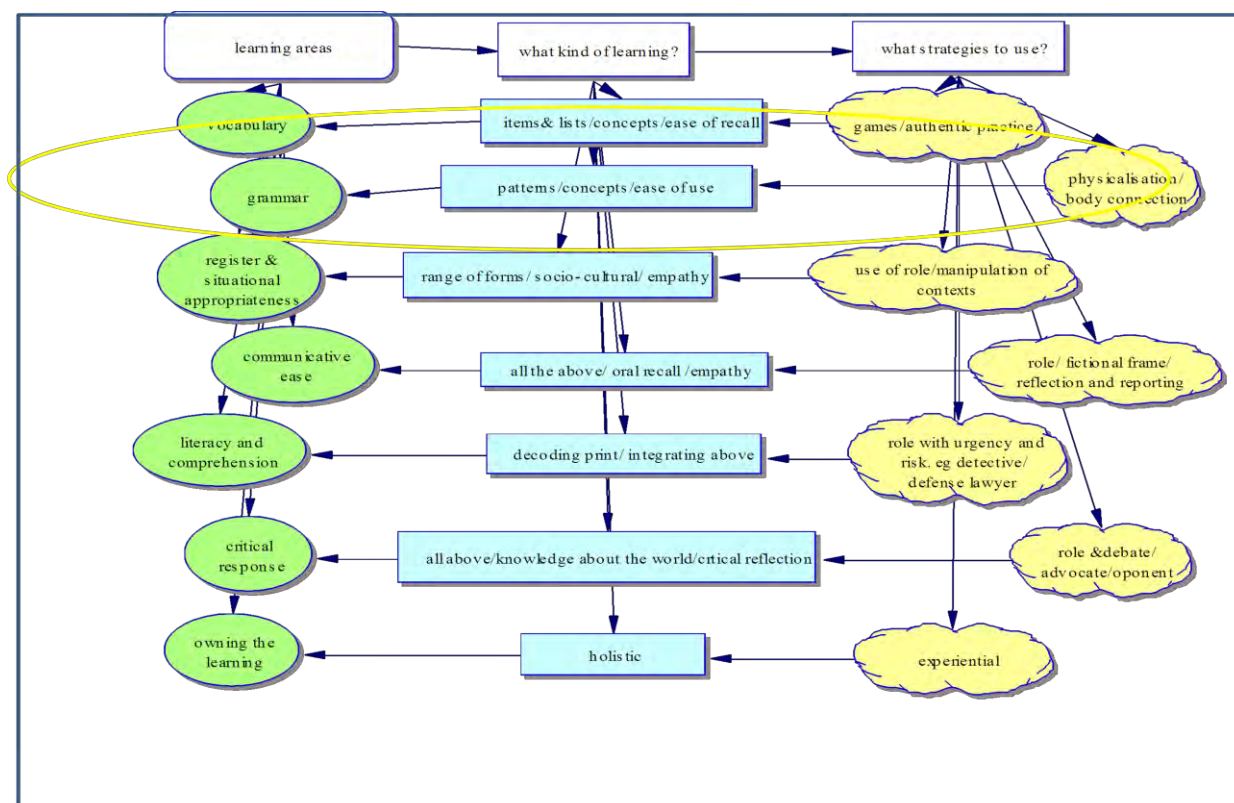
Figure 2. **Language Learning and Drama Strategies**

Then we read the first few pages and re-created the silent boy on a chair in the classroom, working with his body language, and developing questions we wanted to ask him and speculations about his background. At this stage we had possibilities but no certain answers. Then Joe took the boy through the city looking for a silence. At each of the sites they visited the hoped for silence was destroyed by machines and busy people, some of them potentially threatening. In our enactment of the story we set the pair up in a trust walk with Joe leading the wordless boy through the swirling bodies of the rest of the class who, recreating the noises of the story, crowded close to the pair without actually touching them. Each of the group had a turn as one of the pair. We then asked the class to speed write about their experience in a diary. The key to speed writing is to give a very brief time frame - say two minutes - and warn students that they do not have time to think too much or stop to correct

punctuation or spelling. At the end of two minutes those who were willing read their dairies. (And we found, as is often the case, that after some initial hesitations all were willing.)   All the diary entries were surprising in how much had been written in the allocated time, particularly from a group that had tended to rely on teachers‟ directions and use minimal words in reply. Extracts from two are offered below.

The first extract tells the story from the point of view of the unnamed silent boy:

Today, I met a boy. I was sitting on the stair and thinking about my home town . He was speaking strange language. Actually, I can't understand. That boy look like stupid . Anyway he took me in many place after he says something . I don't really understand... He was a bit strange… At first he took me to the washing room but it was noisy and boy took me to another place. It was noisy too. Then he took all the place. But everywhere was noisy. My legs are sore. After he gave me sandwich with saying some word. This city was scary.

There are some problems with the technicalities of language, but there is fluency, cohesion, and a good recall of the story. The phrase „washing room‟, where the story had included a "laundry‟, attests to comprehension as well as recall. Most noteworthy, since the book is written entirely from Joe‟s point of view and tells us nothing about the background of the other boy, is the way the writer imaginatively captured the feelings of the unnamed boy: he was thinking about his home town; he found Joe‟s language and appearance strange; his legs ached; he was scared.

In the second extract the writer reported two roles:

Boy
I was scared
I feel I'm in danger.
I was thank to Joe.
I'm sorry because he finding hard for me. I'm felt I'm stupid…
I miss my parents.

Joe
I was sorry to that boy.

If I was he maybe I will scared …
I hope he find safety place with me.
I felt he scared, or want to crying.
I was thanks for following me.

Again there are the obvious signs of syntax that needs further development (and so this exercise gave us some clear indications of what language skills to develop next in our work). Again there are indications of imaginative empathy, as well as understanding of the narrative. We found the decision to write in both the complementary roles, and the ability to remain within the constraint of each role, particularly exciting, as in our earlier work with the group we had found the concept of role somewhat hard to introduce.

The drama continued. The group met the silent boy‟s mother and asked her about the family background and what their future plans were. She was a little reluctant to answer some questions and the students speculated about her reasons. We went back in time to when the family were leaving their home. The students gave a lot of imaginative but plausible suggestions of what might have happened to make the family leave. They decided that not all the family left and that an older brother was still in the army. Then we came to think about the time when word had come that soldiers were on the way to arrest the parents. What could be done? At this stage the students‟ passion for computer games re-asserted itself, and a series of superhero and martial art moves were advanced. As facilitators, we acknowledged the family‟s desperate hopes that lay behind such dreams and narrated the group back into the less magical reality of the escape. The students followed our lead and offered more practical propositions. Then the mother suggested that each member of the family could pack one very small bag with their most treasured possessions. Again the students‟ own technological actualities gained supremacy: they packed mobiles, hair dryers. i-pads and video players. We allowed a few minutes of packing, and then the facilitators called on the role of father. He chided the family for its materialism, reminded them it might be a long time before they

again had the use of electricity and threatened to leave everything. Teacher-in-role as father prompted the students back into their roles and the context of desperate and hurried departures, and one by one each of the group found some memento of home they wanted to bring with them. In the final scenes, after the time frame of the book we had shared, the silent boy started at a new school. The students became advisors to the school with suggestions about what elements of English language he needed to learn first, and advice about grammar forms he would find difficult.

While the explicit aim of the project was to increase the students" confidence in using English language and to further develop their proficiency, that language work entailed a number of aspects of critical literacy. The drama actively engaged the students in reading for meaning. They explored sub-text and they considered different interpretations of the underlying story. They asked questions and refined their questioning to probe for information. They wrote, and spoke, in role for a range of purposes. They explored feelings and motivations behind events. They lined up their own experiences and interests with those suggested by the story and, with some prompting, identified differences in perspectives, contexts and values.

All the students in this group had come to New Zealand because of their parents" choice and came from backgrounds that were economically secure enough to support that choice. The concept of changing countries because of danger and of struggling for survival was outside their personal framework and some of their initial offers in the work emphasised the gap between their world and that of the story. They worked on bridging the difference, and, by doing so, engaged in a process of challenging the values and expectations that they had tended to take for granted. Use of *role* and *frame* and the process of performance – *pre-formance* of personal agency - allowed students to add a little to the social and cultural capital

they had so far acquired through life experience and begin to encompass other people‟s life experiences.

The final stage of the drama, taking the role of advisors to the boy‟s new school, allowed them to reflect critically on their own process of language learning, and to play with (pre-form) the notion that they can be agents in their own learning.

The drama processes encourage students to question and explore, to look beyond existing information, to find and clarify meaning, and to utilise the skills and interests of the group. These kinds of critical competencies build a basis for participatory citizenship. In addition the processes of learning through the drama are essentially collaborative, inclusive and proactive, and so develop attitudes and skills that enable students to be collaborative and democratic in their future lives. It is noteworthy that the development of a sense of agentic self and of the value of collaboration with others, does not only occur at the intellectually level, but also through engagement at emotional, physical and social levels. We sometimes called that learning through the aesthetic.

While some of these agendas developed within the unfolding of the drama in a way that might be seen as spontaneous, the setting up of contexts and activities that would allow that spontaneity was the result of strategic planning and strategic manipulation of developments that looked promising. The artistry in the project lies in the facilitator‟s knowledge of the art forms of process drama and in their dexterity in manipulating them. It also lies in the shifting and evolving art made by the group as they work through the successive stages of the drama. The strategy is in deliberative choices of how to use the aesthetic.

Example 2: Deconstructing *The Pohutukawa Tree*

The second project (Brown & Greenwood 2012) is still in progress and involves a devising and production process directed by Nick Brown with two Year 11[3] classes in a private school. One class read the first half of Bruce Mason‛s *Pohutukawa Tree* and has devised what they would see as a plausible second act. The other class read the second half of the play and has devised the beginning. Mason‛s play, written in the 1950s, is one the first New Zealand plays that examines the relationship between Maori and Pakeha[4] in New Zealand. For decades it was a set text (and sometimes the only New Zealand one) in many New Zealand schools. It is often still studied and performed, and quite frequently without criticality of its historical situated-ness. In many ways it is a remarkable work, particularly in the way Mason captures bicultural tensions and in the way the characters, now perhaps seen as stereotypic, still hold much truthfulness. However, as a New Zealand icon, it is not a work we can afford to take uncritically.

The part of the project I want to report here is a pair of short workshops I took with the students to explore cultural values. The students in the two classes were enthusiastic about drama, and willing to explore ideas, but acknowledged that they did not know much about Maori culture or values and their knowledge of Maori language was limited to a very few words. They and their school could be described as monocultural. The objective for my workshops was to serve as a catalyst for the exploration of the Maori values in the play and their potential significance to the students. I was to be the quick fly-in visitor to each class who would inject some new concepts into the work.

Within Mason‛s play the pohutukawa tree[5] is a powerful dramatic symbol. It grows outside the house of Aroha, the Maori matriarch who is the main character in the play, and as

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[3] Year 11 students are typically about 15-16 years old, and are preparing for their first National Assessments (NCEA). These assessments are both internal and external.

[4] Indigenous people and colonial immigrants.

[5] Sometimes called the New Zealand Christmas tree.

her belief in the possibilities of true partnership between Maori and Pakeha die, so does the tree. The power of the tree as symbol led me to base the workshop around values and ways of dramatically symbolising them.

The workshops in each class followed a simple pattern. In groups, the students showed me what they thought the play was about in a quick succession of freeze frames. From these each group developed a broad thematic statement. Then we talked about the tree as a symbol and, in groups again, they devised a short sequence, using movement and minimal words, that expressed what lay behind the symbol. We then moved to personal values and each group debated and agreed on a value they really believed in. Again they showed these. They were then asked to find a symbol from nature for that value, and to allocate it a place of honour somewhere in their collective house. We developed a ritual in which the symbols were presented and placed. I then gave each group a paper with a Maori phrase on it, naming a core cultural value and selected because of its relevance to one of the themes the class had identified as important in the play. Each group found a way of understanding, and dramatically depicting that value to the class. Finally, in a circle, students shared what they thought could be relevant from our work to the new half of the play they were devising.

Nick Brown‟s approach to Mason‟s play is an invitation for critical deconstruction. By creating a new half to the play students are encouraged to examine what the situations and perspectives in the existing text mean to them now. They are invited to treat the play as a current and speculative proposition rather than as an authoritative and, in Brook‟s (1972) sense of the word, *dead* art work. My visitor‟s workshops reinforced the deconstructive process but added a strategically planned intervention to challenge the students‟ existing frameworks of knowledge. The students took the opportunity to examine their own value systems, consider those they thought were embedded in Mason‟s play and negotiate possible

relationships between the two. The task was both creative and critical as on the one hand they were being asked to read Mason‟s play against their own life experience and on the other hand they were asked to read their life experiences against a cluster of named Maori values. That they seemed to enjoy doing so, is a marker of the perceived relevance to them of the task.

In terms of New Zealand, understandings of the relationship between Maori and Pakeha and of how we each situate ourselves in that relationship are crucial to the development of engaged citizenship. Although there are some interest groups who might be satisfied with promoting allegiance to a particular stance, it can be argued that the biggest impediment to fair and democratic participation is ignorance.

While the specific content of cross-cultural learning in this workshop was relatively small, the opportunity offered to students, and indeed taken by them, to engage at a personal level with the richness of different cultural perspectives and negotiate meanings allowed for learning that exceeded the nominated information in the task.

For example one group was given the word *whenua* which carries the meanings of both land and placenta. In their performance of the word the group addressed both these meanings but they also connected the relationship between land and placenta to the death of Aroha that occurs in Mason‟s play and the hope of regeneration through acknowledgement of ancestry that occurred in their devised half. Such a complexity of affective and conceptual understandings is not easily acquired through transmission teaching; it was the active, physical, exploratory and collaborative engagement that made the learning, and as such it is not easily translated into words. Furthermore, the process of collaboratively exploring values and ideas - including challenges to each other‟s existing ideas - pre-forms a practice of engaged democratic citizenship.

Drama processes and change

In many of our classrooms, creativity is seen as a desirable but top-end luxury beside the staple diet of mandated curriculum teaching. The growing body of international literature describing the work of education through drama emphasises ways in which creative processes can be used to achieve the goals of the mandated curriculum. This article seeks to add to that body of knowledge by examining ways in which the creative processes of teaching and learning through drama can be manipulated to develop critical literacy, to extend individuals" access to social and cultural capital outside their own life experience and so to prepare them for citizenship that is engaged, collaborative and critical. The model below sums up the way such work can be targeted to disrupt the processes of social reproduction outlined in Figure 1.

I focus on drama processes, but similar kinds of arguments could be made for other creative strategies. The model could be seen as an extension of Figure 1 and suggests that, if strategically used, drama processes can provide tools to deconstruct specific texts and so introduce students to an attitude of criticality towards received texts and even hegemonic life scripts. They can also lead students to develop a wide range of knowledge and skills that can be described as critical literacy. The creative aspects of such strategies also allow students to imaginatively experience life situations outside their actual experiences and so potentially extend their cultural capital.
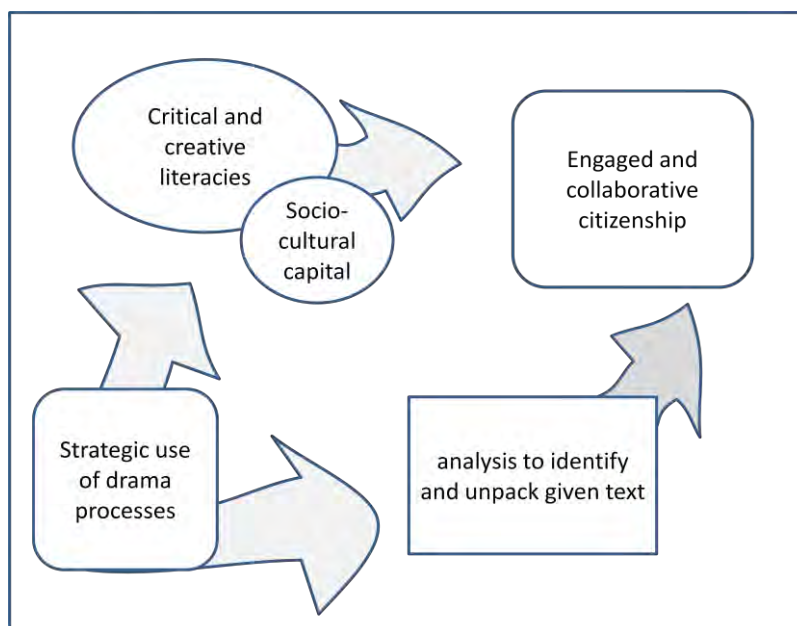
***Figure 3.* Drama, Criticality and Citizenship**

The broad goals of New Zealand and many other countries" curriculum contain statements about the importance of values, collaboration, respect for diversity, critical and innovative thinking. However, many policy documents and reporting procedures constrain the operational curriculum and lead to classroom practices that involve individual completion of set tasks with predictable and quantitatively measurable outcomes. Yet our people, our societies and indeed our planet, need the development of criticality, creativity and collaboration. This article argues that as teachers we can see these lofty goals as not only aspirational but also achievable, that creative and collaborative approaches to learning, such as the use of drama processes, can facilitate rather than impede the delivery of a complex and crowed curriculum, and support the development of critical rather than passive literacy and of participatory and critically aware citizenship. It also argues that for such learning to occur, creativity and artistry needed to be manipulated with targeted intention.

The use of drama processes does not guarantee long-term learning, nor societal change. There is a lot that occurs outside our classrooms and, anyway, such expectations

would fit more with indoctrination than with teaching. As teachers, we deal rather with *potential* for change. Nevertheless, we are, by our profession, participants in the shaping of the roles our students will take as future citizens and of how those roles will contribute to social change. The teaching strategies and the classroom interactions we choose will contribute to either uncritical passivity on the part of our students or creative and critical engagement. Drama offers us a repertoire of processes for emotional, physical, conceptual and collaborative engagement; we need to use them strategically to make the most of their opportunities for freedom of exploration and targeted intention. And that has implications for our own continuing professional learning as well as for the initial education we give beginning teachers.

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About the Author

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Perspectives on Drama Teacher Education in Australia

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Abstract

Drama education in Australian schools is healthy with all states and territories offering opportunities to engage with drama from the early years through to senior secondary level where, by studying drama, students can gain credit towards university entrance. Across the six states and two territories students are voting with their feet by opting into drama. The Australian Curriculum The Arts, currently under development, is likely to provide an entitlement to drama within the arts for all students in Years Foundation to Six and curriculum options for students in Years 7 to 12.

Drama Australia (originally the National Association for Drama in Education, NADIE) provides leadership for several thousand members. The Drama Australia website (www.dramaaustralia.org.au) reports healthy levels of research activity amongst Australian drama/theatre educators. To fill out this portrait, this article explores perspectives on drama

teacher education. The first part sets the scene by over viewing current provision (in so far as this can be determined). The second part sketches in three examples of drama teacher education as indicators of the wider perspective on drama teacher training in Australia. The third section considers these examples in light of the broader implications for drama teacher education in Australia in the foreseeable future.

PART 1 – SETTING THE SCENE

A definitive history of drama teacher education/training (or drama as part of teaching training more broadly) in Australia is still to be written. Scanning Drama Australia/NADIE Journals and conference proceedings finds relatively little attention to drama teacher education. In 2002 and 2003, drama teacher education forums were run in conjunction with Drama Australia conferences but have not been run since. However there has been some research in this area. For instance, *The State of Our Arts New South Wales Perspectives on Educational Drama* (Hatton & Anderson, 2004) and in some unpublished theses.

John O‟Toole (2011) usefully summarised the dilemmas of drama teacher education through the experience of Emma, a fourth year pre-service Early Childhood student. Emma lacked prior experience in drama in her own school education; her course had provided limited learning in drama; in her practicum in school she found her supervising teacher had a lack of experience in drama and a reluctance to engage with it; accompanying this reluctance were misunderstandings about the nature of dramatic play in early childhood, a focus on formal performance and a relentless, narrowing focus on literacy. Drawing on his extensive background in drama teacher education, O‟Toole outlined what teachers need to teach drama, noting that needs differ according to teachers and their context. His suggestions for drama teacher education built from understanding the shaping of dramatic play and understanding the relationships of drama to all the arts, creativity and play. For primary teachers he included process drama, playmaking, and student-centred performance work and the use of drama pedagogy across the curriculum. Secondary drama teachers build on these foundations,

knowledge and skill in making formal performance and theatre in multiple styles. They teach acting and production skills, teach drama/theatre history, genre and background.

O‗Toole also posed significant questions about deficits in pre-service and in-service drama exacerbated by fundamental changes in teacher education programs themselves. He further contrasted the gap between the apparent success of drama education in Australian schools with the dilemmas and questions posed about drama teacher education.

In 2010 Ewing (quoting Gibson and Anderson, 2009), amplified O‗Toole‗s assessment of the situation observing "a general lack of arts education and learning in many contemporary pre-service teacher education programs, particularly for early childhood and primary teachers and those not preparing to teach specific secondary arts subjects" (p. 35). She argued the need for "learning in, through and about the Arts [as] a priority for both pre-service courses and ongoing professional learning for in-service teachers." (p. 55).

It is not easy to provide an overview of where specific drama teacher education is included in courses provided in Australia because it is difficult to find a consolidated list. In part this reflects the divided nature of Australian education where the six states and two territories have individual responsibility for teacher education and universities more generally. In theory, drama teacher education should be part of all primary teacher education courses, as all Australian state/territory curriculum documents include the art form within the arts learning area. However anecdotal evidence suggests this may not always occur and that provision varies significantly from one institution to another.

The following table has been developed through surveying notoriously difficult university websites and other sources; there may be unintended gaps.

Table 1. *Australian Universities with Drama Teacher Education* (Primary source: http://www.degreesoverseas.com/degree-programs/degree-programs-in-australia/education-and-teaching-degrees/)

State	University	Primary/Early Childhood	Secondary
New South Wales	Charles Sturt University	√	√
	Southern Cross University		√
	University of Newcastle	√	√
	University of Wollongong	√	√
Queensland	Central Queensland University	√	√
	Griffith University	√	√
	James Cook University	√	√
	Queensland University of Technology	√	√
	University of Queensland	√	√
South Australia	University of South Australia	√	
Victoria	La Trobe University	√	√
	Monash University	√	√
	University of Melbourne	√	√
Western Australia	Edith Cowan University	√	√
	Murdoch University	√	√

The nature and content of Australian drama teacher education can also be inferred from published texts, including those about drama pedagogy and curriculum as well as from widely used student textbooks and teaching resources. For example *Education in the Arts Teaching and Learning in the Contemporary Curriculum* (Sinclair, Jeanneret, & O'Toole, 2009) locates drama in Australia schools within the arts as a curriculum area. The chapter by Sinclair and Donelan (p. 65) highlights imagination and active engagement with human experience through enactment, collaboration and manipulation and understanding of forms, styles and purposes of drama. Connections are also made to dramatic play. Acknowledgment is made of the seminal influences of United Kingdom and Canadian practitioners (e.g. Heathcote, Bolton, Neelands; Morgan, Saxton, Miller) in particular the use of role and strategies for building role. Throughout, the book examples model effective practice by experienced drama (and other

arts) educators as well as those of generalist primary teachers who use the arts in their teaching. The book also includes exemplars of how to plan, construct and implement drama in primary schools. Significantly the text has been written with pre-service teachers and generalist primary teachers being its perceived audience.

A scoping of other recently published Australian texts provides an indication of the range of writing about the provision of drama in both primary and secondary schools in Australia. With the current interest in the *Australian Curriculum: The Arts* which is to be implemented in the next few years, some texts are being written through this perspective (Russell-Bowie, 2012) as pre-service and practising drama teachers come to terms with how this national curriculum will impact on their pedagogy. There are texts which look at drama within a discussion of the broader Arts curriculum currently operating in the states and territories (Dinham, 2011). Others, which are often cited in pre-service teacher training courses, look at the links between drama and other curriculum areas (especially in primary schools) such as *Beyond the Script: Take Two: Drama in the Classroom* (Ewing & Simons, 2004). This text moves from an introduction to process drama to exploring techniques and types of drama, the use of drama in literacy. Similarly, *Pretending to Learn: Helping Children Learn Through Drama* (O''Toole and Dunne, 2002) provides accessible plans for teaching drama for a wide range of primary age groups utilising a range of resources and based on clearly theorised underpinnings. *Drama, Learning Connections in Primary Schools* (Poston-Anderson, 2008) contains curriculum planning ideas with substantial accompanying theoretical underpinning.

Some recently published books give a useful historical account of the development of drama and theatre education and provide valuable insights into the state of drama/theatre education in Australian schools. By inference they also suggest what is needed in teacher training to fulfil the potential of what a drama curriculum can offer. For example, *Drama and*

Curriculum The Giant at the Door (O'Toole, Stinson, & Moore, 2009) provides an extensive overview of the development of drama education with a particular emphasis on Australia. The recently published *MasterClass in Drama Education Transforming Teaching and Learning*(Anderson, 2012), whilst providing a broader international perspective on drama teacher education, reflects current approaches to drama teacher education.

By default some perspective on drama teacher education can be read between the lines of popularly used student textbooks used in schools. For example, the texts of Bruce Burton such as *Living Drama* (2011) provide both a drama and theatre history perspective; *Navigating Senior Drama* (Baines & O´Brien, 2006) focuses on making, presenting and critiquing drama; *Dramawise* (Haseman & O'Toole, 1986) laid the foundation of the elements of drama widely used in Australian schools; *Dramatexts* (Yaxley et al., 2009) focuses on contemporary creative practice; texts such as *Acting Smart* (Bailey, Bird, & Sallis, 2012) help students navigate their way through preparation for the Victorian Drama and Theatre Studies written examinations. While being promoted as student textbooks these are, in practice, used by teachers to construct their senior school curriculum.

A brief survey such as this provides a snapshot of some approaches and ways to determine the state of drama teacher education but also reflects gaps in current knowledge of the field.

PART 2 – STORIES FROM THE FIELD

In this section we share three examples of drama teacher education. In telling these stories we have tried to capture directly voices of unit coordinators, their contexts and issues. We report them as examples of practice. There are two stories about primary teacher education and one about secondary. These stories highlight how drama teacher education is situated in specific contexts. While there are clear similarities, there are also distinctive features arising from

differing circumstances that are in some ways indicative of the range of drama teacher training in Australia.

DRAMA AS PART OF PRIMARY TEACHER EDUCATION AT THE UNIVERSITY OF MELBOURNE (RICHARD SALLIS)

Context and background

The University of Melbourne has trained pre-service primary school teachers in drama education for well over the past 30 years. However, in that time the faculty of education (now called the Melbourne Graduate School of Education [MGSE]) like the wider university, has undergone substantial philosophical and structural changes. Perhaps the biggest change in recent times has been the introduction of the „Melbourne Model" (2008) where all undergraduate students at the university undertake a generalist degree in areas such as the sciences, humanities and commerce and then specialise in a chosen field (e.g. medicine, teaching, engineering).

Due to this model, the pre-service teachers in the MGSE all come with a prior undergraduate degree (whether completed at the University of Melbourne or elsewhere) and enrol in a Masters of Teaching in either primary or secondary teaching. The Arts Education group in the MGSE trains teachers in drama, music, media studies and the visual arts. Like in most universities in Australia, students who are training to be secondary school teachers are required to have two teaching methods (a common combination at the university is Drama and English). As part of their two-year course, pre-service primary teachers attend classes in drama, music and the visual arts.

Specialist drama teachers in primary schools are rare in Australia; it is more common for generalist primary teachers to teach drama and/or the arts in primary schools. Interestingly, even though the students are learning to teach drama within the paradigm of a generalist

primary teaching degree, many of them come to the course with some experience in drama. When asked, the students recount taking part in plays in primary school and experiencing drama as a core subject in the junior years of secondary school and an elective in the later years. A small, but increasing number, can also recall instances of Teacher in Role, dramatic play, Mantle of the Expert and process drama in which they were involved as primary school students.

At the University of Melbourne the Primary teaching training course spans thirty-six hours in total for Drama, Music and Visual Arts, that is 12 hours for each of the arts areas. The Arts staff has pragmatically devised a course which aims to get the most out of the time allocation for the learning area. Significantly, the philosophy of the staff in the three arts areas is consistent in regard to the content of the course and the manner in which the classes are taught. The staff members are firm believers in the concept that if pre-service primary teachers have a rewarding (and fun) time in the classes during their training they are more likely to want to teach the Arts in primary schools once they graduate. From feedback it appears that the students welcome this approach and they are graduating from the course with not only subject knowledge but with an interest in teaching the Arts.

However, at the present time the Arts remain on the fringes of many Australian primary schools. Mindful of the current realities graduates face in regard to teaching the Arts in primary schools, the Arts staff train students to both teach the Arts as a discreet aspect of the curriculum as well as showing them how to teach *other* subject areas and curriculum content *through* the Arts. In 2009 under the leadership of John O'Toole, Neryl Jeanneret and Christine Sinclair, the Arts staff published *Education in the Arts: Teaching and Learning in the Contemporary Curriculum* (now in a second edition, called *Education in the Arts* (2012)) with amongst others, their own students as a perceived readership. The chapter on teaching other curriculum content through the arts by Brown, Macintyre and Sallis (2012) notes that

this pedagogical approach is „planned and responsive, encouraging student-directed and co-constructed learning across the curriculum" (2012, p. 211). In the Drama area of the course at this University as well as engaging in arts-rich activities, the pre-service teachers participate in tasks which demonstrate how teaching drama can incorporate other arts areas and be a method with which to teach curriculum content from outside of the Arts domain.

Overview and description

The 36-hour Arts (Drama, Music and Visual Arts) program is taught over nine consecutive weeks in Semester Two of the four-semester course; by contrast Secondary drama teacher trainees at the University receive 72 hours of specialised tuition. The timing of when this learning occurs is a key consideration. By the time the pre-service primary teachers come to the Arts program they have had many weeks of teaching experience but still have more time in schools to continue to put into practice what they are learning at the University. Mindful of this, students are encouraged to try out what they have experienced in the Drama classes with their own (primary school) students and engage in reflective practice.

In the article *The Thought of Doing Drama Scares Me to Death,* Peter Wright (1999) discusses the findings of his study of pre-service teacher education students doing drama. He notes the anxieties that university students can feel when working in drama. Significantly Wright reports that many trainee teachers feel secure working in groups compared to working alone in drama. When planning and teaching the Drama curriculum, the lecturers are mindful that if pre-service teachers feel uncomfortable when taking part in the classes, there is more likelihood they will be less willing to try out what they have learnt with their own students. By association if they feel at ease as students when doing drama and can see its potential they may be more willing to teach the subject area when they graduate. To this end the drama program demonstrates ways to engage students in drama and looks at how the „dynamics" of

the Drama classroom can enhance participation and engagement. The Arts lecturers model how to engage primary students in and through drama and the student teachers are similarly engaged. Whilst modelling for the student teachers how they can enhance the engagement of primary students in drama, at the same time this approach fosters ***their own*** enjoyment for, and participation in the subject.

Throughout the course, students predominantly work in small groups and share their work with the other group members or take part in short, informal presentations. Dramatic play is a key focus in the first few weeks based in part on the units of work from *Drama and Traditional Story for the Early Years* by Toye and Prendiville (2000). Students explore process drama techniques and conventions. Significantly the pretexts for these activities are often stories and literature that are closely linked to those used in the early years in primary schools (for example fairytales, folk tales and picture books). This approach signals that drama draws on, and enhances the learning of, literary texts in the primary years and that there is more of an emphasis on exploration and process rather than performing to an audience. Alongside these activities we study the concept of drama literacy (Pascoe, 2003) and ways of using drama to enhance literacy skills (Sinclair et al., 2012).

In the course, the drama lecturers often work in the mode of Teaching in Role (TiR). When working in role with the pre-service teachers the lecturers tread a fine line between engaging them whilst demonstrating how ***they*** can use this technique in their own classrooms and any such approaches, need to be grounded in the reality of the world of the generalist primary teacher.

As the course progresses, students begin to work with text, characters and roles. This culminates in the students staging a short play they have written based on a picture book; drama (and other arts) activities based on picture books that are common in Australian

primary schools. The performances integrate live action with multimedia and ICT to reflect how many such plays are produced in contemporary primary schools in this country.

A key assessment task associated with the course is the development of an arts-rich unit of work that the students construct and teach in their practicum school and then evaluate its implementation. This task has had unexpected spinoffs with the students having the confidence to re-teach the unit in the early years of their teaching career.

Discussion

The outcome of the current Primary teaching Drama course at the University of Melbourne is a double-edged sword. From internal research conducted at the University (Watkins, Macintyre, & Grant, 2012) along with post-subject surveying, it appears that overwhelmingly the students leave the course expressing a desire and a confidence to „try out‟ the Arts with their primary school students. However, it is a concern that the enthusiasm that has been fostered and engendered for drama and the other arts areas may be short-lived when the students graduate from the course. Sadly, it appears that many of the graduates, once they begin their teaching career, become disillusioned when faced with a lack of respect for, and integration of, the Arts in their primary school. In many instances, our graduates are told there is: „no time for drama‟ (nor for the Arts more broadly) in the „crowded‟ primary curriculum. However, with the Arts about to become a core aspect of learning in primary schools once the Australia Curriculum: The Arts is implemented, time will tell whether this attitude changes, or indeed is required to change.

The second example of primary drama teacher education details different circumstances but a shared sense of purpose.

PRIMARY ARTS TEACHER EDUCATION (INCLUDING DRAMA) AT MURDOCH UNIVERSITY (ROBIN PASCOE)

Context and background

Murdoch University has a range of courses for the primary years of schooling – including four year Bachelor of Education courses for Early Childhood, Primary K-7 and Primary K-10 as well as one and two year Post–Graduate Diplomas of Education.

The concept of primary school is undergoing transition under the influence of moves towards a National Curriculum (e.g. the transition point from primary schooling to secondary in Western Australia is moving in 2015 from the end of Year 7 to the end of Year 6, bringing the school system in line with other states).

The primary courses are popular. Over 40% of the students enrol through mature age entry and lower socio-economic circumstances pathways. Over 30% of students study through distance and technology supported modes. All courses are for generalist primary classroom teachers; no specialist arts teacher courses are offered.

Overview and Description

All students enrolled in primary teaching courses complete a unit in Teaching the Arts in Primary Schools. For Bachelor of Education students this unit is located in the second year of the four year course and directly linked to a School Experience unit (practicum) which is completed during the arts pedagogy unit. Graduate Diploma of Education students complete a shortened version of the unit. All students whether they are studying on campus or through distance modes are required to learn in embodied ways with external students completing on campus practically based intensives.

All five art forms identified in the Australian Curriculum: the Arts (drama, music, media, dance and visual arts) are included in the unit, which does make for a packed learning

experience in 11 weeks. In designing the course, decisions were taken about ensuring that all five arts forms were modelled and included, reflecting recognition of the role of generalist primary classroom teachers who will need to include all five of the art forms in their programs in schools.

2012 is the second time this approach is offered. In overview, the course elements are:

▪ Students begin by completing the first part of an *art barometer* in which they outline and reflect on their current knowledge about the arts and about teaching the arts. The concluding activity of the unit is to complete this barometer drawing on their reflections of their changed understanding and articulating their arts teaching approach.

▪ Students complete ten three hour workshops focused around each of the arts forms as well as integrated approaches to the arts – for example, the opening workshop is based on making and animating paper masks; students draw on visual arts in making their 3D masks but also movement, dance and drama in bringing them to life. These workshops also address issues of assessment, planning and teaching. Particular attention is focused on developing attitudes and values of the students as future teachers, e.g. moving beyond cookie cutter activities to focus on underlying concepts of the arts curriculum. Principles of teaching drama are explicitly addressed in the unit within the limited available time. There is a focus on introducing improvised and process drama, the elements of drama, scripted drama. Connections are made to current state and future national curriculum documents.

▪ During their workshops, students develop a digital learning object that they are required to use in their School Experience (practicum). This resource is to model the principles of arts pedagogy outlined in the unit. They draw on their knowledge and understanding of technology in education as well as their arts and Arts education conceptual knowledge.

- Following School Experience, students make a short presentation to their peers about the effectiveness and impact of their learning object in their classrooms.

-

Discussion

This unit is intensive and packed. Covering five art forms in 11 weeks (22 contact hours), particularly when students have identified gaps in their own arts knowledge is challenging. Teaching about the arts in the unit is necessarily targeted and based on the concept of providing students *enough to get started*. In other words, the unit is an introduction and springboard to lifelong professional learning in teaching the Arts.

One of the recent disappointments for Arts education (and drama) at Murdoch University resulted from the decision by the School of Education to restructure its courses. Prior to 2011, all students in primary courses studied two arts focused units. The first, *Learning through the Arts*, was designed to address the identified gaps in students" knowledge about the arts. This unit focused on creativity, imagination, play, story, design, and symbol and metaphor and ***students own experiences*** in the arts. The second unit designed to follow the first, focused on arts pedagogy. This pattern was based on the simple observation that you cannot teach what you do not know. It is important to note that similar deficits in students in mathematics, science and technology continue to be addressed through compulsory introductory content courses. In 2011 surveys of student knowledge in the arts showed continuing gaps.

This localised example is indicative of the precarious position of many Arts education teacher education courses across the country, which in recent times have experienced a reduction in contact hours.

The third example provides one perspective on Australian secondary drama teacher education but many of its elements are applicable to the delivery of teacher education more broadly.

SECONDARY DRAMA TEACHER EDUCATION AT MURDOCH UNIVERSITY

(ROBIN PASCOE)

Context and background

In 2001 the Chair of Initial Teacher Education at Murdoch University approached me to write and subsequently teach secondary drama teacher education. The School of Education had identified a growth opportunity following the introduction of senior secondary drama for tertiary entrance. Along with synergies with the Theatre and Drama courses offered in the School of Social Science and Humanities, the School of Education saw a niche for drama teacher education.

This was a green-fields opportunity to try something new and to address gaps in what was currently offered.

In my roles within the curriculum in the Department of Education I had been quietly critical of what I saw emerging amongst graduates and drama teachers. I was also conscious of a need for greater consultation and connection with exemplary drama teachers.

I was coming to drama teacher education in universities relatively late in my career even though I had some incidental input as a guest lecturer. I had spent considerable time in working with teachers already in schools through my various curriculum roles and as change agent for curriculum. I brought to the task a blend of experience and opinion but placed high priority on consultation with teachers at a range of career points, a practice that has continued through the ongoing development of the drama education course at Murdoch University.

The major source of drama teacher education was, and continues to be, Edith Cowan University (ECU) and before that the Western Australian College of Education (WACAE), ECU‟s predecessor. In fact, I was in the first intake of Speech and Drama Majors in my final year of teacher training. In my role with the Department of Education I had been a consultant on reviews of the drama teacher education courses at ECU/WACAE.

The clear message from the consultation that I undertook for Murdoch University was: be focused on the art form; build knowledge about drama rather than a succession of unrelated games and activities.

One of the other realities I recognised early in the development process was that designing a drama education course was constrained by existing limits and of other secondary schooling courses as well as the general boundaries of all teacher education courses. Students taking drama as a major teaching area studied concurrently with those taking it as a minor. School Experience/practicum interrupted the flow of the program differently for these two cohorts of students. The curriculum unit under development needed to flow on from the other drama and theatre units being studied. There was a limited schedule of ten teaching weeks for minor students and 14 weeks for major students. In short, the course design needed to be nimble, flexible and selective. But the green-fields opportunity also meant that there was scope for innovation. The moves within the University towards use of technology and flexible teaching modes also meant that external versions of the course could be developed.

Overview of Drama Teacher Education for Secondary Teachers

In seeking to provide coherence, two organising metaphors emerged as I planned the course within the given constraints.

1.   This course is an induction to a guild of drama educators; it is about joining a group of teachers who share a common passion for drama and young people; through sharing

membership of this group of drama educators we sustain a career long commitment and focus; we contribute and participate in our guild of drama educators.

2.   This course is designed to build a portfolio of resources to sustain the graduate teachers in the opening years of their career. That portfolio is intended to be the foundation for an ongoing, developing resource pool to support their teaching and continuing learning in drama and drama education. Drama teacher education then is not completed in this course but is lifelong, ongoing and career wide.

The constraints of time also drove a need for a highly selective – yet generative – approach to the course content. Shulman"s (1986) concepts of overlapping content knowledge and pedagogical content knowledge, provided a useful shaping influence. With each year of teaching the course since 2002 I have refined but remained focused on this principle.

The course interweaves two tightly inter-related perspectives about learning and teaching drama:

- ▪   How we learn drama (content knowledge);
- ▪   How we teach so students learn drama (pedagogical content knowledge).

While they might seem two sides of the same coin, they are distinctive but connected ways of thinking and acting. These two overlapping and connected approaches are exemplified in Table 1

Table 1. *Example of the relationship between content knowledge and pedagogical content knowledge in the Drama Teacher Education course at Murdoch University*

Learning Drama	Teaching and Learning drama
In drama we talk about actors and audiences entering into a drama contract. Audiences willingly suspend their disbelief. They accept that the actors in the drama are taking on roles – pretending to be someone other than themselves – and believing what is enacted and played out in front of them. Together actors and audience create dramatic experiences.	In drama teaching, teacher and students engage in a drama learning contract. The teacher creates an environment and activities that students agree to participate in. This contract involves using the conventions and strategies of drama learning – the art form itself and drama as a method of learning. Together teacher/workshop leader and students work collaboratively within the frame of drama to create drama learning experiences.

Figure 1 provides an overview of the major elements of the course. These are then detailed as lecture and workshop topics (within the tightly scheduled time available). In general, learning with students moves from the practical to the theoretical – beginning with a practical example of an aspect of the unit on the floor of the drama workshop that is then used as the basis for discussion.
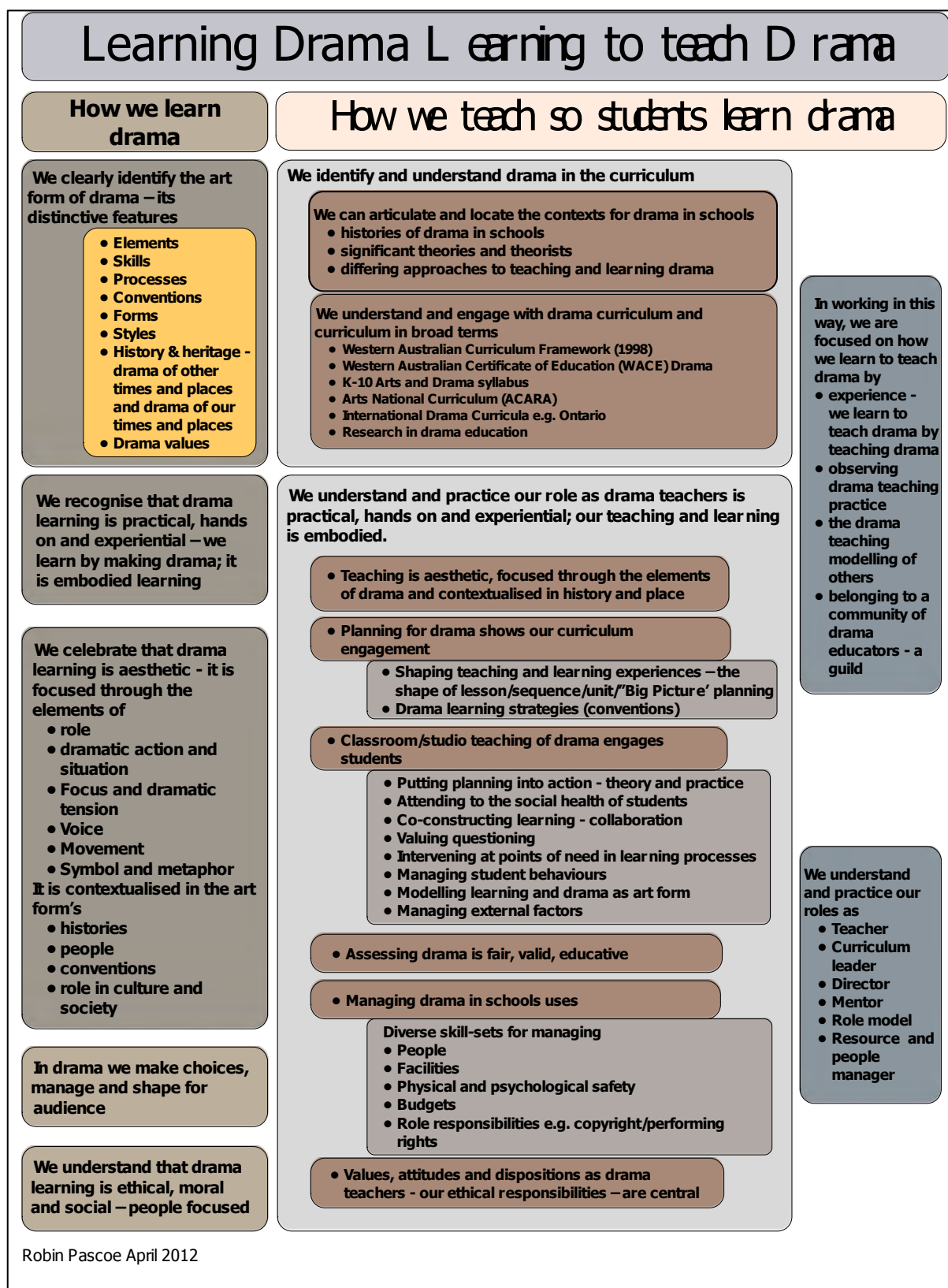
Learning Drama Learning to teach Drama

How we learn drama

How we teach so students learn drama

We clearly identify the art form of drama – its distinctive features

- Elements
- Skills
- Processes
- Conventions
- Forms
- Styles
- History & heritage - drama of other times and places and drama of our times and places
- Drama values

We recognise that drama learning is practical, hands on and experiential – we learn by making drama; it is embodied learning

We celebrate that drama learning is aesthetic - it is focused through the elements of
- role
- dramatic action and situation
- Focus and dramatic tension
- Voice
- Movement
- Symbol and metaphor

It is contextualised in the art form's
- histories
- people
- conventions
- role in culture and society

In drama we make choices, manage and shape for audience

We understand that drama learning is ethical, moral and social – people focused

We identify and understand drama in the curriculum

We can articulate and locate the contexts for drama in schools
- histories of drama in schools
- significant theories and theorists
- differing approaches to teaching and learning drama

We understand and engage with drama curriculum and curriculum in broad terms
- Western Australian Curriculum Framework (1998)
- Western Australian Certificate of Education (WACE) Drama
- K-10 Arts and Drama syllabus
- Arts National Curriculum (ACARA)
- International Drama Curricula e.g. Ontario
- Research in drama education

We understand and practice our role as drama teachers is practical, hands on and experiential; our teaching and learning is embodied.

- Teaching is aesthetic, focused through the elements of drama and contextualised in history and place

- Planning for drama shows our curriculum engagement
  - Shaping teaching and learning experiences – the shape of lesson/sequence/unit/"Big Picture' planning
  - Drama learning strategies (conventions)

- Classroom/studio teaching of drama engages students
  - Putting planning into action - theory and practice
  - Attending to the social health of students
  - Co-constructing learning - collaboration
  - Valuing questioning
  - Intervening at points of need in learning processes
  - Managing student behaviours
  - Modelling learning and drama as art form
  - Managing external factors

- Assessing drama is fair, valid, educative

- Managing drama in schools uses
  - Diverse skill-sets for managing
  - People
  - Facilities
  - Physical and psychological safety
  - Budgets
  - Role responsibilities e.g. copyright/performing rights

- Values, attitudes and dispositions as drama teachers - our ethical responsibilities – are central

In working in this way, we are focused on how we learn to teach drama by
- experience - we learn to teach drama by teaching drama
- observing drama teaching practice
- the drama teaching modelling of others
- belonging to a community of drama educators - a guild

We understand and practice our roles as
- Teacher
- Curriculum leader
- Director
- Mentor
- Role model
- Resource and people manager

Robin Pascoe April 2012

Figure 1. **Overview of elements of drama teacher education course at Murdoch University**

These and similar threads run side by side in this course - sometimes overlapping and sometimes considered on their own. Together they weave the fabric of learning and teaching drama in schools. They provide an overall shape to learning drama and learning to teach drama. They serve to remind us that we learn to teach drama by experience - we learn to teach drama by teaching drama; by observing practice and modelling of others; and, belonging to a community of drama educators.

There was one further principle established in designing and teaching this course: it is necessarily an *introduction* to teaching drama. It is limited in time and scope and constrained by resources. It is designed to be *enough to get started*. Learning to teach drama in schools is a dynamic and life long process. We continue to learn as we teach. The more we teach, the more we recognise what we have to learn.

In the overlapping space between content knowledge and pedagogical content knowledge, there are opportunities to address the significant issues of teacher values, attitudes and dispositions about drama and about learning and teaching drama. In particular, the role of the teacher as co-constructor of learning is focused. Further, an artistic approach to teaching drama is fostered. Praxis is crystallised through developing an understanding of drama education theory as practice and drama teaching practice as theorised action.
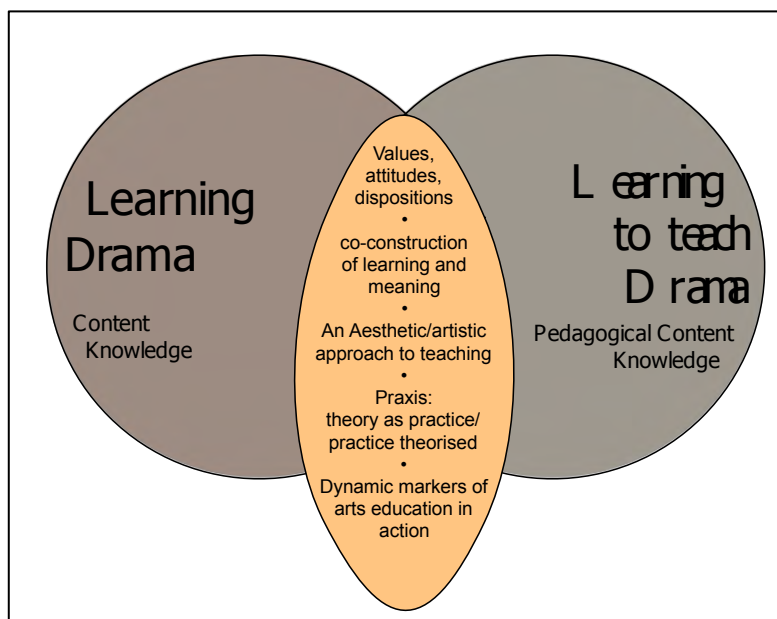
Figure 2. Overview of the overlapping elements of the drama teacher education approach at Murdoch University

There is one further noteworthy element of the course design: the assessment components model assessment in senior secondary drama. In other words, students undertake the major assessment tasks that the students they teach, complete. For example, in the Western Australian Certificate of Education (WACE) Drama course, students devise, write, rehearse and perform an original solo production; so too do the drama education students. Not only does this orient the drama education students to the requirements of the course they must teach in schools, it also allows them to empathetically experience what students must complete.

Discussion

There are limitations to this course, but the feedback on it has been positive. I want more time; I want more resources. The current course is a compromise yet I feel that it has integrity and coherence; that there is connection between theory and practice; and that students leave the course with a realistic sense of drama teaching. Within resourcing limitations this drama

teacher course moves beyond recipes, games and tricks of the trade in favour of purposeful, intentional praxis informed by theory, history and practice. This approach appears to be consistent with comparable (although not all) secondary drama teacher training courses throughout Australia.

Discussion of issues emerging from these case stories

The three case stories presented resonate with O'Toole's (2011) description of Emma's dilemma detailed in Part 1. The three cases report time pressures on drama teacher students, educators and courses compounded by rapidly changing contexts for tertiary institutions. The Melbourne University story identifies twelve hours for drama in the primary course; there is a similarly limited time for primary students at Murdoch University that, in covering all five art forms, may provide even less time for drama. The secondary case outlines the time constraints for teachers who will take specialist drama teacher roles. The drama pedagogy unit is 50 hours of lectures/workshops in a four-year double degree. Or, to put it another way, in a course worth 96 points, this unit is 4 points – or just on 4 percent of the available learning resource. It is little wonder that the unit coordinators describe this situation as providing students with "enough to get started". The consequences of time poor drama teacher education are discussed further in the next section.

The three stories identify that broader constraints within their context dictate this situation. The Melbourne University story observed, "The Arts staff has pragmatically devised a course which aims to get the most out of the time allocation for the learning area". The writer of the secondary story at Murdoch University similarly records, "One of the other realities I recognised early in the development process was that designing a drama education course was constrained by existing limits and of other secondary courses as well as the general boundaries of all teacher education courses". The shaping contexts of teacher

education within university settings have had an impact on drama teacher education. The Murdoch University primary story noted how course restructuring had further eroded arts learning for students. O''Toole (2011), somewhat wistfully, sketches in a rise and decline for drama teacher education to the current situation where it is "stricken by the simultaneous intellectualising of teacher-education, the crowding in of new generic imperatives … and savage cost-cutting". (p. 16). Changing circumstances for universities are considered in the following section.

One further issue hinted at in the case stories is the limited and varied prior learning in drama that students bring to their teacher education courses. In part, at Murdoch University, this is a legacy of the significant numbers of mature age entry students, but it is also a barometer on arts education in schools as indicated by teacher education students entering directly from school. Not included in the case stories, but pertinent is the data collected by the Murdoch University unit coordinator as an opening exercise with all primary teacher education students. This on line survey, completed as a course requirement in 2011, indicated significant gaps in overall knowledge and experience about the arts by an overwhelming percentage of students. Reports from students returning from School Experience/Practicum are further indicators of the magnitude of the issue. Similarly at the University of Melbourne, surveying of students beginning their primary teaching Arts course indicates that their learning experiences in primary and secondary school are influential in shaping their understanding of what drama is, its relevance in the curriculum and its pedagogical potential. It is perhaps important to note that in Australia since the 1988 Hobart Declaration (Ministerial Council on Education Employment Training and Youth Affairs (MCEETYA)) the arts have been one of eight identified areas of curriculum; in Western Australia, where Murdoch University is located, the Curriculum Framework (Curriculum Council of Western Australia, 1998) has specified outcomes for drama as part of the arts.

On a more positive note, the three cases show a willing responsiveness to changes in curriculum such as that resulting from the work of the Australian Curriculum, Assessment and Reporting Authority (ACARA). The story for primary teacher education at Murdoch University identified that the unit provides for "all five art forms identified in the Australian Curriculum: the Arts". The Melbourne University story identified a focus on three of the art forms in the curriculum, their interrelationships and their potential to interconnect with other curriculum areas. The secondary story outlines a process of consultation with teachers of drama in the field and close alignment with syllabus requirements. As past experience has shown, however, the publication of a curriculum policy does not guarantee its enactment in schools – or in teacher education. The implications of the publication of the Australian Curriculum: The Arts are further discussed in the next section.

These three case stories serve as a backdrop to the next section. They exemplify most of the ongoing issues facing drama teacher education in Australian training institutions.

PART 3 – ISSUES IN DRAMA TEACHER EDUCATION

This section explores more broadly three issues for Australian drama teacher education;

- Time poor and resource constrained courses in universities pressuring drama teacher education;

- Changing external contexts impacting on drama teacher education; and,

- Generational change over time.

In considering these issues it is useful to focus on broader concerns about the pace of change and accompanying uncertainty. Misson (2012) points to "a difficult historical juncture marked by uncertainty, contingency and change" (p. 27) and highlights the impact of Bauman"s (2011) concept of ‚liquid modernity".

What makes modernity „liquid" … is its self-propelling, self-intensifying compulsive and obsessive „modernisation". As a result of which, like liquid, none of the consecutive forms of social life is able to maintain its shape for long. (p. 11)

1. Pressures on Australian universities

It has been some time since the first flush of excitement about drama education saw large teaching teams for drama education such as the one at Melbourne University in the seventies and eighties. In more constrained recent times, under the broader pressures faced by universities to do more with less, there are harsh realities. For instance, currently at the University of Melbourne with the demise of the Creative Arts course, most of its trainee drama teachers have completed their undergraduate degree at other institutions. Professor Davis (14 March, 2012), Chair of Universities Australia, highlighted the implications of a demand driven university system in play since the beginning of 2012. But this is the latest in a succession of changes and shifts in direction that date from John Dawkins when he was Federal Labor Minister for Education in 1988. Shifts in funding models, priorities accompanied by increasing student load and contracting resourcing are some of the symptoms of changed circumstances. As a consequence, schools of education in the thirty-nine Australian universities find themselves under pressure, under-resourced and, perhaps, under appreciated.

2. Changing external contexts

Three aspects of the changing contexts for drama teacher education are noteworthy.

- The development of the Australian Curriculum: The Arts (ACARA);
- Teacher education accreditation and standards (AITSL);
- Technology expectations of teacher education (TTF Project).

The **Australian Curriculum: The Arts** has been in development as Phase 2 of the Australian Curriculum Assessment and Reporting Authority"s (ACARA) curriculum development project. Since late in 2009 when the first advisory group met to scope the project, there has been a sometimes-difficult process of finding consensus among five art form groups and knitting together a coherent curriculum for all young Australians in schools. The first phase was the writing of a *Shape of the Arts Curriculum* document undertaken by lead writer Professor John O"Toole and this was published in mid 2010 to support and criticism from some lobby groups (see, for example, discussion by Clausen, 2010). Following extensive national consultation with the state and territory curriculum authorities and national associations such as Drama Australia, a consultative draft of the proposed curriculum was published mid to late 2012. Following revision and endorsement by the Ministers of Education for the six states and two territories and the federal government, it is anticipated that the curriculum will be implemented by 2015. Further information can be found on the ACARA website: www.acara.edu.au .

The implications for drama teacher education are twofold. Firstly, teachers of secondary drama – and this is where there has traditionally been training for teachers who will specialise in drama – will need to come to terms with a changed expectations of drama students. If and when there is effective teaching of drama in primary schools, students entering secondary drama classes will (or should) come with a conceptual knowledge and skill base that exceeds what has normally been the case. This will necessitate a reassessment and realignment of what and how drama is taught in secondary schools.

The act of publishing a national curriculum for the arts is a significant step. Australia has been at this point before having developed National Arts Statement and Profiles before in 1994 (Hammond & Emery). But the measure of effectiveness for any curriculum statement is its implementation in schools. This is the second implication for drama teacher education.

In the case of drama in the primary years, an Arts National Curriculum, for the first time in most states, will have an expectation for an arts curriculum *entitlement* for all students rather than haphazard or serendipitous opportunities. In other words, there is an expectation of a guaranteed arts education including all five art forms to the end of the primary years (in almost all states this will be at the end of Year 6). In this context there will be a need for teacher education to prepare (or better prepare) graduating teachers to deliver drama as part of this curriculum. As major reviews of arts education in Australian schools have shown (e.g. Pascoe et al., 2005), the current standard of arts education is at best limited and generally patchy and dependent on the capacities of particular teachers. The challenge for teacher education universities will be to ensure that graduating teachers have sufficient capacity and confidence to ensure that their students receive their entitlement in arts curriculum. Most of these primary teachers – if not all – will be generalist classroom teachers rather than specialists. They will have a responsibility across all areas of the Australian Curriculum and they will complete their studies in university courses that are time poor and resource stretched. As in the University of Melbourne case study there is evidence to suggest that many graduate primary teachers begin their career teaching what they have learnt about/in the arts as part of their teacher training. If that experience is limited so too may be what they can teach to their own students.

The associated challenge is to ensure that all teachers across all years who are currently teaching in schools are equipped to teach the National Curriculum: The Arts. This will happen in a context of contraction of support services in departments of education. The body responsible for creating the Australian Curriculum has repeatedly stated that it is not within its remit to help teachers to implement the national curriculum. This responsibility lies with each State/Territory Education system.

A second issue facing drama teacher education is **changed accreditation for teacher education courses**. Alongside the development of national curriculum, the Australian Government has established the Australian Institute of Teaching and School Leadership (AITSL) that has developed through consultation Teacher Standards including Graduating Teacher Standards (http://www.teacherstandards.aitsl.edu.au/). Associated with these standards is a process of accreditation for teacher education courses. (http://www.aitsl.edu.au/teachers/accreditation-of-initial-teacher-education/initial-teacher-education-program-accreditation.html). As this article is being written the accreditation process is beginning and Schools and Faculties of Education across Australia are working through processes to implement these new requirements. There are unanswered questions. What additional drama component will be necessary in teacher education? Is what is currently provided sufficient?

One consequence of this accreditation process and the associated standards is a need for increased content specific time. Most secondary teachers have a major and a minor teaching area with less time in their course for the minor. One of the requirements for both major and minor teaching area preparation is that equivalent time be allocated to them. In the case of major teaching area students at Murdoch University there will need to be an increase of one third; for minor students, the drama curriculum specific time will increase by two thirds.

As already outlined in this article, drama is included in the primary teacher education course as part of an arts education approach where there is a focus on the pedagogy of drama as one of five art forms. As already highlighted, teacher education in Australian universities is being squeezed. Academics are told to *teach less; research more* and *do more with less*, to *use technology more* and *deliver on line where possible*. Yet the nature of learning in the arts

and in drama is found in its embodied, physical practice. These competing tensions provide a significant conundrum for drama teacher educators.

A third changing context for drama teacher education is the **challenge of technology** for learning. In 2011 the thirty-nine teacher education tertiary institutions across Australia have worked collaboratively on Teaching Teachers for the Future (TTF) with a major focus on the effective incorporation of technology in teacher education programs. This project has been linked to the first Phase of the Australian Curriculum. The TTF project used the TPACK model (Koehler & Mishra, 2008) projects education beyond the black boxes and technical to the essential issues of student learning. The trio of content knowledge, pedagogical knowledge and technological knowledge underpins technological content pedagogical knowledge.

Significant supporting online documents have been produced for including technology in teaching English, Mathematics, History and Science. As the Phase Two subjects in the Australian Curriculum are implemented it is important that similar support is provided for the Arts National Curriculum.

Drama teacher educators face issues in supporting their students to adapt to the changing nature of schools. For example, what is the impact for drama teaching of all students having laptops as part of the Australian Government‟s program? What are the consequences of technology providing opportunities for teaching drama – for example, access to knowledge and models; capacity to interact in different spaces and outside school time frames; communication to parents and community? Answers to these questions will be wrought over the coming years.

3. Generational change

The relatively short history of drama education in Australia, particularly when compared to, say, music or visual arts in schools, has relied on the leadership roles undertaken by a compact group of pioneers and leaders. While there has been a healthy encouragement of younger generations, the relentless pressing on of time has seen retirement and, to a lesser extent, deaths. For example, although still highly active, John O‛Toole retired from Melbourne University in 2011. There have been similar patterns of retirement in other states. There are encouraging signs in younger drama educators such as the 2012 publication by Michael Anderson and the ongoing robust health of Drama Australia. As inevitable as generational change is, in many ways it is healthy and necessary. But it is important to acknowledge the impact of generational change. Shared knowledge can be lost and collective histories and stories fade. Drama teacher education in Australia needs to recognise that it is facing increased pressures for external validation and accreditation at a time when there is contraction of resources and leeching away of the pioneers and leaders. The need for leadership regeneration is pressing. The need for capturing the stories of pioneers is equally urgent. Significantly there needs to be time in teacher training courses to tell and listen to these stories and to learn from them.

Conclusion

The purpose of this article has been to provide a snapshot of drama teacher education in Australia in 2012. In looking back as well as looking forward we sought to highlight our dynamic context as well as unfolding prospects. Drama teacher education stands on the shoulders of giants but also needs to climb higher and travel further. The issues faced will continue to vex and challenge.

At the very least it appears that for the present the position of drama in primary and secondary schools in Australia is secure, due in part to the advent of the *Australian*

Curriculum: The Arts. However, its implementation will place added demands on teacher training and, as we have noted in this article, at present in some university teacher education courses there is little time to teach beyond the essentials.

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Towards a framework for assessing English through drama: A dynamic assessment approach

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Abstract

When students learn a second language, their ability is assessed either summatively (their final performance), or continuously (through completion of mini-tasks such as script-writing to assess writing skills, or reading aloud to assess pronunciation). Although these assessment methods are effective in taking a 'snapshot' of students' current proficiency level, they only reflect what students demonstrate in performance and do not take into account other second language gains that develop as they engage in other activities in the learning environment. This study aims to examine the feasibility of adopting Dynamic Assessment (DA) as a framework for the teaching and assessment of English learnt through participation in full-scale theatrical productions. DA is a development-oriented assessment approach that aims to promote L2 development by directing teaching and assessment to the development of students' potential ability. Using a case study, I investigated the interactions of Hong Kong Chinese tertiary students engaged in performing scripts for an audience. The data reveals that directors, as mediators, used an interactionist approach to DA in the process of preparing students to perform in a theatrical production. Teaching and assessment of English is a dialectic activity that is critical for students' development of dramatic and English skills. Furthermore, this assessment framework views linguistic expression in the context of aesthetic expression in contrast with other assessment approaches that view it as a dichotomy. The collaborative dialogue between directors and actors in this case study serve as a basis for the development of a DA framework for the teaching and assessment of English through theatre productions.

Keywords: *second language learning, dynamic assessment, theatre productions, drama*

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INTRODUCTION

Assessment of second language (L2) gained through theatre constitutes a neglected area. Previous research on the use of theatre productions for L2 development mainly focuses on specific rehearsal techniques (e.g. hotseating, warm-ups) that could impact on L2 proficiency. The isolation of particular techniques from the total context of a production creates a simplistic understanding of the possible relations between L2 learning and theatre. They do not however provide any insight into the process by which theatre achieves this. In theatre productions, there is a special type of language learning that results from the context of linguistic expression in aesthetic expression. In theatre, the linguistic and the aesthetic cannot be separated and assessment should take this reality into account. This article proposes an assessment framework grounded in Vygotsky's (1978) sociocultural theory of learning, which will address these problems.

Drama and L2 learning

Drama[1] pedagogy is a holistic learning approach that involves intellectual-linguistic properties, kinesthetic and emotional dimensions that makes learning an intensive and meaningful experience (Heathcote & Bolton, 1995). In the area of L2 learning, drama has been successful as a teaching technique because drama goes beyond learning grammatical structures to immerse students in second language literature and culture (Kao & O'Neill, 1998; Winston, 2012). It also creates a learning environment that focuses students on authentic language use. More specifically, learners involved in a theatre production learn a second language because theatre activities parallel language learning and teaching activities (Ryan-Scheutz & Colangelo, 2004; Smith, 1984).

L2 learning through theatre productions happens because activities within a theatre production immerse learners in the target language in two learning contexts–the text (script) and the production environment–which allows students to acquire and learn the target language implicitly (Raquel, 2011; Wessels, 1987). In the process of studying a script, learners are exposed to structures of authentic spoken language and contextualised vocabulary (Hayati, 2006; Kempe, 2003). In the process of learning how to act, learners develop performance skills that also target their oral proficiency skills (i.e. fluency, pronunciation, stress and intonation), and non-verbal communication skills (i.e. facial expression and body language) (Banning, 2003; Bernal, 2007; Ryan-Scheutz & Colangelo, 2004). Preparing technical aspects of the production also makes the activity a social, goal-oriented one that fosters camaraderie between learners and teachers (Moody, 2002). Finally, performance in front of an audience boosts learners' confidence and intercultural competence as proficient second language speakers (Dodson, 2002; Fernández García & Biscu, 2008; Yoshida, 2007).

Carkin (2008) proposed a more fundamental link between L2 learning and drama by drawing parallels between Vygotsky's sociocultural theory of learning (SCT) and Stanislavski's system of acting. According to Vygotsky (1978), language learning occurs when words, as symbols, are linked to signs and, when used in action, evoke emotion. Carkin (2008) claims that L2 learning through drama is effective because acting replicates this language learning process. If actors adopt Stanislavski's system of acting, L2 learning occurs because actors are required to consider words in the text as symbols that are linked to signs, action and emotion. This process starts with text analysis whereby an actor identifies the 'subtext' (meanings behind words) of each dialogue in the script and expresses them to an audience. Drama is effective for L2 learning because it provides the dramatic situation or context that triggers this process.

Assessing language gains through drama

The studies so far demonstrate the potential of theatrical productions as a means for L2 development. L2 learning in these studies were measured by summative (e.g., assessment of final performance) or continuous assessment (e.g., assessment of performance of mini-tasks such as script-writing or reading aloud) instruments such as standardized tests or performance-based assessments to measure L2 ability gains before and after a dramatic project. Standardised tests were used when one wants to measure L2 ability gain with the use of valid and established instruments that determine L2 ability (e.g., TOEFL, Metropolitan Readiness Test). This required learners to take pre- and post-tests and the difference between these are measured through statistical modelling (O'Gara, 2008; Podlozny, 2000).

Performance-based assessments (e.g., writing a script, participating in an interview) were used when one wants to determine L2 ability gain in the process of completing authentic communicative tasks (Shohamy, 1995). Tools such as rubrics, portfolios and evaluation sheets were submitted as evidence of L2 ability gain. Teachers use scales and descriptors, with categories for dramatic and language skills to evaluate this evidence. For example, Mattevi (2005) designed a rubric that assessed the final performance of students on a 4-point scale with the following categories: costume, body language, memorisation, and pronunciation. Kempston (2012) investigated the use of a standardised rubric with a 6-point scale that assessed the following: pronunciation and delivery, communication strategies, vocabulary and language patterns, and ideas and organisation.

A key principle of assessment, however, is that assessments must be linked to teaching and learning objectives (Bachman & Cohen, 1998). Standardised tests do not meet this criterion because there is a clear dichotomy between assessment and learning activities; the tests are separate from the project's learning objectives. Performance-based assessments have been preferred over standardised tests because (i) there is a clear relationship between assessment tasks and learning objectives; (ii) it allows one to evaluate integrated skills in a systematic manner; and (iii) because it can serve as a teaching tool when teachers involve learners in the evaluation process (i.e. formative assessment). Although performance-based assessments provide a closer link between assessment and teaching objectives, teaching and assessment are still considered two separate activities and thus only reveal a learner's current ability. Furthermore, there is an assumption that all students develop in the same manner when in reality, individual differences account for much of the variance in L2 development (Poehner, 2008).

The issues above are not limited to the assessment of L2 learning through drama. In other L2 learning contexts, dynamic assessment (DA) been utilised as an alternative means of assessing and promoting L2 language development as a dialectic activity (Poehner & Lantolf, 2010). The next section explains the features of DA and why it is proposed as an alternative means of assessing L2 language gains through drama.

Dynamic Assessment

DA is a qualitative assessment method grounded in Vygotsky's sociocultural theory of learning (SCT). From an SCT perspective, L2 learning happens when learners interact with more proficient users of the target language in a social environment. Through constant mediated interaction, they are socialised into the learning environment and consequently its semiotic systems. This process of socialisation happens through the internalisation and externalisation of the target language (Lantolf, 2000; Lantolf & Thorne, 2006; Poehner & Lantolf, 2010).

Figure 1 sets out the process of L2 learning within an SCT framework. Within an L2 social context are L2 socially constructed artifacts (signs and symbols), which exist in the expert and the learning environment. The L2, as a cultural artifact, is considered as the central tool of this process. It is not considered an object to be transmitted from expert to learner, but rather a tool that is appropriated and transformed in the process of mediation. Vygotsky (1978) defines inner speech as thoughts or pure meanings that are structured through words. *Private speech* is verbalised words addressed to oneself and used in the process of regulating one's thinking. External speech is also verbalised words but addressed to others and used to communicate with the world around him. In

L2 learning, learners initially use their first language (L1) inner speech and private speech as the tools to internalise the L2. Simultaneously, the expert uses his/her inner speech, private speech, and external speech to externalise meaning. This process of internalisation and externalisation occurs during socially mediated activity that allows the learner to use the L2 for other-regulation, self-regulation, and ultimately as a resource that allows one to have impact on the social context. This is a holistic process that involves: (i) the L2 social context which includes cultural, historical and institutional elements (i.e., sociocultural factors); (ii) the quality and quantity of interaction between a learner and L2 artifacts and/or L2 speakers; and (iii) the sociocultural characteristics of the expert and the learner (Lantolf, 2000; Lantolf & Thorne, 2006). As L2 learners interact with experts and other artifacts, their zone of proximal development (henceforth ZPD) is activated.
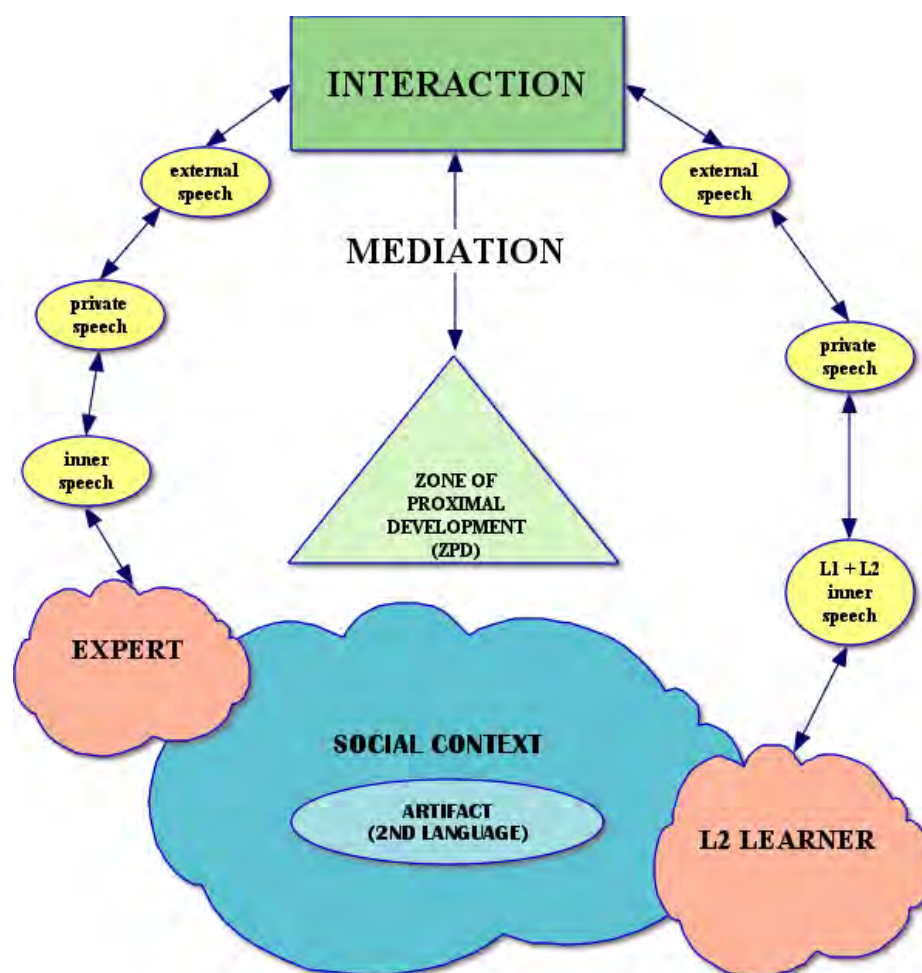
Figure 1. Second language learning from SCT perspective

The Zone of Proximal Development (ZPD) is "the distance between the actual developmental level as determined by independent problem solving, and the level of

potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). With regard to L2 learning, a ZPD activity is the interaction between the learner and the expert where a learner's actual L2 proficiency level and potential L2 proficiency level becomes observable (Lantolf & Thorne, 2006). Within the distance or gap of learning potential is the mediation process that happens when the expert and novice interact through collaborative dialogue to achieve a task or solve a problem (Donato & McCormick, 1994). In the ZPD, a mediator could give feedback, use scaffolding, and use repetition as mediation strategies to assist a learner achieve a task (Aljaafreh & Lantolf, 1994; Hartshorn et al., 2010; Ohta, 2001). On the other hand, a learner could use imitation, repetition and languaging as forms of mediation for L2 internalisation (Ohta, 2001; Swain, 2006). The mediation experience within the ZPD allows the learner to internalize and utilize language for his/her benefit (Wells, 1999).

DA is a systematic way of thinking about ZPD activity in terms of assessment and teaching as a dialectic activity (Ableeva & Lantolf, 2011). It is a development-oriented assessment approach that aims to promote learner development by directing teaching and assessment to the development of students' potential ability. Cognitive development is a function of human interaction, and so development is always a mediated activity in the learner's ZPD. Development is thus dependent on how the teacher, as a mediator, and the learner, operate in the ZPD; as students attempt to complete tasks, teachers provide mediated assistance by engaging students in collaborative dialogue. DA is thus a ZPD activity that facilitates internalisation of the target language.

There are two types of DA, *interventionist* and *interactionist* (Poehner, 2008). Interventionist approaches rely on standardized protocols that focus on developmental progress of students (e.g., Swanson-Cognitive Processing test (Swanson, 1995)), while interactionist approaches focus on collaborative dialogic interaction to promote individual development. Assistance is more fluid and varies from case to case (e.g. Feuerstein's Mediated Learning Experience). In the field of L2 learning, interactionist approaches have been more utilised because they allow a mediator more flexibility in adjusting and responding to learners' needs. The following principles must be observed in interactionist DA activities: (i) the quality of the mediator-learner dialogue must have the intention of promoting development with the learner having the freedom to respond to mediator intervention; (ii) DA interactions should be coherent in that it is progressive not stand alone activities; and (iii) the objective of DA programs should be

the negotiation of meaning and the internalisation of conceptual knowledge (Lantolf, 2004; Poehner & Lantolf, 2005).

Several studies attempted to implement DA principles in L2 classrooms. This usually involved structuring classroom activities to accommodate DA. For example, Hill and Sabet (2009) investigated the feasibility of DA to assess the English speaking proficiency of Japanese university students. They structured four DA assessments over a one-year course. Each assessment had the following components (i) students were asked to do role-plays that increased in level of complexity; (ii) students received mediated assistance in the form of recasts, prompts, comprehension checks, and/or negotiation of meaning; (iii) learners were paired with different partners of different proficiency levels; and (iv) there was collaborative engagement between the learner and the mediator. The results of their study showed that role-plays that increased in level of difficulty were an effective means of assessing development of speaking. In addition, pairs observing other students perform contributed to the development of the group ZPD and learner reciprocity.

Lantolf and Poehner (2010) investigated a teacher's attempt to implement DA principles in the teaching of Spanish as a foreign language in an elementary classroom. The teacher studied principles of DA and designed a syllabus with assessment tasks that progressed in levels of difficulty. To measure L2 ability gain, she prepared a list of mediation prompts to use when she engaged learners in collaborative dialogue and used an interaction grid to record the number of prompts and the object of the mediation used to assist students in each assessment task. This data, together with a close investigation of teacher-learner interactions, elucidated the process in which the learners developed through DA interactions.

Poehner (2008) proposed to systematically investigate DA interactions in stages of performance. Based on Gal'perin's (2009) research, Poehner identified three stages of performance that learners experience in an attempt to complete a task. The *orientation stage* refers to the process when a learner prepares and attempts to understand the task. *Execution* is stage two and occurs when a learner attempts to accomplish the task with or without mediation. The final stage is the *control stage* where the learner's level of control of a particular feature previously negotiated is checked for stability. This is stage when the learner evaluates his/her own performance and makes necessary revisions or asks for further assistance. In Poehner's (2008) study of French L2 students, DA interactions in each stage of performance revealed different aspects of L2 development and gave insight into cognitive processes that signalled internalisation.

Using these stages of performance, Poehner (2008) proposed a framework for profiling learner development according to the quality of mediator input and learner response to the mediation. Development in one DA session is determined by the quantity of explicit or implicit feedback the mediator gives and the degree of eagerness a learner responds to the mediation. In other words, a person who requires less explicit feedback and responds positively to the mediation is considered more competent than a learner who requires more support or a learner who refuses to respond to the support provided. The verbalisations of learners during the interaction are also part of the framework. They are viewed as tools for self-mediation and also serve as evidence of performance during mediation. To determine development across DA sessions, DA interactions should also be structured in a 'coherent' manner because it will allow for learners to demonstrate transcendence. This characteristic refers to the ability of the learner to apply recently mediated conceptual knowledge to the performance of similar or more complex tasks.

The studies above demonstrate the impact of DA as a teaching and assessment framework on classroom L2 learning. I argue that adopting Dynamic Assessment (DA) as a framework to the teaching and assessment of L2 through theatre productions is an advancement because it allows for a stronger link between learning objectives and assessment. Furthermore, DA requires teachers to act as mediators and assist students to achieve a task during the assessment, which can give insight into learners' potential ability and also reveal processes of L2 development among individual students.

METHODOLOGY

This study is part of a larger study that traced the experience of Hong Kong Chinese tertiary students of varying levels of English proficiency and theatre experience, engaged in the process of preparing to perform Rob John's *Living with Lady Macbeth*. Using a case study approach (Stake, 1995, 2006), video recordings of rehearsals, director and student journals, and four in-depth interviews (pre-, during, and post-production) were collected throughout the production process and analysed for potential DA interactions. To identify DA interactions, activities in the learning environment were analysed for the following DA elements: task characteristics, stage of performance, quality of mediator input, degree of learner reciprocity, and the object of the mediation. These elements were recorded and tracked across interactions to provide a micro-genetic analysis[2] (Vygotsky & Wertsch, 1981) of learner development throughout the production process.

The case study involved 17 students and three staff members of different nationalities of a Hong Kong tertiary institution. There were a total of 17 students: eight were Hong Kong locals whose native language was Cantonese, six were from Mainland China and spoke Mandarin, and three were bilinguals from other countries (Malaysia, Canada, and India). Fourteen of these students were actors and three signed up to be part of the technical team. There were two directors–myself, an English instructor, and Matthew DeCoursey, a Canadian professor of English literature. This mix of nationalities brought about a combination of English and non-English speaking people but perhaps because the directors were English teachers, the official language of the production was English.

RESULTS AND DISCUSSION

The directors structured the project with the goal of teaching students how to create their own theatre productions in the future. Although they were aware of the principles of DA, they did not alter the rehearsal process to accommodate a DA program. Instead, they structured rehearsal activities following the standard practice of drama educators, but aimed to make interactions with students collaborative and focused on promoting learner development through mediation.

The project was five months long (Sept 2010–Feb 2011) and divided into three phases: teaching theatre basics, building a theatrical interpretation of the text, and rehearsal for the final show (see Figure 2). Before the three phases commenced, two weeks were spent advertising and recruiting volunteers.
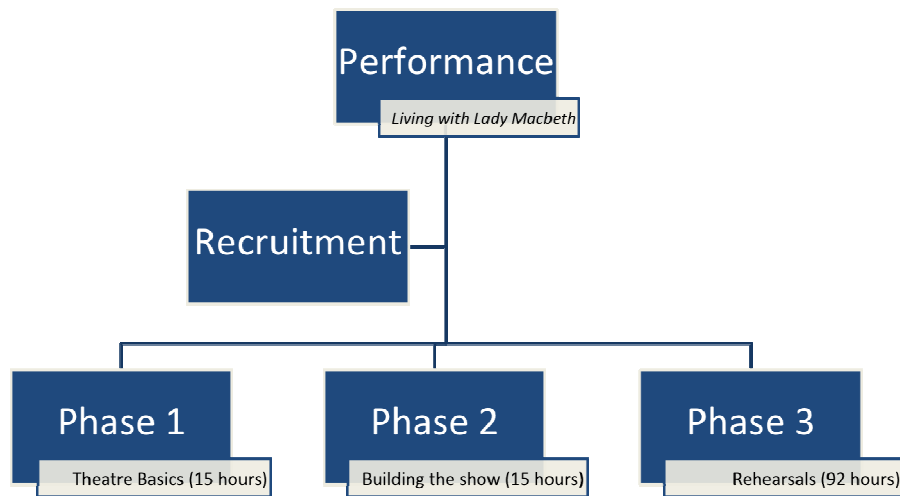
Figure 2. Components of production process

This paper focuses on DA interactions that learners experienced in the completion of one task during the first phase of the production. It focuses on drama activities that the directors organised to train students in the fundamentals of the Stanislavksi system. Both directors believed that because they were performing a psychological play, the acting must be realistic to be able to fully communicate the essence of the play. Realistic acting meant realistic characters on stage feeling real emotions. It is important to note that the directors only intended to introduce a simplified version of the System to the students (see Figure 3).

During this phase of the production, the directors asked students to perform two scripts of increasing levels of difficulty to demonstrate their acting ability. In each lesson, the directors introduced an acting skill in the form of a lesson and students performed a script to demonstrate competence of the skill just taught. Student performance was assessed on the skill just learnt together with the previous skill learnt. A student was considered a successful actor if the audience believes s/he is able to integrate all acting skills taught, and makes the script come alive on stage.
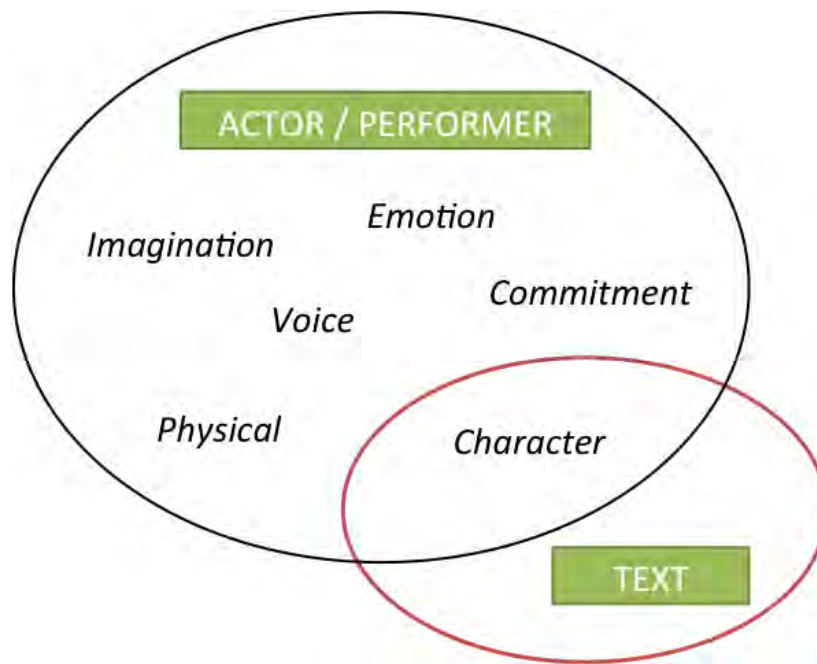
Figure 3. Elements of the Stanislavski system students learnt

Example of Group DA interaction

Analysis of interactions during this phase of the production revealed the process in which the directors, despite not intentionally including DA during rehearsals, had carried out DA in an attempt to teach students the Stanislavski system of acting. Below is an outline of DA interactions between directors and students in the performance of *Dog Accident*.

Dog Accident (Saunders & Rook, 1997) was the second script to be performed in the first phase of the production process. *Dog Accident* is a story about four friends in a city rushing to catch a movie but on their way, saw a dog that was run over by a car. They have a heated discussion on whether they should help the dog or just leave it and the conversation reveals much about how they think and feel towards each other and towards the helpless animal. The story reaches its climax when everyone has to make a decision about what they should do. The story concludes with two characters leaving the dog and two others staying to watch it die.

The students were asked to focus on the use of their voice to create a realistic character on stage by performing a radio play version of *Dog Accident*. The directors decided to use this text because its length allowed for them to teach the use of voice and character development on a full play instead of just a scene. They felt that based on their previous performances, a complete text would help students visualise changes in character

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motivations. They also selected this script because it was a naturalistic play similar to the first script used but involved more characters making interactions on stage more challenging. The script also uses colloquial language and either males or females could play the characters.

The rehearsal for this radio play was divided into three parts–direct instruction, rehearsal time, and performance and happened over two rehearsal days. Prior to the performance of this script, the students demonstrated their ability to use imagination, emotional memory, physical movement and commitment to character to enhance their acting. The next two rehearsals were dedicated to the use of voice and so direct instruction focused on voice techniques such as breathing, articulation, projection, and use of voice for expression (control of intonation & stress) to create character.

After direct instruction, the cast was divided into four groups of four and given 30 minutes to study the script and rehearse. Analysis of data revealed that all groups engaged in the same process to prepare for performance. First, students sat together in groups and randomly assigned characters to each other. Then, they all first read the whole script out loud with attempts to put expression in their voice. After reading the script once, they paused for a while and individually noted places in the text where they had difficulties with vocabulary, and/or understanding the script. They then spent a couple of minutes asking each other how to solve these problems. After this short discussion, they read aloud again. This cycle was repeated for the duration of the rehearsal time.

The first rehearsal day ended with one group performance. The directors asked a group to perform so that they may evaluate the progress of the students and simultaneously attempt to demonstrate to the whole cast the level of performance they wanted. After the performance, the directors gave group and individual feedback while the rest of the cast listened. The rest of the groups were asked to perform in the next rehearsal.

These results demonstrate how group ZPD was developed because whole cast and peer collaborative activities allowed for directors to teach and assess students' acting skills. First, it showed how DA activities could exist in a production process without having to restructure rehearsal activities. Group ZPD was developed because the structure of rehearsals to teach the Stanislavski system allowed for students to demonstrate transcendence (Poehner, 2008). The lesson and script performance prior to the performance of *Dog Accident* served to indicate to the directors the group's current ability in acting. It seems that they found the students quite capable of performing short

texts and felt that they were able to handle more complex tasks and achieve a higher level of acting. Thus, they asked students to perform a more challenging text and asked them to work in larger groups (groups of four instead of pairs). Their expectation of student performance was also higher, challenging students to give more realistic performances.

In addition to directors' intentions, small group activities during rehearsals also served as DA activities. When students were preparing to perform the script, they worked collaboratively with their peers and assisted each other to perform to the best of their ability. Reading the script out loud, working out vocabulary, and peer feedback were some of the mediation strategies used to assist each other. It seems that within groups, students were determined to help each other be better actors because they knew the group would be assessed as a collective.

Example of Individual DA interaction

Individual DA interactions were also present in the data. This process is illustrated through the case of Jasmine (a pseudonym), a year one English major student. Jasmine is from Shanghai and came to Hong Kong to study to become an English teacher. Her first language is Mandarin and she first started learning English in kindergarten. Her interest in the theatre project started when she watched a previous production a year before. Although she had no experience in drama and had not attended drama classes before, she was motivated by the success of her classmates in the previous show.

Jasmine's primary goal was to learn English through the production. She knew that the environment would concentrate on English use and so she wanted to take advantage of this opportunity to practice her English and be involved in something new. She particularly wanted to improve her speaking skills and perhaps learn different accents. About drama itself, she wanted to learn how to act and portray a character and she believed this could be her biggest challenge.

Jasmine's group was the second group to perform in the second rehearsal day. After having watched two groups already and listening to the directors' comments, she had a better idea of what was required of her in this task.

> *I really enjoyed the part that we prepare for our script. At the beginning, none of us know the character of different roles. So we just guess it. After we analysed it, we know the characters respectively. Actually, as long as I know the character, my attitude and intonation changed suddenly. And after I have watched the demonstration for the first group, I understood the "Matt" much deeper. Besides, during demonstration of reading*

sentences, I heard lots of styles of the same sentences. Actually, it's fantastic and it is a kind of enjoyment.

Jasmine's journal entry reveals how much watching other people perform has helped her in her own performance. She had a clearer idea of what her character could be like and she heard different ways a line could be interpreted and read. She found this experience of watching others perform enjoyable and educational.

Her intentions to improve were reflected in her group's performance. After their performance, the directors commented on how, compared to other groups, Jasmine's group gave a better performance because they had more consistency in characterisation; individual characters remained distinct throughout the performance. The pace of the whole scene was also much better. However, an area of improvement would be voice projection, and their ability to sustain the reality of the scene such as realistically miming actions like pointing at the dog when someone says to 'look at the dog'.

Apart from group feedback, they also addressed students individually. The directors thought that Jasmine still did not know how to create a character in her mind because she delivered her lines just as she did in the previous performance. While she was committed to staying focused throughout the task, she was not able to execute a believable character through her voice.

1	DIR 1	*I didn't get strong sense of character. I get the feeling it's you. You're modulating intelligently but you're still speaking as yourself.*
2	J	*I think Matt is very smart and brilliant character but only cares about himself.*
3	DIR 1	*Ok. That's A good observation but I didn't hear it. Let's hear it again.*
4	J	*[Reads text "That car should've stopped!"]*
5	DIR 1	*Bigger...*
6	J	*[Tries again]*
7	DIR 2	*You're slurring the words.. I didn't mean faster. Put more effort in the emotion. If you'd say that he's smart. You would think he's maybe.. a snob?*
8	(audnc)	*Stuck up?*
9	DIR 1	*Yeah! Supposing he's somebody who always accuses people of doing terrible things. And so, that car should have stopped. I want to hear the resentment that there are terrible people in this world who would do such a thing... do it again.*

10	J	[Tries again with a bit more emphasis]
11	DIR 1	That's not big. Okay we'll work on this.
12	DIR 2	[to DIR 1] She's not using stress. That's why. That's what's happening.
13	DIR 2	[to Jasmine] Try stressing the word 'that'. Imagine you saw the car pass by.
14	J	[Tries again with limited success]
15	DIR 1	It helps...
16	DIR 2	[to DIR 1] It's partly the power...
17	DIR 1	[to DIR 2] Yeah, partly power...
18	DIR 1	(to Jasmine): Ok. Remember the line? Look at me. I have... I've done something you really resent. Your good friend Sherry here? You love her. I just smacked her in the face. [audience laughs in the background]. I want you to express your hatred to me.
19	J	[Tries again]
20	DIR 1 & DIR 2	Better!!! [everyone claps]

The dialogue between the directors and Jasmine reveals that Jasmine's problem was not in visualising a character in her mind but using her voice to communicate this vision to an audience. The directors tried to assist her understand this connection by offering assistance. They first checked if she had an acceptable concept of her character (line 1). She gave an adequate answer and so the director turned her attention to the use of her voice to express this vision she had in her mind (lines 3–4). It worked somewhat but the directors thought it was not enough and so asked her to do it again (lines 5–6). Then they asked her to focus on the emotion of the words. They tried to help her by helping her have a more vivid imagine the personality of her character (lines 7–10). She tried again and still failed. Then they asked her to stress a particular word (lines 11–15). She was partly successful and the directors speculated that part of the problem was her projection (lines 16–17). Matthew [DIR 1] though thought of another approach. He asked to imagine a situation that was more vivid, more immediate than the one asked to perform (line 18). She tried again and this time, Jasmine was successful (lines 19–20). It seemed that what helped Jasmine succeed was to imagine a situation that required her to produce a similar response to what is required in the dramatic situation.

Now that the whole group had a demonstration of what the directors expected, they asked the whole group to repeat the first scene of the text. Jasmine was successful at the beginning; her voice had more expression than the previous performance. Unfortunately, she was only able to sustain this after reading a couple of lines. Perhaps given time to mentally prepare, she could have done a better job.

> *I learnt a lot in today's rehearsal. At the beginning, when I played "Matt", I confused about the relationship between Matt and John, I think Matt thinks he is the most talented and brilliant person among four. But they're still friends. But Matthew [DIR 1] and Michelle [DIR 2] wanted me to change my intonation.*

Jasmine's journal entry at the end of that rehearsal confirms the challenge that Jasmine had when trying to perform that text. She knew she had a suitable concept of her character but she lacked the skill to control her voice to express the emotion required. Working with the directors though, helped her understand what she needed to do. Through the prompts of the directors, she was able to say that one line 'That car should've stopped!' with the emotional expression that the audience can feel. Specifically, it was the prompt of asking her to imagine a situation that she was more familiar with that helped her succeed.

Jasmine demonstrated development in this task in two ways: first, in her demonstration of control of previously mediated skills, and second in her ability to use her voice to create character with the help of the directors. The training session prior to the performance of *Dog Accident*, provided Jasmine with a clear vision of what the directors meant by acting. She was able to understand that acting was more than just reading the script out loud but an activity that involved imagination, emotion, and physical expression. Although Jasmine had initially fallen back on the same routine she used to prepare for performance (i.e., reading the text aloud several times), there was more effort to conceptualise character. When she watched another group perform, she mentally critiqued their performance and listened to the comments of the directors, and subsequently thought about ways to enhance her own performance. She demonstrated development because she actively and independently thought of ways to enhance her own performance

After her performance, the discussion with the directors revealed an area of potential development for Jasmine. Through a series of questions and prompts, they discovered that it was lack of ability to use her voice for expression that was lacking and not character concept. Through collaborative dialogue between the directors, peers, and prompting to use emotional memory, Jasmine was able to successfully express her character through her voice. To perform a more complex task, Jasmine needed a mediator to prompt her to use emotional memory and apply it to the text she was supposed to perform. In addition, finding her voice also became her method of finding her character. The dialogue revealed that Jasmine had already sufficient control in her

ability to conceptualise character but the developing skill was her ability to use her voice. If the directors took Jasmine's performance at face value, they would have just assumed that she just lacked ability to conceptualise character.

CONCLUSION

This study demonstrated how unlike continuous or summative assessment, DA integrated L2 instruction and assessment in rehearsals for theatrical performance. Guided by DA principles, the directors were able to teach students how to perform while they are assessing students' capabilities. Analyses of rehearsal interactions showed that a combination of group and individual mediations provided by directors and peers allowed for the internalisation of dramatic and L2 skills as a unified construct. DA was particularly successful in this case study because of several elements in the learning environment. First, there was the presence of directors that were committed to providing opportunities for learner development. The acting lessons mediated learners' understanding and competence of L2 and acting skills and rehearsals engaged students in collaborative dialogue as they prepared to perform. Performances on the other hand, served as opportunities for learners to demonstrate current level of ability and a chance to develop individual and group acting skills. Because of the DA approach taken by the directors, the activity of studying a script and performing it gave students opportunities to internalise and utilise the target language; as students read, understood, interpreted, and memorised the script, they were using the target language as both the object and the means to achieve their goal.

This paper was focused on exploring the use of DA to determine L2 gains in a theatrical production. The forms of mediation used to assist learner development serve as a basis for the creation of a DA framework for the assessment of L2 gains in a theatrical production. Areas of future research include the feasibility of a full DA programme whereby students could demonstrate their ability in more than one task. An inventory of mediation strategies that move from implicit to explicit feedback could also be explored for the possibility of tracing L2 development through a DA programme.

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Notes

[1] In other contexts, drama and theatre are used interchangeably. In this article, theatre refers to the performance of scripted text in a full-scale theatre production.

[2] Micro-genetic analysis is a methodological approach that studies learner development of specific processes 'in the process of change' (Vygotsky, 1978, p. 65).

Children as the Oppressed or Oppressors to Parents?

- A Theatrical Observation

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Abstract

This is a collective case study of four group performance project in the form of Boal's Theatre of the Oppressed, implemented in a university undergraduate drama course. Students were invited to experience the theatre form and create little drama pieces according to their concerned issues, to be presented in front of their peers. The four stories included in this paper have rather successfully captured the cultural reality of Hong Kong's changing parent-children relationships. The dramatic actions are analyzed with other research and cultural references.

Context of Study

This paper gives an analyzed observation of the theatrical actions played out by four groups of university students in Hong Kong, on a drama course offered by the School of Education and Languages at the Open University of Hong Kong. The students come from two degree programmes: one of which is a single degree in English Studies and the other a double degree in English Studies and Education. More than ninety percent of the students are of Chinese ethnic origin. There were some individuals having ethnic origins such as Indian, British, Nepalese and Philippino-Chinese. In the four groups featured in this study, there were three students having these non-Chinese origins. I am listing the ethnic and cultural origins of students here, not to imply that their cultural tendency would necessarily give meanings to the issue being studied. My aim is to state the fact that they were injecting the need to use English in parts of the stories they participated, and in some stories, specifically Case 6 below, the arrangement of an English-speaking Indian classmate was adopted, the relevant students said, in order to convey the message that westernized thoughts were introduced to the Chinese society.

Although all students are English majors, they performed in Chinese (except the 2009 Fall cohort, see below, and the scene with the Indian student who spoke English in Case 6) as they were advised that in drama they should use a language that sounded most natural to them. Being their tutor, I introduced the Theatre of the Oppressed by Augusto Boal (2000),

emphasizing that they should present issues of their own interests for wider discussion among their fellow students. They participated in two four-hour sessions in which I demonstrated the theatre form with the use of hot-seating as a feature in enhanced forum theatre (O'Toole, Burton & Plunkett, 2005). Afterwards, students formed groups, each creating a 10-min drama with an issue, to be performed followed by a 20-min interaction with the audience.

Collective Case Study

Within a six-semester (i.e. 3-year) period, I notice that there are 11 (out of 49) issues about the relationship between two generations, to be listed as below:

Story and issue	Semester
1. My "Caring" Dad（father's authority）	2009 Fall
2. The Drug Testing（the subversive daughter）	2009 Fall
3. You Have to Enter a Band 1 School (mother's authority)	2010 Spring
4. Why Don't You Give a Child (between the powerful mother-in-law and the daughter-in-law)	2010 Spring
5. The Scolding Mother (mother's authority)	2010 Fall
6. The Adoption (the daughter-in-law's insistence on adoption rather than giving birth)	2010 Fall
7. I Want to Take the Arts (mother's authority)	2011 Spring
8. Hong Kong Children (the children's "power")	2011 Spring
9. The Troublesome Grandpa (the young couple's oppression over the grandfather)	2011 Spring
10. I Wanna Dance (the mother's authority)	2011 Fall
11. The House is Not a Home (the step-mother's oppression over the step-sons)	2012 Spring

The interesting phenomenon of students' working on recurring issues formulated some collective case studies in which a few similar cases are put together for generalization of

patterns and trends (Stake, 1995). In other words, the similar topics and themes students worked on gave me some initial impact about understanding young people's cultural concern, and I would like to further clarify if there is a clearer picture that could suggest a students' construction of cultural views through the theatre form I used. In the above twelve cases, I can roughly divide them into two collective case studies:

- the parent (-in-law)s' (especially the mother(-in-law)'s) authority over the children (1, 3, 4, 5, 7, 10 & 11)

- the children's resistance against or power over the parents (2, 6, 8 & 9)

As I have written about the first collective case study involving (3), (4), (7) and (10) in another paper, I am going to focus on (2), (6), (8) and (9) in this paper.

The way I collected data was through:

- Class observation of students' participation and creative processes (in the first six 4-hour sessions)

- Video-taped group presentations (in the seventh 4-hour session)

- Students' written play scripts (submitted after the presentation session)

- Individual reflective essays (submitted after the eighth 4-hour session in which students watch their own presentations play-back)

- Research, comments and personal anecdotes in the social contexts relevant to the

topic

The data will be analyzed by means of narrated individual cases, inserted with students'

views and views from researchers and the community at large (including my personal

experience) for contextualization, with a generalized conclusion. Before I go straight into

data analysis, it would be helpful for first giving some notes on dramatic empowerment to

reflect on culture.

Dramatic Embodiment of Culture

Neelands (1996) lists out the modes of empowerment in drama—on the cultural level he

states that theatre is the means of making the invisible influences of culture visible and

discussable; it is also a mirror of how we are made and who we might become. Jackson (1996)

adds that the major conceptual link for students to make is that individuals within a culture

are affected by its power structures. Booth articulately asserts:

> *Drama has become our principal means of expressing and interpreting the world as*
> *we explore and communicate ideas and information, social behaviours, values,*
> *feelings, and attitudes, with mass audiences greater than anyone had ever*
> *contemplated.* (Booth, 2003, p.18)

Behaviours, feelings and values are all linked together and presented as symbolic messages in

a piece of theatre. Certainly, as Shu (舒志義, 2010) suggests, there are chances that the

misuse of symbols could lead to inappropriate cultural shocks, but it is indeed only the signs

and symbols that are interpreted to give meanings once a piece of art work is presented

(Barthes, 1968). Augusto Boal, the developer of the Theatre of the Oppressed, discusses the

linkage between the authors and spectators in this kind of theatre:

> *For the Aesthetics of the Oppressed, the most important thing is the Aesthetic Process which develops the perceptions of the person who practices it, though it may be very desirable that it culminates in an Artistic Product – the finished work of Art – for its amplificatory social power. The goal of fruition as work of Art is stimulating – it functions like a search for the dream, for utopia. When the process does culminate in this state, its authors receive the benefits of the recognition of others, which encourages them to make further efforts.* (Boal, 2006, p.18)

This long quote effectively delivers the important qualities of dramatic embodiment of

culture—reflecting thoughts and attitudes in the author, and inspiring further thoughts in the

spectator by its artistic power. What's not needed to mention is the magical function of drama

which has its essence in nature the role-taking actions that participants implement with the

mind of the role, adopting another's point of view and thus seeing cultural meanings with

different perspectives and layers.

Let me now introduce the cases and see how they inspire thoughts. I will culminate

these thoughts using other research references and personal experiences.

Case Analysis

Case 2: The Drug Testing

The story is about a hot issue some years ago on the prevention of adolescent drug taking in schools. The government implemented the drug test policy by asking the parents to give consent for the school to test the urine of students. This story starts with two girls' mothers gossiping and exchanging advice to keep an eye on their daughters, after watching a governmental TV propaganda about drug testing, especially when one of the daughters is rather actively involved in after-school activities. Another scene shows this girl to be quite troubled with being monitored, though she is actually not involved in undesirable activities. However, conflict breaks out when the girl's mother insists to sign the consent letter to force her daughter to do the drug test. There is a conversation between the mother and daughter:

Daughter: Why do you tick "yes"? I told you nicely that I don't want it tested.

Mother: I think you better test it. You always come home late. I don't know where you go to, who you're with and what you're doing. I do care about you.

Daughter: Mom! But I don't need to tell you everything I do. I have the right to do whatever I want, stay with whoever I want and go wherever I want. I'm not a little girl. I want freedom!

The mother in this story is rather oppressive and authoritative. The interesting point is that, unlike many other cases listed above, the daughter here is very strong and subversive. Yet the more interesting thing is that this daughter is played by a Nepalese student and her mother by an Indian student. In this group, there were also four Chinese women (one of which grew up

in Canada) playing the narrator, the "proper-looking" classmate, the teacher and the Chinese girl's mother.

According to Hofstede (1994), the conflict between the daughter and the mother in the above scene is typically described as Eastern individualism versus Western collectivism. Individualism is characterized by having personal goals go first (Singelis et al., 1995) whereas collectivism by having the need for group solidarity and shared activity (Hui and Triandis, 1986). I suspect the more individualistic view of the young people in this group could come from the more "westernized" participants including the Nepalese, the Indian and the Chinese who spent some years in Canada. Having said this, I am not denying the "westernized" mind of local Hong Kong people as well as the traditional Asian mind. Indeed the Indian mother gives a rather convincing performance of being a traditional mother. The conflict becomes greatest when the next day she girl is asked by the teacher to collect urine, and she says:

> Daughter: What? My urine? I don't know what to do with my urine. It's personal matter. I already told my mom that I do not want to do the test. So why are you giving me this thing?

> Teacher: But your mom signed here already, and it's the government policy.

> Daughter: Whatever, I don't want to be tested. (throws the bottle on the floor) You know how old I am tomorrow? Sixteen. One six. So I have the right to make my own decision. OK? No is no. If my mother has signed yes, why don't you go collect her urine instead of mine?

And the last scene shows the manifested conflict between the daughter and her mother:

> *Daughter: You don't listen to me, do you? I've told you many times that I don't want*
> *to be tested. So why are you forcing me now? Are you my mother? (the mother slaps*
> *her on the face)*

This group has put forward an argument about parents' care and monitoring, governmental policy (arising out of a Chinese society), and the adolescents' individual human right. I think the daughter has made a powerful outcry on human rights owned by young people. The teacher shows the reality about the government policy and the institutional authoritative system with the parents' signature going hand in hand with the school's authority. Having half of the group studying education major, this group has sensibly brought out the debate about public security versus private freedom. Indeed, when I asked the group after the presentation why exactly did they choose such a topic; one or two members told me that they were hearing complaints at the schools that students were forced to do the drug test, and that some teacher friends told them that they were already rather worried that the policy could create trouble. They were worried too and agreed that it could be nonsense if students were forced to do what they didn't want. What interested me was the very coincidental, authoritarian styles of government policy and parenting in this play. A Chinese descriptive expression about the government officials used throughout the centuries is "the parent officials", meaning that the officials are like parents—loving, providing, managing and controlling (using their ways, whether you like it or not).

Finally, I also find the ending caption on the TV propaganda quite powerful with these words: "Test them now, or find them never".

This presents the very dilemma of the (Chinese) parental love-care-monitor psychological complex. The differentiation between care and possession (i.e. fear of losing), upbringing and expectations, love and offering security, and love and giving freedom is always difficult to be identified and balanced. This argument will go on as long as there is parent-child relationship, I believe. And the argument will be hotter on Chinese lands.

Case 6: The Adoption

This is a story discussing the clash between the traditional Chinese and the westernized ways of thinking, embodied in a drama in which the daughter-in-law's idea of adopting a child is challenged by her mother-in-law, Mrs. Yeung. The first scene suggested an interesting little clash between the two cultural breakfast habits, when the mother complains about the lack of congee and the rawness of the fried eggs prepared by the daughter-in-law who explains that in New York everybody eats eggs in that way.

In the second scene, Mrs. Yeung meets a neighbour in the wet market who has an obedient daughter-in-law, Kwai, proactively carrying the food purchased. Green-eyed with this, Mrs. Yeung is even told that Kwai is going to have a baby boy. Of course, Mrs. Yeung is

infuriated when she is reminded that her own daughter-in-law still hasn't got a baby boy. The Chinese/Asian yearning for a male offspring as a cultural norm is being explicitly depicted through the typically complicated mother and daughter-in-law relationship. Besides, the notorious one-child policy in Mainland China after 1970s has generated quite a number of social problems. An unsigned article in Wenweipo (《文匯報》, 2008) has it that abortions after knowing from ultra-sound check that the foetus is going to be a girl are commonly heard especially on the farm where the boy is a valuable human resource for work, not to mention the traditional view of "valuing the boy more than the girl". I mention this because the student playing the husband has a Mainland accent which suggests he came from Mainland China. In recent years the influx of Mainland pregnant women giving birth in Hong Kong is partly due to their avoidance of paying a heavy fine when having a second child.

Scene three gives a direct view of the western mind by showing how the daughter-in-law chats with her foreign friend Jennifer (played by an Indian woman), complaining that her mother-in-law asks her to do lots of housework. The conversation carries on about the friend's recent adoption of a little girl, putting forward her very westernized thought:

Daughter-in-law: But I don't want to be pregnant and give birth to a baby.

Jennifer: Well I would highly recommend adoption! I mean you don't have to like give birth to say that this is my child, right? I mean relationships aren't formed just based on blood.

This is exactly an opposite view to the Chinese traditional thought that blood relationships are always closer to non-blood ones. The familial ties on which Chinese social structure is based have been nurturing big families for more than a thousand years.

The story develops with the mother-in-law eavesdropping the young couple's bedroom conversation about adopting a child instead of giving birth. She is furious and the other day she gets a medicinal drink from a temple and asks the son and the daughter-in-law to drink it for better pregnancy effect. There follows a dialogue between Mrs. Yeung and his son:

> *Mrs. Yeung: After your dad passed away, I gave up everything to raise you up and you never disobeyed me. Now because of this woman you can't even agree to drink a bottle of medicine?*

> *Son: I don't mean that.*

This is another typical description of Chinese culture: hierarchical power between two generations is seen with submission to parental authority (Yang, 1988) and children are taught inhibition of expression for significant respect for his father, i.e. filial piety or hsiao (孝) (King and Bond, 1985). Total obedience to parents' will is usually regarded as morally good in terms of taking responsibility by the offspring. After the son has quickly taken the "medicine", the final refusal of the daughter-in-law to drink the medicine is a manifestation of the young individual's resistance to the traditional Chinese authority, as a rising westernized culture in Hong Kong.

As I was the facilitator to help each group form their story plots and characters, I remember their reason of hammering down to such a story: when they discussed about oppression in daily life they felt that eastern and western cultural differences had always created conflicts in human relationship. The young man that played the son claimed that he was more traditionally Chinese and the young woman that played the wife said she used to think that she was rather "open" and was not much prepared to bearing children, but after this theatre experience she heard about the cry of the mother-in-law, etc, that made her re-think about the whole issue.

Case 8: Hong Kong Children

This is a very different story from the above two in which there is only one-way oppression by the children over the mother. The story starts with the mother being informed by the school that her daughter cheated in the examination. Being told by the aunt that cheating is a serious crime at school, the daughter says:

Daughter: Mom, you must help me then! (pulling her mom's arm)

Mother: How? How can I help? You're witnessed and caught to cheat! I can't help anything. You have to explain to your teacher yourself tomorrow.

Daughter: (getting mad) What?! You don't help me?? Didn't you hear auntie says that I wouldn't be able to get a university place? You want me to be a loser? Anyway you have to fix it when you see the teacher tomorrow. Don't bother me anymore.

The term "Hong Kong children" is a popular phrase nowadays to show the quality of spoiled children in Hong Kong. The above dialogue embodies the quality of Hong Kong kids taking for granted that their parents need to protect them and cater for them the best environment for prosperous development. Indeed this exactly shows the over-protective tendency of Hong Kong parents so that their children get spoiled and develop rude manners. The student that played the Daughter in this scene wrote in her reflective essay:

> *I think the main reason is the experience of getting along with my younger cousin…while I am the second youngest, all our family members have tried our very best to make her happy and satisfy her wants since she was born. … Yet, after the acting, I think, subconsciously, I desire to be person like the younger daughter, though I know she is not a good girl. I found an advantage of being a selfish person. My life seems to be easier when I can put my responsibility on others' shoulder.*

The interesting life experience of being an older cousin who provides is contrasted with the reflection on wanting to be the younger who is nurtured to be more selfish. The student's feelings and thoughts in the issue and theatrical experience, I would say, have given her interesting and powerful perspectives that could be impacting on how she positions herself as a member of a group, family and society. The right and responsibility tension has always been a difficult issue when social life is concerned, particularly when culture changes through time and varies from place to place.

The case of Hong Kong children has rightly reflected the view that the family is not a static institution but one that evolves through time (Sow, 1985). Kagitcibasi (1996) argues

that economic and social changes are having great impacts on the family, leading to modifications in both family structures and value systems. There have been arguments in Hong Kong that nowadays when young parents become more economically prosperous their children are not able, and do not care, to manage themselves. That is why a secondary school principal comments that now she prefers training students' self-management to training them examination skills as what was used to be done. Quoted by a reporter, she explains:

> *Nowadays whenever the children say "I'm bored", the parents offer them mobile phones and computers; whenever they utter "I don't know how to do it", the parents in no time tie the shoelaces and write the answers for them. How could they possibly grow?* (錢瑋琪, 2012, *Mingpao*《明報》online version)

Here the dramatization of Hong Kong children might be even a bit imaginative: such self-centred individualism of the daughter and her elder sister results in their next action of asking their mother to cover up for their mistake of breaking a valuable vase at home, and even in the last scene to cover up for the elder sister's mistake of running into a person crossing the road by asking her mother to take the driver's seat and report to the police as the driver! This dramatic action reflects that students' view towards these Hong Kong children being extremely, possessive, selfish and irresponsible. As a Hong Kong citizen, I am, sadly, not surprised by this view.

Case 9: The Troublesome Grandpa

This drama portrays, in my view, the reality of how married couples dislike and mistreat the older generations. The first scene captures the troublesome quality of the grandfather through his inability to use the TV remote control and his unwelcome taste of watching "noisy" Cantonese opera.

In the second scene, the grandfather takes the liberty to order the maid to cook some leftover Chinese herbal medicine (from his own pile of herbs he hasn't finished after his last consultation of a Chinese doctor), intending to treat his grandson who suffers from influenza. Scene three depicts the daughter-in-law's strong objection to such treatment, by threatening to put him into an elderly home. An interesting conversation follows showing another typical point of conflict arising from the uneducated parental style:

> *Grandpa: (using his own chopsticks to carry a piece of food into the grandson's bowl) Little Yin, eat more!*
>
> *Son: Oh Dad I mentioned a lot of times that you should not use your own chopsticks to hold food for others; not hygienic!*
>
> *Daughter-in-law: Exactly! Being messy all the time.*
> *Son: Yin is still coughing now. If you get him food what if you pass him some other bacteria?*
>
> *Grandpa: Hey! I did this when you were young, see how big you are now! (takes food with chopsticks for Yin)*
>
> *Son: Stop it!!!*

Similar situations actually take place in my own home, with my mother carrying food for my nephew and niece using her own chopsticks. This is particularly Chinese, not only because of the use of the chopsticks, but also the older generations believe that they used to raise and feed their kids and nothing went wrong. The cultural aspect underneath this belief is the collectivistic assumption—we are one family and this is the way to treat family members, intimately. Alternatively, the western concern of hygiene fits with the individualistic character and hence the use of the diner's own plate and public cutlery for carrying food to the plate. Perhaps in the last ten years a Hong Kong dining culture has developed: around a dining table, diners all use "public chopsticks" to carry food to their own plate/bowl before they use their own chopsticks to carry food into their mouth. Personally, or culturally, I feel this is quite a nuisance since I do not feel "sick" without using the public chopsticks, but rationally it might be more hygienic to use the public utensil. I would say the western view on personal hygiene has developed together with their cultural inclination on individualism.

The last scene pushes the action to the highest point, by having Grandpa experiencing urinary incontinence while watching TV and thus wetting the sofa:

Son: Oh my! Dad look at you… (shaking his head) Dad…I think we cannot look after you any more…how about going to an elderly home…

Daughter-in-law: It's not "how about"! He must go to an elderly home!

I think this story has shown some stark reality. As two students consulted me about the choice of story they said that they were quite concerned about the issue of treating the older generation. Apart from the fact that they had old people at home, they would like to open discussions on some improper attitudes the younger generations might have. In fact the episodes included in their play are common stories told by the media as well as friends. The high occupancy rate of elderly homes in Hong Kong is an indirect piece of cultural evidence, contrasted by the view of the traditional Chinese filial morality of living with the elders and catering for their daily lives when they grow old. Hong Kong, as with many other places, has come across industrialization and much modernization. Goodwin (1999) summarizes classic theories and points out that whereas strong bonds and cohesive relationships are found in pre-industrialized societies, industrialized and modern societies exhibit a lack of interdependency between individuals and so fragmented relationships are more encouraged. The "independent" family of modern industrial societies is independent of its kin, and it is contented to "go it alone" as a separate unit (Kagitcibasi, 1996). It is thus not surprising that the couple in this drama is so inclined to put the grandpa to an elderly home. I believe the worldwide phenomenon of aging populations has made the problem worse, though the moral dilemma stays with Chinese/Asian communities.

Conclusion

The four cases are not just interesting but also captivating of essential cultural elements that are very familiar to Hong Kong people. The authoritative oppressions from schools, parents and government are typically Chinese collectivistic concerns for social common interests, including the social security of drug-taking prevention or familial concern of producing offspring. But they also visualize the rise of individualistic power as subversion to these authorities, such as the forceful resistance to the parental orders, the self-centred advantage-taking by the spoiled children and the independence and escaping from the parents. These four stories trigger reflections on the positioning of the self in the society, by means of artistic power and symbolic meaning-making.

All four stories are realistically told. For realistic I do not only mean naturalistic acting or inclusion of realistic events in the scripting, but the well researched cultural reality that students have seriously tried to present. This includes the school's controversial implementation of the government policy of drug testing, the harsh pressure given by the mother-in-law about giving birth, the absurd children's behaviour possibly resulting from parents' over-protection, and the ruthless dislike of aged parents by modern couples. I am quite confident that many Hong Kong people would agree that these situations are close to the social realities.

The theatrical process of creating dramatic contexts and characters relating to personal life or hearsay, of representationally performing the scenes, and of reflecting on the

performance, and so on, has proven to be an empowering process of learning through and

about cultural life. The students absolutely have also gained some recognition from their

audience through their big round applause and, more importantly, their dramatic participation.

I really appreciate the efforts of all spect-actors in both the presenting groups and the

audience.

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The Theatre and Its Socio-Educational Role in Modern Taiwan

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Abstract

The theatre has been given an obscure and tricky role to play in Taiwan"s Chinese-speaking society. Although it is now officially recognised as an indispensable sector of the national curriculum, its position within an island that has gone through a long history of migration, colonisation, dictatorship, and democratisation is still uncertain. This essay investigates the relationship between theatre and education in modern Taiwan, with a special focus on two periods: the Japanese and the KMT rule before the 1980s. By contextualising the development of the socio-educational role of the theatre, the author intends to paint the landscape of how theatre was perceived and used to instruct or inspire during the twentieth century in Taiwan, which paved the way for the arrival of different types of educational theatre.

Keywords: theatre and education, Beijing Opera, cultural intervention, experimental.

The Theatre and Its Socio-Educational Role in Modern Taiwan

In Taiwan, an island with a mainstream culture of Chinese origin and some residual effects of the Japanese colonisation (1895–1945), theatre does not always seem to be a compatible companion for education. Several reasons have contributed to this conspicuous division. First of all, as in most modern Chinese societies, education in Taiwan tends to operate above and not alongside the arts. While Taiwanese parents and politicians are notoriously keen to give education – or, more precisely, schooling – a high profile, their attitude towards making arts integral to the young person's school life is not so enthusiastic. This is not difficult to understand, for a race that has, over the last century, undergone a series of intense wars, not only with its foes but also within itself. Education is inevitably regarded by the government-in-power as a means of securing the legitimacy of the regime.

Politics, Education, and the Theatre in Taiwan

Although claimed by the Communist Chinese government as a rebellious province of The People's Republic of China (PRC), Taiwan had actually been ruled by the Nationalist Party (Kuomintung, better known as KMT), who took over the island after Japan lost the Second World War and were in power for more than fifty years until the Democratic Progressive Party (DPP)[1] won the presidential election in March 2000. During the 1950s and 60s, KMT chairman Generalissimo Chiang Kai-shek, who fled to the island with his KMT forces from mainland China in 1949 and called his authority in Taiwan The Republic of China (ROC), made Taiwan a military base for „recovering the mainland". Under his rule, the islanders were manipulated to wipe away their consciousness of being Taiwanese or Japanese. Children

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[1] DPP or Democratic Progressive Party, was established on 28 September 1986. Its founding marked the culmination of four decades of democratic struggle against the KMT's one-party rule and Martial Law in Taiwan.

were taught to be dignified Chinese in order to save the poor fellow-countrymen in the mainland from Mao Tze-tung"s terrible communist gangsters. Mandarin became the official language – instead of Japanese – and the Taiwanese dialects[2] were unreservedly suppressed by the military government. As a result, the cultural features of Taiwan were substantially affected by the harsh political atmosphere during that era. Beijing Opera was, and still is, regarded as the „national opera" by the official circles, while the indigenous forms of theatre such as Taiwanese Opera and puppetry - usually performed in a local dialect - were purposefully neglected. Different kinds of censorship were forced on literature, drama, and art. Intellectuals and dissidents who acted against Chiang"s „return to the Motherland" policy or stood for the Independence of Taiwan were inevitably arrested and persecuted. Under such circumstances, the educated have long been encouraged by the educators to conform to certain social morals in order to „stabilise" the status quo. Individuality and creativity are therefore often undervalued or passed unnoticed in the domain of education, as they are by nature against what a domineering or dictatorial government really needs: collectivism and productivity.

According to the Constitution of the Republic of China (ROC), on which the current education system in Taiwan is based, education of the ROC should be governed by Dr. Sun Yat-sen"s Three Principles of the People, namely Nationalism, Democracy and the People"s Livelihood. The goal of education is „to improve national living, support a decent existence in society, pursue economic development and prolong the life of the nation so as to achieve independence of the nation, the implementation of democracy, and the advancement of national livelihood." Education and culture shall "aim at the development of the sense of

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[2] Min-nan-yu, or Fukien, is the most popular dialect in Taiwan, and is therefore nicknamed as Tai-yu, or Taiwanese. It is now used by almost three quarters of the whole population. The second most popular dialect in Taiwan is Hakka; it is spoken by about 12% of the whole population. In addition to the above-mentioned languages spoken by Chinese Han immigrants, there are also some other dialects spoken by Taiwan's aboriginal peoples.

nationalism, sense of autonomy, national moralities, healthy physique, science knowledge, and the ability of the national citizens to earn a living"; in addition, all public and private educational and cultural institutions in the country shall, in accordance with law, „be subject to the supervision of the State" (Ministry of Education of ROC, 1996, p. 3). Considering these articles, it is obvious that the orientation of Taiwan's education is highly political and based on economic principles. With the State machinery successfully controlling and manipulating the purposes and resources of education, school or college curricula are doomed to have a problematic structure and function like a conveyer-belt of a fully charged mechanical device that produces products of the same mode. As a result, the space left for arts in any curriculum is visibly small: while music, Chinese calligraphy, fine art and crafts are all officially part of the compulsory education, their importance to a child's mental and emotional development is never fully justified. This is particularly true in the case of junior high school education. With the shadow of the very first national entrance examination haunting teachers and students alike all the way through the three exhausting years, arts-related classes are like tiny windows opened for some fresh air rather than doors with open access to a mind-liberating world. Very often, when the pressure of exams becomes unbearable, which happens frequently in the third year, these classes would be removed from the regular timetables and replaced by „heavyweight" subjects such as Mathematics, Physics, Chemistry and English – the consensus being that a good senior high school will then lead to a good university, and thus a smooth career in technology- or business-related fields where a bright future with financial security is guaranteed. The Arts, on the other hand, are not to be taken seriously. They distract one's academic motivation and give the young person reasons to rebel or encourage dreams that cannot be realised. Therefore, for the good of the young generation, as well as the whole society, arts should be stripped of their social potential and

kept as light entertainment. The official approach is that they can be fun; they can be cool; but they certainly cannot turn into bread and feed one‟s stomach.

The Role of Traditional Drama in the Chinese Society

Given that there is a tendency for the arts to be unfairly treated by Taiwan‟s education authorities, the long-term prejudice Chinese people have held against *xi zi* (戲子), performers or actors, and the island‟s heritage of musical and symbolic drama do not help in any way to improve the compatibility between theatre and education. In most Western countries, drama, as Chris Johnson argues, has considerable advantages over art forms such as music or the visual arts by criteria of accessibility:

> *There is an immediacy to its practice. There are no scales to be learned or arpeggios to be practised; we can begin creating material straight away. Drama's language is simply the language of social experience – what it 'feels like' to be alive – borrowed and fashioned for other purposes. So it's easily accessible to those who lack professional arts training. We can claim, reasonably enough, that everyone has a basic proficiency in its grammar. Everyone 'improvises' from the moment they get out of bed. We all feel pain, experience joy, and learn to 'act a part'.* (Johnson, 1998, p. 3)

While Johnson is certainly right in pointing out that Western drama‟s language is the language of social experience, traditional drama in the Chinese-speaking world does not share the same accessibility. In Beijing Opera, one of the most popular forms of traditional theatre in both China and Taiwan, the artistic means of expression, such as singing, dialogue, acting, combat and acrobatic performance, all "follow conventionalised patterns taken from real life and refined by generations of operatic artists, which become symbols of human intent and sentiment" (Pan, 1995, p. 20). This symbolic performance should not become life as it is, but life as extracted, concentrated and typified. That is why ‚false but true, empty but full, and few but many‟ are regarded as the guiding principles that make Chinese theatre

different from its Western counterparts, as there is hardly any realism in conventional Chinese theatre. The stage is almost empty – in many cases with only a table and two chairs present; the costume, make-up and props are both specific and full of special meaning; the acting is therefore highly artificial and symbolic, as depicted in the most famous guiding principle of Beijing Opera: „each voice has to be like singing, each movement has to be like dancing" (無聲不歌，無動不舞).

To achieve this level of skill, Beijing Opera actors have to be trained rigorously from their early youth, and then work extremely hard to master the highly demanding vocal and physical skills in order to secure the audience"s interest in what they do. For this reason, Beijing Opera has been seen by many drama scholars as an actor-based theatre. Famous actors such as Mei Lang-fang (梅蘭芳), Cheng Yan-chiu (程硯秋) and Yang Xiao-lo (楊小樓) had all made great contribution to the popularisation and refinement of Beijing Opera with their original creativity and personal charisma. However, the same reasons have also led to an unfavourable side of the profession. Since the performance art of the actors is the major cause that makes opera fans willingly buy tickets to fill the seats, they are naturally deemed responsible for the success of the box office, and thus the management and maintenance of their opera groups. Many of them are therefore forced to „honour" their patrons, mostly rich and politically powerful, by „entertaining" them both on and off stage, so as to obtain financial security of some sort. Moreover, given that the majority of their repertoire is concerned with courtship or love affairs between young scholars and beautiful ladies, their personal identity is often confused with the roles they play and the way they interpret these characters. Their true-life personality is, accordingly, widely regarded as being frivolous and untrustworthy, as described in the common saying: „prostitutes do not know what feelings are; actors care nothing about righteous principles" (婊子無情，戲子無義). Consequently, the

social status of opera actors has been relatively low in the Chinese society.[i] Parents would only send their children to actor training schools – which, in many people‛s eyes, are like circus troupes – when the family suffers from poverty. On this basis, it is very clear that, traditionally, drama or theatre is not something that the mundane and pragmatic Chinese would care to take seriously. Its position as a unique art form is, as a result, never fully respected by the audience and its potential as an alternative educational medium hardly explored.

The Development of Spoken Drama: From Japanese to KMT Rule

It must be noted, however, that this attitude has gradually been changed in accordance with the development of the so-called modern theatre - which, literally, refers to Western-style spoken drama (hua ju, 話劇). According to *The Cambridge Guide to Asian Theatre* and *New Drama Movement in Taiwan under Japanese Rule (1923-1936)*, a defining book written by Taiwanese drama researcher and cultural critic Yang Du (楊度), Taiwan‛s earliest performance activity of hua ju can be traced to 1911. This was the year in which The Republic of China was established in the mainland, when a Japanese director staged several productions with local actors. Over the next twenty years, numerous local drama troupes were organised on an amateur basis and they staged works by well-known mainland Chinese playwrights as well as by local authors dealing with Taiwanese themes. During this period of time, drama-making was deemed by many local intellectuals as a way to rebel against Japanese rule, even though the Japanese government had done their best to censor politically oriented meetings or performances. Dramatists such as Zhang Wei-hsian (張維賢), a local director, acting teacher and the mastermind behind the historically important Starlight Performance Research Association (星光演劇研究會), and Zhang Hsen-chieh (張深切), who

helped to set up Yan Feng Youth Association and Drama Group (炎峰青年會劇團) in 1925, had established theatre groups with an anti-colonialist attitude and an anarchist nature. The so-called New Drama Movement (新劇運動), in essence a counterattack on traditional theatre, was thus formed and converged at the level of nationalism – or, more precisely, localism, as Taiwan's political entity has always been in a state of ambiguity.

Although most theatre practitioners involved in the creation of the new drama were forced to run their hua ju groups in appalling conditions, their endeavours did make a major contribution to the rising status of actors and drama-related activities. As Yang Du recorded, the plays presented by Zhang Wei-hsian's Starlight Performance Research Association, such as *You Die First* and *Lotus in the Fire*, in 1925 at the Novel Stage Theatre (新舞台戲院) in Taipei had a strong and immediate impact on people's perception of theatrical performances:

> *The performances given by Starlight… drastically changed the public's impression of drama as something that 'jeopardises good customs and offends public morals'. They made people realise that drama could also be good for the society aside from being an entertainment… The content of these performances and the actors' talent helped to raise the social status of performers and gain the audience's approval on their work. This certainly is how drama should be treated; because actors are not just ordinary people, but are also artists who bring life and personality to the characters they play.* (Yang, 1994, p. 69)

In retrospect, it is clear that these performances were by nature socio-educational at several different levels, and therefore had helped to give hua ju a high profile: First of all, these plays were produced and presented by Taiwanese theatre practitioners for Taiwanese people. Given that Taiwan was still a Japanese colony at that time, it was only normal for the islanders to be treated by the ruling government as second-class citizens. Spoken drama, like education, was deliberately made inaccessible to the general public, as the Japanese were very aware of its social influence. However, the fact that these interesting pieces were created by enthusiastic local drama lovers with the aim of serving local people had enlightened the audiences. They

felt that they were witnessing the emergence of, as well as taking part in, something new and worth looking forward to. The implication of brotherhood and comradeship – between the actors and the onlookers – embodied in these performances was strong and the seeds of people‟s group identity as Taiwanese were, accordingly, sown. Secondly, the members of Starlight were mostly well-educated intellectuals, who belonged to the upper-middle class. As depicted above, performers of traditional music theatre, such as Beijing Opera and Taiwanese Opera, were often looked down on by society on account of their poor family background and low self-esteem. But this group of hua ju actors appeared to be very different. They were young, fresh, idealistic, and generally considered to be models of talent and brilliance. They brought back what they had learned and seen abroad, particularly in the two „motherlands‟ – Japan and China, and made efforts to create theatrical pieces that were based on features of local life. The image they projected as both caring artists and social revolutionaries had thus made the audience look at the actor‟s profession in a different perspective. Thirdly, as many of the Starlight members were either deeply concerned with or directly involved in the anti-Japanese movement, the realistic plays they created to expose and explore Taiwan‟s social realities were inevitably filled with localism and, in some cases, anarchist ideologies. Through these performances, the audiences were encouraged to face up to certain issues and problems that confronted them in their daily life. The uplifting spirit and the socio-educational power of drama further distinguished Starlight‟s works from ordinary entertainment and, according to Zhang, "drew in those who did not enjoy going to the theatre as well as those who had never been to the theatre‟‟" (Yang, 1994, p. 69). Consequently, spoken drama became a new fashion. Many theatre groups of a similar nature were established in Taipei within the next few years, including the Fraternity Association and Taipei Mechanics‟ Club.

Unfortunately, the development of New Drama was soon interrupted by the outbreak of the Second World War, in which Japan and China were both involved as arch-rivals. In 1945, Taiwan was returned to Chiang Kai-shek‟s regime in China after Japan admitted defeat. Taiwan was once again made a province of China. Four years later, Chiang Kai-shek and his Nationalist army, defeated in the Chinese civil war by the Communists, fled to Taiwan and made the island a base for the recovery of his power with the political and financial assistance of the United States, whose government was Chiang‟s „comrade in arms‟ during the War. Political and economic control became the KMT government‟s top priority. Taiwanese people were forced to identify with their Chinese roots, while at the same time still being treated like second-class citizens because Chiang and his followers – many of whom were actually refugees who did not want to stay in the Communist-ruled mainland – regarded themselves as saviours who liberated the colonised Taiwanese from the control of Japanese imperialists. Meanwhile, martial law was put into practice in the name of national security. Intellectuals, political dissidents and art lovers who dared to speak out and promote the importance of free thinking in public or criticise Chiang‟s government would either be arrested, jailed, and executed, or simply disappear without any trace. Moreover, the Western-style education system set up by the Japanese had been revised, in accordance with the education articles of the ROC, to meet the needs of economic development. The national curriculum of compulsory education – primary and secondary schooling (6 and 3 years respectively) – was largely technology- and numeracy-based. English was included in the secondary education, so that the efficiency of American management could be introduced to the students of higher levels. Chinese Language and Literature was discreetly designed as a vehicle of traditional values and orthodox thoughts, such as patriotic loyalty and filial piety. Politics and arts remained as forbidden zones. Subjects in relation to the awareness of local and personal identity, such as dialect (mother-tongue) education and Taiwanese culture, were

completely excluded.[3] In other words, until martial law was eventually lifted in 1987, there was basically no integrity in education and no freedom of expression in Taiwan, no matter whether it was ruled by the Japanese or the Chinese. People who were willing to take the risk to engage themselves in „anti-government activity", such as seeking the Independence of Taiwan or simply making an ironic play to mock the government"s policy, had to put themselves in exile or go underground.

In this context, it was almost impossible for the movement of hua ju to move forward with distinctive progress. On the other hand, Beijing Opera – instead of Taiwanese Opera, which is performed in Taiwanese dialect and is indubitably the most popular form of traditional musical drama in Taiwan – was made the national opera by Chiang to reflect Chinese nationalism. The government showed a high degree of generosity in subsidising the three famous Beijing Opera troupes operating under the wings of the army, the navy and the air force. The only hua ju performances that could be seen were those of a propagandist or anti-Communist nature. These plays tended to emphasise Chiang"s good deeds and praise his government"s „unprecedented success" in turning Taiwan into a modern and advanced society. Sometimes drama performances would be given for the celebration of his birthday. The artistic value of these pieces was therefore extremely limited in comparison with their „socio-educational" value – that is to brainwash Taiwanese people with the government"s agenda. However, among the people in the pre-1980 Taiwan modern drama scene the female playwright Li Man-kuei (李曼瑰) deserves special mention. According to *The Cambridge Guide to Theatre*, Li was responsible for the brief Little Theatre Movement in Taiwan in the early 1960s. In 1962 she "organised the Committee on Spoken Drama Appreciation, which was for years the major producing agency of modern dramas in Taiwan. Over 120

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[3] Due to the rise of Chinese nationalism and cultural identity, opera actors are now better accepted as folk artists both in Taiwan and China. They are, however, still underpaid and their performance art not really appreciated by modern Chinese people, particularly the young ones.

productions were presented between 1961 and 1969 under the auspices of Li‟s Committee‟‟ (Banham, 1993, p. 942). The Committee also started a World Drama Festival in 1967, presenting foreign plays in the original languages by language students in local universities. In 1968 the Committee created a Youth Drama Festival presenting plays by local playwrights and performed by university students in the Chinese language. These two festivals are still in existence today and are instrumental in the development of school drama in colleges and universities on the island. To be more specific, Li‟s achievement was to make spoken drama and school education co-exist harmoniously and creatively for the very first time. Following her footsteps, education authorities in Taiwan started to set up grants and awards to encourage playwriting and drama performances. The result was very fruitful. Although most productions presented by student drama groups or clubs were neither radical nor highly artistic, the opportunities provided by government-sponsored educational organisations for them to create something together did throw a different light on the theatrical and educational scenes.

Modern Theatre: An Extension of High Education

At the very beginning of his book, *The Playful Revolution*, Eugene van Erven argues that cultural awakening is a crucial stage in the development of a people. He writes: "There is little point in introducing high technology to improve the efficiency of developing economies if one does not also stimulate the minds of the people to take creative control of their own destinies" (van Erven, 1992, p. 1). Although this statement, as van Erven suggests, should not be deemed another progressive idea developed by Western intellectuals and subsequently imposed on the developing world, it is virtually a moral standard shaped in the post-World War Two Western societies and, soon afterwards, embraced by the intellectuals of many developing countries.

Towards the end of the seventies, the foundation of Taiwan‚s „economic magic", as it became known worldwide, had been laid by the islanders under the wings of Chiang and his son‚s authoritarian regime. Meanwhile, a consensus that claimed that the native culture of Taiwan should be respected and treasured by the pro-reunification KMT government as much as the dominant Chinese values was also reached in accordance with people‚s desire for democracy. It is under these circumstances that a politically flexible and economically prosperous eighties has been „made in Taiwan", where the first opposition party, Democratic Progressive Party (DPP), was established in 1986 (but only formally recognised by the KMT government several months later) and martial law was eventually lifted in 1987. Thus, in a society that has been swiftly diversified, the possibility for theatre to grow is further opened up along with other forms of artistic expression, most notably the new Taiwanese cinema, on the island.

The radical change of theatrical features in Taiwan marked a watershed in the cultural development of the island in a way similar to what had happened in the West during the 1950s and 60s. Ever since the early 1980s, theatre has indeed been given a different role to play in the drastically changing Taiwanese society. In the light of Western theatrical movements such as „off-off-Broadway" in New York and the popularisation of fringe theatre in Britain, the new generation of Taiwanese theatre practitioners have teamed up with some idealistic revolutionary idealists and university/college students to create an alternative atmosphere for theatre. Through transplanting the theatrical concepts and skills set up by their Western precursors into their work, these people seek to resist a dictatorial government and to repress the greedy expansion of capitalist consortia with the help of a theatre which is, in essence, more society-related; an approach very different from the repertoire-based traditional musical theatre. In this way, theatre began to be liberated from its previous function as entertainment or propaganda, and increasingly utilised as a „weapon of offence" to

challenge the governmental policies and social taboos, or a „weapon of defence" to protect the intrinsic qualities of local Taiwanese culture and the land that nourishes it from being damaged or overly exploited. As a result, in addition to the continuously growing „mainstream theatre"[4], all sorts of „action drama", „political forum", „satirical theatre" and other aesthetics-orientated performances can widely be seen in and out of those properly-built theatrical venues throughout the island in the last two decades, although much more centralised in the capital Taipei after 1985.

In his book *The Politics of Performance*, Baz Kershaw suggests that the practices of alternative theatre can „best be considered as a form of cultural intervention" on the grounds that it has the potential to mount an effective opposition to the dominant culture, as well as to modify its values no matter how slightly that might be (Kershaw, 1992, p. 6). Unsurprisingly, the rising trend of this theatrical thought has soon made up a liberal stage for the long de-voiced Taiwanese young people, whose courage to challenge and eagerness for change are often deemed by the rigid State (education authorities) as „aggressive" and „rebellious", to play an active role in shaping up new cultural values. According to a survey done by Lan Ling Ensemble, whose modern play *Ho Chu's New Match* is generally considered as the initiator of Taiwanese experimental theatre, nearly eighty percent of their audiences are in the 20–30 age range and seventy-two percent of them have gone through university or college education, no matter that they are still studying or already employed (Jung, 1989). Although the figures cited here may seem the result of a rough estimate, they certainly signify that the new wave of experimental theatre has struck a responsive chord with the island"s young

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[4] As in many other countries, it has always been difficult to define what 'mainstream theatre' means in regards to Taiwan's cultural context. Commercially, theatrical works produced by certain touring *hua ju tuan*, or western-style theatre companies such as the well-known Performance Workshop or Ping Feng Ensemble have mostly enjoyed a successful box office. However, it is traditional theatre like Beijing Opera that has been officially encouraged and subsidised on a regular basis - even though they do not meet the needs of younger Taiwanese any more. Both of them, in my perspective, should be regarded as 'mainstream' in the sense that they are strategically managed and financially more stable.

intellectuals, who are mostly from the newly emerged middle-class families. So far, the flourishing growth of experimental theatre has undoubtedly provided an outlet for these well-educated Taiwanese young people to air their grievances against the widespread social problems, such as the increasingly worsened air/environmental pollution caused by continuing industrialisation; the high cost of real estate that makes a lot of people „homeless‟; the spectacularly celebrated materialism; the habitual practices of bureaucracy and autocracy in the official or academic circles; and, of course, the national identity of the island about which they are deeply concerned. Viewed from this perspective, it should be appropriate to take their experimental theatre as an extension of higher education in Taiwan, since it allows the young to carry out what they have observed and learned. Moreover, as the intellectual youth will soon become the backbone of the society, their partnership with the theatrical circles has surely made this „cultural awakening‟ a meaningful self-learning process.

From Experimental to Community Theatre: A Socio-Educational Perspective

Although these young people are passionate and courageous enough to exert their revolutionary spirit upon the society through the practice of theatre, their influence, on the whole, remains limited and dispersed. Their participation in experimental theatre is often categorised as a „minority public culture‟, or a cultural/theatrical coterie, by cultural analysts in Taiwan. This is not simply because their somehow elitist-centred and sometimes sensationalist-mannered performances do not conform to the accepted practices of society, and therefore fail to appeal to the majority of social members. Deep in the core, there is a crucial issue for people who are involved in this theatrical movement to consider: while most theatre groups of this category are keen on playing a „cultural interventionist‟ role in society, they seem unmindful of the need to provide their audiences with more useful and valuable

insights into the socio-cultural context of the island in the first place. Over the last few years, these practitioners have incessantly kept their theatrical works in a dialectical conversation with the Western traditions – among recent developments are the exploration of physicality and the liberation of individuality in accordance with the codes of „poor theatre" and „theatre of cruelty" – rather than the social/theatrical resources shared and enlivened by their fellow people. What matters here is that the self-expressive theatre they produce to reflect Taiwan's status quo is thereby short of a cultural soul that can help to bridge the ideological gap between the general public and themselves. Paradoxically, the unusual performance of these „minority public" in the theatrical circles has in itself become another social puzzle of the island, as the local Taiwanese may find it difficult to relate to their ambiguous intentions.

It is therefore no accident that both the government and the theatrical circles have lately come to recognise the so-called community theatre as a supplementary force to decode the „theatrical myth" promoted by these young groups" fulfilment of artistic creativity and political idealism. In the most favourable sense, the task of their mutual concern is to make theatre accessible to the man in the street *again* so that it can be a powerful impetus to the pursuit of a grassroots cultural identity. In 1991, with the assistance from some „local" theatre practitioners[5], the Council for Cultural Affairs[6] in Taipei launched a well-meaning, but less well-conducted three-year project to encourage the development of what they called *she chu ju tuan*, or „theatre for local community", including Cornfield (Yu Mi Tian) Experimental Theatre in Shinju, Hua Deng Theatre Troupe (the name was later changed to Tainan Jen Theatre Troupe, and then Tainaner Ensemble) in Tainan, and Spring Wind (Nan Feng) Art Theatre in Kaohsiung. As Su Guei-chih, once an inspector of the Council, points out, the project was meant to "enhance local people's comprehension of the unique cultural features

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[5] Here, „local theatre practitioners" refers to those theatre practitioners who have been working in a specific city or county apart from Taipei.
[6] The Council was in charge of running all culture-related affairs, and has been upgraded and re-named as the Ministry of Culture since May 2012.

of their surroundings or communities and, with this premise, call for their participation in theatre by means of the dramatisation of the stories/issues they feel familiar with or related to" (Su, 1994, p. 73). Intriguingly, although this proposition obviously bears a resemblance to the ideas of „community theatre", „resident theatre", or „civic theatre" that was prevalent in the West during the 1970s in its „user-friendly" motive, the application of theatre to a properly defined community is in fact nothing new to the Chinese-speaking islanders. According to Chiou Kun-liang, one of the most established Taiwanese theatre scholars, theatre (or performance arts in general) has long been a crucial factor in the making of Taiwanese people's social life:

> *Before 1960s, performing groups of this type (community-based groups, that is) could be extensively seen all over the island. Each community (or residential unit), no matter where it was located, would have at least one amateur theatrical troupe organised by its residents in its own right. Crowned with a distinctive appellation such as 'shiuan', 'jai', 'yuan', 'tang', or 'she' (軒、齋、院、堂、社，all of them are Chinese characters used to describe a certain place of meeting), the troupe was set up to perform traditional musical theatre (e.g., Beijing Opera, Taiwanese Opera, Lion Dancing and other religious/ritualistic performances) and, more recent, musical pieces from abroad for the community on a regular basis. By virtue of these collective activities, the relationship between the local residents was inevitably tightened and solidified. Meanwhile, the traditions of local performance arts could also be passed over to the next generation through this kind of social interaction.* (Chiou, 1995, p. 95)

In this case, it seems quite a creditable attempt that certain groups of Taiwanese theatre practitioners are now contriving to bridge the thirty years' gap by blending their work with a flavour of locality. As Hsu Rey-fang, the former artistic director of Tainan Jen Theatre Troupe, sums up the situation in the preface to her nostalgic play *The Phoenix Trees Are in Blossom*: it is a top priority for a community-based theatre troupe like Hua Deng (Tainan Jen) to accumulate social and theatrical resources as much as possible through its interaction with local audiences, so that it can help to fill the „blank" resulting from the island's fragmented cultural history and intensified social change.

Since Tainan Jen happens to be founded in the oldest city of the island, most of the troupe‟s major productions are based on Taiwan‟s traditional customs (*Ordinary Life*, 1991), historical events (*Illia Formosa*, 1995), or modern issues faced and shared by the citizens of Tainan (*Journey of the Wind Birds*, 1996). In addition, these productions are mainly performed in Min-nan-yu, the most popularly used dialect in Taiwan, with an aim to reach the majority of Tainanese for whom Mandarin is not *the* mother tongue. In Hsu‟s mind, it is not an enthusiastic audience that matters, but an *approachable* one. Inevitably, Hsu and her colleagues‟ theatrical pieces have again brought people who are concerned with the future of Taiwanese theatre, as well as the island itself, „back to the basics‟, urging them to re-consider fundamental questions such as *what is theatre for?*, *who is the audience?*, *what do we say in theatre?*, *how can we best say it?*, and so on. In terms of a theatrical context that is desperately in need of cultural spontaneity and popular roots, Chiou‟s statement certainly deserves to be taken as the basis for the practice of socio-educational theatre in Taiwan.

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Drama Education & Policy: The Public Learning-scape

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Abstract

This paper explores an overview of drama education policy in the light of arts education and cultural policy, their inter-relatedness and the overall health of the arts sector vis-à-vis policy formulation. In addition to Appadurai's five global scapes, a sixth scape, the learning-scape is proposed, one which is developed from a cultural policy that connects arts education in the formal education system *and* arts education provided by arts organisations as one *comprehensive* entity as opposed to their being disparate parts. By taking on Vidovich's (2001) modified policy cycle and the tripartite process of policy formulation, a triple policy type diagram is added to further comment on the complexities of policy making. A first set of questions is raised to investigate cultural policy. Some key issues in current drama/theatre education in Hong Kong are raised leading to a second set of questions specifically on drama education policy. The paper concludes with a cautionary note that policy for display, as opposed to a policy proper, should not be the direction taken for a city that has such prosperity.

"The point is that simply being in the presence of art forms is not sufficient to occasion aesthetic experience or to change a life"

Maxine Greene (2000:125)

Introduction

Anthropologist Arjun Appadurai's seminal work explores the disjuncture and difference in the global cultural economy and proposes an elementary framework to analyse the relationship between five dimensions or "scapes" (1990) in the global cultural flow, scapes being "imagined worlds" that are fluid, irregular and "deeply perspectival constructs" (ibid.,296).

The "ethnoscape" is the shifting movement of people globally; the "mediascape" or images are narratives of unclear lines between reality and fiction; the "technoscape" or high-speed technology blurs and crosses boundaries; the "financescape" belies the complex flow of global capital and finally, the "ideoscape" is made up of changing political ideologies. The five together illustrate the spheres of influence that is globally consuming. Collectively, the scapes encapsulate people, narratives, technology, capital and ideologies, powerful characteristics of the 21st century.

Hong Kong, with a population of seven million people today inhabiting approximately 1095 square kilometers, barely makes a full stop on the world map. Yet it possesses all five scapes like other advanced global cities with the financescape as the strongest force.

Except for a deep harbour, the only other natural resource for Hong Kong at its inception was a resilient and persevering people. The territory had a transient refugee population from China during its periods of instability in the 1950s and 60s. Political socialisation reduced opportunities for conflict by homogenising the refugees. This ensured the stability required for economic growth (Sweeting & Morris,1993). Stability met a

coloniser's needs as it did for the general masses who wanted to eke out a steady living. The psyche for economic prowess was born from colonialism hand in hand with the refugees' need for fast turnovers before they headed home again.

During the colonial era, apoliticisation was *de rigeur* for economic prosperity. Postiglione saw that the city "will have a strong tendency to shy away from significant reforms because of its long-standing economic success under the colonial government" (1992:32). Political eras influence the state of education in the production of policy text (Hodgson & Spours, 2006). This was reflected in Hong Kong's education policies (Sweeting & Morris, 1993). A key feature of education in the post-war period was the clear integration of economy and education. The chief concern of the predecessor to the Education Commission established in 1963 to oversee education policy was "how best to secure value for money" (Hong Kong Government, 1981:138). Over three decades on, the Education Commission Report 5 asserted that:

> *. . . we see education spending as an investment . . . If resources are invested wisely within a well-managed education system, the social and economic returns for both individuals and the community can be substantial, as Hong Kong"shistory has shown (1992, p. 2).*

In the education reform policy of 2000, "learning for earning" (Coffield, 1999:493) was still paramount:

> *The world is undergoing unprecedented changes, and Hong Kong is no exception. We are seeing substantial changes in the economic structure and the knowledge-based economy is here to stay. Hong Kong is facing tremendous changes posed by a globalized economy* (Education Commission, 2000:3).

In July 1997, China resumed sovereignty. Today, Hong Kong is a notable example of effectiveness and efficiency. In the last quarter of 2011, its GDP stood at US$65,000m. Neoliberalism is the cornerstone of the city's existence. In 2012, the city is economically robust and quantitative attainment a key measure of status and success. The single-minded

pursuit of economic development in Hong Kong over decades defines the city's success on a linear, literal, tangible and quantitative trajectory. Speed means efficiency and effectiveness. Instant result is a much desired goal from making money to education. Victory is defined in speed and numbers. These modes of being have transformed our collective psyche and they shall be revisited in relations to policy issues. As with other global cities, Hong Kong is much enamoured of league tables. In education, Hong Kong is at the top of the programme for International Student Assessment [1] or PISA. On the arts front, cultural events too are increasingly gearing up for the Guinness Book of Records.

However, while Hong Kong is known worldwide for its fiscal strength, it is not regarded as a cultural metropolis although the estimates for 2011-2012 spending on arts and culture equalled 1% of total Government expenditure or US$363m[2], no mean figure. Despite innumerable arts happenings today, the cultural ecology is fragile. There is no proper cultural policy, let alone arts education and drama education policies. The kind of future in arts and culture is a key question for the incoming Government on July 1, 2012 headed by new Chief Executive, Leung Chun Ying. While the current ecology could have chugged along nonchalantly, two major changes would create tensions for the new Government, forcing it to review its cultural spending and literally, the state of the arts: the West Kowloon Cultural District (WKCD) project and the possible announcement of the incumbent for the Secretary for Culture in the historical establishment of a Culture Bureau.

The WKCD is a 40-hectare cultural project of US$2.78b which was dogged by rounds of difficulties in its conception and at birth, a change of CEOs within a year. It is currently in the master planning stage dominated by buildings concerns. The Culture Bureau is viewed cautiously by the arts community as either a triumph after 20 years of lobbying or a

[1] PISA is a worldwide league table study by the OECD of 15-year-olds scholastic performance on mathematics, science and reading.

[2] Figure from the Home Affairs Bureau website

propaganda machine for nationalistic purposing. The jury is still out on the bureau's head as politics are played out between liberal and conservative factions for their preferred candidates.

The challenges thrown at the Government elect and consequential tensions are much more than the globally-eyed WKCD or the first minister of culture. The pressure comes from the need to formulate and implement a cultural policy proper for the first time ever.

This paper began with a brief overview of Hong Kong's prosperity and how education has been a fundamental constituent leading to a view that both are founded on the characteristics of single-mindedness, speed, literality and the overtly quantitative. This first section will now move on to cultural policy and an analysis of policy culminating in Vidovich's (2001) modified policy cycle in education policy research. I will then offer a parallel view of Vidovoch's tripartite policy process with three policy types – cultural, arts education and drama education – before raising an initial set of questions at cultural policy level. In the second section of the paper, drama education is explored in the light of arts education, a lack of policies in both and the current situation. Policy is investigated in view of activism and wisdom-seeking while a second set of questions is delineated in relations to drama education and inter-connectivity with the other policy layers. This paper aims to provoke thought as the impending Culture Bureau is being created.

This paper also proposes a sixth draft scape, the "learning-scape" to Appadurai's (1990) five global scapes. The learning-scape is to be developed from a cultural policy that co-joins arts education in the formal education system *and* arts education provided through arts organisations as one *comprehensive* organic entity as opposed to their being disparate organisms as is generally regarded and practised here. For this journal, drama is the chosen art form although some of the points raised may apply equally to others. The learning-scape is structured as a series of three sets of evolving policy questions that need to be asked in the

formulation of a cultural policy and its inter-connectivity with the arts education and drama education policies. Due to length constraint, the focus is not on arts education policy analysis.

This article is written from my experience as an arts educator and as the past and current administrator of theatre organisations in Hong Kong. The key points are meant to be discussion initiatives and offer one among many possible views.

Definitions

Drama and education collocates in multiple ways. In the drama teaching and learning systems, both formal as in the schooling system and informal as in extra-curricular activities in and outside of schools, there are a multitude of pedagogical approaches: drama education, drama-in-education, theatre-in-education, process drama, devised theatre, the list goes on. Drama education in this paper is defined as the general sense of learning through the mode of drama in the widest sense as text and performance.

Theatre education refers exclusively to drama education via professional theatre companies that operate in theatre venues. Unless specified, drama/theatre education together will mean teaching and learning in both the official education structure and through the theatre. Separately, arts and culture refer to the professional arts sector whereas the formal system is defined as K-12. Art forms refer to drama, music and dance in the performing arts.

Cultural Policy: Current and Future

The underlying conception of "culture" in this paper is confined to the arts[3]. In the discussion of policy matters in the arts in Hong Kong, it is important to recognise that while the Government, through the Home Affairs Bureau (HAB) as its policy formulation arm, believes it has a cultural policy, the arts and cultural sector refutes the existence of any such given that

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[3] Culture can also be defined as including intangible cultural heritage, the creative industries amongst others.

what exists is overly general without details, strategies, schedule, targets or priorities. The

entire Government's cultural policy is extracted below from the HAB's website:

> *The Government's cultural policy comprises the following major elements:*
> - *respect freedom of creation and expression;*
> - *provide opportunities for wider participation;*
> - *encourage diversified and balanced development; and*
> - *provide a supportive environment and conditions (venues, funding, education and administration).*
>
> *This policy is in line with the core values of Hong Kong as a free, diversified and open society. As a facilitator, the Government is committed to upholding the freedom of cultural and artistic creation and expression, as well as providing an environment that supports the development of culture and the arts, both contemporary and traditional.*
>
> *In the process of formulating and implementing the arts and cultural policy, the Home Affairs Bureau coordinates the work among relevant Bureaus and Departments, maintains close contact with arts groups, and listens to the opinions of various sectors.*
>
> *The Government will continue to devote resources through a multi-pronged approach (i.e. arts programme development, manpower training, promotion of arts education, and audience building) to further strengthen our cultural software. Our cultural vision for Hong Kong, is to raise our cultural literacy and to develop Hong Kong into an international cultural metropolis. It is our wish to see Hong Kong evolve into a city where life is celebrated through cultural pursuit, where its people find enjoyment in the arts, are enlightened by different cultures and enriched by social diversity.*

Unlike Ozca (2000:2), policy here is not "contested terrain" which is "struggled over". It is

"delivered in tablets of stone". It is value laden (Taylor, Rizvi, Lingard & Henry, 1997) and

policy-making from a singular perspective. Dye's definition is suitably descriptive of this

current policy: it is "whatever governments choose to, or not to do" (1992:2). At best, the

paragraphs are statements of objectives– freedom of creation and expression, diversified,

open, an international cultural metropolis -- that are always politically correct. No one would

argue with them yet few would understand what this vision exactly is – what is cultural

literacy and what constitutes a cultural metropolis – and the strategies to achieve the lofty

goals. The "policy" describes, in Government speak, abstractions of arts and culture

conveying the message to the public that the arts are ephemeral, if not altogether vague.

The issue is that the Government views policy as an end product which, when produced, ceases to evolve and is simply to be followed. Its approach to policy is one of technical rationality exclusively along a chronological path:

> *These include: problem definition; clarification of values, goals and objectives; identification of options to achieve goals; cost/benefit analysis of options; selection of a course of action; evaluation of a course of action; and modification to the programme* (ibid., p. 25)

While these steps are indeed part of the process of policy formulation, the road is seldom straightforward unless it is Government controlled with little input from the arts sector. The functionalist approach, though tempting for administrative convenience, is evocative of Hong Kong's economic success mindset that is linear and fast and top-down. It also belies a gap between the labyrinthine realities of modernist bureaucracy and contemporary governance. Although Taylor *et al* (1997) comment on education policy, their views are applicable to cultural policy. They view policy as both process and product; it is the production of "the text, the text itself, ongoing modifications to the text and processes of implementation into practice" (*ibid.,*25). As a reflection of the complexities of 21st century global existence shaped by Appardurai's scapes, I argue that policy should no longer be prescriptive and has to seriously consider pluralism, a multi-pronged approach and, in social science qualitative parlance, the need for thick description.

Ball, from his tomes of publication on education policy, would view the current Hong Kong cultural policy as being devoid of process. He views policy formulation as a conglomeration of "micro-political processes and agency of individual practitioners" (1994:14) that constructs policy at local level. Ball has removed policy formulation from its pedestal (Ozga, 2000). Power is decentralised from Government to the community and in polylogues, tensions in policy-making are highly evident. Hong Kong's current cultural

statements are monologues lacking in the multi-layering and recurring movement that Bowe, Ball and Hold (1992) conceived of as a policy cycle of three main policy contexts:

- Context of influence: struggles over policy discourses among stakeholders

- Context of text production: drafting of policy texts

- Context of practice: policy interpretation and re-creation (1992, p. 6)

In Vidovich's modification (2001) of Ball's process cycle, he undertook three changes: the state as focus is expanded to the global context; the state is constrained through policy as being state-centred rather than state-controlled; and thirdly, the inter-linkages and influence of the three contexts are emphasised. The tripartite policy cycle becomes a process in a continuum.
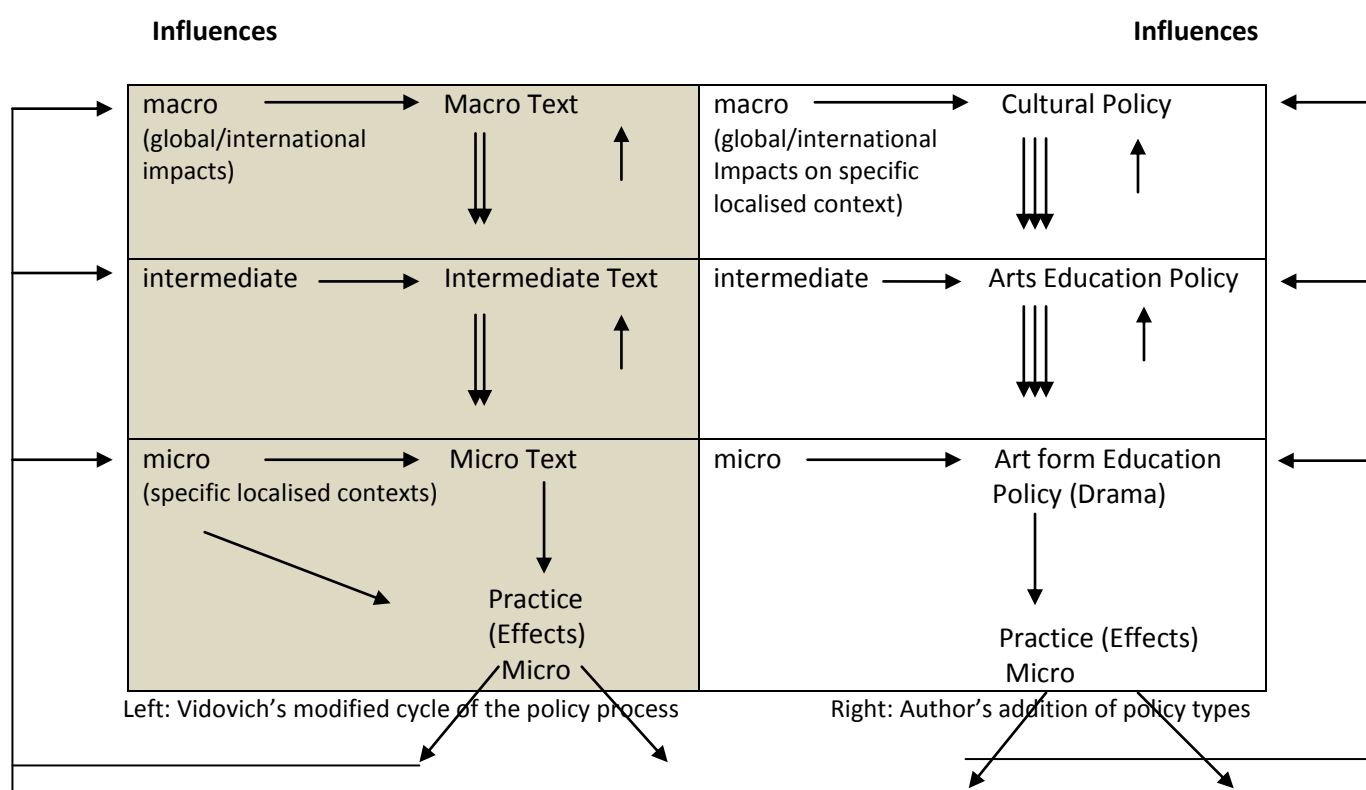
Influences   **Influences**

macro (global/international impacts) → Macro Text	macro (global/international Impacts on specific localised context) → Cultural Policy
intermediate → Intermediate Text	intermediate → Arts Education Policy
micro (specific localised contexts) → Micro Text	micro → Art form Education Policy (Drama)
Practice (Effects) Micro	Practice (Effects) Micro

Left: Vidovich's modified cycle of the policy process   Right: Author's addition of policy types

Figure 1. **Vidovich's Modified Framework and Author's Addition**

The left segment of Figure 1 shows Vidovich's (2001) amendments. The policy process is affected by influences (shaded grey) from global and international impact. Vidovich explains the interconnections between policy levels through arrows of different intensities as the relative strength of top-down and bottom up processes. Double arrows are stronger than single ones, signifying where the controlling power is in the construction and interpretation of the process. At the micro policy practice level which is the local context, effects felt are discharged out and washes back to upper levels in a continuous cycle.

The right section of Figure 1 is my addition to reflect Vidovich's adjustments from the tripartite inter-connections for *one* policy process to the inter-relationship of policy *types* in policy-making similarly on three levels. In other words, cultural policy at the macro level impacts on arts education policy at the intermediary level that, in context, affects policy at the art form level which in this discussion relates to drama education policy. Olssen, Codd & O'Neill view contextualisation as "transformative discourse that can have real social effects in response to contemporary crises of survival and sustainability" (2004:3), two terms that Hope (2004) discusses later as the make-or-break pillar of art policy. The arrows demonstrate estimated strength of controlling power.

It is important to bear in mind that each and every policy type illustrated on the right side of Figure 1 undergoes the same Vidovichian policy process as on the left side. The resulting complexities in policy formulation across both sections become all the more layered and mutually influential. Any adjustment in one policy type at any level will affect the dual tripartite relationships holistically.

Taking Vidovich's lead (2001) in posing questions to investigate a particular policy process, I have chosen the most pertinent questions from his list for Hong Kong's macro

cultural policy both for probing the process as well as the policy *per se*. Those with quotationmarks are direct quotes. The questions are in no particular order of priority.

Macro Context of Influence: What struggles are occurring to influence cultural policy?

1. What is the impact of global and international influences?

2. "What are the prevailing ideological, economic and political conditions?"

3. Who is in control and what are their interests? Who are other possible contributors?

4. "Over what time period did the context of influence evolve before the policy was constructed?"

5. Is the policy bound by modernist/colonial or post-modernist/post-colonial mindsets?

6. To what extent is the policy a transfer from existing Western models and how far is it applicable to Hong Kong as an Asian city if that is the preferred context?

7. What is a healthy cultural city?

Intermediate Context of Policy Text Production: What struggles are occurring in the production of the cultural policy text?

1. "What processes are used to construct the policy text and why?"

2. Whose interests are served? Who is the audience[4]?

3. "Which values are reflected in the policy?"

4. "How accessible or understandable is the policy text to the audience?"

5. "Is there a specific mechanism to evaluate the policy?"

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[4] Audience is taken as the public and not a theatre audience.

6. How important is research? What purpose does research serve? Are research findings published and balanced?

7. Are diverse voices heard and incorporated?

8. To what extent is consultation not lip service?

9. Will there be stages in drafting in which the arts community is to be given voice?

Micro Context of Practice/Effects: What struggles are occurring over cultural policy practices/effects?

1. How implementable is the policy and how is evaluation to be achieved?

2. "Are practitioners at the local level empowered by the policy?"

3. "How open is the policy to interpretation by practitioners?"

4. "Are there winners and losers?"

5. Is there a mechanism for dialogue with the arts sector post-policy implementation?

6. Is the policy bureau engaged with the arts sector and in what ways?

7. Is policy bureau helpful and supportive?

8. Is there a risk averse or unadventurous mindset to the policy?

9. Is there a tendency to implement only what is most popular?

10. Are there experts in the field within the bureau and of what proportion?

11. How much real inter-bureau collaboration is there to ensure the policy is inter-connective? How effective is it?

The replies to the questions will impact on the intermediate and micro levels of policy-making.

Drama Education Policy: Current and Future

With the very broad and loose nature of the current cultural policy, it is not difficult to imagine that the arts education policy is of a similar ilk. In actuality, there is none.

Nonetheless, there is an Arts Education Key Learning Area (KLA) Curriculum Guide from the former Education Department for local primary and secondary schools[5] which offers a glimpse of the present state of arts learning. In Hong Kong, the Government's education reform initiatives in the late 1990s brought about the ground-breaking key learning area in 2002 in which curricula was developed for key stages 1-3 in primary and secondary schools. Both music and visual arts curriculum guides have separate and detailed documents. The KLA guide mentions drama but in no way offers a separate curriculum. In all the years, drama has never been a subject although it has been gaining ground in recent years as a pedagogical approach.

No drama education policy exists. The Arts Education section of the current Education Bureau (EBD), in response to my email enquiry in February this year on drama education policy provided a long list of achievements in support of drama education for projects in school, drama competitions and from different funding sources. The reply follows with, ". . . schools can adopt appropriate modes and strategies to implement drama according to their vision and mission, needs, as well as circumstances, and drama is widely used as a tool to facilitate learning and teaching in various subjects" (Tai, 2012). At a long stretch, this can be regarded as an *ipso facto* policy, one in which the extrinsic values of drama override the intrinsic and where schools are left to their own devices[6].

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[5] This paper does not cover non-local and international schools as they are on a different system.

[6] Teachers are given some hours of on the job training which, for drama, is inadequate.

The major challenge is piecemeal development. In the sense that the city was one of the first in Asia[7] to develop a KLA in arts education, Hong Kong has not maximised its head-start due to a lack of policy amongst other prerequisites. There is clearly no correlation between the macro cultural policy and intermediate levels of arts education policy formulation. Linkage is vital for continuity and sustainable growth. The absence of inter-connective policies renders Government investment in the arts productive only to the extent of initial access and hence, non-optimal as a result of non-sustainability. This phenomenon is indicative of the absence of comprehensive planning. Another pertinent reason is a poverty of deeper understanding and prolonged thinking on arts education beyond the entry-point. Inadequate expertise within Government is likewise a crucial corollary.

Fragmented arts education in the city also revolves round the long-standing appropriation of the term by the education system. Only until recently, arts education is connoted as the sole domain of teaching and learning in the formal system only. Yet schools are not the only channel for drama education. Arts organisations, and for our intent and purpose, theatre companies[8], are part of the educative equation. In the conventional learning system, schools are under the aegis of the EDB. Until the Culture Bureau officially exists (if it does), arts and culture will have been managed by the HAB, the policy formulation arm[9]. The two apparently divergent sectors have lived out their routines quite separately in Hong Kong until the last decade when initial forays began in earnest because of the 2000 education reforms and the appearance of the WKCD.

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[7] The South Korean Government has since caught up and surged ahead when in 2005 it established the Korea Arts and Culture Education Services with a very detailed publication on arts education all round for schools and the community.

[8] The earliest practitioners of drama education in Hong Kong are Chung Ying Theatre Company that began in 1979 (circa) with Ming Ri Institute of Education (a puppet theatre company) and Zuni Icosahedron in the 1980s and others following suit.

[9] See Notes.

Consequently, arts organisations have been slow to react to the needs of education and arts education just as schooling, never much ventured beyond arts education as curriculum subjects. Schools feel that the arts are periphery while arts groups believe audience building is purely just that.

Understandably, the main goal of theatre companies lies in artistic programming and productions. Education as a philosophy is seldom articulated and education policy remains to be configured in almost all such organisations. Generally, arts organisations associate educative intent as audience building to increase box office revenue as part of the economic need to survive. Audience building is much more a marketing concern whereby theatre groups send out outreach teams to reach new audiences with a demonstration of the art form. If learning occurs, it is an accidental by-product rather than planned practice. An education philosophy or unit, on the other hand, encompasses the educational intent to work with the art form from a learning angle.

The awareness in drama/theatre companies that it is in their long-term interest to focus on education is needed for two reasons: nurturing a committed and new audience is exigent upon knowledge and understanding of the art form through both intellectual and emotional engagement. The learning public is wider than the school system. Secondly, it is a responsibility of these companies to raise the qualitative demand bar from the public so that higher standards are revisited upon the companies themselves, thereby elevating standards in the arts, all round. The public is the learner as are school students. This consciousness is comparatively weak, again for two reasons: education is disarticulated whenever there are insufficient resources, causing interrupted audience growth and secondly, arts educators who are able to straddle both the formal drama education system and theatre have limited training and are of highly uneven quality and have differing agendas.

In the 21st century, learners are ubiquitous, particularly in the light of life-long learning. Both the student in drama and a member of the audience are learners in the widest sense of the word. Both encapsulate the human dimension of what eventually constitutes a city. This human capacity, as opposed to the sole focus of utilitarian economic progress, needs to be reflected in policy formulation. Ozga asserts that "policy is to be found everywhere in education, and not just at the level of central government . . . because it contributes to a democratic project in education, which in turn contributes to democracy as the creation of an informed, active citizenry . . ."   (2000:2).

In Hong Kong, an arts education policy is non-existent and whatever can be deduced from the arts education curriculum guide is dissociated from Hong Kong's cultural policy, one which acknowledges education yet in no way elaborates on it. In an integral tripartite policy cycle, the philosophy of a cultural policy should be embedded in the arts education policy as it, in turn, appears as the framework in art form and drama education policies. In the Vidovichian order of things, influences at macro level affects policy text formation at the intermediary stage just as policy practices and contentions following on re-inform the macro and intermediate (2001). A drama education policy in the continuum of response and adjustment is at the frontline of comprehensive implementation. Its effects in the overall policy cycle cannot be undermined.

Drama education policy cannot be disarticulated from cultural policy if the latter is to function well. Engaging drama (and arts) educators in policy making is vital given the inherent ability of that community to accommodate and create in an age of new global possibilities. As Neelands attests, "Drama, of course, by itself does nothing. It is only what teachers do with drama that makes the difference" (in O'Connor, 2010:133). Drama educators are meso-level actors, "agents with recontextualising functions" (Jephcote & Davies, 2004:550). Clearly there is complexity in meso-level actors. Jephcote & Davies see

their greatest strength and weaknesses at this level as they are practising interpreters of policy with a plurality of agendas and motives. The situation, however, is complicated because they cannot be removed since they mediate between policy and practice. If the drama educators are the lynchpins of policy practice, then indubitably, their mindset, content and pedagogy form the basis of meaningful delivery.

In Hong Kong, drama education in schools taught by drama/theatre companies is market-oriented in the main. By that, I refer to the production of content and alignment of teaching to the curriculum, in the main, for extrinsic objectives of learning in subjects other than drama. Drama/theatre is a tool. Often, at a theatre experience, schools are given the basics and the ingredients for success are fun and energy. This formula is erroneously believed to make theatre attractive; it is likewise a strategy to grow audiences. This may reflect Hong Kong's habit of instant gratification which could be part of its historical DNA to achieve quickly and move on at the expense of sustainability and at better depth. As an examiner for the Hong Kong Arts Development Council, I have witnessed first-hand experiences of such theatre education that plays for laughs in order to cultivate the notion that drama is fun. It is small wonder why a comment from the McMaster Review undertaken for the United Kingdom is applicable here:

> *. . . too many organisations, particularly from the performing arts, have been content to supply audiences with a superficial experience that provides an immediate satisfaction but no lasting impact (2008, p. 18).*

This is great disservice done by any theatre group in the name of drama/theatre education. In its haste to achieve and confirm positive feedback, the essence of drama and theatre is devalued. In his discussion of visual art education policy in a world of cross purposes, Hope comments on contemporary youth culture in the USA. How far are these observations applicable to Hong Kong?

A youth culture that sends the current messages – everything must be fun; everything must be sensational; everything must be simple; everything must be new; everything must change constantly; everything must be fast; everything must be easy; everything is essentially about „me", what"s„cool" is what adults don"t like – is not supportive of serious education in any discipline . . . (2004, pp. 103-104)

Such an approach to delivering arts education to learners is unsettling and disconcerting: it patronises learners' aptitude for deeper learning; it sends a misinformed message to the audience that this kind of drama/theatre presented is the yardstick on which all other drama (and other art forms) is to be measured; it reverberates and washes back into the planning in education institutions that the nature of future training for drama educators is towards lightweight pedagogy; and finally, nothing very much is learned. Abbs questioning of contemporary education begs to be repeated here, "What for? What ultimately for?" (2003:30)

While consumerism in globalised economies penultimately takes responsibility, Governments should take the ultimate blame for not fully understanding the nature of arts learning and for ascribing cursory drama/theatre education as teaching and learning already achieved and well done when the theatre venue or school programme is fully subscribed. Harvie (2009) reminds us that observations of the changing representations of a city in drama over time give an understanding of the city itself. What is Hong Kong in drama and the arts a decade later?

As the free market economy expands in the world, even in theatre the "conservative and homogenizing" (*ibid.,* 34) globalising effect is felt. A clear example is in the global mega musical economy where every bit of the show is franchised, from the music to sets, stars, and merchandising. McTheatre, coined from the sameness of McDonald's worldwide, has its pros and cons. The standards to be expected from McDonald's worldwide ensure consistency yet ironically it is this very standardisation that severely undermines originality and creativity

(Rebellato,2009). The same McTheatre phenomenon can happen both in theatre venues and in the classroom through the photocopied similarity of drama education.

In Hong Kong, this impact is evident with theatre organisations and drama education groups producing musicals as a trend, not to the grand global scale, but in form, content and occasional star power. The homogenising effect is already evident locally although diversity is said to be the theme in public funding of programmes. We need to caution against "diversity with similarities" as this can cause a misrepresentation – that drama/theatre equals musicals, that only musicals succeed in what Harvie terms the "neutralizing cultural effect" (*ibid.,* p. 35) when a city's cultural identity dispels its own for others: "The competition championed by capitalism's supporters produces not choice but merely a sense of choice in a market that may indeed be swollen, but with uniformity" (*ibid.,* p. 42).

Any cultural policy to be created for Hong Kong should include "diversity" only after careful contemplation of its underlying definition, implications and strategic planning timetable. Otherwise, diversity can be regarded as anything goes and what is able to attract the largest numbers.

In Hong Kong where efficiency is highly valued because it reaps increasing economic benefits, speed counts. Photocopying and making adjustments to the copy appear to be efficient. If education, in and through the theatre and drama in the classroom, is about nurturing human beings, then McTheatre can only be dehumanising.

Any cultural, arts education and drama education policy would do well to avoid commodification. Publicly funded arts organisations are constantly reminded by Government that they exist because of the taxpayer's dollar and as a result, money needs to be expended wisely. The Government itself may wish to be mindful that the same dollar also needs to be more appropriately invested in longer-term arts portfolios that harvests sustained results than in hedge funds meted out for a quick return. Speed can maim, if not kill. I fear commodified

learning in drama will, in the end, return to plague this city for its lack of distinctiveness, character and identity. The cultural vision for Hong Kong as stipulated in the present cultural policy is "to raise our cultural literacy and to develop Hong Kong into an international cultural metropolis". It would be in the interest of Hong Kong for the incoming Culture Bureau to properly and clearly define this. Otherwise, Hong Kong may end up looking very much like yet another globalised city, culturally.

Would it be policy making as "activism" taking any purpose and disconnecting it from reality? Would perspectives be narrowed so that everything is "evaluated and projected on the basis of what happens with respect a single issue"? (Hope, 2004:95). Such activism has "no interest in what has been learned before; no willingness to consider, understand, or support the interlocking elements of a larger system; no patience; no sense of humor; and a highly selective acceptance of the facts (*ibid.*,). Or would it be policy making that is meaningful and wisdom seeking, that:

- tells known truth as comprehensively a possible as it tells the truth of what is unknown

- can identify and illuminate conflicting agendas and which

- can help avoid long-term losses at the cost of short-term gains? (ibid., p. 96).

In view of globalised existence, and for drama education policy formulation to engender a healthy -- and not just a survival-based -- environment and ecology, the following questions are put forward along Vidovich's (2001) tripartite contexts. The questions foreground macro drama education policy influences, intermediate policy text production and micro policy practice level focusing on drama practitioners' praxis are all designed to link to the other policy levels in the continuum. The queries below are localised to Hong Kong and are initial

suggestions. Those in quotations are from Vidovich (2001). The questions are not in any order of priority.

Macro Context of Influence : What struggles will occur to influence drama/theatre education policy?

1. How does this policy relate to the arts education and cultural policies?

2. What are the current strengths and gaps in drama education? How will they influence policy-making?

3. Given the strong underpinnings of the global economic rationale, to what extent is the policy approving teaching solely to the market?

4. To what extent is McTheatre being practised in schools and in the community?

5. To what extent will there be sustainable and impactful collaboration between the Education Bureau and the possible Culture Bureau?

6. In terms of public funding, how is the frequent cry of "better than nothing" detrimental to the health of the sector? What can be done?

7. To what extent is teaching drama in school intrinsic or extrinsically based for other subjects?

8. Is there a healthy balance in accessibility and depth?

Intermediate Context of Policy Text Production: What struggles will occur in the production of the drama/theatre education policy text?

1. Is it a top-down, bottom-up or collaborative policy? Is there a phased-in approach?

2. What indicators are required to evaluate quality? On which rung in the ladder of quality is current practice for drama educators? How is evaluation undertaken both quantitatively and qualitatively?

3. How does the policy encourage the teaching of drama as fun yet is impactful?

4. How much of the policy encourages skills-based and intellectual teaching and learning?

5. What kinds of values are represented and whose?

6. Who is the policy drafter and to what extent is he knowledgeable?

7. How accessible is the policy to education and cultural practitioners?

Micro Context of Practice/Effects: "What struggles will occur over drama education policy practices/effects vis-à-vis drama/theatre educators?

1. "What processes are used to put the policy into practice and why?"

2. Is the policy accepted at practitioners' level and what can be done if not?

3. How does the policy ascertain the quality of drama educators? How does that reflect on their training?

4. To what extent does the policy enable drama educators to contribute to the drama field beyond school needs for wider cultural ecological good?

5. How does policy support drama/theatre educators in audience building that covers breadth and depth?

6. How does the policy deal with breadth and depth of educators?

7. How can the policy enable school teachers to understand the value of intrinsic drama education beyond the curriculum?

Our Future

I would like to conclude with two thoughts. Greig's "rough" theatre calls for learners, the audience and theatre professionals "to empathise and reflect, to question and unfix packaged, second-hand and commodified images of the world" (in Nicholson, 2009:49). His concept speaks for itself. Greene, whose quote opened this paper -- "The point is that simply being in the presence of art forms is not sufficient to occasion aesthetic experience or to change a life"(2000:125) – intimates that transformations in and through the arts are derived not from mere exposure to the arts. There has to be movement beyond this first step. The tripartite cultural, arts education and drama education policies all work beyond the initial step. The question is how?

McGuigan (2004) in re-articulating cultural critic Raymond Williams'(1984) *State of Culture and Beyond*, speaks forcibly of a cultural policy for display as opposed to a proper cultural policy. While the latter is now superseded by development in the arts, the former still serves as a timely reminder for any Government undertaking policy formulation. A policy for display is, first and foremost, national aggrandisement for pomp and circumstance. McGuigan cites Euro Disney and London's Millennium Dome as examples. Following on, it is a practice of economic reductionism that rationalises public cultural investment, including leverage for economic growth and promoting the interest of corporations (*ibid.*,). Without going into further details, it is poignant to reflect on Hong Kong and its future in all policies associated with the arts at every level. As a leading economic powerhouse, do we not already have solid grounding to move beyond the fast, the immediate and world records for improved profundity? After all, the city has shed its refugee survival mentality decades ago and perhaps it is time now to heed the beckoning of a proper and healthy cultural future.

Note:
1. The Home Affair Bureau's other arts portfolios includes maintaining the Hong Kong Academy for Performing Arts, a higher education institution for skills-based performing arts; administering and funding nine major groups and matches funds for small/medium ones through its Advisory Committee on Arts

Development; supervising the Leisure & Cultural Services Department (LCSD) that controls the majority of venues in the territory as it acts as an impresario for local and overseas programmes. The LCSD also provides arts education programming through funding arts groups in diverse art forms to perform and visit schools and district communities; and financing the Hong Kong Arts Development Council, a grantor to a multitude of small/medium arts organisations across diverse art forms. The Drama Subcommittee metes out funds to its multifarious theatre companies and with schools.

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Dramatic Art for Second Language Education:

Appropriate Process Objectives for Hong Kong Schools

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Abstract

If drama is to work as a technique for language education, it needs to work as drama, but in Hong Kong, the objectives of each lesson must be language objectives. This implies that we need intermediate objectives, process objectives, to make drama work for language education. This article examines two previous models of drama in language education, drawing imagination, aesthetics and emotion from them as process objectives. It is proposed that all three should be used in a single complex model. This study focuses on a course that presented this three-part model to student teachers, examining survey and interview data together with their essays for the course. Student teachers find the model to be usable in practice. Obstacles arise from the school system, however.

Introduction

Teachers working in Hong Kong and other parts of East Asia often experience a conflict between an idealistic view of education and the demands of the system they work in. They frequently talk about pursuing the goals of responsibility, self-respect, mutual respect and the capacity for independent thought. They also talk about real communicative competence and discuss the access to a wider world that comes with second language acquisition. Drama techniques connect well with theories of learning that make sense to students. For example, Lev Vygotsky called for collaborative learning. Constructivist educators appreciate drama's appeal to imagination, and the possibility for students to build their own understanding. Drama fits well with views that reject the conceptual dryness both of traditional education and of behaviourism. Teachers work, however, in an exam-based system. Schools consequently set out demanding syllabuses, covering every topic that might appear on the exam.

Drama techniques in language teaching are caught between these tendencies. Many education students are enthusiastic about them. They can connect the use of drama to their ideal vision of education. In language learning, drama creates situations quite different from the normal situations of the classroom. Students can use English to express themselves on questions that have significance for them. They can find uses for elements of English which otherwise would remain detached in classroom learning.

For the purposes of language learning, drama is a means. Each period in a language course will have language objectives. In some school systems, it might be possible to assign periods to "developing fluency" or "increasing confidence," but in Hong Kong this will rarely be true. Teachers want to use drama considerably because of its perceived impact on broad education, but it must justify itself in each period as a means. There must be something about drama, then, that enables effective language learning. This effectiveness may not come into

existence on its own, simply from adopting the form of a drama technique. One must in some sense do drama well. How should we conceive of "good drama" for this purpose?

This paper will suggest that there is a need for process objectives in lesson planning. We need to know what it is about drama that can promote good learning, and maximise it. I will examine three candidates for "process objective": imagination, emotion and aesthetics. I will argue that it is most productive to create a model involving all three. I have taught a teacher education course on "Drama in the ESL Classroom" using this model. Most students in that course went straight from my class to teaching practice (Block Practice, BP). Ten of them volunteered to be research subjects and reported on their use of this model and its perceived effectiveness.

I asked two questions about the model. Given that most other models have only a single process objective, is it too complicated to have three? Does this model help to resolve the difficult problem of fitting drama lessons into the Hong Kong school system? We shall see that the model is not too complicated. It helps to create an adaptable model for a range of school situations, but especially at the senior secondary level, there remain problems.

Improvisational Drama Education and Imagination

Drama in the language classroom as it exists today is not independent of drama education for native speakers. The forums for discussing drama for language education are almost all within the institution of drama education more generally. The principal conference for this area is the International Drama in Education Research Institute, which is primarily concerned with drama education for native speakers. Influential articles on this topic are published in general drama education journals such as *Research in Drama Education*. There is one journal on this topic specifically, *Scenario*, but it is not on any index and is not at all comparable to the established general journals. The most influential book on this topic,

Words into Worlds: Learning a Second Language Through Process Drama (1998), is co-written by Cecily O'Neill, who made her reputation in drama education for native speakers. The most recent book on the topic *Second Language Learning Through Drama: Practical Techniques and Applications* (2012), was edited by Joe Winston, co-editor of *Research in Drama Education* and primarily a specialist in drama education for native speakers.

The mainstream of drama for second language learning, like the mainstream of drama education in general, has to do with improvisation, and most specifically with process drama. I will examine the models of two prominent models of process drama for language learning, those by Betty J. Wagner (2004) and the team of Kao and O'Neill (1998).

Wagner made the best-grounded single effort to relate process drama to language development, not with second language learners but with native speakers (1998, 2004). Her involvement with the Whirlwind Literacy Project in Chicago produced some interesting results. A major study showed that "the students who participated in the Whirlwind program improved three months more than the control-group students in their Iowa Test of Basic Skills reading scores" (Wagner, 2002, p. 6). She grounded this approach in socio-cultural and constructivist learning theory, and suggested that the same approach could be used for second language education, making arguments by analogy (p.10). Wagner places imagination at the centre of her understanding of learning. She writes:

> In drama (just as in thinking, reading, and writing) students make meaning by connecting their prior experience to the challenge of the moment – to come up with an apt image and response as a player in an improvisation. (p. 6)

Wagner conceives of learning as "the construction of meaning," thereby agreeing with both Vygotsky and Bruner. She quotes Susanne Langer: "Imagination is the primary talent of

the human mind, the activity in whose service language has evolved" (1957, p. 57). Her central process objective, then, what allows learning, is imagination.

Her examples in discussing imagination often have to do with imagining social roles. She tells the story of two little girls playing "doctor's office." They are discussing the illness of a doll:

> As they take off the doll's imaginary diaper, one reprimands the other for using the word "poo poo" when in role as the doctor (p. 94). The act of taking on a new persona demands a word choice beyond the language of her everyday life. The experiences the child has had in the society of adults is brought to bear on the task at hand, and the pull is toward internalising a diction that had not ever before been part of the child's own repertoire. This experience is not different in kind from that of the foreign-language learners who must try on a new way of expressing ideas. (p. 10)

One strength of imagination as a mediating factor, then, is that it creates a need for a range of registers that the learner would not otherwise have to use. Wagner also stresses the emotion:

> Because of the immediacy of the dramatic present and the pressure to respond aptly in role in a social setting, participants become vividly alive to the moment and alert to what is expected of them. As they get caught up in the emotion of the dramatic activity, they are often able to express themselves in a more mature manner and language than they could otherwise. (pp. 9-10)

The above quotation shows that she sees emotion as contributing to imagination. Since students are "alive to the moment" owing to emotion, they imagine better. Since they imagine better, they better construct what they have learned.

Process drama and the aesthetics of dramatic tension

Wagner's article constitutes an adaptation of work with native speakers. Kao and O'Neill's *Words into Worlds* has the advantage of being thoroughly about second language learning. Their book lays much stress on motivation, stating at the beginning that they want their students to get "kicks" from the language learning process (p. ix) and asserting that "the motor that propels language acquisition is the desire to do things with words" (p. 4). There is a need, then, for a process objective. How does one stimulate this desire? Their answer is "tension." Kao and O'Neill draw the idea of tension from Robert Di Pietro's book on second language learning through drama, *Strategic Interaction* (1987), For Di Pietro, it is clear that tension has to do with the way a scenario is set up for dramatic improvisation. He distinguishes two or more contrasting roles and intentions for two or more characters. Kao and O'Neill confirm that they have retained the same definition: "Tensions arise from the dramatic situation and the intentions of the roles" (1998, p. 15). They rightly call this feature of drama "aesthetic" in nature (p. 28). In one example, they suggest that a particular lesson was unsuccessful because it "may have lacked sufficient dramatic tension" (p. 65). They conceive of "tension," then, as a process objective, enabling language learning.

Previous research, then, offers links to all of my three "process objectives", which are clearly intertwined. The motivation that Kao and O'Neill see as growing out of tension may certainly be seen as emotional in nature. The emotion may create more vividness in imagination, exactly as Wagner suggests. The difficulty I wish to resolve here has to do with the application of these principles to a wider range of activities, more suited to the Hong

Kong context. While I have no complaint with the construction of imagination that appears here, I suggest some expansion on "emotion" and "aesthetics" is needed.

Expanding our Understanding of Emotion and Aesthetics

Advances in neuroscience of the last twenty years suggest that emotion has a different and wider role in learning than was previously thought. In *Descartes' Error* (1994), Antonio Damasio sets out the case of "Elliot", who had brain damage such that his cognitive function was unimpaired but he was unable to have emotions. He could solve problems and answer questions in interviews, but his practical judgment was severely impaired. His previously successful business went bankrupt, his marriage broke up and he was unable to make accurate judgments in life. This suggests a crucial role for emotion in learning that might be applicable especially to language learning, for one does not learn language in order to be able to explain its principles, but in order to act in the world. Damasio suggests that emotion contributes to learning especially in marking things as important, to be remembered (165ff.). From our own experience, we know that it is sometimes difficult to force oneself to remember something, but some things stick in the memory whether we like it or not. Damasio suggests that when there is an emotional response to a perception or a bit of learning, the brain marks it as useful to the organism. So why do drama in the language classroom? In order to mark elements of language with emotion so that students will remember them.

Immordino-Yang and Damasio defined a theoretical model on the implications of these findings for education (2007). They proposed that emotion and cognition overlap. Effective cognition for practical purposes is necessarily emotional. Working with Douglas Faeth, Immordino-Yang proposed strategies for the classroom making use of these findings, including a suggestion of using drama (2010). They use the phrase "skilled intuition," which

seems appropriate to language learning. One does not want to speak or write by thinking through the principles of grammar, but by being intuitively aware of how to use the grammatical characteristics of the language. Emotion, then, not only contributes to imagination, but has an importance of its own in learning.

The category of the "aesthetic" could also helpfully be expanded. Kao and O'Neill's stress on "tension" suits their exclusive focus on process drama and low emphasis on linguistic accuracy as a goal. The tradition of theatre, however, also offers views of aesthetics that focus on detail. In rehearsal, directors and actors typically look for a good way of presenting some element of the play: a line or a movement, for example. A line may be delivered in too flat a way, or with emotion at variance with the needs of the play. A movement may be too tentative or too strong for the moment. Potentially, this focus on the details of performance could be harnessed to the service of accuracy as a classroom goal, for a student who wants to put in a good performance in a good show will be, for instance, motivated to pronounce accurately in performance, not for communicative reasons but for aesthetic ones.

A Teacher-training Course in the Use of Drama for Language Education

In this section, we will look at one effort to prepare education students language to use drama in the second language classroom. In the autumn of 2011, I taught a course entitled "Drama in the ESL Classroom" to education students of the Hong Kong Institute of Education. Those from the largest of the three education programmes had taken a previous course I had taught, "Theatre and Dramatic Performance." All students had applicable previous experience of drama.

"Theatre and Dramatic Performance" focused on the means a theatre group has at its disposal for presenting a story to an audience. Issues of voice were introduced first by the

interpretation of poems. Improvisations were used to introduce dramatic tension and ways of accentuating it using voice techniques and visual impact. Students interpreted a two-page play by the use of these variables. They read a longer play to look at how the playwright put things together, dealing with flashbacks and transforming a neutral theatrical space into fictional settings. Finally, students were asked to write a play in a group and perform it. The course was then aesthetic in its emphasis, focusing on ways of achieving dramatic impact based on both tension and the details of performance. Students had related the aesthetic to emotion in writing and performing plays. This was necessarily done through imagination, but none of the three terms had been in any way theorized.

How the Theoretical Model plays out in Course Design

At the first session of "Drama in the ESL Classroom," ideas of emotion and aesthetics were introduced and students asked to perform a standard drama exercise called the Invisible Tug o' War. Four or six students lined up to play the well-known children's game in two teams, each pulling on an invisible rope in an effort to pull the other team across a line. They were asked to do it once straight, a second time with a little play built up around it, and a third time with lines added to give practice in grammar or vocabulary with a repeated word or expression. For example, one team chose the word "win," and inserted the lines "we will win," "we are winning" and "we have won." By doing this, they took a basic aesthetic form (complication-crisis-dénouement) and used it to emphasize a series of emotions. The three verb tenses thereby acquired an emotional charge and became memorable. A feeling of triumph served to distinguish the last tense, the present perfect, from other tenses. The aesthetic of the Invisible Tug o' War is an aesthetic of tension, corresponding in a simple way to the priorities of Kao and O'Neill.

I presented a conceptualization of the relation between drama activities and language learning and divided drama activities into four categories: Theatre as text to be read; Theatre as text to be performed; Theatre as text written and performed by students; and Theatrical improvisation. I suggested that different categories were good for different purposes. The first and second, for example, could introduce new vocabulary and grammar and give a chance to practise them in speech. Improvisation is very good for developing fluency and for internalization. The student teachers were asked to develop lesson plans and reflect on how the material in the readings would impact lesson plans.

A highlight of the course was a demonstration lesson presented by the distinguished practitioner Prudence Wales. It was a story theatre lesson gauged to a Primary 2 level class. The students played the roles of children. In the follow-up, I asked students to recreate for themselves the experience of each phase of the lesson, considering stimulus, structure, outcomes and transition to the next activity in each case. A commentary was provided on each activity, especially in terms the three process objectives: aesthetics, emotion, imagination. Students then prepared lesson plays, using the three process objectives to build lesson plans with two drama activities in each. They wrote the script of a classroom lesson with lines for both teacher and students. They were to create difficulties for their teacher in two ways: a classroom management issue and an issue with a special-needs student. They wrote a final essay relating both the lesson play and (where applicable) drama activities during Block Practice to learning theory.

The course ended in October, allowing student teachers to go out to schools for eight weeks of Block Practice (BP). Student teachers were all given charge of classes for whole periods and in most cases for weeks. Supervisors from the Institute of Education visited student teachers three times to observe them teach language lessons for assessment. While

not identical with the situation of a qualified teacher in charge of a class, BP offers a real classroom within which students can test out their understanding of drama in teaching.

Questions about the Model in this Context

One question is whether the three-part model of process objectives is too complicated for practical use: it can certainly be difficult to plan lessons. A traditional grammar lesson involves only one objective: the grammar point being taught. Any drama lesson is more complicated. Drama as technique must be made to "work": it has to do something effective from the point of view of language learning. If it is to work as language teaching, it must be successful as drama, that is, from an aesthetic point of view. Kao and O'Neill have one process objective, tension. My model proposes to have three kinds of process objectives. The three elements are interrelated in complex ways. Can student teachers retain all of these elements while lesson planning? One might say that this is an intrinsic worry: can the teacher deal with the complexity of the model and still function well from moment to moment in the classroom?

A second problem is extrinsic. As asserted at the beginning of this paper, the Hong Kong system is not necessarily receptive to drama as a technique. Many principals and panel chairs imply that they welcome the use of drama, but conditions may still be difficult in practice.

Methodology

A research project was initiated toward the end of the course. The whole class was surveyed on their views of the course and especially the three-part model. Ten volunteers who were about to go to Block Practice (BP) were recruited and interviewed in focus groups. All agreed to teach at least one drama lesson during their FE. It was agreed that I would come

to record as many as possible. Student teachers would themselves record the rest. As part of the course, all students had to write an essay. In it, they were asked to discuss their demonstration lesson / lesson play and their use of drama techniques in BP in relation to learning theory presented in the course. Participants agreed that their essays could be used as research material.

By this means, I obtained a range of perspectives on the experience of the course and the potential for application in BP. The survey gave some indication of the views of the whole class as the course ended. They had not had a chance to apply what they had learned in the real classroom, but the lesson play assignment had given them the opportunity to think about how the material in the course related to their experience of teaching in the previous BP. The survey material could be related to the ten volunteers where the results from the survey matched what the volunteers said in pre-BP focus groups. The ten volunteers were not necessarily representative of the class as a whole: it was possible they were more interested in the course material than the others.

I had expected that the experience of using the model in a real classroom would alter views and was interested in knowing how. This sample cannot show what teachers in general would do, but it can show how a range of motivated students went about using this material in a real classroom. This, of course, was a first effort, working with students they had only known for a short time. Student teachers were unable to introduce drama conventions for repeated use over a whole semester, and in many other ways were in a worse situation than a regular teacher in his or her own classroom.

Ten volunteers were interviewed in small focus groups in the week before BP began, to get further detail on their view of the three-part model and their expected use of it. I observed the lessons of seven of the ten and recorded them. Two of the three others recorded their own lessons.

The evidence of student teachers' essays must be treated with caution. Students were required to relate their experience to theoretical material, so the decision to do this was mine, not theirs. What is of interest for this study is their manner of understanding the use of the material in practice, their efforts to get their teaching done by means of this material.

Survey results were compiled and where possible quantified with comments listed under each question. Focus group interviews were transcribed. The transcriptions and essays of participants were coded using NVivo qualitative data analysis software, under a range of codes, including aesthetics, emotion and imagination; and in the context of this model, choice of focus, lesson planning and practicality. More general codes about such matters as good qualities in a lesson and classroom management were related to these.

Student Teachers' Response to the Three-part Model before BP: Survey

The survey results must be treated with caution in another way, as the elements of the course had not been fully digested. It is evident that there was some shifting as a result of the experience of the classroom. Theorizations of the three ideas had been introduced to the students through readings. Most responses were positive. Negative responses to the readings had to do with their linguistic and conceptual difficulty. Response to theoretical lectures was quite similar. When asked separately about the linkage between theory and practice, there were three negative responses. These looked for more clarity and a more practical link with the classroom. The categorization of drama activities according to usefulness in language teaching was positively received by a majority of students and negatively by only one. Prudence Wales' demonstration lesson was extremely well received, with often emphatic positive responses. One student, however, doubted whether the lesson was practical in a Hong Kong classroom. I had conducted a follow-up lesson, placing Wales' lesson in the context of my model, interpreting each of her activities in terms of the three-part model.

There were five negative responses to my follow-up: student teachers suggested that the practical application of the model in analysis was less difficult than I imagined. They said they had got the idea after two or three activities, and I needed not explain them all. One person doubted whether the three-part model could be used on practice.

I asked about ways of simplifying the model, suggesting within the question that it was too complicated. The results show that most student teachers did not find the model too complicated, and those who suggested changes offered no consensus on what needed doing. 16 of 28 student teachers who answered the question refused to suggest improvements, saying the model was fine as it is. Of those who did suggest ways of improving the model, six suggested removing one of the three, but there was no consensus as to which one should be removed. Not all of the six were strong in their views, most saying they were not sure any should be removed. Four wished to centre the model on one of the three, making the other two subordinate. There was one vote for each of the three, and one said that one should be central, without specifying which one. One student teacher rejected the whole model, saying it was "too ideal and theoretical," more helpful for "the evaluation stage, after a lesson" than for lesson planning.

Overall, it appears that at the end of the course, the conceptual complexity of the model was not the principal issue. Many respondents expressed doubts about the practicality of using any of these techniques in the classroom, for one of two interrelated reasons: the lesson planning is difficult; or the lesson planning is time-consuming. One respondent suggested that drama activities might work well with younger students but not with older.

Student Teachers' Response to Three-part Model before BP: Focus groups

Discussion of the aesthetic in focus groups before BP was relatively limited. When participants were asked which of the three they thought would be their principal focus in

lesson planning, only three named the aesthetic. Two defined it simply in terms of being able to offer an enjoyable lesson, and using the enjoyment to enhance learning. The third added more nuance by saying that students "can get satisfaction from doing something beautiful in their eyes … and that's what keeps them doing drama and motivates them to do something further."

Six participants said "emotion" or connected emotion with imagination as the means of achieving emotion. Two who named emotion related it to motivation. The connection between imagination and emotion in all cases had to do with the need to use imagination to understand the emotions of others, or of characters in a story. This kind of imagination is also called "empathy," suggesting student teachers' broader concern with their students' ethical development.

One said "imagination," because it is the first requirement of any successful drama activity.

Student Teachers' Synthesis of Three-part Model following BP: Essays

In the essays, written after the Block Practice (BP) period, the process objective most frequently and extensively discussed was aesthetics. After BP, participants offered much more subtlety in their views. One, M, emphasized the need to teach students something about stage conventions so that they have a disciplined way of presenting emotional expression. She had students come to the front and she offered a limited model of "how it should be done" by way of guidance. Others were more philosophical in their approach. Two identified "the power of art" or "the power of language" as key issues. One of these (T) asserted that the power of art in itself need not be taught: people recognize it naturally. She presented emotional response as intrinsic to aesthetic experience: "Therefore the meaning of the same piece of art may have different understanding towards different people. People tend to

understand a piece of art more, by sharing and providing their thinking and emotional response." At the same time, art can unify the response of a collective audience. She had shown an excerpt from *The Phantom of the Opera* to her students, and said, "I could tell from students' eyes and expressions that they were conquered, impressed and amazed by the play." Another participant, (D), stressed literary aesthetics, saying that the original form of the in-class project her group had done had been lacking. They had chosen a story without "round characterization," meaning that characters in the story lacked depth and complexity. Three participants used the words "beauty" or "beautiful," being perhaps influenced by Joe Winston, who had visited Hong Kong to lecture on the notion of beauty (2010). Two participants suggested that the aesthetic relates to student behaviour in class. One, (V), thought that "aesthetic and emotion interests students and make them behave themselves." The other, (U), also suggested that beauty can create good behaviour, saying that it comes from the process of creation: "When students develop a sense of ownership and think of making something better, disciplines [sic] just disappear."

References to emotion were heavily influenced by Damasio and Immordino-Yang. B and F latched on to the notion of Immordino-Yang and Damasio that emotional thinking is necessary for learning to be of practical value. Both discuss the place of emotion in their (separate) group lesson plays. In B's BP school, she found it impossible to do any drama, but worked emotional response into reading a book about Princess Diana. She suggested that emotional response allowed for an improved ability to use modal verbs to give the princess advice in a speaking and writing exercise that never quite became drama. One (M) quotes Immordino-Yang and Damasio in using emotional thought to define creativity. Rather than trying directly to foment creativity, she applied my model in stressing emotion rather than stressing creativity directly. A primary-programme student teacher (K) stressed that her group's play "The Hungry Giant" worked with fear for its effects, for the giant is very large,

very violent and a bully besides. She worked to make the emotion vivid by, for example, showing a picture that zoomed in on angry eyes. T noticed that it is the strong emotions of *The Phantom of the Opera* that drew students' attention and encouraged them to remember elements of it and repeat them. D noticed that it is not enough if emotion is simply strong. The original form of her group project, involving domestic violence, had emotional force, but not such as to encourage learning.

In the post-BP essays, imagination always appeared as a step toward emotion, though one participant paused to emphasize the pleasures of imagination in itself along the way. Being influenced by the neural evidence, student teachers appear to see emotion as the essential thing for learning. Frequently, that emotion belongs to a character or to another person, such that through imagination students learn to empathize. Three student teachers stressed the role of props or sets to stimulate the imaginations of their students, thereby picking out specific techniques for building imaginative involvement.

Overall, then, the experience of BP appeared to turn secondary-programme students' minds toward the aesthetic, with emphasis on ways and means of achieving impact on students. Primary-programme student teachers retained their emphasis on imagination. Both related these aspects clearly to emotion.

Participants viewed the three-part model as a single unit with three aspects. They articulated the relations in different, but largely mutually consistent, ways. D wrote as follows:

The flow of the lesson could be linked up by one and only one of the aspects with the other two serving as peripheral device since I think the three aspects are intertwined. When making one aspect as the focus, other aspects will be taken care of on their own. For instance, if we take imagination as the focus, aesthetics will be

there effortlessly and emotions can be imagined, too. If we focus on aesthetics, it is

natural that students will be emotionally drawn to such a beautiful act and their

imagination will be opened up as well. If we focus on emotion which according to

Immordino-Yang and Damasio, is the platform for learning, students will be driven

by their emotions and to use their imagination to put together a successful act.

This very clear statement shows a student thinking actively about the interrelations of the

three parts of the model. Others stated that the three parts were intertwined without getting

into such detail. In the short term, this awareness of complexity was a problem for her lesson-

play group, because she felt that her group's plan lacked cohesion since the transitions

followed different paths depending on the stress of different activities. In the context of a

whole career, this vision of interrelation might be a strength, as it comes nearer to doing

justice to the reality of the experience. T, taking to heart Damasio's assertion that emotion

can be a form of cognition, wrote: "when a person provides emotional response, he/she

relates him/herself to that object." The aesthetic then appears as a form of

cognition/perception that uses emotion for interpretation.

Student Teachers' Discussion of Ideal Education and Practical Issues in the System

Participants tend to connect the use of drama with their more idealistic thoughts about

education. D, for example, writes:

Drama for me is the best way to instill in young minds the social skills and critical

thinking skills which are essential for students' development. I have experienced

the beauty of drama and I want to share it with my students.

F considers whether, at a given moment in a lesson, his group should provide students with scripts. He worries that "they will lose the chance to use the language both critically and creatively which is also very important for their personal growth."

Idealism, then, pushes them to use drama techniques. They often perceive the education system as working against the very valid possibilities of drama techniques in language education. At every stage, participants raise the exam-oriented nature of the schools as an obstacle to the use of drama, especially those who taught senior forms. Student teachers knew from the outset that parents stress exams and that schools generally pursue parents' wishes in these matters. They did not necessarily know that the students themselves would demand to know how a drama lesson related to the final exam.

The emphasis on exams in turn results in a heavily loaded syllabus, with more emphasis on getting through all the topics than on deep learning. Participants say that many teachers introduce grammar points directly, and this may take only a few sentences. Drama techniques, they say, cannot compete in terms of speed of presentation with a more abstract approach.

Student teachers' experience of students leads them to stress two aspects: motivation and classroom management. Motivation is a large part of the reason why these student teachers are interested in drama techniques at all. At the same time, we have seen that these student teachers are in many cases very idealistic about learning. They do not simply want their students to be motivated; they want students to be in love with language, as some student teachers say they are themselves.

How do these observations relate to the three-part model? Three participants stress the good effects of aesthetic absorption on classroom discipline. One draws this from watching a film and two from asking students to draw pictures. None of these three examples is about aesthetic absorption in doing drama, but we may fairly say that there is potential. The wide

understanding of the aesthetic, with an interest in ways of producing effects onstage, appears successful with some student teachers. The distinction between primary and secondary responses tends to support the use of the model: where primary- and secondary-programme student teachers are together in the same classroom, this model allows them to pick the aspects that make most sense for their situation. Both primary- and secondary-programme student teachers are able to make the connection to emotion, though the present evidence does not allow us to say that this makes for better lesson planning.

Student teachers' observations about their situation in the schools have implications for this model's usefulness in real schools. It is quite clear from what they say that in senior secondary forms, teachers need to be able to tell students that this work will help with exams. If their doubts about the worth of the activity can be assuaged, there may be room for aesthetic absorption in their work, and therefore for improved classroom management and motivation.

Conclusion

The two questions addressed here have distinct answers. There is no evidence that the three-part model is excessively complicated or difficult to apply. Student teachers who found the ideas difficult attribute the difficulty to the readings or to shortcomings in my mode of presenting them. In the survey, most student teachers feel that all three parts of the model are necessary. The ten research subjects have no complaint about the complexity of the model even after using it in Field Experience, and are able to use one or two parts of the model at a time to plan their lesson where that is appropriate. The experience of real teaching seems to lead student teachers, especially in secondary, to put more stress on aesthetics. The receptivity of the system to drama in the language classroom is a much bigger problem.

Supporting teachers often think that the use of drama is in principle a good idea, but the system and the mentality that it produces creates many barriers.

There are steps that might be taken to alleviate these difficulties. The difficulty of the readings appears to be a technical problem that might be addressed with special course materials written for student teachers. The course as it stands gives student teachers basic principles that they find useful and practice in using them in a situation where lesson planning can be given a lot of time. If drama techniques are to be practical from day to day, teachers need to be able to introduce drama techniques early in the school year and use them repeatedly. That is, there needs to be an aspect in this course of curriculum planning. It is time-consuming in planning to create activities that are economical with time in the lesson. Perhaps it could be an assignment in the course to design a basic activity that is economical with time, such that student teachers could share them.

Overall, the results of this study show difficulties that can be overcome, if not in Field Experience, then in the process of teaching once young teachers have their own classes.

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