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Rhodes University

Drama Department

**A case study investigation into Drama in Education as an effective
teaching methodology to support the goals of Outcomes Based
Education.**

Submitted by:

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In partial fulfillment of the requirements for the degree Masters in Drama

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December 2010

ABSTRACT

The introduction of outcomes based education (OBE) in the form of Curriculum 2005 (C2005), the National Curriculum Statement (NCS) and the Revised National Curriculum Statement (RNCS) in post-apartheid South Africa resulted in a shift from a content-centred to a learner-centred view on education. This transition took place rapidly as the new government wanted to introduce a democratic education system after the divisive Bantu education system from Apartheid. However, after the changes were implemented, education in South Africa was theoretically outcomes based but practically many educators were still teaching in a content-centred manner.

The research puts forward the proposal that drama-in-education (D-i-E) is a useful means by which to align the practical and theoretical goals of OBE within the context of South Africa's current RNCS. This hypothesis drives the main research question: "Can D-i-E be an effective teaching methodology to realise the goals of the RNCS and generate OBE learning environments in a South African high school?" D-i-E is a learner-centred teaching methodology and in practise it meets many of the goals and Critical Cross-Field Outcomes (CCFOs) of OBE. Some of these include the fact that learners can:

- Practice problem-solving skills;
- Engage with critical and creative thinking;
- Grow cultural and aesthetic sensitivity;
- Work effectively in groups; and

- Learn in inclusive environments that cater for different learning styles and levels.

The research examines the use of D-i-E as an outcomes based methodology by which the RNCS could be implemented in the classroom. This is explored through the use of qualitative research in the form of a case study investigation at a South African high school. The case study was conducted with Grade 11 and Grade 12 Dramatic Arts learners and involves an analysis of a D-i-E approach to learning. The conclusion that D-i-E is an effective outcomes based teaching methodology which could assist educators in realising the RNCS was largely reached through participant observation of D-i-E classes and by analysing the learners' journals in which they reflected on D-i-E experiences. The learners' feedback about the experience was generally positive and they reflected that they found D-i-E beneficial because of the fact that it engaged them experientially. They also reflected that D-i-E provided them with a more meaningful and exciting way of learning. These findings are however only generalisable to the type of context (Dramatic Arts learners from a well-resourced girls' high school) in which the research was conducted. The findings provide detailed insight into a specific case study and may be beneficial to educators in South Africa who aim to make use of the same or similar methodologies in their classroom practice. D-i-E also supports many of the underlying tenants of OBE such as learner-centredness, learner diversity and inclusive learning, and can effectively aid educators in implementing the RNCS in an outcomes based way.

ABBREVIATIONS USED IN THE RESEARCH:

Critical Cross Field Outcome:	CCO
Curriculum 2005:	C2005
Drama in Education:	D-i-E
Mantle of the Expert:	MoE
National Curriculum Statement:	NCS
Outcomes Based Education:	OBE
Revised National Curriculum Statement:	RNCS
Teacher in Role:	T-i-R
Zone of Proximal Development:	ZPD

ACKNOWLEDGEMENTS

"I can do everything through him who gives me strength."

(Phil 4:13)

I would like to acknowledge a number of people for their invaluable contribution to this research:

1. My supervisor, Ms. Alex Sutherland. Thank you for your constant support and guidance. You have helped to make this a rewarding and stimulating experience and I value your advice and encouragement. You have been an amazing example of effective and excellent teaching and it has been a privilege to learn from you.
2. The staff of the Rhodes University Drama Department. I am overwhelmed by what an honour it has been to be taught by such great minds – you have shaped and moulded me and I am incredibly grateful.
3. The principal of Rhenish Girls' High School, Mrs Columbine Commaille. Thank you for your support and for always being willing to try to make a plan to help me to juggle a full-time job and a degree. I really do appreciate it.
4. The wonderful Rhenish girls that I have been honoured to teach over the past three years. Thank you for always being willing to answer my endless questions and for helping me understand how you learn. You have allowed this research to come to life. You are an inspiration to me and I am excited for the future of this country knowing that you are all part of it.

5. The staff of Rhenish Girls' High School for their endless advice and encouragement. I especially appreciate the words of wisdom that have been passed down from those who have walked the journey and were teaching when OBE was implemented. Thank you for always being so willing to share your experiences and knowledge with me.
6. My funders, BKB Administrators (and in particular, Mr Hugh Wormald). Thank you for your generous contribution and for making it possible for me to study further. Your investment has helped to shape my future.
7. My precious friends. Thank you for never giving up on me, for continually loving me and for always believing that I would eventually finish – even when I did not believe it myself.
8. My mom – for giving me roots and wings and for teaching me how to dream and believe in myself. You mean the world to me. I love you so much.
9. My dad – for living out the kind of life that I aspire to lead. I wish you could have finished this journey with me. I love you and miss you every day.

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INTRODUCTION

“Every teaching moment is either life or death, either opening up or closing down, either connecting or disconnecting” (Chenfeld cited in Wilhelm & Edmiston, 1998: 56). This quote has inspired me throughout this research as it reminds me that educators¹ hold a precious gift in their hands – every moment of teaching has the ability to grow and develop a learner – if the optimum learning environment is offered to them.

This research grew out of two main areas of interest – firstly an overwhelming passion for drama and its application in different contexts, and secondly an honest and desperate desire to really understand the process of knowledge acquisition. Having just started teaching when I began with the research, I was eager to find a way to best understand how the learners that I taught learnt. I wanted to do my job well and I wanted to use drama in order to do so. I wanted the learners who passed through my class to feel as if they grappled with ideas, understood concepts and grew as people as a result of being under my facilitation.

The current education system in South Africa is outcomes based and this created the core for the research. In South Africa we are currently faced with an educational crisis due to the poor practical implementation of a sound theoretical approach to learning. Massive educational shifts and changes took place in theory with the introduction of Curriculum 2005 (C2005) and first the National Curriculum Statement (NCS) and then the Revised National Curriculum Statement (RNCS). Outcomes based education (OBE) was the approach to teaching and learning that would help to realise these new curriculum goals. However, from what I could see, it seemed as if very few educators were practically implementing these changes in their classrooms. They may have

¹ The terms ‘educator’ and ‘learner’ are used as the main terms throughout the research, however it is difficult to maintain unity with these terms as theorists refer to them differently. Where the terminology or gender usage differs it is because various theorists have used different phrasing.

attended an OBE workshop or seminar, but it had seldom filtered into their classrooms or affected their teaching methodology. Pretorius explains that “in essence OBE lost its way in the heart of where education happens: in the classroom. The majority of teachers did not know what to teach ... or how to teach anymore. In this vacuum too little was taught too ineffectively” (Pretorius, 2008: 1). It disturbed me that there seemed to be such a large mal-alignment between theory and practice. In a report on C2005, it was stated that “with some exceptions, evidence from evaluations, interviews and submissions on the whole endorse the principles of outcomes-based education but question the implementation” (Chisholm et al, 2000: 15). Many of the educators that I spoke to and work with explained to me that ‘not much has changed in my classroom since the introduction of OBE’. It would seem as if OBE may be the desired approach to education in South Africa in theory, but in practice education practices seemed to remain rooted in a content-centred approach to learning. I was interested in finding out whether or not the use of drama-in-education (D-i-E) could be used effectively as a teaching methodology to help align the theoretical and practical aspects of OBE. It was out of this area of interest that the main goal of the research and the main research question was formulated: is D-i-E an effective teaching methodology to align the practical and theoretical goals of OBE (within the context of the RNCS) in a South African high school? While there are many issues that are addressed in the research and endless questions were asked during the process, this one key question remains the core and focus for the investigation.

The research makes use of a qualitative methodology and is orientated within an interpretive research paradigm. A qualitative approach to research allows for the process to be more open and fluid and the research can be seen as “an iterative process that requires a flexible, non-sequential approach” (Durrheim, 1999: 31). This was beneficial in that findings and understandings were constantly changing and adapting as the research progressed. Interpretive research is a research method that seeks to “describe and interpret people’s feelings and experiences in

human terms rather than through quantification and measurement” (Terre Blanche & Kelly, 1999: 123). The research seeks to understand the impact of D-i-E in a South African high school drama class and thus interpretive research served this goal well. The research was conducted through the use of a case study with Grade 11 and Grade 12 Dramatic Arts learners. The advantage of a case study is that it provides rich information about a particular group of individuals in a particular situation (Lindegger, 1999: 255). In order for research to be considered a case study, there needs to be a specificity and boundedness (Stake, 2003: 135). The case study was bound by the fact that it was conducted with the same groups of learners from the same school over a period of just more than two years. It was also specific in the fact that it was conducted with female Dramatic Arts learners between the ages of sixteen and eighteen and it aimed to examine how the D-i-E methodology could generate OBE learning environments with these groups of learners when teaching the RNCS for the Dramatic Arts. The use of a case study was beneficial because it helped to focus and refine the research; it allowed for specific rather than general conclusions to be drawn and provided depth and substance due to the prolonged process. Careful choices were made about the sample classes and much time and energy were then invested into these specific classes. “A case study is both a process of inquiry about the case and the product of that inquiry” (Stake, 2003: 136). During this research, experiences were offered to the learners as a means by which to ask questions and make observations and as a result of these, various conclusions were drawn based on the specific group of learners who participated in these classes.

During this study, the research question (of whether or not D-i-E could be an effective teaching methodology to help to create OBE learning environments and to align theory and practice within the context of the RNCS) remained the primary focus and the case study was the means by which to shed light onto that question. For this reason, the specific kind of case study that was conducted may be seen as what Stake refers to as an “instrumental case study” (Stake, 2003: 137). In this type of case study, “the case is of secondary interest, it plays

a supportive role, and it facilitates our understanding of something else. The case is still looked at in depth ... but all because this helps the researcher to pursue the external interest" (Stake, 2003: 137). In this instance, the external interest is the focus on exploring D-i-E's ability to create learning environments that align with the goals of OBE. The case study classes were the means by which this area of interest was pursued and investigated. The case study was not the primary focus of the research, but was rather the means by which meaningful observations could be made and conclusions could be reached about the research questions.

Data was gathered through a number of means. The two most important of these being through participant observation and the learners' journals (examples of which are attached as Appendix F).

Palton explains that there are limitations to how much a researcher can learn through what the research participants say. "To understand fully the complexities of many situations, direct participation in and observation of the phenomenon of interest may be the best research method" (Palton, 2002: 22). As I am an educator of this class and thus observe them daily, it would serve the research to make use of full participant observation as a data collection method. The observation would seek to provide greater insight into the dynamics and experiences of the group as a whole. Another reason for the choice of full participant observation is that Heathcote believes that "the teacher's responsibility is to *empower* and the most useful way of doing this is for the teacher to play a facilitating role (i.e., the teacher operates from *within* the dramatic art, not outside it)" (Heathcote & Bolton, 1995: 4). Making use of Heathcote's teacher-in-role (T-i-R) is a highly effective means of achieving full participant observation as the educator takes part in the experience with the learners. Palton further explains that observation "permits the evaluation researcher to understand a program or treatment to an extent not entirely possible using only the insights of others obtained through interviews" (Palton, 2002: 23).

At the end of the D-i-E experience, learners were always asked to reflect on what they had done through the writing of a short journal. The advantage of this is that “journal writing is intimately associated with learning” (Boud & Prosser, 2002: 10). Moon highlights two of the many purposes of journal writing as enabling learners to understand their own learning process and as increasing active involvement in learning and personal ownership of learning (Moon cited in Boud & Prosser, 2002: 9). Furthermore, the writing of journals allows the participants to make use of and practice English skills and thus allows for cross-curricular learning which supports both D-i-E and OBE.

Data was further gathered through many informal conversations that were held with educators, student educators and curriculum advisors over the past three years. Several formal interviews were also conducted and group reflections and discussions with the case study classes were also used as data.

These methods of data gathering will help to ensure that it is not only my voice that is being heard or represented in the research. This will help to ensure validity and will increase triangulation.

Chapter 1 lays the theoretical foundation for the research. Social constructionism is established as the research framework and forms the lens through which learning is viewed. An explanation of D-i-E is offered and specific attention is paid to Dorothy Heathcote as an important and influential D-i-E practitioner. The emergence of OBE is investigated and possible links between D-i-E, OBE and social constructionism are established.

Chapter 2 reflects on the process of setting up a D-i-E experience and discusses the planning in specific relation to the case study. It draws on key theorists and pays specific attention to the use of role as an effective means by which to generate meaningful and significant learning.

Chapter 3 looks at the findings of the research and seeks to specifically link the D-i-E case study to OBE. Both the strengths and weaknesses of D-i-E and the case study are discussed.

CHAPTER 1

This chapter seeks to provide a contextual overview of the main fields underpinning the research and aims to investigate how these fields overlap and influence one another. The two main fields that the research will address will be drama-in-education (D-i-E) and outcomes based education (OBE). A further aim of the chapter will be to highlight how these two fields link with Social Constructionism.

The chapter will seek to provide an explanation of what D-i-E is as well as a brief history of its emergence. The research will be viewed through a social constructionist lens. I hold the view that OBE has been problematic in South Africa because of the way in which it has been implemented and I will seek to explain why the use of D-i-E as a teaching methodology can to some extent help to align theory and practice in an OBE context. This will be done through the implementation of various D-i-E case study classes at Rhenish Girls' High School in Stellenbosch, while teaching the Dramatic Arts curriculum for Grades 11 & 12. The research will most importantly seek to investigate the various strengths and weaknesses of a D-i-E teaching methodology and will then examine this within the context of OBE and the RNCS. I will aim to make explicit the limitations for generalisability that emerge as a result of the research being conducted at a relatively privileged high school. A school such as this is in the minority in South Africa and the majority of schools in the country are not so-called 'ex-model C'² schools. The school is also a single sex girls' school and thus the findings are largely restricted to this context. There are further limitations on the research due to the fact that the case study is conducted with Grade 11 and Grade 12 Dramatic Arts learners. These learners are more familiar with the dramatic medium and thus engage with a D-i-E context in a different manner from those learners who do not study drama. They are familiar with the idea of taking on

² In the early 1990's, schools were given a choice of three models (A, B or C) to which they would like to belong. The model C schools were those schools where the government funded the staff only, but the school was allowed to determine its own admission policies. An overwhelming number of 'white' schools chose to become model C schools and most of these schools decided to admit black learners (Hofmeyr, 2000).

roles and working in fictitious contexts as a result of their studies in drama. They are thus more easily able to willingly suspend their disbelief and engage in a D-i-E experience. While certain classes have been conducted with Grade 10 English learners, these classes were not used in the research. The intention in taking the case study into the Grade 10 English class was to test how easily the D-i-E methodology can be transferred across the curriculum. This was originally going to form part of the discussion, but did not become a main focus for the research. I therefore decided not to use these classes³.

The school provides a socio-economic mix that is unique in the area and this strengthens the research. Because Rhenish Girls' High School is the only English girls' school in the Stellenbosch area, a diverse range of girls attend the school. These girls represent vastly different socio-economic backgrounds. The school offers bursaries and sponsorships to learners who show potential and the school can also not exclude learners who cannot afford the school fees but are already registered at the school. The school thus provides a rich field for research, with learners who come from privileged backgrounds to those who come from disadvantaged and rural backgrounds. The underprivileged learners may not be in the majority, but they definitely make up part of the tapestry of the school. The school is also well-resourced. Drama educators are provided with an empty rehearsal room as well as with classrooms. The school hall may also be used if additional space is required for classes. Educators can easily access stationery, televisions, dvd players, cd players and a laptop computer and projector if they need them for their classes. Furthermore, there is a well-stocked library and two computer rooms in which the learners can do research and work

³ The general observation that I noted while conducting these classes was that the learners were much less willing to engage in role and a greater number of building belief exercises were necessary for them to work with any degree of sincerity or depth. I do believe that it can be done, but in my experience, cross-curricular classes require more work and the foundation for the role needs to be laid in much greater depth and detail. Once the learners were in role, they did engage in the experience, but they did not always maintain their role throughout. They also struggled with understanding how to approach the idea of teacher-in-role and struggled to let go of the authority of the teacher figure. For example, if they were unsure of what was expected of them, they would take themselves out of role and ask me as 'Miss Elliott'. The drama learners were more inclined to work things out in role and ask me questions as the role that I was portraying.

on tasks. If I were to work in a school situated in a poorly resourced community, the case study would only allow for an understanding of underprivileged learners. While the conclusions that are drawn will not necessarily be transferable across schools, they should provide insight into female learners from a fairly broad range of different backgrounds.

The research is placed within a social constructionist framework and draws on the theories of developmental psychologist, Lev Vygotsky. Social constructionism holds the view that learning and development “[take] place through socialisation within the culture, in the home, through education and through members of groups to which people belong” (Louw & Edwards, 1998: 738). In this view, human development is seen as active, process-based and largely determined by the environment in which the individual finds him or herself. It is constructed as a result of the situations and experiences that an individual goes through in life rather than as a result of biological development. When learning and growth are viewed through this lens, then social interaction and cultural practices play a key role in shaping the course of human development (Wood, 1998).

Jerome Bruner said of Vygotsky that his “theory of development is at the same time the theory of education” (Bruner cited in Palmer & Dolya, 2004: 7). Vygotsky believed that “intelligence begins in the social environment and directs itself outwards: intelligence does not begin within an individual, but rather in the relations between individuals and the world around them” (Sternberg cited in Gouws et al, 2000: 47) and the emphasis in Vygotsky’s theory is “on the role of communication, social interaction and instruction in determining the path of development” (Wood, 1998: 37). In other words, learning can be seen to proceed “from the group to the individual” (Wilhelm & Edmiston, 1998: 43) and it is a communal social process. In a D-i-E environment, participants are frequently working in a social manner in groups (another goal of OBE). In this environment, they need to be able to communicate and interact with their group members. The learning that takes place in these kinds of environments is driven by the social context in which the learners fictitiously find themselves. Heathcote’s

belief in the commonality of the learning experience through the use of drama (as opposed to learning through drama as an individual learning experience) and the importance of the group in drama can be seen to support this approach to learning as well.

Social Constructionism is an effective lens through which to view D-i-E as it (social constructionism) puts forward a view of learning that is active, environment specific and arises out of social interaction. D-i-E seeks to create learning environments in which learners are actively able to test new ideas and find unique solutions. D-i-E also creates a space in which the knowledge that the learner brings with them into the experience (as a result of their background and socio-economic environment) is viewed as being valid. This supports the idea that learning grows out of specific contexts and is thus shaped through socially constructed processes and situations. This furthermore ties in well with OBE's view that the learners' environments and backgrounds are acknowledged and valuable.

WHAT IS D-i-E?

For the educator who aims to make use of a D-i-E methodology, they will seek "nothing less than the development of full, open, assertive, inquiring, responsive, tolerant, sympathetic, integrated personalities" (Malan, 1973: 15). It is an amazing privilege to facilitate this kind of learning. D-i-E promotes learning that is focussed on growing and expanding each individual learner to their maximum capacity and that seeks to question, challenge and interrogate perspectives and beliefs. D-i-E is not teaching drama, but rather using elements of drama to teach. It seeks to find the intrinsic educational value contained within drama and elements of drama and then uses these to create a context in which learning can happen most effectively; it is thus a cross-curricular teaching methodology. In a D-i-E approach to learning the educator will engage the learners in a "process of creating imaginary worlds, wherein the perspectives afforded by these worlds are the bases for learning through drama" (Henry, 2000: 45). The learners are

transported from their everyday learning environment to one in which their voices and opinions matter and are necessary. "Drama expands 'the parameters of what can be seen as legitimate knowledge', giving freedom to 'experience and explore the issues of human concern and intellectual enquiry'" (Carroll cited in Henry, 2000: 50).

Drama-in-education is an *experiencing* activity ... It is an activity in which all participate; and all bring to the activity not acquired skills but what is basic and common to all human beings. And they bring these to the activity in order to investigate, with sincerity and absorption, some area of life or of themselves, so it may in some way or another alter their being, may affect their awareness of themselves, of others, of the environment and the society in which they exist. (Malan, 1973: 6)

At the core of drama is human life. This is powerful because it means that drama is applicable to every person. As Malan explains, 'drama' means "as the Greek word does, 'the thing done', 'the doing of life', 'the celebration of man'" (Malan, 1973: 6). Drama deals with the core issues that shape, change and make us human. It is a platform for the expression of life in all its forms and creates a space for people to confront problems and celebrate victories. If learning is ultimately about growth and development, then the use of drama can be an effective tool in creating optimal learning spaces as it centres around the essential human condition. Burton states that "any attempt to educate without using a main dynamic of human cultural development seems rather foolish" (Burton cited in Malan, 1973: 9). D-i-E deals with drama's ability to create spaces for learning and for the making of significant meaning across the whole curriculum through drama's unique ability to tap into human experience and concerns. "As the active explanation of human relationships is essential to drama, it can be claimed to make an individual contribution to the full education of a human being" (Allen, 1981: 73 – 74). In other words, D-i-E creates a space where the use of role and the ability to view a situation through a different perspective becomes the starting point for meaningful growth and learning. Heathcote (1984) defines D-i-E "as being anything which involves people in active role-taking situations in which attitudes, not characters, are the chief

concern, lived at life-rate (that is discovery at this moment, not memory based) and obeying the natural laws of the medium" (Heathcote, 1984: 61). She regards these laws as being:

A willing suspension of disbelief; agreement to pretence; employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims at surprise and discovery for the participants rather than for any onlookers. (Heathcote, 1984: 61 – 62)

The use of role is fundamental to D-i-E and it allows learners to grapple with the human condition and to challenge their understanding and perception of what it means. This creates a space in which learners care about what happens in the class and, as a result, allows them to invest in and take ownership of the process of learning. No learning or development will take place "if the child is not sincere about what he is doing and if he is not absorbed in what he is doing" (Malan, 1973: 13). Heathcote believes that in order for real learning to take place, learners have to take responsibility for their own learning (Heathcote & Bolton, 1995: 16). D-i-E provides a focus and direction for learning and allows learners to work with greater responsibility as the stakes (although fictitious) are raised and the relevance of the learning is heightened. This happens because the learning is contextualised and because it is about someone (the role) they are invested in.

D-i-E has the potential to create a learning space in which every student not only has a voice, but can come to understand the voice of another. Grady argues that there is a need for a pluralistic perspective in our work. By this she means "a more in-depth understanding of and respect for the identity locations that mark us as different from one another" (Grady, 2000: xiii). This is particularly relevant to learning in South Africa in which we have come from such a divided and segregated past. In order to move on and grow from our past, we need to be able to understand why it should not be repeated. If this is not done, perpetuating cycles of discrimination may be the result in this country. OBE

seeks to create learning environments in which learners can learn how to be “culturally and aesthetically sensitive” (Ciro *et al*, 2007: 8). Grady believes that one of the key aspects that is necessary to have a pluralistic perspective is “to ensure that we are creating environments and learning experiences in which all students have a place and voice” (Grady, 2000: xiv). Heathcote constantly seeks to allow the learners to create the drama for *themselves* and gives them space to make decisions, build belief in and take ownership of the fiction they are creating. She seeks to avoid superficial dramatisations and works to generate a safe space in which her learners feel protected. “She is at her most dissatisfied when she senses that her class is ‘doing theatrics’, performing tricks, or ‘acting’ in a phony or artificial way ... She’s always looking for the precise dramatic pressure that will lead to a breakthrough, to a point where the students have to come at a problem in a new way” (Wagner, 1999: 2). Finding new solutions to problems not only supports OBE’s goal to develop problem-solving skills in learners, but it is also a means by which Vygotsky’s Zone of Proximal Development⁴ (ZPD) can be accessed. Through having to find new and different solutions, learners are encouraged and challenged to think beyond their current capabilities.

D-i-E is a largely British based educational movement, but it has had a strong influence in South Africa. During Apartheid South Africa, theatre was often a space for protest, change and resistance. As a result of this, many alternative and anti-establishment theatre forms were embraced and many of these forms were being taught at South African universities. As these changes were taking place, there was also a growing interest in drama’s educational potential. This open-mindedness about new approaches as well as an interest in the use of drama for educational purposes resulted in a context in which D-i-E was introduced in the country (Dalrymple, 2005).

Furthermore, D-i-E as it is currently understood did not just emerge – it evolved as a result of various shifts in thinking about drama, education, learning

⁴ The ZPD will be addressed throughout the research. It refers to the learner’s ability to achieve more than they are usually capable of when they are guided by an educator or more capable peer.

and play. It is useful to the research to understand this journey as it helps to lay the theoretical framework and solidify the academic viewpoint that is held. An understanding of the emergence of D-i-E also helps to answer a key question; Why drama? Answering this question sheds light on the value, importance and benefit of using drama to teach.

THE INFLUENCE OF VYGOTSKY AND DEVELOPMENTAL PSYCHOLOGY:

Before addressing the main D-i-E practitioners, it is useful to examine the work of Lev Vygotsky as his theories are central to understanding the view of learning and knowledge acquisition that is held in the research. It is also important to briefly discuss Freud's theories of psychoanalysis as they influenced many theorists at the time. Vygotsky's theories provide the educator with a theoretical underpinning for effective teaching practice;

Vygotsky believed that true education is not the mere learning of specific knowledge and skills, it is the development of children's learning abilities – that is, their capacity to think clearly and creatively, plan and implement their plans, and communicate their understanding in a variety of ways. He believed this could be done by providing them with a set of cultural tools for thinking and creating. (Palmer & Dolya, 2004: 7)

A distinguishing characteristic between humans and animals (and the key to human intelligence) is the human's ability to use various types of tools. "Vygotsky claimed that, just as humans use material tools (such as knives and levers) to extend our physical abilities, we invented psychological tools to extend our mental abilities" (Palmer & Dolya, 2004: 7). The tools are the means by which people are able to communicate and understand reality and they include (among others) most importantly language. Cultural tools are preserved and developed in culture and are not passed on genetically. These tools become abilities and skills when they are used and mastered. This view strongly supports a social constructionist view of learning and also supports how D-i-E is linked to language development. Furthermore, when learners are working under

the Mantle of the Expert (MoE)⁵, they are endowed with a complex set of cultural tools and they are offered the viewpoint of one who has specific abilities and skills. This experience has the potential to push the learner into the ZPD as it is beyond what they can already do and encourages them into a space where they can achieve more. Vygotsky had a “profoundly social understanding of development” (Daniels, 2004: 11) and believed that education should be the means by which the child is exposed to and comes to understand the full range of cultural tools and that they should be shown how to use them to “analyse reality quickly and successfully” (Palmer & Dolya, 2004: 8). They are then able to view the world through an understanding of their culture. Vygotsky believed that skills (or tools or abilities) are practically based rather than theoretically based. The theory can enhance the skill, but the skill is first learned in practice. “*Praxis* most typically precedes *nomos*⁶ in human history ... Skill is a way of dealing with things, not a derivation from theory” (Bruner, 1999: 152). D-i-E creates a practical learning environment in which learners are actively engaged. Through experiencing problems in the drama, they are challenged to problem solve (another goal of OBE) and are thus challenged to employ the cultural tools at the disposal of their fictitious character. Through doing this a skill, insight and/or outcome can be acquired. Once this is linked to theory (after the practical experience) the skill and/or insight can be expanded. D-i-E offers the social environment in which development can take place and thus lends itself well to Vygotsky's theories in this regard. In this way, D-i-E can be seen to function within a social constructionist framework.

Vygotsky was mainly interested in the relationship between the cultural tool of language and thought. He believed that children start with an external monologue (for example, a running commentary of the action of a game they are playing by themselves), which in time becomes internalized as thought. The way in which a child speaks and the structures they use then become the basis for

⁵ The Mantle of the Expert will be discussed in greater depth in Chapter 2.

⁶ Both 'praxis' and 'nomos' are Greek words and refer to practical and applied knowledge, and an ordering of experience respectively.

their thought life. “This means that the development of thought is to a great extent determined by the linguistic ability of the child” (Palmer & Dolya, 2004: 8). This belief raises serious questions for education in South Africa. If children speak a different language from the one that they use at school, then their ability to think and articulate themselves at school will be impacted upon. For example, an isiXhosa mother tongue learner who attends an English school will be expected to do assessments in English because this is the language of learning and teaching (LOLT) at the school. This learner will spend the vast majority of his/her life speaking in isiXhosa but will then have to be able to translate their thoughts into English for tests, exams and assignments. This puts the learner at an immediate disadvantage in comparison to an English mother tongue speaker. In South Africa, there are eleven official languages and while policy states that a learner should be able to write their final Grade 12 examinations in any of these languages, the reality is that they are only offered in English and Afrikaans⁷. This means that many learners are disadvantaged every year. An important function of education is thus to create learning environments in which the development of language may be facilitated. A D-i-E environment nurtures expression and group participation – thus all learners are encouraged to use and rehearse their language abilities in context. It is less easy for learners who are uncomfortable with language to hide in the background when the class is working experientially as a group – and thus, weaker learners will be pushed to engage with language, thereby developing their ability.

Furthermore, as an English educator, I have noticed that many of the learners use ‘sms’ language in formal writing. This compromises the quality of their writing and often results in ambiguity and a lack of clarity. It is important that educators provide learners with opportunities to express themselves effectively and to use language correctly. In a D-i-E class learners are offered opportunities

⁷ In 2008 I did a series of drama intervention classes with disadvantaged learners in Khayelitsha. Many of the educators had been teaching them in isiXhosa and they now needed to prepare these learners to write their final examinations in English. Part of the function that I had to fill was to help the learners to transfer the knowledge that they had into English. These learners were clearly disadvantaged compared to learners from Rhenish. Many of them had the necessary knowledge, but were not able to effectively express themselves because of language barriers.

to use language through the voice of their fictitious character. They are given tasks which provide them with opportunities to practice using language (for example diary entries, text messages, interviews and so on). Wagner points out that many educators who have to teach writing feel that one of their largest challenges is finding a reason for the learners to write (Wagner, 1985: 166). D-i-E is an effective means by which to contextualise language as it functions from within specific environments in which there is always a purpose behind the use of language. Heathcote strived to get learners “to sense that certain occasions call for precise and formal diction and for the keeping of accurate written records” (Wagner, 1985: 166). This belief is evident in one of her classes with 9 – 13 year olds in which they worked in role as contemporary monks. In this experience it was “the teacher’s oral language, the careful preparation of the ‘ancient’ manuscript they would later find and the slow pacing of the drama to enable image making and reflection – [that] were the critical elements leading to an appreciation of writing” (Wagner, 1985: 167). Heathcote constantly encourages her participants to find accurate and appropriate language with which to capture their experience. In this way, her approach to learning can be seen to support Vygotsky’s explorations between language and thought – Heathcote is constantly seeking to find ways to help the learners’ best express themselves through the drama experience.

Freud’s theories of psychoanalysis had a large impact on the emergence of child drama. Psychoanalysis is frequently associated with progressive education (Robinson, 1962) and in some ways it legitimised the emergence of child drama. During the 1960’s and 1970’s, in countries such as Australia and England, the belief that “drama tapped into the individual psyche and that human play and creative activity would release the unique self, fitted a child-centred approach to education and led to drama’s heightened identity within school programmes” (Taylor, 2000: 97). Freud views the purpose of education as being “to enable the individual to take part in culture and to achieve this with the smallest loss of original energy” (Freud cited in Robinson: 1962: 292). Psychoanalysis seeks to

make “conscious the unconscious, by removing repression, coping with resistance, and understanding the role of transference” (Thompson, 1957: 1304). It may be seen as “a doctrine based on the concepts of unconscious motivation, conflict, and symbolism” (Robinson: 1962: 292). Children need opportunities to test out reality and through doing this they can solve some of their internal conflicts (Robinson, 1962). “During the latency period there should be ample opportunities for unsupervised and unrestricted play so that each child may have the chance to work out his specific conflicts in the make believe of play” (Pearson cited in Robinson, 1962: 295). The focus on the importance of free, unrestricted play was influential to developmental thinking at the time and psycho-analysis held the view that play was essential for the child’s learning and development.

This impact on education shows how psychoanalysis to a large extent shifted the view of the child to being central in the act of learning. In more traditional education models, the child sat quietly at his/her desk while the all-knowing educator filled them with knowledge. Environment and social context were also seen as being important in a psychoanalytic view of learning. Psychoanalysis sought free expression, the removal of repression and aimed to enlarge the individual’s free will. These theories strongly supported the goals of child drama.

Bolton discusses the fact that many of the key leaders in D-i-E have sometimes “in their enthusiasm for supporting a particular education fashion ... inadvertently distorted the nature of drama itself” (Bolton, 1985: 151). It is important to briefly map the history of D-i-E in order to appreciate where it stands in a contemporary context and what its current educational stance and aims are.

A BRIEF HISTORICAL OVERVIEW OF D-i-E:

John Dewey was a revolutionary educational theorist in the 1920’s who was critical of the traditional content-based (or ‘empty-pitcher’) view of education because the centre of learning was outside of the child. Bolton (1984a) puts forward that child-centred education has never gained control in the education

system and that in the twentieth century, “the traditional ‘empty pitcher’ model tends to win” (Bolton, 1984a: 5). By the ‘empty pitcher’ model, he is referring to a view of education in which the learner is seen as an empty vessel to be filled by the educator. (This view is influenced by Paulo Freire and is discussed in greater detail further in the chapter). “Dewey saw a shift from traditional hit-or-miss practices toward a scientific perspective, the latter enriched by a recognition of the paradigmatic role of art and the aesthetic” (Halliburton, 1997: 26). Dewey views the content-based approach to learning as a system that is reliant on recitation, rote learning and discipline. He was rather in favour of the ‘new’ movement of education which started in the 1870’s. This view “introduced the concept of child-centered education, combined a Rousseauesque view of a child as an unsullied little being with the growing interest of evolutionists in the phenomenon of child play” (Bolton, 1985: 152). Dewey views good teaching practice through the metaphor of a carpenter working with his materials. The carpenter is constantly viewing his materials in light of what they can become and the potential that is contained within them (which links with Vygotsky’s ZPD). Dewey explains that “his attention is directed to the changes they undergo and the changes they make other things undergo so that he may select that combination of changes which will yield him his desired result” (Dewey cited in Halliburton, 1997: 26). This view implies that something *happens* to the learner in order for them to change. These changes will take place through careful choices that are made by the educator in order to create a learning context that will empower the learner to grow and develop. Dewey also points out that participation is vital to education and he views the individual as being essentially social (Halliburton, 1997). Dewey further believes that “the only true education comes through the stimulation of the child’s powers by the demands of the social situations in which he finds himself” (Dewey cited in Halliburton, 1997: 26). Every individual finds themselves in a certain environment and Dewey believes that people are essentially shaped by the environment in which they find themselves. This ties in well with a social constructionist view of learning. He further states that “educational activity is a hands-on affair and happens

interactively, face to face” (Dewey cited in Halliburton, 1997: 28). Traditional teaching environments do not generally create a context in which this can happen – learners are more often than not seated in militantly straight rows, facing the board and the all-knowing educator; the vessel of all knowledge. In a D-i-E context this shifts – the educator comes alongside the learners and interaction and discussion are encouraged.

During this (Dewey’s) time Child Drama, which can arguably be seen as the “supreme example of child-centred activity” (Bolton, 1984a: 30), began to gain popularity. As a result of this a battle of viewpoints amongst educationists emerged – “between the empty pitcher model and the ‘flowering seed’ model (taken from Froebel)” (Bolton, 1985: 152). Many psychologists at this time were impressed by the fact that make-believe play was viewed as something different from theatrical performance and there was a growing theoretical interest in the phenomenon of play (Bolton, 1985). Progressive educators saw drama as “‘the play-way’ to education” (Bolton, 1985: 152). This battle had an interesting impact on the development of D-i-E. The early progressives who were using drama in their classrooms were not excited about drama’s ability to revolutionise curriculum content, but were rather interested in the learning process. They believed that children would enjoy learning more if it was presented through the attractive medium of drama (Bolton, 1985).

This battle of viewpoints resulted in a sense of dichotomisation in the 1940’s and 1950’s as a chasm began to form between drama as an educational medium and drama as an art form. The speech movement in England emerged because the government believed that drama educators “should be concerned with the obvious *means* of expression – speech” (Bolton, 1985: 153. Emphasis in the original). This was a large reason for the educational divide because focus shifted from content to skill. This group had a “growing hostility to anything that smacked of free expression” (Bolton, 1984a: 23). Speech and Drama experts at the time held the belief that performance was key and that “the *content* of plays or speech exercises was of little importance – it was *doing* them that mattered” (Bolton, 1984a: 26). The Speech and Drama experts believed that good

communication skills were vital. They were not interested in the child's unique expressiveness, but rather sought to create "a convention of speaking (and moving) that, although artificial, in the very process of being conventionalised became the norm – affectation was accepted and expected" (Bolton, 1984a: 25). Professional theatre impacted their beliefs in the form of naturalism. Good acting at this time was seen to be the ability to make things as 'real' as possible. Naturalism was "a sophisticated convention for projecting (to the back of the gallery) a resemblance of the detail of everyday actions ... and ... pupils were applauded for the clarity with which they artificially conveyed naturalistic behaviour" (Bolton, 1984a: 26). The Speech and Drama experts viewed their approach as the ultimate example of child-centred education because individual attention could be given to learners' speech abilities which would enhance their power to communicate (Bolton, 1985). However, this claim was false "as the focus was really on mastering elocution and other techniques such as mime, acting and choral speech" (Bolton, 1985: 153).

At its simplest form, the education divide was "improvisational versus performance activity" (Taylor, 2000: 98). One group viewed the importance of drama as a means to educate, the other as an artform. "Teachers found that they were under pressure to take sides. Either one was for the refined expression of the stage or, as it seemed to the 'experts', one was for the free expression of children's own colloquial banalities" (Bolton, 1984a: 22). There was little space for investigating that both approaches could work together or that process and product did not need to be polarised entities.

Peter Slade, "the protagonist of the educational view of drama" (Allen, 1981: 12) was critical of the Speech and Drama experts. He "was faced with the bizarre task of attempting to sell progressive education to people who thought they were the ones who were already pioneering it" (Bolton, 1984a: 23). Slade highlighted the importance of play or "spontaneous action" (Bolton, 1984a: 31) in learning. He was the first practitioner to try to make use of natural play in the classroom and was a firm believer of free expression (however his methods did

not always promote this in practice) (Bolton, 1985). Burton explains that when playing

the child is, in fact, doing two things. He is *trying out* life experiences, experimenting with the life around him and with his own particular self, and investigating, particularly, experiences which he is likely to have to encounter in fact. And he is *playing out* fears, repressed desires, anti-social behaviour, which the social conventions around him do not allow him to give expression to. (Burton cited in Malan, 1973: 8. Emphasis in the original)

Slade believed that play should progress uninterrupted and that the child should be left to learn through the play. For this reason, he deplored “teacher intervention in children’s playing” (Bolton, 1985: 153).

As a result of theorists such as these, the importance of play in the development of the child was highlighted. Malan laments a system in which the child grows and develops through play and then society makes them stop. “We make him start working – unaware, of course, of the fact that he has been working all the time, in his own particular way. We suddenly feel it necessary to start pumping education into him, instead, of course, of drawing it out of him” (Malan, 1973: 8 – 9). Theorists were critical of this (traditional) approach to education and were concerned with understanding the child and how their innate ability to play could lead to effective and meaningful learning. Drama was seen as an effective means by which to help to create environments in which children could play and learn.

In dealing with the idea of play, several links with developmental psychology and social constructionism emerge. Vygotsky believes that “play is invented at the point when unrealizable tendencies appear in development ... [it] occurs such that the explanation of why a child plays must always be interpreted as the imaginary, illusory realization of unrealizable desires” (Vygotsky, 1985: 538 – 539). Thus, the idea of play pushes the child into a greater awareness and understanding of life; it allows them to access something that was previously inaccessible. This also supports a social constructionist view in that children do not simply develop and grow because they are getting older; rather they develop

and grow through actively encountering and acting on their surrounding environment. Play can be seen as “imagination in action” (Vygotsky, 1985: 539) and it creates a context in which the one playing has to function in accordance with various rules. This can sometimes open up the space in which children can rehearse for real life roles (another link with D-i-E). For example, Vygotsky (1985) explains how two sisters could play at being sisters or a mother and daughter could play at being mother and daughter. In this sense, children are reflecting real relationships through play (the child really is a sister or daughter) – they are playing at what is already true. The vital difference is that in real life, the child is not actively trying to be a sister, but “the child in playing tries to be a sister” (Vygotsky, 1985: 541). When the sisters play at being sisters, “they are both concerned with displaying their sisterhood; the fact that two sisters decided to play sisters makes them both acquire rules of behaviour” (Vygotsky, 1985: 542). In this context, they have to maintain their role of sister at all times and should always display the notion of sisterhood (because these are the socially acceptable rules of the game they are playing). “Only actions which fit these rules are acceptable to the play situation” (Vygotsky, 1985: 542). Through this playing, both sisters are able to more fully understand and learn about what it truly means to be a sister, they come to understand new ways of interacting and their understanding of social relationships may be expanded. The value of drama in play becomes apparent here – through the use of improvisation, role and spontaneous play, children may socially come to construct, understand and learn about their identity and their world – their frame of reference can be expanded through the fact that they come to understand new perspectives and perceptions as a result of ‘acting out’ (through play) the experiences of another person.

Slade’s emphasis on the significance of process was important to the conceptual shifts that led to the emergence of D-i-E. He emphasised the value of the individual child and he deals with understanding how the child learns to master his or her world through a collective experience. In this view, the centre of gravity in the drama is shifted from the plot to the child. In doing this one turns

“what appears to the children to be a rapid sequence of events into an examination of the present” (Bolton, 1980: 139). The focus shifts from the story to the situation. The advantage of this for the development of D-i-E is that it opens up the space for investigation, exploration, challenging and interrogation of perspectives, decisions and beliefs and this in turn helps to create learning that is significant. It gives the participants “time to weigh up the implications of what they are doing ... and to justify their decision” (Bolton, 1980: 140).

Through his research, Slade pre-empted the work of Brian Way, another key practitioner at this time. “Way espoused Slade’s philosophy but added a new perspective on practice by adapting some of Stanislavski’s early method of training actors to the classroom” (Bolton, 1985: 154). Way was also critical of the traditional view of education which he viewed as being a linear model in which the learners had to progress; they were taught something, assessed on it and then progressed to the next stage of learning. He believed that drama worked differently from this – “the reason is that the basic equipment that we use in drama is each individual personality, and each individual personality is going to be different in some way or another” (Malan, 1973: 11). Way was “influenced by the progressive education movement of the 1960’s [and] promoted drama on the basis that it developed what he called the ‘individuality of the individual’” (Taylor, 2000: 101) and as a result of this belief, his approach became one that was highly individualised. He believed that the traditional education model sought out sameness in learners (in other words, the things that were common to all learners) whereas drama “tends instead to go for and to develop the differences in individual personalities” (Malan, 1973: 11). He was concerned with creating a space in which learners could ‘find themselves’.

Both Slade and Way are criticised on the grounds that their approaches were individualised, non-interfering and task orientated. These criticisms become most apparent when viewed against the work of Dorothy Heathcote and Vygotsky’s ZPD. While Slade and Way were primarily interested in the

experience, for Heathcote “the content or subject-matter of any particular dramatic experience is ... what gives it significance” (Bolton, 1984a: 52).

When viewing Slade critically, Davis (1986) explains that in focussing on improvisation and creativity, Slade lost much of the art form of drama. Furthermore, “if you add to that the abdication of teacher responsibilities for the learning of the students ... you have a double abandonment of the children to their own devices” (Davis, 1986: 77). Slade believed in finding the right environment for children to learn in and also felt that providing the child with “activities which are closely connected with his inherent natural senses” (Davis, 1986: 77) would allow for optimal development and learning. This creates a learning environment in which children are provided with many tasks, but are not always effectively facilitated through the learning process. Slade’s answer to education was “to tell the children what to do, think and feel” (Davis, 1986: 77). Two kinds of misunderstandings emerge in Slade’s approach – “giving exclusive attention to the story line distorts the nature of dramatic form, for situation must predominate over plot in drama. Also, the method denied the spontaneity of self-expression” (Bolton, 1985: 154).

Davis (1986) puts forward the argument that both Slade and Way were handicapped by false theories of learning and development. He believed that Slade had a Rousseauesque view of learning and that Way laboured under a form of faculty psychology which “divides the mind into general faculties such as knowing, feeling and willing” (Davis, 1986: 78). One of Bolton’s main criticisms of Way revolves around the fact that Way focussed on the individual and on the learner ‘finding themselves’ through drama. Bolton explains that “of all the arts, drama is a collective experiencing, celebrating, or commenting, not on how we are different from each other, but on what we share, on what ways we are alike” (Bolton, 1985: 154). This echoes Heathcote’s beliefs on the commonality of the drama experience. Drama is about group symbolism and seeks universal rather than individual truths (Bolton, 1985).

As Davis (1986) explains, Slade and Way were both subscribing to a Piagetian view of learning while Heathcote worked in line with a Vygotskian

approach. For Piaget “mental development involves the unfolding of stages of logical operations of the mind, ending with the highest level of formal operations” (Piaget and Inhelder cited in Davis, 1986: 74). Vygotsky believes that the child is a social being and believes that learning first takes place between people and only then takes place internally (this view is fundamental to the social constructionist view of learning that the research holds). Vygotsky also believes that the role of adults and peers is crucial to learning as this helps the maturing child to grow into their full potential through the ZPD. “What the child can already do demonstrates the end products of development, the ‘fruits’ as it were, but what interests Vygotsky is what is in embryo, what is maturing, the ‘buds” (Davis, 1986: 75). At its core, a Piagetian view holds that the level of a child’s development would determine the learning experiences that are structured for them; while in a Vygotskian approach, the learning experiences would help release the child into greater mental ability (Davis, 1986).

In the case study as well as in my understanding and practice of D-i-E, I hold a social constructionist and Vygotskian view of learning. The role of the facilitator may be seen as that person who is tasked with guiding learners into greater insights and understandings and to create learning environments in which they may access the ZPD.

THE INFLUENCE OF DOROTHY HEATHCOTE:

Much mention has been made of Dorothy Heathcote and it now becomes important to examine her revolutionary approach to learning in more detail. A striking feature of Heathcote’s teaching is “her view of herself as an ‘intervening’ teacher, struggling to set up shared experiences with her pupils through the subtlety, power and challenge of her negotiations” (Johnson & O’Neill, 1984: 9). This is in contrast to the role of the educator as understood by Slade and Way in which the educator often abandoned learners to their own devices. Heathcote is different because “she accepts that teaching is an act of benign interference in the lives of the children” (Johnson & O’Neill, 1984: 12). While learning is always about the learner, it should never happen without the guidance of an educator,

pushing them on to greater and greater things; however, this must never cause the focus to shift onto the educator. "For Dorothy Heathcote, as for John Dewey ... the teacher, as the most mature member of the group, has not merely a right but a responsibility to intervene, since learning is the product of the intervention" (Johnson & O'Neill, 1984: 12). This intervention would lead to the creation of ZPDs in which the learner could be challenged to grow to more than their current capabilities. Heathcote's approach to learning "releases teachers from the burden of being instructors – people who must know everything – and allows them to become something much more complex: sharers in learning experiences with their children, enablers, and seekers after excellence" (Johnson & O'Neill, 1984: 13). Her concept of teacher-in-role (T-i-R) was a fundamental discovery in effective teaching and also revolutionised D-i-E as it is currently understood. Her work reflects both a Vygotskian and social constructionist view of learning (thus aligning itself with the views held by the research) and she believes that people need to "look outward before they can look inward" (Bolton, 1985: 154). Her work is a "Herculean attempt to bring dramatic form back to classroom drama, to redefine the relationship between drama and education, and to recast the role of the teacher" (Bolton, 1985: 154). She is a pivotal D-i-E practitioner and her theories have shaped the research to a large extent. In discussing Heathcote, the argument will be made that the use of T-i-R and Mantle of the Expert (MoE) are effective means by which to create OBE learning environments and are also effective means by which to generate a space in which learners can access Vygotsky's ZPD.

Heathcote uses "elements of drama to educate" (Wagner, 1999: 1) and "considers herself primarily as a teacher and only secondarily as a teacher of drama, using the powerful tool of drama for her purposes as an educator" (Johnson & O'Neill, 1984: 42). Concrete and significantly focused meaning in the dramatic activity is vital for Heathcote. This means that in Heathcote's view of learning, the drama (and its content) would shift to being the centre of learning. Learning takes place in role and in a fictional context. In traditional ways of learning, knowledge is usually acquired in a classroom which is most often

arranged to represent the power-relationship between the educator and the learners. The learners also access information through their own, everyday viewpoints and are thus not usually challenged to question or expand their world views while learning. In Heathcote's view of learning, the process rather than the product becomes the important aspect of drama. She did not believe that drama was bound by narrative or that it was simply "stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges" (Heathcote cited in Taylor, 2000: 102). She has "[pioneered] a whole new approach, now termed *drama in education* or *process drama*⁸, the starting point of which is usually an area of the curriculum" (Wagner, 1999: 1). The goal of this approach to learning is "to learn *through* drama ... to see what other walks of life feel like" (Wagner, 1999: 1). Her work deals with people in real life situations and she structures it in such a way that it is personalised and always has an emotional connection. When she works, she seeks to "[open] up avenues for all sorts of intuitive meanings" (Bolton, 1984a:54). OBE seeks to generate lateral and creative thinkers and D-i-E's ability to tap into intuitive understandings and stretch learners' perspectives is an effective means by which to do this.

Heathcote seeks "hyper-awareness" (Bolton, 1984a: 55) from her participants and she uses the world they inhabit and their curiosity about this world to fuel the drama. She wants her participants to better understand and make sense of their world through experiencing it through new eyes. "Heathcote was particularly interested in how the artform of drama could be exploited by the teacher and students to explore important issues, events, or relationships" (Taylor, 2000: 102). This is useful for OBE in that it contextualises learning and helps to highlight the relevance and applicability of the learning. Heathcote seeks to confront her participants with something of their human-ness through confronting them with situations that demand a response from them. They work in role and have to use their own life experience to help them understand the experience of another. This often places them in situations where they have to come at

⁸ Process drama is an extension of D-i-E and it is a term that was coined by Cecily O'Neil.

problems in a new way and find unique solutions; they have to think in unfamiliar ways through the boundary of the role. She structured her drama experiences to create a space in which discoveries could be made and she desired for her students to work on a meta-cognitive level (Taylor, 2000). "Her interest in exploring the consequences of actions when participants are put in 'other people's shoes' indicated a different pedagogical emphasis from that of her predecessors" (Taylor, 2000: 102).

One of the most important and influential means by which Heathcote explored the educator as an intervening facilitator was through her development and use of T-i-R. Morgan and Saxton explain T-i-R as being when "the teacher is 'taking a part in the play' and at the same time monitoring the experiences of her students" (Morgan & Saxton, 1987: 38). This supports the research design in that T-i-R allows for full participant observation as the educator comes alongside the participants in role and joins in the drama with them. I believe that this is effective in creating a learning context in which dialogue (rather than monologue) can take place. This helps to collapse the 'empty pitcher' view of learning because it allows for the learners to have a significant voice. When a learner's voice is acknowledged, they will be more inclined to make use of it. This can be seen to support OBE in that it can promote the expression of critical and creative thinking. A significant part of T-i-R is that the educator can at times release power to the learners. This helps the learners to take ownership of their learning experience. The educator remains at all times an educator – monitoring discipline and facilitating learning, but also gauging the ability of the class and allowing them greater power in their learning dialogue as and when they are ready (Morgan & Saxton, 1987). There are many advantages to the educator working in role. Some of these include the fact that s/he models what it means to work in role and thereby helps the learners to maintain their roles. Educators can also use role to upgrade and model more formal language and they can use it to help to reinforce the tasks that the learners are involved with (Morgan & Saxton, 1987). Morgan and Saxton provide an example to illustrate this. A group of 16-

year-old learners were interviewing one another for a guide job for an expedition. The interview was improvisatory and one of the sets of partners was not finding any depth in their work. The educator could either reprimand the learners (the most common response) or could approach them in role and explain that the leader does not want the expedition to fail because of an ineffective team. The educator (in role) could then question the interviewer as to whether or not they felt that they were wasting their time interviewing the candidate (Morgan & Saxton, 1987). I believe that this is a more democratic approach to learning as it does not negate the learner's voice through reprimanding them. Rather it seeks to meet the learners at their point of need and encourage them to greater focus and learning. It encourages them to maintain their role which allows them to experience new perspectives. It reinforces the task and encourages sincerity in the work as well as encouraging the learners to upgrade their language and find the most appropriate way of expressing themselves. In my observations of teaching English, language ability would seem to be somewhat limited (due to a lack of focus on language in Junior school and technology such as sms-ing to mention but a few reasons). This is an excellent cross-curricular device to help to hone language ability and encourage learners to express themselves. Morgan and Saxton capture the essence of T-i-R effectively:

In role drama the more control and responsibility the teacher is able to hand over to her students, the more they are working, not only as 'performers' but as 'directors' and 'playwrights'. Teachers should be aware of the rich theatrical skill-building that her students will be engaged in as well as the wide cross-curriculum learning that is generated and fostered by their experiences in role drama. (Morgan & Saxton, 1987: 63)

Further advantages of the educator working in role include the fact that the educator works from "within the drama and can view *with* the class, what is happening" (Morgan & Saxton, 1987: 41. Emphasis in the original). This means that the educator is in touch with the class and has an in-depth understanding of their journey (which allows for rich and detailed research observations to be made). Through this understanding and insight, the educator is able to control the pace and tension of the work (Morgan & Saxton, 1987). The educator also

“has the opportunity to share discovering with her students and to move with them into new understanding” (Morgan & Saxton, 1987: 41). This helps them to enable learning and is a key means by which they can help the learners to access ZPDs.

Heathcote functions from the understanding that “the more distant and unfamiliar something is from everyday experience, the more engaging it is likely to be” (Heathcote and Bolton, 1995, cited in O’Neill, 1999: x). It is however important to find connections between what happens in the real world and what happens in the exciting, fictional world that the drama offers – to find similar, analogous and overlapping experiences that the learners can link back to their everyday lives. In this way, the learning gains relevance and significance while still being interesting, engaging and exciting. “When Heathcote uses the local and immediate, she makes it as fascinating as the exotic by inviting students to adopt different perspectives” (O’Neill, 1999: xi). Heathcote’s work with 9 – 13 year olds as monks is one of many examples of her work in which this is evident. In this example she is in role as Brother Doric who finds, opens and un-rolls a manuscript from the 5th century. One of the learners who went through this experience reflected that they felt a sense of ‘awe’ during the class (Wagner, 1985: 166). Heathcote makes use of analogous contexts and “works obliquely – learning about one thing by looking through something else” (Heathcote & Bolton, 1995: 27). In the monk example, the primary aim of the classes was to encourage the learners to understand that in certain situations precise and accurate language use and diction is necessary (Wagner, 1985). She achieves distancing through strategies such as role, frame or MoE and explains that “the students are more likely to take on the mantle if to begin with they are further away from a classroom-related situation: something more like a business where they are professionals who work as troubleshooters” (Heathcote & Bolton, 1995: 16 – 17). When working in role “the participants see the world through someone else’s eyes and in so doing not only show the outer aspects of that person, but also try to understand how that person thinks and feels” (Morgan & Saxton, 1987:

38). D-i-E allows the participants “to look at reality through fantasy, to see below the surface of actions to their meaning” (Wagner, 1999: 1). Mikhail Bakhtin argues “that we only form new understandings when our viewpoint is ‘doubled’ and we experience two or more views *at the same time*” (Bakhtin cited in Wilhelm & Edmiston, 1998: 6). D-i-E creates a space in which learners can create new understandings and insights, extend their worldview and enlarge their frame of reference as they can access two viewpoints (the character’s and their own) at the same time. As Heathcote explains, “in drama you put yourself in other people’s shoes and by using personal experience to help you to understand their point of view you may discover more than you knew when you started” (Heathcote cited in Wilhelm & Edmiston, 1998: 4). This helps to create ZPDs and is also beneficial to OBE as it encourages critical and lateral thinking and allows for the *application* of knowledge rather than for facts to simply be known. The case study classes that were conducted as part of the research aimed to make use of these methods, with a specific focus on the use of role and MoE.

A further defining characteristic of Heathcote’s work is that drama is always a large group experience for her. This supports the social constructionist view of learning that is held in the research – learning happens firstly externally within the social group and only then internally. O’Neill explains (when writing about Heathcote) that “learning occurs most efficiently within a supportive and collaborative community” (O’Neill, 1995: vii). Heathcote also “intuitively knew that the very essence of drama is its commonality ... she knows that drama is a means of uniting [the learners’] differences in a communal expression” (Bolton, 1984b: 8). OBE holds group learning as important and this is useful when trying to align it with the D-i-E teaching methodology. OBE also views learner’s prior knowledge and life experiences as being valuable to the learning experience. This is another key area where links with D-i-E can be found. Heathcote seeks to use drama to “bring out what children already know, but do not yet know they know” (Wagner, 1999: 1). She has a strong belief in the validity of what the learners already know and she believes that it is necessary for educators to learn how to view the world through their learner’s eyes. “All successful learning

depends on the capacity of the learner to bring relevant background and information to bear on a problem and to accumulate further experience as a result of encountering and resolving the problem” (O’Neill, 1995: ix). The learners come into the experience bringing something valuable with them (their past experiences and knowledge). This sets up a view of education as being a dialogue rather than a monologue. It also creates an image of the learner as having something that is already within being drawn out through the learning process rather than the ‘empty pitcher’ view.

Heathcote believes in drama as a way of knowing and “she continues to promote the power of drama, the paradox of the ‘Big Lie’⁹, as a means of activating the narrow, subject-based disciplines of the school curriculum” (O’Neill, 1999: xi). The school environment still appears to be trapped by a body of knowledge approach to learning and the world of education seems to offer a reductive approach to learning as it “has become increasingly obsessed with narrow curricular objectives, standardized testing, and the prediction and control of student’s learning” (O’Neill, 1999: xi). In many instances OBE seems to be promoting one approach to learning (child-centred) and executing another (content-based). In speaking to student educators who were doing their practical teaching at Rhenish (four from the University of Stellenbosch and two from Unisa) they reflected that their courses spent very little time informing them about teaching methodologies and that they did not feel as if they knew how to teach in an outcomes based way. Furthermore, none of the student educators that I spoke to had heard of D-i-E, let alone knew what it was. I asked one of the PGCE course lecturers about whether or not they taught any D-i-E methodologies in the University of Stellenbosch PGCE course and they do not. I was then invited to give a guest lecture to the Stellenbosch PGCE students about D-i-E as a teaching methodology and the students reflected to me that they did not feel as if their course dealt with practical approaches to teaching at all. They

⁹ The ‘Big Lie’ is when the participants understand that they are working in a false or fictional context, but they choose to move beyond that and use their emotional investment in the drama to act as a portal into the experience. The concept of the ‘Big Lie’ is linked to Stanislavski’s idea of ‘emotion memory’ and draws on a person’s ability to willingly suspend their disbelief (Wooster, 2004).

stated that even though they were studying education, they did not feel as if they were being taught how to teach. They reflected that the lecture that I conducted with them had been their first practical experience of teaching methodology.

I further discussed the use of OBE teaching methodologies with various educators on the staff at Rhenish and the general reflection seemed to be the following: that nothing has changed in the way in which they teach since the introduction of OBE. In other words, in theory OBE seeks to be child-centred, but in practice very few educators are actively teaching (or being trained to teach) in an OBE manner. I believe that part of the problem as to why there are currently so many problems in education in South Africa is because of the way in which OBE was implemented. It was implemented too quickly and without enough adequate, in-depth practical methodological educator-training and, as a result, the theoretical goals and practical realities of OBE do not always align with each other.

OUTCOMES BASED EDUCATION (OBE) IN SOUTH AFRICA:

Education in South Africa has gone through a tumultuous and at times, uncertain journey. "It has been said that the education system of a country reflects what the country values and holds dear" (Mda & Mothata, 2000: vi). It is thus important that educators have their fingers on the pulse of education and that they are aware of the changes that are taking place.

The current education system has emerged as a democratic approach to learning in post-apartheid South Africa. The introduction of C2005 was

deliberately intended to simultaneously overturn the legacy of apartheid education and catapult South Africa into the 21st Century ... As the first major curriculum statement of a democratic government, it signaled a dramatic break from the past. (Chisholm et al, 2000: 10)

C2005 was a rights-based and learner-centred curriculum for the whole country that was based on OBE principles (Dada et al, 2009: 12). C2005 was put forward in the form of the National Curriculum Statement (NCS), this was reworked as the Revised National Curriculum Statement (RNCS). C2005, the NCS and the RNCS can thus be seen as the theoretical guidelines to the

curriculum while OBE can be seen as the means by which this curriculum can be achieved. OBE in South Africa is realised and implemented differently than in other countries because South Africa has its own unique socio-economic and socio-political context. Thus, when the research refers to OBE, it is specifically referring to OBE within the context of South African education (and therefore, OBE within the context of the RNCS). In this case study, I examine how D-i-E can be used as a means by which to teach Grade 11 and 12 Dramatic Arts according to the RNCS in such a way that OBE learning contexts are generated.

The outcomes based model or approach to education originated in the USA (Botha, 2002: 364) just short of two decades ago and in South Africa, it "was chosen not only to emancipate learners and teachers from a content-based mode of operation, but also as a response to international trends in educational development" (Botha, 2002: 362). Spady was a major influence in how OBE was viewed and introduced in South Africa. He believes that OBE

means clearly focusing and organizing everything in an educational system around what is essential for all students to be able to do successfully at the end of their learning experiences. This means starting with a clear picture of what is important for students to be able to do, then organizing curriculum, instruction, and assessment to make sure this learning ultimately happens. (Spady cited in Chisholm et al, 2000: 14)

The research views D-i-E as an effective educational methodology by which to create OBE learning environments and thereby to realise the above-mentioned goals.

The task of Apartheid courts was to enforce laws, no matter how unjust they may have been. "Such laws included the Bantu Education Act of 1953 that introduced a separate education system for Africans in South Africa" (Mda & Mothata, 2000: vi). The education system during apartheid was one that was "painful, divisive, destructive and self-defeating" (Mda & Mothata, 2000: vi). The Bantu Education Act created division and laid the foundation for inequality in education. This resulted in educational exclusivity with different privileges and opportunities for different race groups. With the emergence of a democratic, free and fair South Africa in 1994, changes in education had to be implemented.

Whatever changes would be made needed to bring about an inclusive solution to learning. "Outcomes-based education is a new curriculum approach that was introduced in South Africa in 1997. The new Ministry of Education had to move away from apartheid education and introduce a new curriculum in the interests of all South Africans" (Naicker, 1999: 90). This shift had to be one towards equality and democracy in education in which every learner would be afforded the same educational opportunities. OBE is "a system of learning and teaching that is learner-centred and is based on the understanding that all learners can learn" (Naicker, 1999: 87). It offers a far more integrated and inclusive approach to learning as it makes allowances for the individual learner, the pace at which they learn and acknowledges the learner's background and life context. The new curriculum echoes this in its view that "no longer would curriculum shape and be shaped by narrow visions, concerns and identities. No longer would it reproduce the limited interests of any one particular grouping at the expense of another. It would bridge all, and encompass all" (Chisholm et al, 2000: 10). Many of the beliefs of the OBE system could be seen to tie in with the new democratic South Africa (such as the idea of learning together and working communally in groups).

Furthermore, the introduction of OBE

has meant that our classrooms have become far more theatrical. Instead of the teacher simply pontificating from a textbook, the theatre of the classroom suggests that learning moments evolve from natural inquisitiveness and are played out on a stage created by teacher and learners. (Dalrymple, 2005: 162)

D-i-E methodologies support this view well. OBE also seeks to generate interactive and participatory learning environments which are easily created through the use of D-i-E. Environments such as this can be seen to be socially constructed in that they require the group as well as its participation and interaction in order for learning to take place.

OBE introduced a shift in education from "the traditional paradigm (i.e. where *when* learners are supposed to learn is most important) to the OBE paradigm (i.e. where *whether* learners learn something *well*, rather than when they learn it, is most important)" (Botha, 2002: 364). It is also a paradigm shift from "a teacher

– and content-driven curriculum to an outcomes-based and learner-centred curriculum” (Mda & Mothata, 2000: 22). The former is an approach to learning that Bolton (1984a) explains as being a traditionalist view of education in which the purpose of education is seen as being the transmission of knowledge. Bolton’s understanding of a traditionalist view of education is influenced by Paulo Freire’s banking approach to learning. Freire explains that when the traditional school system is investigated, the educator-learner relationship can be explained as being a narrating subject (the educator) and listening objects (the learners). The educator is there to ‘fill’ the empty learners with his/her narration and knowledge.

Narration (with the teacher as narrator) leads the students to memorize mechanically the narrated content. Worse still, it turns them into ‘containers’, into receptacles to be filled by the teacher. The more completely he fills the receptacles, the better a teacher he is. The more meekly the receptacles permit themselves to be filled, the better students they are. Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and ‘makes deposits’ which the students patiently receive, memorize, and repeat. This is the ‘banking’ concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing and storing the deposits. (Freire, 1972: 45 – 46)

When referring to ‘knowledge’, “advocates of this philosophy have meant knowledge of a static impersonal kind, that which a culture can pass on from one generation to the next, that which a teacher refers to as facts or skills” (Bolton, 1984a: 3). In such a view, “the teacher talks about reality as if it were motionless, static, compartmentalized and predictable ... Words are emptied of their concreteness and become a hollow, alienated and alienating verbosity” (Freire, 1972: 45). Bolton explains this view of knowledge through the use of a metaphor in which the learner is viewed as an empty pitcher into which “something external to the child, valued by the teacher, is ‘poured in’ to the passive open-mouthed vessel, the teacher of course doing the pouring” (Bolton, 1984a: 3). The teacher is then able to measure the capacity and content of the pitcher through assessment procedures such as examinations or intelligence

testing (Bolton, 1984a). Dewey sums up this view by stating that “the centre of gravity is outside the child. It is in the teacher, the textbook, anywhere and everywhere you please except in the immediate instincts and activities of the child himself (*sic*)” (Dewey cited in Bolton, 1984a:4). Both OBE and D-i-E are in direct opposition to this approach and view the child as the centre of learning and the educator as the facilitator of the learning process.

Bolton uses another metaphor, this time from Froebel (1887) to explain the alternative, learner-centred approach to learning. The image is of “a seed tended by a caring gardener, the teacher, who must patiently wait for the blossom that was always within it” (Bolton, 1984a: 4). This metaphor creates direct links with Vygotsky’s view of learning. In an OBE approach to learning,

knowledge and skills can be drawn from any source, and the role of the teacher/trainer changes accordingly to provide guidance for the learners to achieve their outcomes by guiding them through specific learning procedures which are connected to real-life situations. (Olivier, 1999: 3)

This ensures that knowledge is relevant to the framework of the learner and “learning is therefore contextualized. The starting point of learning should preferably be the learner’s immediate environment” (Naicker, 1999: 87 – 87). This falls in with a social constructionist view of learning and is a more democratic approach as it believes that the learners’ life experiences are valid and necessary for the learning that will take place. The learning experience will make allowance for these individual differences and for various perspectives on the world. This links with the aims of D-i-E in that it seeks to use the learner’s understandings of the world to help them gain new insights into that world. D-i-E uses the learner’s frame of reference and understanding of life as a springboard into the drama.

“Research has consistently shown that South African learners lack substantial problem-solving and creative abilities” (Botha, 2002: 365). In adopting OBE, the government was hoping to address, among others, these shortcomings and improve the quality of education in South Africa (Botha, 2002: 365). “The OBE model was chosen, accepted and introduced because the emphasis in

Curriculum 2005 is specifically on aspects such as problem-solving, creativity, and the acquisition of skills and attitudes that will 'aim at producing thinking, competent future citizens'" (Botha, 2002: 365). D-i-E creates a space in which creativity can be used – through the use of role in imagined fictional contexts. Furthermore, the fictional situations created through a D-i-E experience demand that the learners find solutions and solve problems. One of the learners at Rhenish commented in her journal entry after a D-i-E learning experience that "in this new way one gets to use one's imagination. You get to explore your own opinions and the way that you view a certain idea" (Learner journal 1). Learners are afforded the space to think for themselves and this sparks creativity as it moves away from 'correct' or prescriptive solutions. Santrock defines creativity as "the ability to think about something in novel and unusual ways and then to find unique solutions to problems" (Santrock cited in Gouws et al, 2000: 56). Everybody has the ability to be creative to some extent and "people are creative whenever they are exposed to the unknown" (Gouws et al, 2000: 57). D-i-E is an effective medium through which to introduce the unknown to learners. They are able to "see the world through someone else's eyes and in so doing not only show the outer aspects of that person, but also try to understand how that person thinks and feels" (Morgan & Saxton, 1987: 38). This is beneficial because "the most significant kind of learning which is attributable to experience in drama is a growth in the pupil's understanding about human behaviour, themselves and the world they live in" (Morgan & Saxton, 1987: 38).

OBE aims to start "with a clear picture of what is important for students to be able to do, then [organizes] the curriculum, instruction, and assessment to make sure this learning ultimately happens" (Spady cited in Killen, 2000: 2). The underlying philosophy is an approach to learning "which, in simple terms, means focusing clearly and organizing everything in an educational system around what is essential for all learners to be able to do successfully at the end of their learning experiences" (Botha, 2002: 363). This means that learning always looks forward to what the learner will ultimately be able to do, rather than backwards to what

the learner already knows. This is an empowering approach to learning and one in which the learner is always viewed in light of the possible. This reflects an important principle underpinning this approach to education – it is important that learners are able to *do* things and not just *know* things (Gultig, 1998: 53). However, Spady puts forward the belief that “learning is not significant unless the outcomes reflect the complexities of real life and give prominence to the life-roles that learners will face after they have finished their formal education” (Spady cited in Killen, 2000: 2). D-i-E is a useful teaching methodology in achieving this because it deals with various roles and allows the participants space to grapple with and rehearse these roles. OBE aims to understand the kinds of citizens that South Africa will need in the future and seeks to match this to the type of education that is required to develop such citizens (Gultig, 1998: 51). D-i-E can create an exploratory environment in which the views of such citizens can be investigated and interrogated. An example of this can be found in one of the case study classes that was conducted for the research. Grade 12 learners were engaged in a series of classes that aimed to deal with the notion of discrimination and prejudice. They were in role as participants for a game show called ‘Top of the Talents’ and the judge had a prejudiced system that determined who would make it to the next round. This experience was linked to various events from history (such as the holocaust) as well as to the learners’ immediate life experiences (such as discrimination between different sports groups at school) in order to show the universal nature of prejudice. One of the learners reflected in discussion that she had never before made the links between the way in which she othered people that were not from her social group and the nature of prejudice. She reflected that the class had really made her think about how she treated people who did not belong to her immediate group of friends. She had never made these connections and the drama allowed her to do so. Once she had found the links she was motivated to change her behaviour because she had interrogated it and understood it in greater depth through having had an experience of what it meant to be discriminated against.

OBE should create a “learning environment that promotes the full personal, academic and professional development of all learners irrespective of race, class, gender, disability, religion, culture, sexual preference, learning styles and language” (Department of Education Policy Document 1997 cited in Naicker, 1999: 67). The classroom environment also needs to make allowance and cater for learning diversity. The Policy Document (1997) states that the learning environment needs to promote the full development of every learner irrespective of their learning style. With large classes made up of learners who all access knowledge differently, the educator is faced with the challenge of how best to engage the entire class in the learning experience. Every person tends to have a preferred learning style and a learner will tend to either be a visual, auditory or kinaesthetic learner, or a combination of the three (de Jager, 2006). In a traditional learning situation, learners can read off the board or listen to the educator – thus visual and auditory learning styles are met, but there are generally very few ways of meeting the needs of the kinaesthetic learner. Kinaesthetic learners need to move and experience in order to learn and they benefit from group work (de Jager, 2006). Baldwin highlights the fact that “drama is a way of accessing and making meaning in a multi-sensory and memorable way. It is visual, auditory and kinaesthetically explored and reinforced learning” (Baldwin, 2004: 21). The research aims to examine learning diversity through the D-i-E case study and how this approach to learning provides a learning environment that is aligned with the goals of OBE in which all three learning styles can be addressed – learners see, hear *and do*. This area of investigation is also linked to the notion of overcoming barriers to learning. This is an important goal of OBE and one that many educators struggle to know how to address. D-i-E’s ability to create learning environments in which some of these problems can be addressed will be discussed in chapter 3 when the case study is analysed.

The implementation of OBE in other countries (such as Australia, the UK and the USA), was not problem-free and some South African communities, educationists

and the press have shown a pessimistic reaction to the implementation of OBE (Botha, 2002: 363). As with all processes of change the shift to OBE came with various challenges and there are currently still many problems with education in South Africa. The introduction of OBE meant that there was a profound paradigm shift (from a content-centred to learner-centred approach to learning) in education. At the time, “the Ministry of Education committed itself to initiating the transformation process immediately after the advent of the new democracy in 1994” (Naicker, 1999:68). The rapid implementation of OBE resulted in a period of confusion in education. In order to help educators with the paradigm shift from content-centred learning to OBE, “many workshops, seminars and other forums on OBE and Curriculum 2005” (Naicker, 1999:69) were held – however, these “assumed that shifting paradigms was a simple issue” (Naicker, 1999:69). Among other concerns, it was revealed after assessment that once the workshops were completed “there [were] no obvious methodological shifts documented by any of the teachers” (Naicker, 1999:69). In other words – the educators were using old teaching methodologies from the previous ‘banking’ method of teaching (Naicker, 1999: 69) in a new, interactive educational framework. Short-term workshops though well-intentioned in their attempts to prepare educators for C2005 were “no substitute for a longer-term teacher education strategy of changing classroom practice” (Chisholm et al, 2000: 17). This was problematic because with the introduction of C2005 education was functioning in a completely new learning framework conceptually and theoretically but many educators had not changed their practical teaching methodologies to align with this new view on education. In several informal discussions that I held with educators at Rhenish, they reflected that the workshops that they had attended when OBE was introduced had in no way changed the way in which they taught. It would seem as if educators did not know what was expected of them in the new approach and that a brief training workshop was not enough to shift deeply embedded and established ways of working with and educating learners. This observation cannot be generalised, but it does reflect the thinking of certain educators. The OBE approach held

certain goals and assumptions, but the teaching practice was not aligning itself in order to optimally achieve these. The shift in education was a radical one and required a major methodological shift in both theory *and* practice. Recent research shows that this is still a problem and *The Mail and Guardian* reported that “many teachers and education department staff have not made the shift from the original OBE to the revised curriculum, resulting in ‘widespread confusion about the status of the curriculum and assessment policies” (Gower, 2009: 1). This problem forms the crux of the case study research. The research seeks to investigate whether or not the use of D-i-E methodologies would help to create greater alignment between the practical and theoretical goals of OBE within the context of the RNCS in South African classrooms.

OBE currently remains problematic and many people believe that South African education is in a crisis. I believe that part of the reason for the crisis in education is that OBE was not implemented correctly. This is the core of where the value and relevance of the research lies as it seeks to offer a solution to this in the form of an alternative teaching methodology that can assist educators in implementing the RCNS in an OBE manner.

Despite the change in the curriculum, education still seems to be plagued by inequalities from the apartheid era. At the end of 2008 the matric pass rate for the first group of learners to have completed their schooling under the OBE system was 62,5% (a drop of 2,7% from the previous year), but university entry passes had increased by 4% (Ferreira: 2008). “Seen side by side, the two figures proved that the inequalities of the past persist because students from better resourced schools were better able to adapt to the OBE programme (Reddy cited in Ferreira, 2008: 1). OBE aimed to create greater equality in education but “we are seeing that pupils who were doing well have improved and that those who were performing poorly have been further disadvantaged under the new system” (Reddy cited in Ferreira, 2008: 1).

Brian O’Connell (the rector of the University of the Western Cape) explains that these results should serve as a warning but that historical inequalities should not be blamed. O’Connell believes that the problem “was the political failure to

build a post-apartheid culture of learning to make up for the lost decades when education was a tug of war” (O’Connell cited in Ferreira, 2008: 1). The previous government left a legacy of inequality in schooling, but the current government should stand accountable, find a solution and not just blame the past. O’Connell also believes that “we have no leadership in schools and we have no quality control” (O’Connell cited in Ferreira, 2009: 1). As Olivier (2009) states – “it should take no genius to know that all good education has always ... been ‘outcomes-based’. The difference has been, of course, that such education and teaching were not bogged down in mind-numbing, grey, boring, and most significantly, education-undermining administration (that is, bureaucracy)” (Olivier, 2009: 1). I hold a similar view – OBE in and of itself is a sound approach to education; it is the implementation that results in it being ineffective and problematic. I also believe that the foundation of a successful country is a solid education system and thus I believe that it is imperative that time and energy are invested in finding a way to solve the crisis in which South African education finds itself.

In a *Mail and Guardian* report by Pretorius and Gower (2008), they interviewed several matric learners from the class of 2008 in order to discover their experiences of OBE. The findings seemed to reflect that many of the learners felt as if the educators seemed ill-equipped for and insecure about the new system. Pillay believes that “the Education Department should have implemented the new system slowly. Things were rushed. The teachers needed more guidance” (Pillay cited in Pretorius and Gower, 2008: 1). Pitso echoes this view by stating that “his teachers were not confident in teaching the new curriculum and were still using ‘Bantu-education strategies’ by not allowing a range of alternative viewpoints” (Pitso cited in Pretorius and Gower, 2008: 1). This is one problem in particular that the use of D-i-E teaching methodologies would tackle. Mmako addresses the issue of resources which is a large problem when dealing with the implementation of OBE. Resourced schools are more able to successfully implement OBE while poorer schools struggle with large classes and inadequate resources and infrastructure. She believes that “OBE has failed

in the majority, in particular ... in township schools – because the curriculum did not enter schools with the necessary resources and trained teachers” (Mmako cited in Pretorius and Gower, 2008: 1). I had a limited experience of this in 2008. Rhenish is an advantaged and well-resourced school. The educators are all equipped to do their jobs with excellence and thus the learners are provided with a learning environment in which, if they choose to do so, they can succeed. However I was asked to do intervention work for a group of so-called ‘previously disadvantaged’ schools in Khayelitsha. I had not realised that the divide between advantaged and disadvantaged schools was so large until I started teaching these learners. Most of the learners were desperate to learn, but just did not have the solid educational background to succeed. Their reading and writing skills were extremely limited and it would seem as if they had been taught very little during the year due to educators missing school or simply not covering the curriculum. They were then expected to write the same national examination as learners from schools such as Rhenish. I believe that this is a large part of how education in South Africa has failed learners. Pretorius believes that “the single most important legacy of OBE is another lost generation in South Africa’s poorest schools. These are the children who still cannot read, write and do maths – the all-important keys that are critical to unlocking the door in acquiring knowledge” (Pretorius, 2008: 1).

It would seem as if the most beneficial reflection that was generally made by the learners was that OBE encouraged them to think for themselves and to apply their knowledge to real life contexts. OBE is concerned with the application of knowledge rather than with just knowing facts and this is a key area where D-i-E can effectively generate successful learning environments – learners constantly have to problem solve and test knowledge in a ‘real-life’ context. Pein believes that under the OBE system “we were not parroting information – we had to think laterally” (Pein cited in Pretorius and Gower, 2008: 1) and Mmako feels that “the positive part of OBE is that it taught us to think for ourselves” (Mmako cited in Pretorius and Gower, 2008: 1). Castro captures the journey for many South African learners – “although she grasps the subject’s value in terms of its

everyday applicability ... it was a rough ride” (Castro cited in Pretorius and Gower, 2008: 1). As a country we need to find a way to create a learning environment in which learners are positioned for success and not one in which they daily have to overcome obstacles that are the result of a poorly implemented and badly managed system.

CHAPTER SUMMARY:

In this chapter I have aimed to provide a clear theoretical foundation for the research. Learning is viewed through a social constructionist lens and knowledge is seen as being embedded in social contexts and practices. The case study that was conducted (and will be investigated in the following two chapters) is rooted in this framework. Currently much teaching practice is still being conducted in a content-centred manner (but in a learner-centred environment). The research aims to investigate this and questions whether or not D-i-E is an effective teaching methodology to align theory and practice within OBE. I view D-i-E as being a socially constructed mode of learning as it provides specific contexts and experiences through which the learners can learn. Social constructionism supports OBE which believes that the learner’s background and environment are relevant, necessary and valuable to the learning process. I have also aimed to ensure that the research questions and concerns are carefully articulated in order to focus the research and explicitly outline its limitations.

During Western Cape Education Department cluster meetings for Dramatic Arts during the past three years, the issue of poorly resourced schools has often been raised. The majority of schools in South Africa lack good resources. A school such as Rhenish cannot be viewed in the same manner as a school in Limpopo, for example, where learners have to sit outside under a tree for lessons. I therefore acknowledge that the findings of the research are limited to the context of well-resourced schools. In order for D-i-E to reach its optimal potential, various resources are needed. Furthermore, this way of teaching works best

with small classes. I am fortunate in that I have a small number of learners (approximately 18 per class) in the drama classes that I teach. It is thus easily possible to make use of the D-i-E methodology in my classes. I am sure that I would not have found the experience as effective if I had tried to present the same D-i-E class to the learners from Khayelitsha who I worked with when I ran the intervention programme. Many learners from under-resourced schools are coping with issues such as poverty, hunger or abuse and they are often victims of crime. These factors all present barriers to learning. This is further impacted by poor resources, large class numbers, inadequate space in which to work and language barriers. In this context, it would be much more difficult to run an effective D-i-E programme because the learning context presents much greater challenges. For example, when I ran the intervention classes, I noted how many learners were present at the start of the day and how few were left by the end of the day. When I spoke to our curriculum advisor about it, she explained that many of the learners knew that if they came at the beginning of the class, they would be given lunch (which may be the only meal that they would eat that day). Once they had eaten many of the learners were not motivated to stay for the remainder of the day.

Chapter 2 seeks to use the theoretical basis that was created in the first chapter to discuss the motivations for the D-i-E case study that was conducted. Specific attention will be given to the use and importance of role. Chapter 3 will critically analyse the case study that has been discussed in Chapter 2. The third chapter will also highlight various strengths and weaknesses of the approach and will draw together theory and practice with regards to D-i-E, OBE and ZPDs and will investigate how these areas can work together to generate effective learning environments.

CHAPTER 2

Chapter 1 aimed to lay the theoretical foundation for the research. Chapter 2 now seeks to contextualise the theory within the planning for a practical case study. In this chapter I will unpack and motivate the planning of the case study that was conducted at Rhenish Girls' High School in Stellenbosch.

The RNCS provided the 'what' for the lessons; it was the means by which the content that should be covered in the lessons was chosen. D-i-E and OBE provided the 'how' for the lessons. D-i-E was the methodology that was used to realise an OBE approach to learning. While I often use D-i-E in my classes, the chapter will focus on two main D-i-E experiences (each of which spanned a few lessons). The first was based on Elizabethan theatre with Grade 11s and the second on South African theatre with Grade 12s. Copies of the lesson plans for the practical classes are attached to the research as Appendix C and D.

I will aim to tie theory, reflection on practice and data together to investigate D-i-E within OBE. Specific focus will be given to how the use of role can be an effective means by which to generate ZPDs. Role will be specifically investigated in terms of its ability to help overcome prejudices, as a means by which to help a group work together as a team and as a useful tool to grow language ability. I will refer to the class as a whole (the learners), but at times will make specific reference to three groups of learners¹⁰ – Learner As, Learner Bs and Learner Cs. Learner As are high level learners. They are the type of learners who excel in all fields and are natural leaders. Learner Bs are middle level learners. They are committed and dedicated, but do not always achieve as well as they would like to. Learner Cs are low level learners. They tend not to complete assignments, often show little interest in their schoolwork, are often absent and are sometimes failing a number of subjects. The reason for placing specific emphasis on these three groups of learners at times is to help to achieve depth and contrast in the

¹⁰ I acknowledge that classifying learners in this manner can be reductionistic, but it does provide a generalised way of understanding 'types' of learners and this is helpful in terms of organising understanding in the study.

study. The learners' journals will be used throughout in order to track their journey and to provide a space for their reflections and voices to be heard¹¹.

THE USE AND IMPORTANCE OF ROLE:

In both theatre and D-i-E, elements of drama are central to creating effective, meaningful experiences. Some of these elements include space, tension, contrast and the use of symbols. Morgan and Saxton explain that "drama and theatre are not mutually exclusive" and that "the teacher who ... makes use of the devices of the art form (theatre elements and play structure) has a better chance of achieving her educational objectives" (Morgan & Saxton, 1987: 1). There are many elements of theatre that can be effectively used in a D-i-E class and it is not possible to cover them all. However, role is arguably one of the most important theatre elements in a D-i-E experience. "The idea of role is central to both theatre and drama, because both seek to examine the nature of social life; and our social lives are partly reflected through the various roles we adopt or have put upon us" (Neelands, 1984:72). For the purposes of the case study, the use of role became significant and will thus be focussed on. If part of the value of drama in the classroom is that it allows relevant, contextualised and socially constructed learning to take place, then role becomes a significant tool for the realisation of this. Role creates a platform upon which the learners can imagine that they are someone else and through this experience they can explore a situation through fresh eyes, thereby learning about the essential human condition and allowing for new insights to be made. This is useful in the OBE classroom as it allows for relevant learning to take place and provides an opportunity for learners to rehearse skills that they will need in real life.

Bolton and Heathcote are interested in emergent meanings and they seek to steer the use of role-play "toward a meaning-making act of contemplation" (Bolton & Heathcote, 1999: ix). They believe that the essence of "role-play coincides with the essence of theatre. Both are about 'seeing something as significant' ... All theatre is fundamentally about finding significance" (Bolton &

¹¹ Selected examples of learners' journals are attached as Appendix F.

Heathcote, 1999: ix). This approach to the use of role has impacted the way in which I have conducted the case study to a large extent. I believe that learning increases in effectiveness as it increases in significance and I have sought to create experiences for my learners in which they can use role significantly. When the use of role is rooted in the idea of seeing something as significant, then “the dramatic methodology [is] serving an educational purpose” (Bolton & Heathcote, 1999: ix). In choosing roles for the two case studies, I wanted to find roles that would help learners deal with prejudice (Grade 12) and develop group cohesion and team work (Grade 11). I also wanted to use role with both groups to provide opportunities to practice using language.

In planning for the case study, I tried to ascertain what was happening in the class that was significant to the learners. While Rhenish is a well-integrated school racially, there are many other divides that come to bear on the learners' lives. During my first year at Rhenish, I started speaking to my learners about the concept of 'othering' and they found it very interesting. We were a month or two away from starting the section on South African theatre and I still had to plan and execute my case study. I had experienced a D-i-E lesson on prejudice that was run by my lecturer while I was an undergraduate student. This lesson had a large impact on me and I can still remember it clearly. I decided to use the concept of prejudice as a starting point for planning a D-i-E class that I could link back to South African theatre. I used the idea of the audition process from the lesson at university but adapted and extended it into a much longer and more detailed experience – 'The Top of the Talents' show. In reflection, I felt as if this was the more effective of my two case study classes as it offered greater variety, more depth and allowed the learners more opportunity to make choices in the drama (and thus take ownership of it). I do believe that the insights that were gained around the concepts of discrimination, prejudice and othering were significant and that some of the learners changed in varying ways and degrees as a result of it. This class seemed to allow the Learner Bs a great amount of room to challenge themselves. They are naturally committed and dedicated learners but they seemed to flourish in this environment in which they were on an

'equal footing' with the Learner As because of a shared experience. It would seem as if they found a more powerful, assertive and confident voice during the experience.

I also wanted to find something that was significant for the Grade 11 case study that would link to Elizabethan theatre. This class had unusual class dynamics and were either extremely competitive or frustratingly lazy. They did not enjoy working as a team and seemed to only strive for individual glory in the class. I felt that this dynamic would only become more detrimental when they had to start working on their theme programme practical exams. For these exams, the ability to work as a group is vital to the success of the programme. I also felt that this could provide a good opportunity for me to actively engage with growing my own ability of working with MoE. Many learners in this class were driven and I felt that the use of expert roles and belonging to an enterprise would be a useful way in which to interrogate and (hopefully) generate group cohesion. They had just completed their job shadowing project when I was starting my planning. They were excited by the concept of the working world and had found it extremely liberating to have gone into real offices and experienced what the working world felt like. They were longing for more 'real' adult life experiences. I decided to enrol¹² them as journalists from various different publications. The role would bind them together, but the separate publications would allow for unique voices. This role would also be within their frame of reference as they had all just completed their job shadowing and had been in real work environments. Their common goal became keeping their jobs and their common problem was the fact that each publication was struggling financially and was in danger of having to close down. In the end, I worked with two time frames with this group – the Elizabethan time frame became what the journalists wrote about. I decided to find a direct link with Elizabethan theatre in the first time frame in order to clearly establish links with the syllabus¹³. Their common goal was to

¹² 'Enrole' refers to the *process* of taking on a role whereas 'in role' refers to the learner already having taken on the role and acting according to it.

¹³ In hindsight, I do not feel as if this was a wise choice as it diluted the metaphorical value of the experience, but I will discuss this in more depth in Chapter 3.

establish and make a success of their new theatre that they were going to establish in the drama and their common problem was that they had all been evicted from the city. I had wanted to use the idea of being evicted from the city to link to the idea of prejudice as I believe that role is an extremely effective means by which to address this. However, I believe that I did not adequately generate enough of an exotic context or role for this part of the experience. In too many ways it was too similar to the text book or to the learners' experiences of doing performances for marks in class. I think part of the problem for this was that I was trying to see if it would be beneficial to do assessments in role and each learner had to perform a sonnet as an audition piece in the theatre that they created. I feel as if this broke belief in the experience – I may have been in role as a director, but the learners knew that this performance was for marks and many of them struggled to maintain the 'Big Lie' while they were doing it. One Learner B reflected that "it was different because you had to live yourself into that characters point of view. The disadvantage of this was that it made it slightly more difficult to perform" (Learner journal 18).

OBE calls for a diverse range of assessment methods which fall into three main categories – observation-based, task-based and test-based assessments. One of the suggested means to assess Dramatic Arts is through class improvisations (Ciro *et al*, 2007). D-i-E creates an effective space in which to do this because the educator will be observing the class improvising in role throughout the experience. However, if there is a more formal practical task that the learners know is for marks (such as in the example above), then I believe that the learners would have to be familiar with working in a D-i-E context in order for the assessment to provide an honest reflection of the learner's capabilities. Certain learners need time to become accustomed to working in a D-i-E manner and this time should be afforded to them before they are assessed in this sort of environment. I do not believe that I gave my learners enough time to familiarise themselves with this approach to learning before I conducted an assessment and I think that this is part of the reason why they struggled to maintain their roles during the performance of the sonnet. They were not yet familiar enough with

this way of working and as a result shifted out of role when they thought that it may impact on their marks. One learner reflected that “it was very different to prepare a practical exam as another character. Its hard for me to prepare a practical as myself, let alone a character ... I forget to put on a voice and then I get confused and forget everything” (Learner journal 19).

Learners often “lack the experience or the interest to make the learning relevant for themselves, failing, as one might say, to own the knowledge ... What role-play can often do is help raise the level of meaning for the child” (Bolton & Heathcote, 1999:2). Children have an innate predisposition to take on imagined roles and to place themselves in imagined circumstances. They do this in order to make sense of and understand the world in which they live. The fundamental activity in theatre is also to take on a role and imagine that you are somebody else and explore a situation through their eyes. When working in role, the point of view implied by the role will be one of the means by which the participants work towards finding solutions to the problems presented in the drama.

Certain values, either real or deemed suitable for the situation, will be tried out, and the students, seeing that they are protected by the cover of a role, will risk expressing attitudes and points of view which they might not venture in less protected situations (Morgan & Saxton, 1987: 32).

In these ways, role can be used as a powerful tool in the link between drama and learning and also as a means by which ZPDs can be accessed. Role allows learners to personally engage with their learning. It also provides a safe environment in which learners can take risks and thus they are able to push themselves beyond their current capabilities. This is beneficial as it allows learners to move beyond their current capabilities. Heathcote and Bolton believe that

a readiness theory of learning (derived from Piaget and others) sets a false limit on a student’s capacity. It ignores the Vygotskian observations on socially determined learning contexts: that in the presence of an empowering adult a child can reach beyond his own capacity in carrying out a task. (Heathcote & Bolton, 1995: 35)

T-i-R becomes a highly effective means by which this can happen. When the educator is in role, they can provide a high level of expectation for the enterprise. Because of their expert status, the learners are empowered in their learning and it is assumed that they have the ability to succeed. The learners often have to push beyond what they believe they can achieve because of the fact that they are experts and the enterprise is relying on them. "Framed as a human being responsible for the enterprise, he has no choice but to aim beyond his normal ability – and to break the confines of rigidly held concepts" (Heathcote & Bolton, 1995: 35). In a sense, the educator provides the learner with the space to succeed and encourages them through their belief. The ZPD is not only reached through the educator, but may also be accessed when more capable learners assist less capable learners.

An example of when I actively tried to make use of the ZPD in the Grade 11 case study was when the journalists were given a small research project for the publication that they needed to write an article for. I had asked them all about their various university qualifications to help them build belief in the role (in order to be a journalist, they had to have a qualification). I used teacher-talk to explain that if the publication was going to work, we would need a decent copy of each small group's articles by the first thing the following morning. I wondered if they thought this would be possible? They seemed stressed and some got up to go and get some coffee from the 'coffee machine' because they knew that they would be working 'all night' to get it done. I then decided to take the learners into the computer room with a clear brief for each group as to what their article had to cover. They were also expected to plan a short presentation for the larger group on what their article was about. I was amazed at the level of commitment that they showed and by how hard they worked. Their articles were thorough, well-presented and professional. I was also delighted to see that all of the learners were involved – even the girls who were usually more reserved in class.

A further example can be found in the same case study: one of the Learner A learners was asking complex questions about the validity of using the discovery

of a time capsule as a theme for a contemporary magazine. She wondered what benefit looking to the past would have in this specific context. She understood the importance of learning from the past but she did not feel that it would benefit this specific publication as their target audience was generally young, 'up-and-coming' business and fashion minded readers. I was challenged by these questions and I had to work through the motivations for my choices carefully in order to give satisfying and believable explanations. But what excited me the most was that once this learner had raised the standard and had taken a risk by challenging the editor, many other learners started grappling with the context in a more complex manner. I feel that this is one of the ways in which ZPDs can be generated through D-i-E. Through the Learner A's abilities, Learner Bs and Cs were afforded the opportunity of challenging themselves and their own viewpoints in a safe context.

I believe that role is a powerful 'weapon of education' and it can be used to generate significant and accessible learning environments. One of the learners explains her experience of a traditional body of knowledge learning environment: "Normally when teachers read out of the textbook, they read and read which goes on forever and half the time they read unnecessary information and it makes it really boring. I find it so boring and then I switch off and don't really understand what is going on" (Learner journal 4). Another learner reflected that "usually I would just read or listen to the teacher explain something the whole lesson which in most cases makes me sleep because I'm not being interactive" (Learner journal 5). The resounding reflection from the learners about traditional teaching methodologies was that the learners were desperately bored and that the educators were not reaching or impacting them. In contrast, one of the learners reflected on a D-i-E approach to learning that "it made you interact with other learners, not only was our task explained to us but we acted it out which made it very effective. We weren't just doing what we were doing for fun but we did it to learn/educate our selves as well" (Learner journal 5). Another learner reflected that "while having fun we are absorbing more as we need to put what we learnt into play through our characters" (Learner journal 19). In my

reflections, I found that a traditional way of teaching is least effective for learners such as Learner Cs. A learner such as this needs more guidance in the process of knowledge acquisition and is more likely to lose interest and focus. Learner As and Learner Bs had a greater level of personal discipline and motivation and thus could cope more easily with 'traditional' learning environments.

When planning, I always start from the perspective of the learners' needs and seek to find ways to make the learning experience relevant for the learners. In doing this, I am not only seeking to create an effective D-i-E experience, but I am also generating a way of learning that ties in with the goals of OBE. This way of working allows for the learning to be contextualised, relevant and also acknowledges learners' past knowledge. In my second year of studying D-i-E as an undergraduate, I conducted a class at a school in one of Grahamstown's townships. I was working with a group of fellow students and we had planned everything down to the tiniest detail – we were ready to change the world with just one class. We were working with a group of Grade 7 learners who came from disadvantaged backgrounds and whose English was limited. Apart from one girl in the group, none of us could speak isiXhosa. We went in confidently and one of our first tasks was to ask the learners to draw a picture of something that they would pack in their suitcase to take on the aeroplane with them when they went on an exotic overseas holiday. The exercise failed dismally and the learners were not engaged in the experience. We all felt that it was because of the language barrier and lamented the fact that we could not speak isiXhosa. When we reflected on the experience with our lecturer she pointed out that the idea of going on an exotic overseas holiday was far too removed from these learners' frames of reference and that we had not created a solid enough foundation for them to be able to access the task. This was a valuable learning moment for me and I have remembered it ever since – as educators, we have to make learning exciting and I believe in working with analogy and metaphor, but we also have to at all times consider our 'audience' – the learners. Educators have to make learning accessible for the learners. An educator has to utilise role in a way that is significant *for the learner*. An effective means by which the

educator can help to unlock the experience for the learners and help them to invest in the drama is through the use of 'building belief' devices. These devices help enable the group to engage with the drama in a meaningful way and allow for the learners to invest in the point of view that the role represents. Neelands and Goode explain that through the use of these devices, ownership is generated as the building belief devices encourage the learners to commit to the drama (Neelands & Goode, 2003: 9).

It interested me that whenever I spoke about my research (which was frequently and usually to a group of English educators), one of the educators reflected that she always encouraged her learners to imagine that they were someone else when doing English assignments or writing their essays and she believed that this was an effective teaching tool. As I spoke to her, she indicated that she believed that she was also making use of role in the classroom. One of the Life Orientation educators also explained that she frequently encouraged the learners to role play short scenarios in class. This prompted me to explore what extent the level of ownership and investment plays in the learning that takes place. I was teaching 'To Kill a Mocking Bird' to Grade 11 English learners and decided to do two small role-based tasks with them. In the novel, Atticus tells Scout that "You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it" (Lee, 1960: 35). I wanted to make sure that the learners had a good understanding of the theme of prejudice and decided to use this quote as a theme for the classes. The concept of understanding another person's perspective provided a good opportunity to make use of role in the class and also tied in with my belief that role is an effective means by which to address prejudice. The two short experiences that I conducted with the English learners were by no means complex, but I wanted to explore whether or not a more shallow use of role (as is sometimes used by non-drama educators in other learning areas) could also facilitate deep learning. For the first experience, I made the learners line up outside the class. I then allowed them to choose either a green or orange strip of paper. Once they had all

chosen, I asked them to get into pairs that consisted of one person with a green strip of paper and one person with an orange strip of paper. I then informed them that the people with the orange strips were masters and the people with the green strips were servants. I allowed the master learners (under careful monitoring) to give the servant learners tasks to carry out for them. These included simple tasks such as going to fetch them a glass of water or carrying their school bags into the classroom for example. I had a brief reflection with the learners about the experience and used this as a starting point for an introduction to the themes of the novel. I found that the conclusions that were reached were fairly obvious and the learners often lacked focus in conducting the tasks. However, most of the learners reflected in the discussion that followed that they had enjoyed doing something different. Only five learners in this class take Drama as a subject and the remainder said that they had seldom (if ever) done something so practical to explain a theme in a book. While I was despondent at the lack of depth that emerged from the task, the learners found it refreshing and interesting. I reflected after observing this class that I felt as if learners are generally bored with traditional teaching methodologies and anything that is slightly different sparks interest and helps them to learn. An idea from one of my University classes influenced the next lesson and I started with a discussion about which kinds of learners may struggle with the Rhenish infrastructure. The discussion went well and the learners engaged with it. They decided that blind, deaf or wheel chair-bound learners would struggle the most at Rhenish. I then asked them to work in pairs and to choose one kind of learner that we had discussed. They were to imagine that they were working for the Education Department on a project that aimed to bring about greater equality and inclusivity in schools and aimed to create learning environments in which the rights of every learner would be recognised and catered for. They needed to craft a short presentation for the staff of Rhenish in which they gave practical suggestions and solutions as to how the school could be more accommodating of disabled learners. The learners who offered to present their findings to the rest of the class sat in the front of the room as a panel of experts and choose appropriate

fictitious names for themselves. The rest of the class acted as the educators to whom the presentation was being given. I was upset by the lack of focus that the learners showed. They giggled constantly at first and made unrealistic sweeping statements – possibly because this sort of experience was completely new for them. They also used the opportunity of acting as the educators to comment on the staff of the school. As soon as I realised that they were doing this, I interrupted and explained the purpose of the task again. The learners began again, but I could not hand over too much power to them and had to clearly maintain my status as educator so that the experience did not become shallow entertainment. I encouraged the panel and the ‘educators’ to engage in questions and answers and was about to stop the drama completely as I felt that nothing valuable was really coming out of it when one of the learners asked how the panel suggested including disabled learners in the sporting life of the school. The whole class was intrigued and a relevant discussion emerged around the areas of life from which disabled people are excluded. I do not feel as if the simple use of role facilitated deep learning in this instance, but I do feel that it helped the learners to consider a new perspective which was useful. Again, they reflected that they had thoroughly enjoyed the experience. I was amazed that such a shallow application of role work could generate so much interest from the learners. They had to write a short paragraph linking their experience to the quote from ‘To Kill a Mocking Bird’ and the learners were all engaged in the task and were not distracted. They said that they had not really thought about the quote until they did the task and then they understood why it was so important for the novel. I believe that the greater the level of investment and ownership in the drama, the greater the significance of the learning will be. However, this experience led me to believe that role can also be effectively used in a more simple way to stimulate discussion, spark interest and guide learners in understanding concepts. While a full D-i-E experience would generate deeper learning, I do believe that the educators (such as English or Life Orientation educators) who make use of role on any level are also helping to create OBE learning environments in which the learners can start to grasp the relevance of

what they are learning. In some sense, this experience also started to generate a ZPD. Through the learner's questioning about sports at the school, the panel had to extend beyond their current thinking on the topic and had to expand their view in order to accommodate the question. Furthermore, a common concern among educators about implementing the D-i-E methodology revolves around the necessary skills that are required. Many educators seem reluctant to make use of drama techniques in the classroom as they do not feel adequately skilled in this field. A more simple application of role such as in the example above could be a useful solution as it is less intimidating for educators while still producing effective results in the class. It also requires considerably less skill and training to conduct a class that makes use of elements of role in this sort of way.

Bolton and Heathcote (1999) explain that role is generally understood in one of two traditions. The first is "the 'simulation' tradition in which a 'real-life' work problem is replicated and the participants engage in solving it" (Bolton & Heathcote, 1999: viii). This creates a platform upon which particular deficiencies in interpersonal communication can be explored. This approach to the use of role makes use of learning outcomes that have to do with "procedures and the effectiveness of individuals to follow them" (Bolton & Heathcote, 1999: viii). The second tradition can be referred to as the 'counselling' tradition. In this approach to role, "the emphasis is on sensitivity in groups and the honest facing up to one's behaviour in stressful work situations" (Bolton & Heathcote, 1999: viii). Most role-play work will be based on one of these two traditions. Bolton and Heathcote acknowledge the value of the 'counselling' tradition, but they position their work within the 'simulation' tradition. I hold the same view for the purpose of this research. Bolton and Heathcote believe that the 'simulation' tradition provides a firmer educational basis for the use of role and thus it creates a good link with the aims of the research. The idea of solving a real-life problem is an effective tool in D-i-E's ability to practically realise the goals of OBE. OBE seeks to allow for learning that is contextualised and in which creative problem solving

skills can be generated. D-i-E centres around various problems that the learners encounter and have to solve in role. It provides a rehearsal for life for the learners. They practice what it feels like to be faced with challenges and obstacles and through solving and overcoming these, they may feel empowered.

Bolton and Heathcote continue to explain that “the term ‘role-play’ inadequately conveys what [they] are about. In [their] view such a term misleadingly stresses the behaviour required of the participants. What [they] are concerned to stress is the making of meanings for contemplation” (Bolton & Heathcote, 1999: viii). I hold the same view and am interested in examining the use of role as a tool to generate significant and ‘meaning-full’ learning. Bolton (1984a) highlights the fact that there is often discussion around the acting ability required to take on a role. The function of role is not to display excellent acting skills. It would be missing the point of D-i-E if the strongest actors in the class were given larger roles to fill. Role becomes the vehicle for engagement and contemplation and any learner is capable of this. Focusing on acting ability would be to move away from the educational capacity of drama. Bolton explains that when in role, the acting function does not extend beyond the *function* of the role. He uses various examples to illustrate this. I found the following example helpful. If the learner has to work in role as a sports captain, that learner is not playing the ‘character’ of a sports captain, but is rather functioning in the role that has been given to him or her (Bolton, 1984a). In other words, the learner will not be building a specific three dimensional character, but will be conducting themselves in accordance with the demands of the role – they will experience what it is to lead and be in charge of a team, for example. This implies a certain set of rules of behaviour (in the same way that Vygotsky’s sisters example from the previous chapter did) and will challenge them to see the world through a new perspective. It also generates socially constructed learning as the participants are learning *through* the use of a new viewpoint and acting upon a fictitious world accordingly. I believe that there is a boundedness to role that also serves to encourage this. In my observations, when participants were functioning in an engaged manner with their roles, the rules of the role came to inhibit certain

behaviour and liberate other behaviour. For example one specific Learner A was easily able to answer questions in class, but one of the roles that she chose to take on was of a conservative small town secretary with a much lower intelligence than hers. She could easily have brought her own personality to bear on the situation and allowed the role to speak more intelligently, but she understood that that would not have been in keeping truthfully to the role. She created a boundary within which she functioned because of the 'rules' of the role. She explained afterwards how frustrating she had found it to try and imagine what it must be like to not have an answer and to be uncertain of what to say. She is an extremely confident and well-spoken young woman and I believe that this experience stretched her into understanding what it must be like for many people who do not access knowledge as easily or fluidly as she does. She said during a reflective class discussion at the end of the lesson that it really made her think because she found that she used to sometimes get frustrated when people struggled at school (for example with orals or reading) and then started laughing at themselves. She had found this immature, but she reflected that she found herself doing the same thing in role when she did not have anything to say and this helped her to understand that the laughter was not immaturity but rather a defence or coping mechanism. She felt that she would be less judgemental of people in these situations because she had had an experience of what someone like that was going through. I do also believe that it is important not to assume that because someone has had a brief fictional experience of something that every problem is solved and that they understand a situation or person in their entirety. It would be dangerous to hold such a belief and I do think that when the learners claim that they will never act in a certain way again they are often providing the educator with the response that they feel they want. Heathcote explains that "It's presumptuous (and stupid) of drama teachers to consider they could have the slightest effect on such an entrenched position by just one effort" (Heathcote & Bolton, 1995: 22). While D-i-E does bring about learning and increased understanding, it can by no means solve every problem and its value is only truly experienced when a large amount of time is given to the process. I

also think it is dangerous to believe that D-i-E can instantly stop a learner from functioning within deeply entrenched prejudices or ways of thinking. I rather believe that through offering an experience of it, awareness can be generated and this creates an optimal space from which to question, interrogate, develop and change – a space in which other peoples' views, opinions and mindsets are valued, understood and heard. The learner has to *choose* to allow the experience to shape and change them. As is the view held by OBE, they have to take ownership of it.

I do however believe that D-i-E creates a context in which the learners are often more willing to engage with and take ownership of their learning (which is beneficial to OBE) because one of the most effective aspects of a D-i-E environment is that "it puts students on the inside of their learning" (Taylor, 2000: 122). Reflection is a powerful means by which to optimise the learning that takes place as a result of being immersed in a dramatic context and it "involves students engaging with complex areas of human experience in order to discover the questions and issues which are relevant to their needs and level of experience" (Neelands & Goode, 2003: 105). Reflection allows the participants to make sense of what has taken place and provides them with the opportunity to process the experience and formulate views and opinions about it. It is the space in which the learning is consolidated and solidified and it should take place (both in and out of role) throughout the experience. Reflection allows the learners to understand the drama in terms of a wider context and this helps to make the learning accessible and relevant. It allows for links and connections to be made and validates the experience that they have shared. As Neelands explains, drama has "to do with drawing out, through open-ended questioning and talk, the consequences for us in our actual lives that have emerged in the imagined world of the fiction: 'What does this play mean for us? What are we to take from it?'" (Neelands, 1984: 56). Reflection is vital – without it the D-i-E class lacks relevance and applicability and there is no space to link what has been learnt in role to real life. Neelands further explains that reflection is the means by which "we may clarify/modify our understanding of the learning material under

scrutiny” (Neelands, 1984: 56). Reflection is used in order to “stand aside from the action and to take stock of the meanings or issues that are emerging, or as a means of reviewing and commenting on the action” (Neelands & Goode, 2003: 75). This is the space in which learners’ subjective thoughts may be heard and it creates a space in which the learners’ voices are valued and nurtured. Reflection provides “a way for the group to articulate what characters are thinking or to give a ‘psychological commentary’ affording insight into the physical action” (Neelands & Goode, 2003: 75). This ties in with a social constructionist view of learning because it is as a result of a unified experience (externally with the group) that the learners can come to a place where they learn through reflection (internally as an individual).

THE USE OF THE MANTLE OF THE EXPERT:

Part of the planning revolved around trying to find ways in which to make use of MoE. While this technique has already been mentioned, a more detailed explanation is now needed. Some of the attempts were more successful than others and the various strengths and failures will be discussed. Two main challenges that I experienced were firstly ensuring that the learners were working with the *mantle* of the expert and were not simply engaging with the *label* ‘expert’, and secondly defining and creating the enterprise. In reflection I did not always succeed with either and this will form part of the discussion.

MoE is a specific approach to the use of role. Morgan & Saxton highlight various kinds of student identification and involvement in the expressive frame. It is a five-part classification which “delineates the increasing complexities of ‘becoming someone else’” (Morgan & Saxton, 1987: 30). MoE is on the second level of this classification and the learners work as themselves, but ‘as if’ they were experts. “The teacher enables the group to gain the expertise through the application of the dramatic imagination to whatever social reality is to be symbolically represented” (Heathcote & Herbert, 1985: 174). The role that the learners take on will be a general one, but one “which implies special skills, particular information and/or expertise which can be brought to bear upon the

task” (Morgan & Saxton, 1987:31). This way of working requires the learners to “look at the situation through special eyes” and “allows the teacher to give up the position of ‘the one who knows’” (Morgan & Saxton, 1987:32). O’Neill (1994) states that the mantle of the expert is

an approach to the curriculum that is purposeful, dialogic, emancipatory, and metaphoric. Students who don the mantle of the expert and its responsibilities are in an active state of attention to a range of projects and plans of action. They begin to generate their own knowing and, most significant, this knowing is always embedded in a fertile context. (O’Neill cited in Heathcote & Bolton, 1994: vii)

When using MoE, the concept of ‘expert’ status is crucial. The role is general and “there is no definition of individuals and no attitudes are given by the teacher” (Morgan & Saxton, 1987: 31). What binds the group together is the fact that they are working together as experts in a field. The expert role becomes a functional one and the aim is not for the learners to develop three-dimensional characters, but rather to use the role as a lens through which to access the world afresh and see it through a new perspective. Their expert status is the means by which they are invested in and take responsibility for the tasks and problems that will face them in the drama.

It is easy to place the ‘label’ of expert rather than the ‘mantle’ of expert onto the learners. It is important to bear this in mind when planning and to interrogate choices and decisions to ensure that it is always the ‘mantle’ that is being used. Heathcote believes that real learning (that can be achieved through the use of MoE) only happens when learners are able to reinforce and practice the skills that they gain over an extended time period and that “they need to be conscious of their new skills and concepts as they are acquiring them – that is, they have to *recognize* what they are learning – and they have to take responsibility at some stage for their own learning” (Heathcote & Bolton, 1995:16). If this is not happening, then the learners simply have the label of expert. In my understanding, when the ‘label’ of expert is used, the result is a much more shallow and superficial engagement with the expert status. This was one of the areas that I struggled with the most. It is easy to think of roles with expert status

for the learners to take on, but it is much more challenging to shift them from the label to the mantle.

The concept of belonging to an enterprise is another important aspect of MoE. This provides boundaries which make the participants feel safe – and they can then challenge the limits of the boundaries from a place of security (Heathcote & Bolton, 1995). The enterprise, with its implied past history, is the organisation to which the learners offer and bring their expertise. This links with two of OBE's Critical Cross-field Outcomes (CCFOs)¹⁴ – firstly, working in an enterprise allows the learners to practice and develop entrepreneurial skills and secondly, it provides them with opportunities to work effectively as members of a team, organisation, group or community (Ciro *et al*, 2007). Working as a team further supports socially constructed views on learning.

When setting up an enterprise, there should also be a client and a problem (Heathcote & Bolton, 1995). The enterprise exists in order to provide for the client. The problem is the means by which tension is generated. It is not about creating conflict, but should rather be seen as a tool for fulfilling learning through the creation of “a fictional society that cooperates, takes responsibilities, sets high standards of achievement, brings out the best in everyone through committed endeavour. The enterprise world within a world offers them a vision of the possible” (Heathcote & Bolton, 1995: 170).

Another important aspect of MoE is that it is a task-based approach. Heathcote and Bolton believe that “the enterprise ... can only be created through tasks, those establishing the area of expertise and those dealing with the ‘new’ emerging problem: there is always a crisis around the corner” (Heathcote & Bolton, 1995: 169). Tasks can be seen as “the means by which mantle of the expert work engages the participants in the zones of learning selected as appropriate by the teacher” (Heathcote & Bolton, 1995: 117). Tasks are the keys – they engage the learners in their roles as well as in the enterprise; through doing this, the learners become engaged in and take ownership of their learning.

¹⁴ The CCFOs are outcomes that should be achieved across all learning areas and should inform all teaching and learning. A full list of Critical and Developmental Outcomes is attached as Appendix E

Tasks are also the means through which tension can be generated and this can lead to significant learning in which creativity and problem-solving skills may be grown. Furthermore tasks unlock the cross-curricular nature of MoE and are the means by which to draw various learning strands together into one experience. All of this is important in an OBE learning environment and the use of tasks ties in with the CCFO of solving problems, making decisions and engaging with critical and creative thinking (Ciro *et al*, 2007).

One of the largest benefits of MoE is that it is a cross-curricular approach to learning. This is an important area where D-i-E and OBE can be seen to share views on learning. Heathcote believes that MoE is “always *an approach to the whole curriculum*, not a matter of isolating just one theme. Any one thing you want to teach *must* become meshed within broad curriculum knowledge and skills” (Heathcote & Bolton, 1995: 16. Emphasis in the original). Part of the reason why ‘subjects’ started being referred to as ‘learning areas’ with the introduction of OBE was in order to promote a more holistic and all-encompassing view of the process of knowledge acquisition. Learning does not happen in isolation, yet the school is set-up to promote this idea. The school day is divided into compartments (lessons) and each learning area is viewed in isolation. Learning should always be cross-curricular because the very nature of knowledge is its connectedness to other areas of knowledge. Heathcote and Bolton believe that “traditional methods of teaching militate *against* the possibility of this happening” (Heathcote & Bolton, 1995: 31. Emphasis in the original). MoE understands and promotes a ‘network’ of knowledge view. In an MoE approach, “any one subject or learning area is both interconnected with a broad spectrum of knowledge and, more important, *understood by the learner* to be so connected” (Heathcote & Bolton, 1995: 31). One of the Learner As reflected that “I learnt about History. The next subject implemented was a little bit of Life Orientation because we learnt about acceptance and rejection of different cultures” (Learner journal 6). As this learner was engaging in the D-i-E process,

she was cognisant of the fact that she was learning about other subject areas at the same time.

The Grade 11 case study had two parts – the first part was a group of Elizabethan people who had left the city to open a theatre. The second part of the drama was a group of journalists in a contemporary context. They worked for three different publications (food, fashion and culture). All three publications were struggling financially and the editor of one of the publications decided to create a joint publication to celebrate the finding of a time capsule from a small Elizabethan community. The edition would highlight food, fashion and culture from that time and would serve as an historical account of a past way of life. The editor was determined to generate a highly successful special edition in order to generate awareness and interest (thereby boosting sales) for all three separate publications. This was, in her opinion, their last chance to keep their publications in business. When building belief and helping the learners to get into role as journalists, they were faced with the task of having to compile a short cv for the editor. This was a useful task for several reasons. Firstly, it provided the participants with a sense of a past history. Heathcote believes that “an *in situ* context with a past and a future must be established” (Heathcote & Bolton, 1995: 27. Emphasis in the original). In this way, the learners enter the drama ‘in the middle’. This provides the drama with momentum and focus. There is something at stake and this provides a reason to move forward in the drama. The writing of the short cv was also useful because it helped the learners to begin investing in the enterprise. The teacher in role as the editor would use carefully chosen teacher-talk in her e-mail to the journalists in which she requested the short cv. She would explain that while she was e-mailing many journalists, she would only accept the absolute best for this venture. If they were selected and if the publication was successful, she intended to continue doing a joint publication at least once a year. This would be highly beneficial to their careers. The aim was for the learners to take great care in crafting their short cvs. This care should then create a desire in the learners to *want* to belong to

the enterprise (I believe that wanting to learn is one of the most powerful parts of taking ownership of learning). As Heathcote and Bolton explain, when working with MoE, the learners work "as a *collective*, CHARACTERizing expertise, a group of people committed to a worldview of responsibility" (Heathcote & Bolton, 1995: 28. Emphasis in the original). This takes place over time, but begins with tasks such as creating a cv to motivate why you should belong to the enterprise.

Tasks are also the means by which the cross-curricular learning selected by the educator can happen. In planning for this case study, I was hoping to address the social issue of learning to work together as a group and I wanted to deal with the importance of remembering the past. The main learning areas that I utilised in order to achieve this included history, English and life orientation. However, I did try as often as possible to put forward a wide a range of problems in order to engage the learners in different kinds of problem solving. The cv writing task was useful in that it helped the learners to make use of language skills. In my experience of teaching English, many learners rush through their tasks at school or simply do not do them at all. I was trying to create a significant context in which the learners would be motivated to engage with language to the best of their ability because they cared about and were invested in what they were doing. Writing a short cv would also help them to find the most appropriate and relevant language for the task. This is an important aspect of Heathcote's beliefs around D-i-E and language. I was generally happy with the results of this task. There were a handful of learners who were not as dedicated to the task as I would have hoped, but generally the learners worked with care, focus and precision. Their work was generally neat and carefully planned and structured. Playing at 'real-life' seemed to indicate to them that this was a task that they needed to take seriously because it was not just about school, it was about something bigger – something 'real'. When speaking to one of my learners after the experience, she reflected that she had never before checked her work so thoroughly for spelling mistakes. She found it strange because she usually does not do this, but she said that she really wanted to be able to write for the special publication.

While planning, I did find it problematic to cover more subject areas. I have knowledge of history, English and life orientation, but I could not adequately provide a challenging maths or science task for a Grade 11 or 12 learner. When I first started planning for the Grade 11 case study, I tried to work with one of the English educators and do our planning together so that our lessons could overlap. She was very excited about it initially, but when it came to sitting down and planning, she lost interest and felt that it was too complicated to try and get our classes to work together across two learning areas. It was an idea that never came to be, but when I was trying to get it to work, I realised that it may be complicated to work across learning areas but that is just because the school system has made them so compartmentalised. Real life learning is an organic inter-disciplinary experience. In a school environment learning is broken down into segments and we have become so conditioned to the idea that 'this is how it is' that it is difficult to move past this. This idea could only have worked if I had been able to win the co-operation and commitment of at least one other educator¹⁵.

¹⁵ I will reflect further on this challenge in Chapter 3.

CHAPTER SUMMARY:

This chapter served to lay the foundation for the planning of the two case studies. I aimed to motivate my choices and decisions and tried to create a map of my journey and an overall image of the case studies and their purposes. While I could have unpacked the planning step-by-step, I felt that this was rather redundant and that it would not further the argument significantly. My main purpose for the chapter was two-fold. Firstly to create a framework against which I could critically analyse the case studies in the following chapter. Secondly to provide a detailed explanation for the use of role as this became one of the most important aspects of my planning.

In this chapter, I have also aimed to start drawing the strands of D-i-E, OBE, ZPD and socially constructed learning together in order to lay the foundation for the analysis and reflection that will take place in the third chapter. Chapter 3 will seek to integrate these areas in order to find possible links and draw conclusions about them.

CHAPTER 3

While Chapter 1 aimed to lay the theoretical foundation and Chapter 2 aimed to unpack the planning process, Chapter 3 will aim to reflect on and critically analyse the case study, thereby drawing conclusions and seeking to answer the research questions in depth. There were both strengths and weaknesses in the case study and the chapter will examine these in an attempt to draw a conclusion as to whether or not D-i-E can be an effective teaching methodology within an OBE context. The chapter will focus on specifically analysing in what ways role was effective in generating high quality, socially constructed learning environments which generated ZPDs and will then aim to link D-i-E to specific goals of OBE.

REFLECTIONS ON THE USE OF ROLE TO FACILITATE LEARNING:

*I could climb into their worlds and experience life from a different angle.
It taught me to always step into someone else's shoes.*
(Learner journal 3)

I asked a group of the learners to discuss whether or not they had found working in a D-i-E environment different from how they learned in other classes and if so why. I also asked them whether or not they had found working in a D-i-E way effective and why. The general response was that they found D-i-E both different from the other classes and extremely effective. One learner wrote that

[N]ormally knowledge is crammed into your mind and that's no fun at all. In drama, by acting it out or having the teacher show you or give you examples really helps to plant the learning knowledge in ones mind. In a different class we just tend to do work, discuss what is asked by the learners and work again. When emphasize is put on something, it remains in your mind longer. This is what D-i-E does! (Learner journal 7)

I was also delighted when this learner reflected the following without any prompting. I had not yet discussed the idea of seeing a situation from two different perspectives when the learners recorded these reflections: "When you're in 'character', you learn a lot. You're put into someone else's shoes, so

you get to see the situation from both sides, which is good. This allows the mind to really think and be creative” (Learner journal 7). This learner would fall into a Group B type of learner. She is extremely committed to her work, but often does not achieve as well as she would have hoped to. She was one of the learners who found this experience beneficial. Another observation that I made was that she was able to reflect on her own process of learning and knowledge acquisition. She was aware of the fact that she was learning through the process and engaged with it. This would support both Heathcote’s view of D-i-E as well as OBE’s view of learning. Before I started the D-i-E classes with this group, I had a short explanation session where I explained to them about the fact that we would be learning in role and that I would be working in role alongside them and I told them what they needed to bring for the next class. I did not explain to them that they would be learning as a result of viewing the world through a fresh perspective or that they would be in a position to take power and control of their own learning. Many of the learners reached these conclusions by themselves. This learner reflected to me afterwards that she had never thought about how putting yourself into somebody else’s shoes really helped you to see a situation more objectively. This learner engaged on a highly sophisticated level with role work and as a result gained a great deal from the experience.

Each learner had to bring a prop or item of clothing as part of the enrolment process. This learner brought a glamorous alic band and decided that she was going to become a singer named Tholobisa who wanted to “prove to herself and others that she can make it” (Learner journal 7). She invested a great amount in the role that she would be taking on and created a detailed past. She decided that Tholobisa had been singing in both the school and church choirs for a long time and had a very close relationship with her mother. In one of the tasks, the learners had to write an e-mail to someone who was important to them. In Tholobisa’s e-mail, the learner wrote that “I believe I have a chance at winning because I’m very committed. When I do something, I do it once, and do it right ... I want to prove to everyone, especially myself, that I am capable of handling myself in a national competition” (Learner journal 7). When she performed as

Tholobisa I was impressed by her level of commitment. She is a hard-working and dedicated learner, but is often over-shadowed by more dominant personalities in the class. I believe that part of what she wrote in her e-mail was also a longing to assert herself in front of her class and show them what she was really capable of. I often sense that she is holding herself back in practical classes because she is afraid of both failing and succeeding. The role provided a mask and she was able to give us everything that she was capable of giving us. If she failed, it was Tholobisa who had failed. She flourished in role and it created a space where she could move past insecurities that may prevent her from fully committing to practical work. In this sense, the use of role created a safety-net for the learner and allowed her to step into a ZPD because the role allowed her to achieve more than she was usually capable of achieving. I believe that the use of role really liberated this learner. She engaged with all aspects of the process and even asked the 'cameraman' if she was standing in an appropriate spot before she started performing. She made 'friends' with the other 'contestants' quickly and really supported them through the process. When the judge was rude towards contestants, she would often stand up for them. She was nervous before the results were announced and seemed genuinely delighted to have made it through to the next round. When she found out that the selection had been made purely based on a system of chance, she was devastated. She spoke to me about it a day or two later and said that she still felt unfairly treated. At the end of the competition, the learners had to write a diary entry in role. She stated the following in role as Tholobisa: "Oh my gosh! I made it to the final round!!! Eish. Judge said I couldn't sing, but I'm a finalist? Very confusing. I'm unhappy though ... they only chose me cause I was an odd number. And not for my actual talent ... I know I can sing though" (Learner journal 7). She reflected that she found it highly unsatisfying to know that she had made it through based on nothing other than a number. She felt that her character really had talent and wanted to prove this to the world and the corrupt system robbed her of a chance of doing this.

In reflecting with this group of learners, these and other comments were linked to universal and more specific ideas. We discussed and looked at various moments of discrimination such as the Holocaust, the Rwandan genocide and the war in Iraq. We then looked at apartheid in South Africa (as we were about to start South African theatre). I found this discussion insightful. One of the Group A black learners reflected that this was how she felt about BEE. She said that she works really hard and achieves good marks. She wants to build a solid future career for herself. She said that if she decided to follow a high profile career such as a doctor or lawyer, there was always the chance that people might think that she was there partly because of the colour of her skin and not based purely on her capabilities. She stated that she wanted to feel as if she deserved her successes in life and that she did not want them to be diluted. The white learners also reflected that they had never really thought about how black people must actually have *felt* during apartheid and that they could understand if they had become bitter or angry because of having to live under an unjust system. One of the CCFOs is that the learners should be able to “be culturally and aesthetically sensitive across a range of social contexts” (Ciro *et al*, 2007: 8). Through the use of role in D-i-E, learners come to understand the voice of another. I believe that this has the ability to grow empathy and tolerance as well as expand the learners’ world views. As a result of this (as is evidence in the example above), the learners can develop a degree of cultural understanding, insight and sensitivity. This is a key way in which D-i-E can directly link to the intended outcomes for an OBE learning environment.

The most enlightening part of the process for me (and where I think the greatest amount of social learning took place) was when we linked the experience back to their everyday school context. The girls spoke to me about the various groups that there were at school. They explained that many of these groups were reluctant to welcome outsiders in. They started finding links between the fictitious tv show and their everyday lives. They reflected on their own experiences of being othered and also linked these to their experiences in the D-i-E classes. The learners seemed to feel as if they had really grasped

something during the D-i-E lessons. One of the Group C learners who suffers from dyslexia reflected that:

The way the judge talked to me was very minimising and minor. And I would not like to make feel so small. It also helped me with not judging people, you don't know there back round and they might need your support. One of the biggest thing I have learnt is that its not good to choose someone because of their number or in my life like someone or befriend them because of their charectoristics. (Learner journal 8)

This learner struggles to concentrate and does not enjoy writing. She said that she had really enjoyed the D-i-E experience and that it did not feel like school work to her. She wrote four pages about the experience which is a good indication of D-i-E's cross-curricular ability to grow language skills. Another CCFO is that learners need to be able to "communicate effectively using visual, symbolic and/or language skills in various modes" (Ciro *et al*, 2007: 8). D-i-E encourages the use of appropriate language skills and also allows the learners to explore both visual and symbolic means of expression. This is a further way in which D-i-E can be seen to link directly to the goals of OBE. Further in her journal, she stated that:

Drama is the only subject where I can experience something like that. All of my other subjects all you do is sit down and listen. I really enjoyed doing skills like this because you really learn something. Drama give you an interaction that no other subjects can offer. And its fun and very enjoyable learning like this. (Learner journal 8)

A further benefit of using D-i-E that is illustrated in this example is that it helps to generate environments for learner inclusivity¹⁶ which is a goal of OBE. The concept of inclusivity implies the fact that the wide diversity of backgrounds from which the learners come needs to be taken into account when planning. This is done in order to ensure that every learner is able to be involved in the class and that every learner is able to access the learning that will take place in the class (Ciro *et al*, 2007: 18). Dramatic Arts seeks to

¹⁶ D-i-E's ability to generate learning environments that cater for different learning styles (visual, auditory and/or kinaesthetic) was also discussed in Chapter 1.

Accommodate diversity, both in terms of the range of communication modes used (which allows for those with sight, hearing, speech and mobility impairments to communicate effectively and creatively) and in terms of the numerous practices, processes and products that can be chosen for exploration at any level or in relation to any set of interests or skills. (Ciro *et al*, 2007: 19)

When speaking to the learner from the example above, she explained to me that she often struggles in other classes, but in drama she feels as if it is easier for her to keep on top of her work because it is not just about writing and reading (which she can find challenging as a result of her dyslexia). She felt that the practical experiences that were provided in the D-i-E classes helped her to understand the theory classes and therefore made them more accessible for her.

I believe that part of the reason why many of the learners reflected having enjoyed the experience and really having learned something is because they were invested in the experience. I feel that this approach to learning supports a child-centred, OBE view of how learning should take place. This is not a child-centred environment as Way or Slade would have envisioned – with the child being left to their own devices. It is rather a child-centred environment in the way that Heathcote understood it in which the function of the educator is to facilitate and empower the learners into greater insights and learning (Heathcote & Bolton, 1995). It is an environment that takes the learners into account, but always happens under the guidance of an intervening adult. Heathcote believed that the educator had to give power over to the learners. Because the learners were so strongly bound together through their role and they were given a large amount of choice, they did experience a sense of power. I feel that at first the judge really intimidated them, but once they realised that they were 'in this together', they found the courage to stand up to the judge. In reflection, I do not think I should have chosen such a high status role because the judge did not need any help or information from the participants and this robbed the experience of an important moment where I could have handed power over to the learners. This

engagement with the role and the dramatic context allowed for deep learning to take place.

One of the learners explained how a small spontaneous exercise that I did at the end of the experience helped to solidify everything for her. In hindsight I am not completely sure why I decided to run with the idea to do the exercise and when I thought about it afterwards I would have considered the decision to have been a mistake had many of the learners not stated how poignant they found it. We had had an in-depth discussion about prejudice and discrimination and I wanted to touch on the idea of how important it was to hear other people's voices as this would link with their theory work. I thought of a story to tell them that I had heard of a young man on a bus with his three children. The children were running up and down the bus and making a large amount of noise. One of the women on the bus came to the man and asked him to please tell his children to be quiet. The man apologised and said that he knew that he should discipline the children, but their mother had just passed away and he could not bring himself to punish them at that moment. I told the learners to get into partners and to choose an A and a B. I took the As outside and told them the man's story but included the fact that he was incredibly upset and did not want to mention his wife's death. I then took the Bs outside and told them the woman's story. I added in a motivation that she was on her way to an important presentation and a job promotion depended on the success of the presentation. She was trying to go over her notes one last time on the bus. Neither of the partners knew the other side of the story and I asked them to set up the bus and then counted them down into an improvised scene. There was much noise and the learners playing the young woman got very angry with the man. I then counted down again and the learners froze and I took each group outside and they had to swap roles. The second time they played the scene was very different. It was much quieter and there was a great deal of empathy. The learners who had played the woman the second time reflected that they could not bring themselves to shout at the man because they had just had to play that role and they knew what he was going through. I think that engaging with different perspectives in this manner

brings about a level of deep learning that does not easily happen in a traditional classroom environment. One of the learners reflected that:

We got into our scene and had to act it out, it was easy, there was a lot of screaming and yelling at each other because we both were just so annoyed. Then we had to swop and we learned why the other character was acting this way. It made me feel really bad and you don't want to be rude or yell at the person because you understand the reason they are acting that way. This shows us that we should not just act out, we should always find out first. (Learner journal 2)

The use of role facilitated this complex level of understanding and insight as it experientially afforded the learners a completely new perspective.

I have often spoken to two of the Grade 12 language educators who both feel as if the drama learners in their classes have a degree of sophistication in their work and an ability to analyse and interrogate knowledge that very few of the other (even more intelligent) learners have. They both agree that they can identify the drama learners immediately. When I questioned them about why they felt this might be, they said that they believed part of the reason was because in drama you study people. They felt that if you read a play or perform a piece of theatre, you are making every effort to understand a different character in order to do so effectively. They continued to explain that because life is about people, studying drama helps you to understand life. They felt that this skill gives the drama learners maturity and insight in the language class that is beyond their peers.

The learners generally appeared to be less fearful to take risks when working in role. I believe that this is because if they failed, it would not be them who failed, but rather the role that failed. However, I also believe that if they succeeded, they gained confidence through the successes experienced as a result of the role. The role thus functions as a security that releases the learner to achieve beyond their current ability. A useful example to illustrate this from the case study would be the following: With the group of Grade 11 learners, I had one learner who would constantly refuse to do her practical tasks for assessment.

She said that she would rather receive zero as her mark than have to perform in front of the class. I found this extremely challenging and, much as I tried to encourage her or offer for her to perform without the class present, she continued to refuse. I could not think of a way to get her to perform but realised that forcing her might do more harm than good. To my absolute delight, when they did the Elizabethan case study and had to do their sonnets as audition pieces, she waited in the queue in the small theatre that we had set up. I was not sure what would happen when she had to do her piece but when her turn arrived, she climbed up onto the make-shift stage and performed her sonnet in role as a professional actress. When I asked her about it afterwards, she explained that if she had got it wrong, no one could actually say anything about it because it was not really her performing but rather Petronella, the character she had created for herself. What I found extremely interesting in this case was that this learner was not considered a strong practical candidate in the class but in the D-i-E experience, she was one of the learners who maintained her role the best. It was as if she clung to the role and would not let it go. The role released and empowered her into something that she was too fearful to do as herself. Without her realising it, working in this way, was also empowering her to achieve similar results when not in role because she had now experienced what it felt like to succeed. Vygotsky believed that “the more children learn, the more they become capable of learning” (Gouws et al, 2000: 48). This links to another of OBE’s beliefs – success in learning leads to greater success in learning. “This premise stresses that successful learning rests on learners having a strong cognitive, emotional and psychological foundation of prior learning success. The stronger the foundations, the easier it is for learners to continue learning successfully” (Naicker, 1999: 92). D-i-E is an effective means by which to generate a learning environment in which this can happen.

D-i-E'S ABILITY TO GENERATE ZPDs:

There are no limitations in drama. Anything can be done. It allows you to step out of your comfort zone and challenge yourself.
(Learner journal 17)

The use of D-i-E is also an effective means by which to create learning environments in which the ZPD may be accessed. The ZPD can be seen as “the distance between the actual development level (determined by independent problem solving) and the level of potential development (determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky cited in Gouws et al, 2000: 47). When working in the ZPD, an educator or peer learner will help someone by bringing to mind and exploiting “those aspects of their past experience that we (as experts) but not they (as novices) know to be *relevant* to what they are currently trying to do” (Wood, 1998: 97). Gouws et al explain that “to develop fully, learners must work with skilled partners who can systematically lead them into more complex problem solving” (Gouws et al, 2000: 48). The educator should consciously seek to be creating learning environments that will allow each learner to function within their particular ZPD. Vygotsky views the educator as a ‘mediator’. The mediator assists the learners by setting problems for them to solve and then providing hints or clues to possible solutions (Gouws et al, 2000). The term ‘mediator’ captures the fact that “the adult acts as ‘mediator’ between the child’s actual development and the child’s *potential* development” (Gouws et al, 2000: 47). The support that the learner receives can be called ‘scaffolding’ – this is a term that is used “to describe the process by which an adult assists a child in carrying out a task beyond her/his capacity” (Newman & Holzman, 1995: 70). This process can also occur when a more skilled peer assists a less skilled peer. When ‘scaffolding’ is being provided and the learner is functioning in the ZPD, they can achieve a task that they previously were unable to achieve when unassisted. They succeed with help because “the tutor performed a number of functions which kept the child on task whilst they learned” (Wood, 1998: 99). The

educator or skilled peer is able to help guide the learner through the process (without completing the task for them) and can focus their thinking and help to eliminate unhelpful distractions. As Heathcote and Bolton (1995) explain, a large means by which this is achieved is through the use of T-i-R. In my observations of the class, I noted that role in and of itself can also be an effective means by which to release learners into the ZPD.

In the Grade 11 task, it was incredibly rewarding to observe the following interaction take place. One of the Learner C learners is reluctant to share her views or opinions when doing group work and as a result, she often sits quietly while the Learner As and Bs in the group plan and give ideas. When they were in role as journalists, a similar thing happened at first. However, when they started researching for their assignment she worked in the group that had to look at costumes and clothing. One of the Learner A learners asked her whether or not the rumour that she had heard was true – had the Learner C studied at the top fashion school in the world. The Learner C shyly admitted that she had. The Learner A (who is a gracious learner and always seeks to include everyone) then told her that she needed to be in charge of finding images for the research. Learner C agreed that she could do this and happily worked on the task. Learner A was working on the written part of the assignment and would constantly check with Learner C what she was finding and how they could correlate their research. Learner A gave Learner C's voice weight and importance and this gave her the freedom to contribute. Learner A also left her to work by herself (thereby not patronising her), but constantly provided tactful advice and guidance and this gave Learner C a direction to follow for the task which allowed her to experience success in learning – a key OBE principal.

REFLECTIONS ON THE USE OF MoE:

I knew they would see all my talent!
(Learner journal 9)

It was so interesting to build a character and then believe that you are good at something and really adopt another way of thinking and viewing the world.
(Learner journal 3)

When I started the planning for the case study, I had intended to specifically explore the use of MoE in order to focus my investigation into the use of role. MoE is an extremely effective methodology, but I am not certain that I accessed the full potential of the approach. In looking back, it was only in the Grade 11 case study that I actually made use of MoE and I feel that there were only a few moments when I was able to achieve the mantle. For the greater part my observation was that the learners seemed to be working under the label of expert. However, I did find it quite challenging to work out when, where or how the label stopped and the mantle started. As explained previously, Heathcote believes that MoE requires a large amount of time in order for it to be effective and this is one area that would have helped in creating learning contexts in which the MoE could have been explored in greater depth. I would have been able to have given more time to the process if even one other educator had been willing to overlap classes in order to access the cross-curricular potential of MoE. This would have saved time because the learners would have been learning about both drama and another subject in depth during the experience. The co-educator and I could then have combined class time in order to create more time to invest in the D-i-E experience. Unfortunately this did not happen and as a result, the learners were only able to work in this manner for four fifty minute lessons.

In the Grade 11 case study, the way in which MoE was used most effectively was through the role of journalists. The learners were working through expert eyes for an enterprise (the media house) and were creating a product for a client. They were faced with various tasks and problems that had to be solved while in role. They were also challenged to make use of entrepreneurial skills and had to

draw on knowledge from other learning areas in order to be able to succeed in the drama.

In my observations of the class I felt that the moment in which the mantle was the most apparent was during the presentations to the editor. Each pair of learners had to research and prepare a short presentation about their article. The learners generally took this task seriously and prepared their presentations with care and attention to detail. I was also impressed by the level and manner in which they accessed a professional voice for their presentations. The use of an expert status challenged them to raise their game to meet the demands of the role and many of the learners were able to do this successfully.

SOCIALLY CONSTRUCTED LEARNING ENVIRONMENTS:

It was really good because we 'walked in each other's shoes' and then understood one another better. Once you become aware of someone else's situation, you understand why they are the way they are ... instead of conflict there can be support.

(Learner journal 16)

Social Constructionism holds that learning takes place through the social contexts and environments in which individuals find themselves. The people and experiences that they encounter to a large extent shape them and help them to grow. In a D-i-E experience, the class works together to create some kind of simulated social context and then uses this context as the space in which learning takes place. In the Grade 11 case study, the learners were engaged in the first part of the experience in various different employment groups in the new settlement. Some of the learners worked at the eatery, some at the outfitters, some at the information agency and some at the theatre. This created a space in which each small group had something valuable to offer to the community at large. Each group was presented with a task that they had to complete in order for the opening of the theatre to take place efficiently. The eatery had to prepare a great feast, but some of the food went missing and the employees were accused of having stolen it. The theatre employees had to organise everything

for the auditions for the upcoming show. The main performer was not able to attend the auditions and they had to make a plan because the director would be most annoyed by this and someone was needed to play the lead role. The learners working at the outfitters shop had to design and sell outfits to both the performers and the people of the community to wear for the opening night of the theatre. They had to come up with a clever marketing plan because they had not sold any outfits since they moved to the new community. The people working at the information agency had to find interesting ways of advertising the opening night event. Much of their supplies had been damaged on the journey to the new community so they had to find creative alternative solutions to simply making posters and handbills.

In this way each group was engaged in a specific social context in which they encountered a problem that had to be solved. The groups needed to work together in order to solve the problem and this, combined with the fact that they were working 'as if' it was real life, created a space in which socially constructed learning could take place. The learners also had a large amount of freedom to play, explore and investigate and I believe that this fuelled their engagement with the drama. One of the learners reflected that:

This way of learning reinforced what we have learned because we learnt through experience and I think humans usually learn through their own experiences. This way of learning also gives a deeper understanding because our emotions were involved so it evoked a sense of empathy. (Learner journal 11)

I found it interesting to note when looking through this learner's journal that she took great care in reflecting on this task. She is an intelligent learner who tends to under-perform – she often does not hand in her work, misses rehearsals, is frequently absent and can tend to be late for class. When I asked her why she made so much effort for this task, she explained that it was because she felt as if this assignment mattered and that motivated her. She said that sometimes she struggles to find a reason to do something because it seems completely arbitrary and as if she is just wasting her time and doing it so that the educator will have a

mark to give her. I believe that her motivation to do this assignment was as a result of the fact that she was experiencing contextualised learning and she could see the significance of what she was doing.

Furthermore, in a general reflection during class with the Grade 11s, they felt as if they had approached their work with greater seriousness when they were in role. When I asked them why they had worked so well together, they explained that it was because that was what was demanded of them. I explained that when we worked out of role, I often made the same demand of them but they did not respond in the same way. They explained that this way different because it felt more real and more important than just sitting in the class listening.

Learning in a way that promotes a social constructionist view of learning links well with OBE. OBE holds the view that learning should always be relevant and contextualised (Naicker, 1999) and regards the learners' understanding of the world and their context as being important and of value. Furthermore, two of the CCFOs include the fact that learners need to "demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation" and they need to be able to "participate as responsible citizens in the life of local, national and global communities" (Ciro *et al*, 2007: 8). An example to illustrate this can be found in the 'Top of the Talents' case study. Once the learners had made links between various global events and the show and we had discussed and reflected on this, I led them to chat about pop culture teen movies and shows such as 'Mean Girls' and 'Gossip Girl'. We looked at images of the characters from these movies and shows and discussed their personality traits. We discussed specific examples from these and other similar shows and examined why they may have the titles that they did. The reflection was then guided towards looking at any possible similarities between their experience of school and the experience that these shows portray. The immediate answers were that they were very different. The learners spoke about the fact that in American schools, they could wear casual clothes and that the schools seemed to be more like universities and so on. These were quite

surface-level observations and once they had been discussed, we started to unpack the way in which girls treat each other. They then started to explain that there is also a sense of an in-group and an out-group in their experience of school. We explored the idea of an in-group and an out-group and also dealt with the concept of 'othering'. One learner reflected that "we learnt about how we all other people in order to feel we fit in. We exclude people in order to fit in. We do it in our everyday lives" (Learner journal 4). The discussion was then guided towards finding links between this and the idea of fear and prejudice and one learner commented that "we shouldn't judge people on things they didn't choose such as their gender or race or age" (Learner journal 11). They discussed various kinds of groupings that can be found at school including sporting, racial and economic groups. They then started finding connections between the 'Top of the Talents' experience and their own lives. They explained that they had 'never thought of it that way before' and one of the learners described her experience as follows:

I learnt that every person is different and brings something fresh to a situation. I learnt people are going to be discriminated on based on personal beliefs and up-bringing. We are a society driven by the need to make others lower than ourselves to feel superior and we thrive on gossip and other's downfalls (whether we like to admit it or not). This experience opened my eyes to that. (Learner journal 10)

I then took the images that had been on the walls down and we looked at all the images together and they found similar themes and connections across all the examples. The learners reflected that they had really enjoyed this experience because when they left the classroom they felt as if they understood something new about their everyday environment. One learner stated that:

It taught us that we actually leave out other people in our everyday lives, we do not notice this as it has become a norm in our lives. I learnt that socially we other people who aren't similar to us making them feel like outcasts. I learnt about the importance of the things we say to our peers. (Learner journal 13)

Another learner commented that “I learnt about the diversity of people. I also learnt that discrimination can be extremely detrimental to a persons dignity and self-worth” (Learner journal 12). They said that they felt ‘bad’ for how they had treated people without realising that they were othering them. They also reflected that they had become more aware of how they treated and spoke to people who were not in their immediate, close group of friends.

In this example, a D-i-E experience was used to create a socially constructed learning environment and through the use of reflection, the learners were guided to find the connections between what they learnt in the drama and their everyday lives thus increasing the relevance and applicability of the learning.

ACCESSING INFORMATION, PROBLEM-SOLVING AND CREATIVITY:

It empowered me to take charge of my own education.
(Learner journal 17)

When education is viewed through an OBE lens, then the best kind of knowledge would be that which “helps people to think and solve problems” (Naicker, 1999: 90). This links with another of the CCFOs which states that learners need to be able to “identify and solve problems and make decisions using critical and creative thinking” (Ciro *et al*, 2007: 8). However, as outlined in Chapter 1, OBE has not been implemented as effectively as it could have been and many of the practical and theoretical goals do not align. Research consistently reveals that South African learners lack creative problem-solving skills (Botha, 2002). D-i-E creates a space in which creativity can be used – through imagined fictional contexts and the use of role. Furthermore, the fictional situations created through a D-i-E experience demand that the learners find solutions and solve problems and this can help to create effective OBE learning environments.

One of the learners who was usually shy and reserved in class was working in the outfitters shop during the Grade 11 case study. Each of the groups had to prepare something about the specific enterprise that they were working for to present to the village. The group realised that they had to find an innovative way

to create interest in their shop during this presentation in order to get people to buy their outfits so that they could survive. They brainstormed a few ideas, but I was excited when I heard this learner suggest that they do a fashion show in order to generate interest. I thought that this was a rather creative idea, but I became even more excited when I went back to their group a few moments later only to see that she had taken scarves and jerseys from as many learners as she could and was using them to create actual outfits that could be modelled. She was so engaged in the task that she continued her sourcing for some time and incorporated various bits of paper and flowers from the garden into her creations. She was truly interacting with the context and was finding creative ways in which to make it even more believable, all the while stretching her imagination and finding creative solutions to problems. Heathcote believes that when learners are working in MoE, they should never have to produce the actual objects that the enterprise makes because if they did, their in-expertness would become immediately apparent (Heathcote, 1995). I agree with this and would never structure such a task when planning a D-i-E class, but in this instance, I believe that this learner's commitment to 'playing' in the drama as well as her investment in it led her to find imaginative and creative solutions that also allowed her to extend the fiction in her mind.

There is also a much bigger quantity of information available to learners now than in the past. The internet has resulted in knowledge being widely available, but learners do not always know how to interrogate and grapple with this knowledge. They are not always certain as to whether or not it is even useful or accurate knowledge. One of the CCFOs is that the learners need to be able to "collect, analyse, organise and critically evaluate information" (Ciro *et al*, 2007: 8). This is another key area where D-i-E can create experiential learning opportunities that link well with the goals of OBE. OBE holds the view that is vitally important for learners to know how to "access, assess, transform and use this information" (Naicker, 1999: 90) and D-i-E creates a space in which knowledge can be accessed and then interrogated in a meaningful way (through

the use of role and tasks). In a traditional teaching environment, learners sit at desks and listen. They are usually not actively engaged in the learning process. In a D-i-E environment, the tasks and problems become the fuel for the experience. This links well with OBE's goal of learning to solve problems and make decisions as mentioned earlier in the chapter. Tasks provide the interest, impetus and dramatic tension in a D-i-E class. The problems and tasks are what make D-i-E happen and work. Thus, learners are actively engaged in a problem-solving environment. Their ability to find and apply knowledge is vital for the continuation of the drama. This also ties in with the idea that when learners experience success in learning, then they become even more successful in learning. The learners' voices and opinions are viewed as being important and they enter into the fictional context under the assumption that the role that they are portraying is capable and competent at what they do (MoE is a highly effective means by which to do this).

In the Grade 11 case study, the learners were in role as journalists and were faced with various problems to solve. For the greater part they rose to the challenge enthusiastically. As journalists, they had to come up with a unique idea for a special commemorative edition. The reason for this edition was to try to boost sales thereby ensuring the continuation of the publication. The articles had to be bigger and better than ever before. For this reason the editor decided that the journalists should work in pairs rather than individually. Journalists were therefore partnered with people from different areas of knowledge. For example a fashion journalist could have worked with a food journalist. The partners then had to find an idea for an article that they could both contribute to based on the discovery of the time capsule from the Elizabethan village¹⁷. However, each set of partners had a reason why they did not usually get on with the other. This created a space in which their creativity and problem solving skills had to be stretched. As journalists, they were given a research task. They had to access information from the internet to present at a board meeting for an article that they

¹⁷ As previously discussed, the partnering of learners often resulted in learning that could access the ZPD.

would like to write. The editor would check their presentation for its relevance and applicability. The learners were invested in the experience because their jobs depended on the quality of the work that they were able to produce. They entered the computer work room in role (the computer educator found this extremely strange) and researched in role. They had folders and clipboards and 'corporate' props such as handbags, coffee flasks, scarves or glasses. It seemed as if they felt important and as if what they were researching held value and worth. They also seemed to work attentively and meticulously on preparing their presentations. I found it easier to walk around in role and question their decisions about the information that they had selected. The role demanded that they take great care in what information they chose and they were not allowed to simply 'copy and paste' pages of research as this would not result in an article that would ensure that their jobs would remain secure. Furthermore, they also stood the chance of losing their job if the editor discovered that they had effectively plagiarised part of the article. When they presented their research findings to the editor in charge, they were doing so with a professional voice and any research criticisms were not directed at them but were rather directed at the role. They seemed to be more willing to take risks and venture new thoughts and ideas as a result of this. I felt that this generated an effective research environment in that the learners were prompted to work towards a new quality of work and I was then able to guide them in role towards understanding and analysing the work that they had found. I was an editor and they were journalists and it was expected that I should point out any weakness in their work so that they could improve on it. If the group could work together to generate work that was of a high standard, the chances of the publication having to close would be much smaller as their sales would hopefully then increase – thereby securing their jobs. This also created a context in which I could actively challenge learners into ZPDs.

One of the learners took her role very seriously. In listening in on a conversation that she was having while in role with her colleague that she did not get on with, she stated the following (my paraphrasing): "I simply will not put up

with this! We have got to do this properly because I will not take my daughter out of her private school.” This indicated to me that she had invested in the drama and had raised the stakes for herself. If she lost her job, there would be an immediate personal implication – she would not be able to afford her daughter’s school fees. This fictional ‘real-life’ problem created a context in which she was self-motivated and desired to produce work of a high standard because she was fighting for the future of a fictional daughter that she had allowed herself to care about through her investment in the drama. I continued to watch this learner throughout the experience as she was engaging in the role to a large degree. She was making use of all of the aspects of the role and was allowing them to create real conflicts and tensions that she was working against. Many of the learners seemed to forget that they did not get on with the person who they were working with on the article and, while they remained in role, they became ‘friends’ with their partners. This learner maintained the tension throughout. At times she would get up and pace around the computer room, exclaiming that she just needed a moment and would then sit down again, rub her shoulders, sigh and then adamantly exclaim that “we *can* do it and we *will* do it!” and then she would get back to her work. She really seemed to be enjoying simulating the real-life stresses of a work environment. When she got up to give her presentation, she began by saying (my paraphrasing again): “We have worked hard and it was tough, but we *will* succeed and we *will* keep our jobs.” I believe that she was the learner who created the most complex narrative for herself and as a result of this investment, she engaged in a more complex manner with the drama.

During this class, there was a small group of learners who had worked in role in the class, but struggled to maintain their roles while working in the computer room. They were checking social networking sites such as facebook rather than doing the research. When I challenged them in role as the editor, they said (completely out of role) that they could not find any relevant information and that they had tried. This created a new dynamic for the drama. I had thought when I planned that the editor would allow all of the journalists to publish their articles. I had not anticipated that there would be any (albeit only two or three) learners

who would not engage wholeheartedly with the task. This was a narrow-minded assumption of me to make, but I had to decide what to do with the learners and how the drama could continue if their articles were not published. If I allowed all of the articles to be published, it would make a mockery of the hard work that the other learners had done. I decided to use the moment of choosing which articles were published and which were not in a ritualistic manner in order to generate tension and significance. Each learner had placed a cheque with their name on it into a glass jar at the beginning of the experience. The editor had told them that the cheques were on display in order to motivate them but that they would only receive them once a successful article had been submitted. I decided to use these cheques as a sign to evoke the tension and significance. After the presentations, we all met around the boardroom table and I gave the journalists some feedback explaining that some of the work had not met the required standard and could therefore not be included in the publication as it would compromise its quality and high standard. I took the cheques out of the container one by one, read the name on the envelope and then stated whether or not that person's article would be included in the publication. If their article was to be included, I allowed the learner a moment to share with the group what they intended on doing with their money. If the article would not be included, I tore up the cheque in front of the rest of the class. This happened because their presentation and article were severely lacking in quality and were done with very little effort or care. When I asked them afterwards how the experience had made them feel, they said that they never thought that I would do something like that and in the moment they had felt very embarrassed. However it would seem as if for two of the learners the experience held very little value as they reflected in their journals that "I can't really say what I've learnt, because I cannot recall my character" (Learner journal 14) and that "I prefer the usual way of learning, like sitting in a desk and when I do drama, the way it gets taught often makes me really uncomfortable and I don't learn anything more than I would if I was being told what to learn" (Learner journal 15). These comments are definitely a very small minority, but they do indicate that while it would seem as if most learners

find a D-i-E methodology extremely beneficial, there are still learners who do not find this way of learning the most effective way.

From what I observed, it would seem as if these learners cannot remember the experience or did not enjoy it due to the fact that they often did not invest in it. I believe that this reflects OBE's notion of taking ownership of learning. Unless the learner decides that they want to learn and that they are going to engage with learning, the educator can do everything in their power, but that learner will still not engage with the learning context to their maximum capability. All of the learners who did not engage with this experience were Learner Cs and they generally had a negative attitude towards their work. While I would love to believe that D-i-E can inspire every learner to learn, the old notion of leading the horse to water is always true. Just because the learners were presented with a learning environment in which effective and significant learning could take place, did not mean that it necessarily would. There is still a part of the learning process that is completely dependant on the learner's willingness to take responsibility for their learning.

REFLECTIONS ON POSSIBLE CHALLENGES WITH THE METHODOLOGY:

I noticed that it didn't make me absorb information more than when being in a desk. To be honest I am not a fan of this way of learning.
(Learner journal 14)

In reflecting on the case studies, I found several challenges with this way of teaching. While I do feel that it is beneficial and it is a liberating methodology – for learners and educators alike, it is a time-consuming process. In my experience I find it takes much longer to plan and run D-i-E classes. The work that is covered is understood in greater depth, but the volume of work covered is much smaller. This would not be problematic if every educator could choose the volume of work that s/he would like to get through in a year (a small amount of quality learning would be better than a vast quantity of rote learning), but this is not the case. What has to be taught and the volume that has to be taught is

regulated and monitored. This means that if the educator wants to get his or her learners through the system, then they have to tackle the volume. I have found that time is not usually on your side in the classroom – there really is a case of 'so much to do and so little time'. In an ideal world, it would be the most beneficial environment to learn everything through D-i-E, but I do not know if that would actually be possible unless the department of education changes the recommended work that has to be taught. There are still endless facts that have to be passed on and explained to the learners. Bolton and Heathcote discuss this problem in the first section of "Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education" (1995). Heathcote explains that one of the problems with the class that Bolton conducted was that it was not given enough time. Bolton explains that asking for more time would not have been acceptable to the school, to which Heathcote responds "then the school would be missing the point about the mantle of the expert approach, which is always *an approach to the whole curriculum, not a matter of isolating just one theme*" (Heathcote & Bolton, 1995: 16. Emphasis in the original). I believe that another way that D-i-E could successfully work would be if a group of educators worked together and 'shared' their time so that each lesson covered various different learning areas and was thus truly cross-curricular. But, as I previously reflected, educators seem to be reluctant to do this.

The solution that I found to combating the problem of time was that at the beginning of every section, I chose the key conceptual ideas that that section of work would be addressing and created a D-i-E experience based on these. For example, in the Grade 12 case study it was vital that they could link their plays to the socio-political context of apartheid South Africa, so conceptually I aimed to explore notions of prejudice, discrimination, othering, power relations, voice and so on. For my Grade 11 case study, much of the theoretical work focussed on the lives of the Elizabethans and their views and beliefs. I decided to create two environments in which the group could reflect back into the past on an experience and people that they had created and cared about. I wanted to do this in order to help them learn how to work as a group but also for them to

understand the importance of looking back to and learning from the past. Learners are often resistant to this section of work because “it’s all about Shakespeare” so I wanted to help them to understand that through learning about the past we come to learn about the present. However, I noted that with the limited time and a lack of co-operation from educators to allow for learning areas to flow over into one another, much of the cross-curricular potential of D-i-E is lost. Thus, when I conduct D-i-E classes, while I do aim to incorporate as much cross-curricular learning as possible, the focus of the lesson still falls on Dramatic Arts. In reflecting on my practice, I do not feel that I was able to fully make use of D-i-E’s power to create cross-curricular learning environments.

Once I had structured the D-i-E experience, I would usually spend between three and seven lessons¹⁸ laying a meaningful and deep foundation for the section that we were about to start studying. Once this was done, I would turn to the facts that had to be covered and would get through them as quickly as possible in a seminar type forum. I would usually give an overview of the chapter in the form of an informal discussion. I did this so that the learners could start with the bigger picture and so that they had a focus for where their learning was going. I tried to give them the ‘map’ for the chapter. They knew the journey and the destination before they started on the path. I would then divide the learners up into small groups of about three and give each group a small section of work to present to the class in an interesting way. The more they got used to doing this, the more creative they became – making use of everything from improvised dance classes to farcical cooking shows to short rap routines. I did this in order to try and maintain an environment of involvement and dialogue, but also to ‘get through the volume’. This way of working is not as beneficial as D-i-E, but it does save a great amount of time. It is however, in my observation, more beneficial than the more ‘traditional’ teaching methodologies – of the educator trying to ‘fill up’ the learners. I also always work in a circle to show democracy and to encourage dialogue and I feel that because the learners have all presented

¹⁸ For the case studies on which the research is based: three lessons were spent with Grade 12 learners and seven lessons were spent with Grade 11 learners.

something of the theory to the class that when we do discuss the work then a platform for dialogue is established because the learners already have something to contribute. The learners are usually willing to engage in the classes – however, in this context it is usually on a purely theoretical level. The learners have also reflected that they find this way of working more enjoyable than more traditional teaching methods. As one learner commented about the informal discussion-type classes:

This way of learning was different from how I usually learn because firstly we use the circle instead of sitting in desks in the classroom. This makes us all feel equal and its not as if the teacher teaches us, but instead we all discuss as a class. The way things are summarized for us by the teacher and is told as a story back to the class makes it so much more easy to learn and it actually makes it interesting to listen to. (Learner journal 4)

I found that working in this way allowed for deep foundations to be laid (through the D-i-E classes), but I also got through the syllabus in enough time (through discussion-based classes). I always encourage the learners to think back to the D-i-E classes that we did at the start of each section. I tried to create key triggers for them when we went through the work. The learners generally reflected that it was easy for them to remember the D-i-E classes and they could refer back to these to create links with the theory we were covering. One learner reflected in her journal that “I remember everything about the lesson which is definitely a good thing” (Learner journal 10). So for example, if we were speaking about pass books while reading ‘Woza Albert!’, then I would encourage them to think back to what we had done in role a few lessons earlier and try to get them to continue finding the links.

A further problem with the D-i-E methodology is that not all educators may be comfortable (or even capable of) doing it. I believe that like any skill, it is a methodology that can be taught and learnt and then executed with varying degrees of success. However, in various discussions that I had with educators on the Rhenish staff, the most common view against the methodology seems to be that people believe that you have to be dramatic to be able to make use of it.

One of the educators who is interested in my research and has been trying many of the ideas in her own classes said that she just could not get herself to work in role because she felt too silly and unskilled. The feedback from the drama educators who I ran a D-i-E methodology workshop for was very positive, but they also reflected that it seems to be quite a specialised approach to teaching. As drama educators, the approach did not intimidate them, but for people who are not drama-trained, the thought of using drama seems to be somewhat overwhelming and daunting. It is a methodology that does require knowledge and training, but it is a cross-curricular approach that can effectively benefit other learning areas. I think that an effective solution would be to offer a short introduction to it in PGCE courses in order to introduce future educators to the basic ideas, strategies and techniques and then have a more detailed and specialised paper for students who show particular interest in learning about it in more depth. As was discussed in Chapter 2, educators could also be taught how to use less complex applications of role in their classes. This could be done more quickly and without as much groundwork being laid, but could still serve the function of helping the learners to access different points of view and new perspectives.

A further problem that I experienced emerged when I reflected on the differences between conducting D-i-E classes with drama learners as compared to conducting D-i-E classes with English learners. It appeared to me that the more drama-ready¹⁹ a learner is, the more willing they will be to engage in a D-i-E context. The educator thus has to be sensitive to the learners' needs. Some learners may need more time to invest and build belief in the drama before they are willing to enter into it. This raises a further question of whether or not the approach is the most beneficial way of learning for all learners. I feel that the more learners are exposed to drama and to D-i-E methodologies, the more willing they become to engage with them and thus the more effective the

¹⁹ 'Drama-ready' refers to the learner's ability and willingness to enter into the dramatic context and role that are presented through the fiction. Learners who have been exposed to drama will tend to be more drama-ready than those who have not.

approach becomes. This insight has led me to believe that D-i-E should be a methodology that learners are exposed to from an early age. The more familiar learners become with the use of drama in learning when they are younger and more willing to engage with play and a dramatic context, the more likely they will be to experience significant D-i-E learning when they are older – because they should be more familiar with the approach and thus more drama-ready.

CHAPTER SUMMARY:

D-i-E is a teaching methodology that helps to create learning environments in which various goals of OBE can be met. These include (but are not limited to) D-i-E's ability to:

- Generate socially constructed learning environments;
- Allow learners to creatively solve problems;
- Provide opportunities for learners to work in groups, teams and organisations;
- Analyse information critically and effectively;
- Develop effective communication skills;
- Generate cross-curricular learning environments;
- Overcome various barriers to learning;
- Create learning environments in which multiple learning styles are catered for;
- Help create a space in which learners are able to reflect;
- Teach learners how to be responsible citizens;
- Grow cultural sensitivity.

D-i-E is furthermore an approach to learning in which both educator and peers are able to help less capable learners access the ZPD. This allows learners to experience success in learning which leads to greater success in learning.

There are several challenges with the approach. Most notably, from my observations, these include educator reluctance, the drama-readiness of the

learners and the fact that D-i-E is a time consuming process. It is also a methodology that generally requires good resources and infrastructure. However, I believe that every methodology will have challenges and limitations and that the benefits of D-i-E far outweigh its weaknesses.

After having worked in education for three years and as a result of having conducted these case studies, I truly do believe that within the specific context in which these case studies were carried out, D-i-E is an effective teaching methodology to align the practical and theoretical goals of OBE. However, it is always important to bear in mind the well-resourced context in which the case studies were conducted.

CONCLUSION

The overall goal of the research was to investigate whether or not D-i-E could be an effective OBE teaching methodology within the context of the RNCS. In theory the education system of South Africa functions under a learner-centred approach to education, but in practice a content-centred teaching style is often being used. The result of this is that the practical and theoretical goals of education in South Africa are not always aligned with one another. The research aims to argue that D-i-E is an effective methodology to help to create OBE learning environments in which practical and theoretical goals may be aligned within the context of the RNCS.

Various ways in which D-i-E creates learning environments that support OBE were observed during the research. D-i-E provides learners with many opportunities to use their creativity to solve problems. Problems are central to a D-i-E experience as they create the tension that drives the lesson forward. OBE seeks to grow future citizens who are both creative and able to solve problems effectively. OBE also desires citizens who can work effectively in a group and D-i-E makes extensive use of group work. D-i-E allows learners a space to rehearse for future life roles and contexts which links with OBE's view that the future should be the starting point for all learning. Through the use of MoE the learners are given expert voices and are encouraged to stretch their abilities. This allows learners to see the relevance of their learning and helps them to understand how to access, interpret and apply knowledge. OBE believes that learning should always be relevant and contextualised and that the previous knowledge that the learners bring into the learning space should be viewed as being valuable. D-i-E views learning as a dialogue and believes that the learners' voices hold weight and impact and that their life experiences are important. It creates contexts in which learners can question and challenge their views and perceptions – and in so doing, their frame of reference may be enlarged. In a D-i-E class, learning is always contextualised and it is always relevant as a result of the fictional context – there is always a *reason* to learn.

When I started this research, I was aiming to link D-i-E with OBE in general. However, as the research progressed, I realised that this was far too large of a task. It is even too large to link D-i-E to OBE in the broader context of South African classrooms; the difference between schools is too vast and there are too many discrepancies in terms of resources and educator training. However, the research did provide a worthwhile and rich investigation into the value of D-i-E as an effective OBE teaching methodology within the context of my classroom. At the end of the research, one response that had remained constant from the learners was that they 'loved' learning in this way. The research has taught me how to create learning environments in which the learners that I teach can access knowledge in a meaningful, exciting and empowering way. The observations that were made and conclusions that were reached during the research can be of valuable assistance to educators wanting to use the same or similar approaches in their classrooms.

Despite realising that my research would not solve every problem in education, some main conclusions were drawn during the study. These include the following:

- Making use of D-i-E creates inclusive learning environments in which different learning styles are catered for. In the Grade 12 case study this was most noticeable when a learner who suffers from dyslexia (and usually struggles with language tasks) worked with increased focus and attention to detail. D-i-E allows learners to see, hear and do and thus allows for auditory, visual and kinaesthetic learners to engage with the learning experience.
- D-i-E helps to generate ZPDs which allow learners to be pushed beyond their current capabilities. A key moment in which I noticed this was when the Grade 11 learners had to work together in partners on their research presentation. Many of the learners supported and encouraged one another and this created a space for the other to succeed in learning.

- Language ability can be grown through D-i-E experiences. D-i-E seeks to challenge learners to find the appropriate language for a specific situation and thus creates a space in which learners can engage with and rehearse these skills.
- D-i-E engages learners in a more profound way than traditional teaching methods. Learners also seem to remember what they have learnt to a greater degree and understand the relevance and applicability of the learning. This conclusion was drawn from reading the learners' journals in which the general reflection is that they find traditional teaching methods (in which they sit and passively listen to the educator) 'boring'. They do not feel as if they engage with their learning and they often lose focus during the classes. In contrast, they find that the D-i-E classes sustain their interest. They feel that they understand what they are learning and *why* they are learning it. Many of the learners also reflected that learning in a D-i-E environment is enjoyable and this motivates them to take part and engage with the experience.
- D-i-E is an effective teaching methodology to help achieve many of the CCOs of OBE. An example of this was that I noticed that my learners exercised cultural sensitivity during the lessons. The Grade 12 study arguably provided the best example of this. The learners became aware of one another's differences and sought to find ways of accommodating and accepting these once they had become aware of the concept of 'othering'.

In reflection, I believe that there are two main challenges with the methodology. Firstly, it is a time consuming way of working. It may be more beneficial, but it requires more planning and preparation and it takes longer to implement and a smaller volume of work is usually covered. In school environments that are driven by the goal of finishing the syllabus and are pressured for time, this approach may prove problematic. Secondly many educators seem reluctant to try the approach as they do not feel confident enough to use drama in their

classrooms. They do not feel as if they have the necessary skills to be able to implement the methodology. While I do believe that any educator can make use of simple D-i-E strategies in their daily teaching, if the methodology is to be used to its potential, then educator training and skill is required.

Conducting this research has secured my belief that D-i-E is an effective teaching methodology. If it is effectively implemented D-i-E could result in large changes in education. However, as a result of this investigation, I believe that there are two key areas that still need to be researched further:

- This methodology requires good resources and works well at a school such as Rhenish. However, it is not the well-resourced schools that need new and innovative teaching methodologies. Effective approaches to teaching and learning need to infiltrate disadvantaged schools. These schools are in desperate need of skills and resources and should be the focus of development in education in South Africa. Further research into how to effectively use D-i-E in disadvantaged and under-resourced schools would be valuable.
- Research also needs to be undertaken into how to train educators with little or no drama background to use simple D-i-E techniques meaningfully as part of their day-to-day approach to teaching. Creating an effective educator training programme is vital if D-i-E is to be used successfully in South African schools.

The practical case study was essential and invaluable to the research. Had I not been teaching while doing this research, my findings would have been purely theoretical and I would not have had any practical insight or understanding of the field under investigation. As a result of conducting this research I have learnt to let my own answers to questions take a backseat – as an educator it is not about imposing what I know onto my learners, but about encouraging them to make discoveries and find connections; it is about creating a context in which they can explore, investigate and grow their sense of identity. I have also been

overwhelmed by the power of drama and most especially the power of role play to help people grapple with their essential human-ness.

A classroom should be a safe space in which every learner is respected but it should also be a space in which learners feel secure enough to challenge, interrogate and question views and perceptions. Drama is an effective medium to use in order to achieve this because it is always about people and about the essential condition of being human. As a result of this case study and my time working as an educator, the act of teaching learners how to think, question and express themselves has become more important to me than cramming facts into their heads. We need to teach learners how to grapple with and grow in their humanity. This has become the supreme act of teaching for me over the past three years and D-i-E has been the means by which to unlock that. During the implementation of my research I have failed, I have succeeded, but at all times I have learnt and I have grown in my passion to guide others to do the same.

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**APPENDIX A: LETTER OF PERMISSION
(PRINCIPAL OF RHENISH GIRLS' HIGH SCHOOL)**

P.O Box 87
Stellenbosh
7600
24 March 2010

Dear Mrs Commaile

Re: Permission to use my case study classes at Rhenish Girls' High School as part of my Masters research

When I started teaching at Rhenish Girls' High School I was also registered as a Masters student at Rhodes University in Grahamstown. I verbally asked your permission to use my teaching experiences in my Dramatic Arts classes as part of my case study research for my thesis. This letter serves to request your formal permission to allow me to refer to my experiences teaching at Rhenish Girls' High School as part of my research.

As discussed, the case study took place with Grade 11 and Grade 12 Dramatic Arts learners during my class time with them. The research was conducted over seven consecutive lessons with the Grade 11 learners and over 3 consecutive lessons with the Grade 12 learners. The case study made use of drama-in-education teaching methods and sought to investigate whether or not this approach to teaching could be beneficial in an outcomes based teaching environment. The learners' classroom time was in no way compromised as a result of the case study. They were exposed to a new approach to learning which they seemed to find beneficial. The research that I will submit analyses these findings and puts forward the proposal that drama-in-education is an effective teaching methodology within the outcomes based context.

Being able to use my teaching experience has added weight and depth to my research. I would not have been able to have drawn meaningful conclusions were it not for the school's willingness to accommodate my research. I greatly appreciate your understanding and co-operation throughout this process.

Yours sincerely

Terri Elliott

APPENDIX B: TEMPLATE FOR LETTER OF INFORMED CONSENT

P.O Box 87
Stellenbosch
7600

Dear

Re: Participation in case study research on the use of drama-in-education within an outcomes based environment

I am currently employed as a full time Dramatic Arts and English educator at Rhenish Girls' High School. While teaching, I am also completing my Masters degree in Drama. My area of research investigates whether or not drama-in-education can be an effective teaching methodology within an outcomes based learning environment. In order to draw valid and meaningful conclusions I will be conducting a case study investigation of the classes that I teach. I would like to invite you to be part of this research.

Participation in the research will entail participating in seven (Grade 11) or three (Grade 12) drama-in-education classes during your normal Dramatic Arts lessons. During these classes, you will be required to take on various roles and enter into fictitious contexts as part of the learning experience. You will also be asked to write a short journal at the end of the process which will be marked and used as part of your term mark. Your journal may be referenced in the research and a copy may be included as an Appendix. Each D-i-E class is designed to support the theoretical work that will be covered during the term. Participating in the classes will in no way compromise your learning time and you will in no way be disadvantaged as a result of being part of the study.

Participation in the research is voluntarily. Should you choose to be part of the research, your privacy will be respected at all times and your identity will not be disclosed at any stage during the research. You may, at any stage, request to view the research. Upon completion, a final copy may be made available to you to read.

Your participation in this research would be greatly appreciated.

Yours sincerely

Miss T. Elliott

**APPENDIX C: LESSON PLANS FOR GRADE 11 CASE STUDY
(ELIZABETHAN THEATRE)**

**OVERALL AIM: FOR THE LEARNERS TO FIND CONNECTIONS BETWEEN THE PAST AND THE PRESENT AND TO REALISE THE IMPORTANCE AND RELEVANCE OF THE PAST; TO PROVIDE THE LEARNERS WITH AN OPPORTUNITY TO OVERCOME PERSONAL DIFFERENCES IN ORDER TO WORK TOWARDS A COMMON GOAL.
LO1 (AS2), LO2 (AS2), LO4 (AS3)**

PREPARATION FOR D-i-E LESSONS (Aim: To prepare the learners for the upcoming experience.)

#	Activity	Explanation	Motivation	Resources	Time
1	D-i-E discussion	Start the lesson before the D-i-E lessons commence with a brief discussion with the class. Explain to them that they will be learning in a different way from the following day. Explain to them about the fact that they will be creating a fictitious world and will be working in role within that world. They will sometimes work in role and sometimes out of role, but the educator will guide them through the process and will indicate to them when they need to step in or out of role.	Very few learners have worked in a D-i-E way before. Learners always need to feel safe in the learning experience and know what is expected of them. The educator explaining that they will be working in a different way prepares them and helps them to be more willing to go along with the drama.	None	10 min
2	Invitations and secret meeting	During the lesson before the D-i-E classes are set to start, the educator gives each learner an invitation 'inviting' them to their next lesson - a secret meeting.	This generates excitement and interest and should assist the participants in investing in the learning. It also begins to create the dramatic context and allows the learners to start using their imaginations and building belief. The invitation sets the tone that the next lesson will be markedly different from previous lessons.	Invitations inviting learners to a secret meeting that will be held at the exact time of their next lesson. These should be authentic and look old - hand written in calligraphy or similar font and rolled up as small scrolls.	5 min

LESSON 1 (Aim: To introduce the drama to the learners; to help them to invest in the drama.)

#	Activity	Explanation	Motivation	Resources	Time
3	Meet outside venue	The educator waits outside of the venue where the class is to be held and is in role as an Elizabethan housekeeper (an item of clothing may be used to show this). As the learners arrive, the educator uses teacher-talk and encourages them to be quiet, asks if anyone saw them coming to the meeting and so on. The educator records each learner's fictitious name as they arrive in order to keep a record of who was at the secret meeting. The educator models this by introducing him/herself with a fictitious name and then writing that fictitious name onto the sheet of paper. The educator can also greet learners with fictitious names in order to help them to access the dramatic context.	This helps to generate interest and creates tension from the outset of the drama. The use of teacher-talk helps the learners to enter into the dramatic context as it provides guidelines for their behaviour (for example, telling the learners to 'be quiet' as they arrive). The attendance register provides an opportunity for the learners to make a choice of their fictitious name and also provides a means by which they may understand that they are working as a person other than themselves.	Sheet of paper (authentic looking), writing implement (preferably quill and ink, but if this is not possible, then an antique looking fountain pen); item of clothing if the educator decides to make use of costume.	6 min
4	Enter secret meeting place	Educator ushers the learners into the venue for the class and encourages them to huddle around him/her in order to hear the announcement.	Starting outside of the venue and then entering once the entire class is there allows the educator to work with space. Once inside, the educator can control the use of space by beckoning the learners into one small area. This helps to generate tension as there is a greater sense of secrecy and urgency when news is given in this manner.	None	4 min (10)

5	Announcement	The educator takes out a scroll and ritualistically unrolls and reads it to the learners. The scroll is from the city authorities and explains that they have banished all those who may be involved with the theatre in any way from the city. The reasons that they provide include the fact that performers are vagrants and that their gatherings fuel the spread of the plague. If they want to continue performing, they will have to do so outside of the city. If they are caught meeting within the city boundaries, they will face arrest.	This is vital as it introduces the learners to the motivation behind the drama. It sets the initial tension and explains the context in which they find themselves.	Scroll	5 min (15)
6	Choose where to live	The educator sets up a three dimensional map using boxes, material and bit of fabric. The learners then look at the demographics of the map and decide where it would be most beneficial for a group of people to settle.	This helps the learners to imagine the fictitious setting, thereby helping them to enter into the drama. This task serves to build belief.	Map created out of bits of fabric	10 min (25)
7	Divide into groups	Hand out cards with images of the venues the learners will work at printed on them (theatre, eatery and so on). The card the learner receives determines the group that they will be in.	Organises the class for the next part of the drama.	Cards with groups printed on them	4 min (29)
8	Choose specific place on map	Each group is given an egg box building with a small toothpick flag. In turns, they look at the area that they have chosen to settle in and decide where in that area they would like to set up their own specific building.	This builds belief and also generates investment as the learners have had to take time to think about the choice that they make.	Egg box buildings to place on map	6 min (35)
9	Making lists	Each group receives a sheet of paper. They are instructed to think about what they will need in order to be able to establish a business venture such as the one on the card that they received.	This creates investment as the learners have to start to step into new shoes and see the world through a fresh perspective.	Sheets of paper, pencils	5 min (40)

10	Reflection	Sit in a circle and allow each group to share and explain what they have included on their list. Reflect on lesson as a whole, but also discuss the journey that these people are about to undergo.	This provides an opportunity for the learners to consolidate what has happened during the lesson and to process what they have learnt.	None	10 min (50)
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LESSON 2 (Aim: To raise the stakes through the introduction of various problems; to give the learners a chance to actively make choices and engage with the drama.)

#	Activity	Explanation	Motivation	Resources	Time
1	Re-cap	Discuss what happened last lesson - use this as a link into posing the question: "Imagine that the journey is over and you have all arrived, how do you think you would feel? What do you think might be the challenges that you would face?"	This helps the learners to remember what they have experienced and allows them to enter into the mindset of the drama before continuing with it.	None	5 min
2	Set up the space	Each group uses the furniture and props available to set up their specific enterprise in the space.	This serves as an investment task - the learners take time and care in creating the space and thus start to invest in the dramatic context.	Various items of furniture and personal items the learners brought	10 min (15)
3	Instructions for each group	Each group is given their specific task to work on. Outfitters have to create various items of clothing; news room has to create unique ways of advertising shows; theatre has to decide how to run an audition and select appropriate sonnets for people to read; eatery has to design a menu that reflects the Elizabethan diet.	This provides the learners with specific tasks and engages them with the drama. This allows the participants to be actively involved in the process and provides them with opportunities to make choices.	None	4 min (19)

4	Introduce problems for each group	Outfitters - have not sold any of their outfits, so have to think of new and unique design and interesting ways to market them. News room - much of their materials were damaged during the journey and they thus have to find innovative new ways to advertise shows and make the news accessible to the community. Theatre - the star performer will not be at the audition and they have to make a plan to appease the director. Eatery - some of the food has gone missing and they have to create a case to present to the owner as to why they did not steal the food. The solutions are then presented to the group.	Problems provide tension and give weight to the drama. This provides opportunities for learners to start creatively problem solving which links well with OBE.	None	8 min (27)
5	Groups move from venue to venue	Each group prepares something to present to the rest of the group that represents their trade. The whole group then moves from place to place and engages with the activities.	This allows the participants to practically engage with the drama and encourages them to think creatively in order to create an experience for the rest of the class.	Each group to source and bring anything that they may need	18 min (45)
6	Reflection	De-role learners and reflect on the class. Ask questions about their experiences and so on.	Reflection is vital to the learning process and allows the learners to consolidate what has happened during the class.	None (Each learner to bring a piece of fruit or nuts etc for next lesson)	5 min (50)

LESSON 3 (Aim: To introduce further problems; to help the learners to start to think about how the past and present influence one another.)

#	Activity	Explanation	Motivation	Resources	Time
1	Re-cap	Have a brief discussion in which the learners are able to re-call what they did in the previous lesson.	This allows the learners to re-enter into the drama and prepares them for the lesson.	None	5 min
2	Set up eatery and bring in food	Allow learners to use whatever furniture is available to set up and create the eatery. They enter in role and teacher-in-role brings in plates of food.	This allows the learners to invest in the drama and make choices. The food also heightens the experience.	Furniture, plates, jugs for water, food brought by learners	5 min (10)

3	Eatery discussion	The teacher-in-role exclaims that there are many new faces that she has not yet met everyone and encourages everyone to introduce themselves and tell the group something interesting about themselves.	This builds belief and helps the learners to take ownership of the drama. It also helps the learners to invest in the role that they are portraying.	None	5 min (15)
4	New problem	Educator enters as messenger again and has received some top secret information that the old city authorities are going to try to come and burn down the new theatre and possibly destroy the village. The messenger takes out a small chest and suggests that they make a time capsule in order to create a record of their community.	This generates suspense and tension and raises the stakes as everything that they have been working for is now at risk.	Chest	3 min (18)
5	Creating the time capsule	Each group to select artifacts and special items that they have collected along the way. In a ritualistic way, one member from each group places the objects into the chest. The messenger then takes the chest and leaves to bury it. Messenger re-enters and de-roles group.	This allows the group to think about the process and consolidate what has been of importance to them during the experience.	Chest, special items each group has created during the process	7 min (25)
6	Making of modern day poster	Each group is asked to imagine that they are educational experts working for a publishing company. They have been asked to design a poster for a history class to explain why the past is still important. Once the posters are completed allow the learners to stick them up in the classroom as a reminder of the process that they are going through.	This allows the learners to understand the relevance of the experience. It provides them with a practical task which engages them with the drama.	Cardboard, images, crayons, glue, scissors	18 min (43)
7	Reflection	Ask each group to explain the significance of the objects they chose. Also ask them to explain the choices they made for the poster and whether or not they agree that we should not forget.	This allows the learners to consolidate the experience and provides an ending for this section.	None	7 min (50)

LESSON 4 (Aim: To introduce a new dramatic context to the learners and to provide them with opportunities to invest in a new role; to start to show how the past impacts on the present.)

#	Activity	Explanation	Motivation	Resources	Time
1	Discussion about professional work environments	Discuss with learners what the work environments they experienced during their 'job shadowing' were like.	This links the learning with their own life experiences and thus increases the relevance. This step helps the learners to mentally prepare for the drama and also allows them to start investing in it.	Sheets of newsprint, kokis	4 min
2	Diary page	Learners are given a blank diary page and have to fill it with appointments, family commitments and so on.	Allows them to think about a typical day in the life of someone who works in the corporate world thereby helping to build belief.	Diary pages, pencils	5 min (9)
3	Monthly budget	Provide each learner with a salary advice slip for a journalist as well as a sheet with information on the cost of living (typical school fees per month, cost of petrol, food and so on). The learners then need to decide whether or not they are the only financial provider and how many dependants they have. They must then work out their monthly budget.	This helps the learners to invest in the character. It is also a cross-curricular task as it makes use of accounting skills.	Salary advice slips, cost of living information sheets, sheets of paper, pencils	8 min (17)
4	Groups - receive copies of publications	Get learners to draw publication cards from a box. This determines which publication they work for. Each group is then provided with a copy of the publication they work for (for example, food experts may work for 'Avocado', fashion experts may work for 'Style' and so on). Each group is then given a moment to glance through the magazine and specifically to look at the content page to see the kinds of articles that the magazine produces.	This provides a visual cue for the learners and helps to make the experience more real. It is something tangible that they can interact with thereby helping them to step into the mind of a journalist.	Copies of various magazines	3 min (20)

5	Set up the space (boardroom)	Let the learners use whatever furniture is available to set up the space as a boardroom for a media meeting.	This allows the learners to make choices and invest in the fictional context.	Various items of furniture	5 min (25)
6	Choose costume/prop	Lay out various items of clothing and props (such as clipboards, jackets, handbags and so on). Allow the learners to look at all the items before they select one.	This allows the learners to make a careful choice about the role they will take on. It also allows them to build belief in and take ownership of the role.	Various items of clothing and props	6 min (31)
7	Put on item of clothing and name tag	Take the learners out of the space. Each learner is given a name tag and has to fill it out with a fictitious name. Once they have done this, they will put on the item of clothing that they chose. Explain to the learners that once they have put on their item of clothing and attached their name tag they will be working in role. When they enter the room, they will be journalists entering for an important meeting.	This is an en-rolment technique and clearly establishes for the learners that from this point on they will be working in role.	Items of clothing, name tags	2 min (33)

8	Meeting	<p>The teacher-in-role as editor enters and somberly explains that all of these publications work for an umbrella organisation called 'Progressive Media Inc.' which is under considerable financial strain. This means that each journalist's job is at risk. To try to increase sales through generating awareness and interest in all the publications, a decision has been made to do a joint publication to celebrate times past (inspired by a time capsule that has recently been found). Each journalist will work with a partner from a different publication to try to find a fresh angle on their research topic. Once they have written an article, they will have to pitch their idea in the form of a short presentation to the editor. Only successful articles will be included in the publication. These writers will receive a cash bonus. The editor then hands out envelopes with the research tasks and the partner that each journalist will be working with. Inside the envelope is a character information card which explains why the two partners do not get on.</p>	<p>This meeting introduces the tension in the drama and also raises the stakes (the journalists' jobs are at risk). The fact that they have invested in a character whose job is not at risk should motivate them to engage with and commit to the research task.</p>	<p>Envelopes containing partners name, research task and character information cards</p>	<p>5 min (38)</p>
9	Unpacking the time capsule	<p>The editor, with a sense of awe, then shows the journalists the time capsule. This raises the symbolic value of the time capsule in the drama. The time capsule is then unpacked and each item is viewed and briefly discussed by the journalists. The editor links the items to the relevant research tasks. For example when taking out the item that the outfitters placed in the time capsule, the editor highlights the research that the fashion journalists will need to do about Elizabethan clothing.</p>	<p>This reminds the learners of the roles that they played previously and helps them to link the role that they are currently playing to their past role. The symbolic value that is placed on the time capsule should help them to invest in the task and to view it as being important and of relevance and value.</p>	<p>Chest filled with special items from previous lesson</p>	<p>5 min (43)</p>

10	In role reflection	Each partner is asked to conduct a short interview (to be kept on record at the media house) about how they feel about the upcoming research process and what they believe the relevance of such a process would be. The educator can prepare a sheet of questions to guide the learners in the interview if they feel that this would be necessary.	This allows the learners to consolidate what they have done, to link it to their previous experience and to understand the relevance of what they are doing. It is a different form of reflection which helps to keep them interested and prevents the classes from always ending in the same way.	None	7 min (50)
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LESSON 5 (Aim: To allow the learners to practically engage in the drama through various tasks; to give the learners opportunities to practice language skills.)

#	Activity	Explanation	Motivation	Resources	Time
1	Re-cap; items of clothing, cvs, bonus	Meet learners and give them their items of clothing outside of the space, once they have all entered in role, editor reminds them of what they found out about yesterday and explains that she would like each journalist to submit a cv. They will keep these cvs and if the joint publication is successful, they will select a few candidates for a promotion to be in charge of a continued joint publication. At this point, the editor mentions again that there will be a financial reward for any of the journalists who are able to produce an article of a high quality for the joint production. Each learner is given a chance to say what they will do with the money if they were to receive it and a cheque with their fictitious name is then placed into a glass jar. If they successfully complete their article, they will be given the cheque.	This raises the stakes and motivates the learners to partake in the drama with excellence as there is a reward to work for. It is in their best interest to produce high quality work.	Cheques, glass jar	3 min

2	Work on cvs	Let learners work on computers in order to craft a fictitious cv. Educator to provide a cv template and be available to help and give guidance and advice.	This allows the learners to practically engage in the drama. It is also a cross-curricular task that develops their language skills.	Computers, cv templates	25 min (28)
3	Partners discuss task	Editor collects cvs and then asks journalists to get into their partners. They have a few minutes to brainstorm ideas on a sheet of paper.	This provides the learners to start thinking of a focus for the research that they will be doing and also allows them to unpack the research assignment together.	Sheets of paper, pencils	4 min (32)
4	Work on article and presentation	Learners look for electronic information and work on their presentation. Educator is available to answer questions and give advice.	This gives the learners time to work on their cross-curricular task.	Computers	18 min (50)

LESSON 6 (Aim: To provide the learners with time to work on and complete their task; to encourage the learners to engage with research; to help the learners to critically select information.)

#	Activity	Explanation	Motivation	Resources	Time
1	Work on article and presentation	Learners look for electronic information and work on their presentation. Educator is available to answer questions and give advice. Each set of partners must hand in their article by the end of the lesson so that the educator can read them before the next lesson (in order to decide which articles will be included in the publication) to save time.	This gives the learners time to work on their cross-curricular task.	Computers	50 min

LESSON 7 (Aim: To consolidate the D-i-E experience; to help the learners to link the various different tasks; to provide an opportunity to reflect; to help the learners to understand the relevance of what they have experienced.)

#	Activity	Explanation	Motivation	Resources	Time
1	Set up space (boardroom)	Learners re-create the boardroom space that they set up previously.	This allows them to enter into the dramatic context again and provides a familiar fictional setting.	Various items of furniture	5 min
2	En-role and enter meeting	Each learner puts on their item of clothing and enters the space in role.	This is an enrolment device.	Items of clothing	2 min (7)
3	Brainstorm	The journalists and editor brainstorm ideas as to why the past is still relevant to the present. They discuss how and why this publication (which looks at the past) would be relevant to a modern day audience. Why should the past be remembered and why is it still significant? Journalists should also discuss possible angles for how to effectively advertise the special edition.	This task allows the learners to link what the experiences that they have had throughout the drama together and to find connections between the first role they played and the second role. It also helps them to understand the relevance of what they are doing and why it is important to learn about past events and times.	Sheets of newsprint, kokis	5 min (12)
4	Presentation and hand-in articles	Each set of partners hands in a copy of their article and does their presentation.	This is the culmination of their research and provides the learners with an opportunity to share their findings.	None	12 min (24)

5	Announcement	Editor then leaves the room in order to make a decision about which articles will be included in the publication and which will not. When the editor returns, s/he reads out the list of names of which articles have and have not been included. If the article has been included, the editor takes the writers' cheques out of the glass jar and hands them to them. If the article has not been included, the editor takes the writers' cheques out of the glass jar and tears them up or throws them away.	This heightens the tension and also gives the learners closure to know whether or not their work was included in the publication. It provides a conclusion to the drama so that it is not left with unanswered questions.	Clipboard with names of journalists whose articles will be included in the production, glass jar with cheques	4 min (28)
6	Corporate questionnaire	Each journalist is given a questionnaire about the various problems that they encountered during the research process and whether or not they were able to overcome them and if so, how.	This helps the learners to understand that it is sometimes necessary to find a way to get past personal differences and find the best way to work together effectively. It also consolidates the process that they went through with their partner. This task also gives the learners an opportunity to reflect on what has happened during the drama.	Questionnaires and pencils	5 min (33)
7	Writing e-mail	Each partner to write an e-mail to the learner she worked with expressing what she felt she learnt from the experience of working together.	This is an in role reflection device and also gives learners an opportunity to practice language skills.	Copies of e-mail templates, pencils	9 min (42)
8	Reflection	Learners de-role and are given time to reflect on their experiences and find links between the various different tasks they have done.	This allows the learners to consolidate everything that they have experienced. It gives them an opportunity to share and also allows them to find links and ask any questions that they may still have.	None	8 min (50)

APPENDIX D: LESSON PLANS FOR GRADE 12 CASE STUDY (SOUTH AFRICAN THEATRE)

OVERALL AIM: TO PROVIDE THE LEARNERS WITH AN EXPERIENCE OF PREJUDICE AND TO GIVE THEM OPPORTUNITIES TO LINK THIS TO THEIR EVERYDAY LIVES.

LO1 (AS2), LO2 (AS1, AS2), LO4 (AS3)

LESSON 1 (Aim: To introduce the learners to the dramatic context; to help them to invest in their characters and to build belief.)

#	Activity	Explanation	Motivation	Resources	Time
1	Discussion	Educator asks the learners about reality television shows and the qualities that they think the people who enter may have. Tell them about 'Top of the Talents' reality talent show.	This allows the learners to start mentally preparing for the drama. It also allows the learners to start investing in the process.	Sheets of newsprint, kokis	5 min
2	Finding images	The learners are each given one or two magazines and are asked to find as many pictures as possible of the kind of people that they feel may enter reality television shows.	This gives the learners something visual which will help them when they need to work in role.	Magazines to look for images of people	5 min (10)
3	Ways to use money	Discuss with the learners what they think are some of the ways that people may spend their money if they were to win a reality television show.	This helps the learners to be motivated for and invest in the reality show that they will be part of.	Sheets of newsprint, kokis	5 min (15)
4	Prop into character	The learners then walk around the space looking at various different props and items of clothing. Each learner chooses one prop or item of clothing and jots down a quick list of personality traits that they feel the person who wears that item of clothing would have.	This helps the learners to start building and investing in the role that they will take on.	Various different props and costumes	5 min (20)
5	What would you do with the money? And why would you win?	Each learner then has to write down what they think the character who would wear that item of clothing would do with the money and why they think that character would believe that they really stood a chance of winning a reality television talent show.	This helps the learners to build belief in and take ownership of their characters. They are also given an opportunity to make choices about personal motivations and beliefs that the character has.	Sheets of paper, pencils	4 min (24)

6	Putting on item of clothing	When the learners put on their item of clothing or use their prop, they will then become their character.	This is an enrolment technique.		1 min (25)
7	E-mail	Each learner is given a sheet of paper with an e-mail template on it to fill out. They are to e-mail someone who is close to them and tell them that they have decided to enter the 'Top of the Talents' game show. They should explain to their friend what motivated them to do so and how they feel about their decision.	This allows them to rehearse their character and is also a task which provides them with an opportunity to practice language skills.	E-mail template, pencils	7 min (32)
8	Application form	Each learner is given an application form for 'Top of the Talents', an envelope and a stamp. They are to fill out the form, address the envelope (address to be found on the form), place stamp on envelope and 'post' their form. Educator can make a make-shift post box out of a cardboard box.	This helps the learners to invest in the drama and also builds belief.	Application forms, pencils, stamps, 'post-box'	4 min (36)
9	Reply	Teacher-in-role then enters with a bag of letters to hand out. Each learner receives a letter stating that they have made it onto the 'Top of the Talents' show.	This provides interest and excitement and gives momentum to the drama.	Reply letters in envelopes with contestant numbers written on front	2 min (38)
10	Rehearsing audition	Learners are then given time to rehearse their 'Top of the Talents' audition piece.	This gives the learners time to prepare and work on their audition task.	None	12 min (50)

LESSON 2 (Aim: To give the learners an experiential understanding of prejudice and discrimination.)

#	Activity	Explanation	Motivation	Resources	Time
1	Re-cap	Remind learners of what happened in the previous lesson.	This allows the learners to re-enter into the drama.	None	5 min
2	Setting up the space	The learners use whatever furniture is available in order to set up a live tv studio. Explain to them that there must be place for the contestants to sit as well as a table and chair for the judge. Encourage them to explain where the cameramen would be, where the contestants would stand and so on.	This allows the learners to make choices and invest in the drama.	Various items of furniture	6 min (11)
3	Waiting outside audition	Learners all put on their item of clothing and wait outside to be called into the 'tv studio' for their audition.	Putting on the item of clothing is an enrolment technique. Waiting outside helps to generate tension which gives the drama energy and momentum. This also gives the learners time to step into their role.	None	2 min (13)
4	Receiving contestant numbers	The teacher-in-role as assistant comes out and gives each contestant a number (which correlates with the number on their original application form).	This increases the authenticity of the experience and helps the learners to build belief and invest in the drama.	Stickers with numbers printed on	2 min (15)
5	Forms	Assistant hands out various forms (confidentiality agreement, information sheet and so on) and the learners have to fill them out in role.		Forms, pencils	4 min (19)
6	Sms	The learners are each given an sms slip and are asked to sms one person that they are close to and tell them how they are feeling before they go in for their audition.	This helps the learners to reflect on the experience during the drama while in role.	Sms slips, pencils	3 min (22)

7	Explanation of procedure	Teacher-in-role comes out as judge and explains procedure to the participants (how to walk in, where to sit, when to hand in forms, where to stand for audition, when to start and so on). Learners then enter 'tv studio', hand in their forms and take their seats.	This increases the tension and authenticity of the drama.	None	5 min (27)
8	Audition	Participants come up one at a time and audition for 'Top of the Talents'.	This allows the learners to practically participate in the drama.	None	9 min (36)
9	Waiting outside for verdict	Participants wait outside to be called to hear who has qualified for the next round of the show. After a while, the judge comes out and calls them back in.	This increases the tension and thus increases the impact of the announcement that will follow.	None	2 min (38)
10	Announcement	Judge announces the names of the contestants who will proceed to the next round of the show.	This gives the participants an opportunity to experience an emotional response to something that happens in role in the drama.	Clipboard with list of names	3 min (41)
11	Explanation	Judge explains that the contestants who will go to the next round were chosen purely on whether or not their participant number was an even or an odd number.		None	2 min (43)
12	Reflection (diary entry)	Learners write a diary entry of how they felt when they heard that it was not their skill, but rather their number, that was the reason for the judge's choice.	This allows the learners to consolidate and reflect on the experience. It is also a language task and encourages the learners to find the appropriate language to capture what they are feeling.	Diary sheets, pencils	7 min (50)

LESSON 3 (Aim: To allow the learners to see both the universal and specific aspects of prejudice.)

#	Activity	Explanation	Motivation	Resources	Time
1	Re-cap	Remind learners of what happened in the previous lesson. Give them some time to reflect on anything they may feel they would like to.	This allows the learners to re-enter into the drama.	None	4 min
2	Frozen images	Using Boal Image Theatre (done in class earlier in the year), the winners and losers each make a group image of how they felt at the moment of the announcement.	This helps the learners to reflect on the experience from the previous lesson.	None	5 min (9)
3	Class reflection on images	Class looks at images and has a chance to discuss and reflect on them.		None	4 min (13)
4	Pictures	The educator hands around various different images of discrimination (for example, images from the Rwandan genocide, Holocaust, war in Iraq, the suffragette movement and so on).		This helps the learners to understand prejudice in a more universal context. This is also useful to help them to link the experience to South African theatre during Apartheid.	Various different images of discrimination
5	Discrimination tableaux	Class divides into groups and each group creates an image that they feel expresses something about discrimination. The rest of the class views the images and comments on them.	This is a reflection technique.	None	5 min (25)
6	Discussion, 'Mean Girls' extract	Discuss the concept of 'othering'. Ask learners about where they feel this happens. After discussion, show the learners an extract from 'Mean Girls' (or similar movie) that shows one group othering another person.	This starts to help the learners understand that while prejudice is universal, each experience of it is unique and specific.	Mean Girls' extract (paused at right place)	5 min (30)
7	Finding similarities	Discuss possible links between the extract and their own life experiences. The learners are encouraged to think of specific moments when they may experience othering or discrimination.	This helps the learners to identify moments in their own lives when they may act in a prejudiced way. It helps them to see the relevance of the learning that has been taking place.	Sheets of newsprint and kokis	6 min (36)

9	Receive role cards in partners	Role card A: A man on a bus whose wife has just passed away. His children are misbehaving on the bus, but he cannot bring himself to reprimand them. Role card B: A young woman who is on her way to an important job presentation that could result in her getting a large promotion. She is trying to go over her presentation one last time on the bus. The children are distracting and annoying her.		Role cards	2 min (38)
10	Enact bus drama	The learners quickly set up a bus and enter in role. Educator counts them down and they then en-act the scene on the bus.		None	3 min (41)
11	Change roles and re-enact scene	Educator again counts the learners down and they re-enact the scene, but this time as the other character.	This exercise allows the learners to step into two different roles and experience both points of view.	Role cards	4 min (44)
12	Reflection	De-role and allow the class to reflect on and discuss their experience. Discuss what they have experienced and learnt and how the experience made them feel. Learners can ask any questions that they may still have about the drama experience.	This allows the learners to consolidate what has happened and provides a conclusion to the D-i-E experience.	None	6 min (50)

APPENDIX E: CRITICAL AND DEVELOPMENTAL OUTCOMES (OBE)

The Critical Cross-Field Outcomes (CCFOs) envisage learners who are able to:

1. identify and solve problems and make decisions using critical and creative thinking;
2. work effectively with others as members of a team, group, organization and community;
3. organise and manage themselves and their activities responsibly and effectively;
4. collect, analyse, organise and critically evaluate information;
5. communicate effectively using visual, symbolic and/or language skills in various modes;
6. use science and technology effectively and critically, showing responsibility towards the environment and the health of others; and
7. demonstrate an understanding of the world as a set of related systems be recognising that problem-solving contexts do not exist in isolation.

The Developmental Outcomes envisage learners who are able to:

1. reflect on an explore a variety of strategies to learn more effectively;
2. participate as responsible citizens in the life of local, national, and global communities;
3. be culturally and aesthetically sensitive across a range of social contexts;
4. explore education and career opportunities; and
5. develop entrepreneurial opportunities.

(Ciro et al, 2007: 8)

APPENDIX F: EXAMPLES OF LEARNERS' JOURNALS, APPLICATION FORMS, E-MAILS AND DIARY ENTRIES

Top of the talents...

Diary of Monet coach

Date: 21 October 09

but I am really looking forward to it anyway. But that's enough for tonight, I will write again tomorrow - it is way too late and I still have to finish up some work. Until tomorrow! Today was the actual show dude! I was like I'm nervous. All the other contestants were so nervous it's not even a joke. I just stood there and kept it mellow like mellow. I practised one last time backstage and I could just feel my performance was going to be another dude, and it was, everyone clapped for me which is a good sign. The judges looked pretty impressed by. Then they called my name to the next round. I didn't get excited because I knew I would make it. Some of the other girls who didn't make it cried. That's pathetic! So not the end of the world. If I win, they give extra cash for my 201 stuff if I win. And I have not even practised yet, I just took it easy. Steady tomorrow is the big day, I should go get some sleep. First I'll smoke a joint, then I'll go to club and feed my dj pillow, I'm so gnuh... until tomorrow!

* Drama in education

28 October 2009

⇒ What sort of people enter reality talent shows??

[Idols; so got talent; so you think you can dance]

- | | |
|-------------------|--------------|
| - Adventerous | Brave |
| - Passionate | Confident |
| - Out-going | Self-assured |
| - Control | Talented |
| - entertaining | driven |
| - Goal-orientated | exuberant |
| - Creative | Spontaneous |
| - Imaginative | |

⇒ My character

1) Posh; Confident; Arrogant

2) Ballet

3) I have been doing it since I was 5 years old. I performed at the International Dance Competition in Britain

4) I am the best at what I do, I have won all the International competitions and have worked hard all my life in this category

Barbra Strydom

Why would they need the money? What will they use it for? [1million rand]

- wedding
- studying
- holiday
- car; house
- support family
- charity
- launch career
- debt
- shopping spree
- Medical expenses

Why I need the money?

I want to go study ballet at the International ballet school in America and to enter the Cinderella Ballet concert to be performed for the Queen

Email:

To: Lolly.Strydom@hotmail.com

From: Barbrastrydom@hotmail.com

Hey sussie

I just sent in my application form, I'm soo excited, but I'm not worried either because I knew I will get chosen, I'm perfect for that show and they actually need me! Anyway I'll let you know it goes with everything.

Love: Barbra.

7

**TOP OF THE TALENTS
APPLICATION FORM:**

NAME: Barbra Strysdom

ID NUMBER: 8809178921517

AGE: 21

MARITAL STATUS: ~~Boyfriend~~ Single

CONTACT NUMBER: 082 593 2615

A BRIEF DESCRIPTION OF YOUR TALENT:

I am an international ballet dancer

**WHY DO YOU BELIEVE THAT YOU WILL BE A GOOD
CANDIDATE FOR THIS SHOW?**

I am the best at what I do in my field, your
show will never find as good a dancer as me. I have
good personality and the camera will love me.

Barbra S

SIGNED

26 October 2009

DATE

**TOP OF THE TALENTS
INFORMATION SHEET**

NAME: Robert Stinson

E-MAIL: Robert.Stinson@hawaii.gov

TEL (WORK): 1000

TEL (HOME): 609-902-7012

TEL (CELL): 081 853 7013

POSTAL ADDRESS:

5 Hialeah City Highway
Lawrence, MO

CURRENT JOB: _____

PREVIOUS PROFESSIONAL EXPERIENCE:

Director for the State

DEPENDANTS: None

Robert Stinson
SIGNED

27 October 2007
DATE

**TOP OF THE TALENTS
CONFIDENTIALITY
AGREEMENT**

I, the undersigned, hereby agree that I will not:

- In any way, reveal any information about the events that take place on the show prior to it being aired on SABC2
- In any way, bring into question the character of any of the personalities involved in the running of the show
- Under Act 345, Section B of the common television participation document, in any way vandalise or damage any property at the SABC studios during my time there. Failure to do so will result in the undersigned having to replace anything that has been damaged

I, the undersigned, hereby agree that I will:

- Within reason, be willing to change my physical appearance (hair style or colour) for the purposes of the show
- Be available for all rehearsals and live shows, as stipulated in Section 574 of the performance agreement
- Will at all times be punctual, professional and behave in a manner that does not bring disregard to the reputation of the show

Signed by Barbara Strydom (PRINT name in full),
on this 27 day, of October, 2008.

Barbara

SIGNED

M. Mouse

WITNESS 1

C. Michaels

WITNESS 2

① Was this way of learning different from how I usually learn?

Yes it was different because instead of learning out of a textbook, we learnt through acting it out. It was much more fun and got a different understanding to what we were doing.

② Was it effective and why?

I think it was very effective because doing is much better for me than reading out of a textbook. The experience gives you a new perspective on things.

③ What did I learn about the art form of drama in this experience?

Definitely improvisation. I learnt how to think quickly and just work with what I got which I am not use to doing. That was very fun.

Performing my character, I learnt how to understand my character better and making my performance more believable.

What social-learning took place?

- learnt about the reality of things

- Also the social-learning we did in groups which was nice because I heard other peoples opinions & thoughts.

5) What did I learn about the theory that I'll be doing during the experience?

I learned how to use Stanislavski's system to create my character and make it more believable. I learnt how to focus + work with a group. I learnt improvisation.

6) What did I learn about the ^{other} subjects during this experience?

I learnt that it is much easier to have a visual learning experience than out of a textbook. It makes things more fun for me and easier to remember. I learnt how education can be taught in many different ways ~~to~~ for different learners to make it easier for them.

Journals ☆

talent show and bus characters

1. Was this way of learning different from how you usually learn and why?

Yes, it was a new and exciting way of learning. At school, the general way of learning is out of a textbook. The teacher explains, we write notes, and then we receive homework or assignments. This time we ourselves experienced a situation that we were learning about from our textbook. We put it into action.

2. Was this way of learning effective and why?

Yes, this way of learning was very effective. It made our work so much more interesting, and taught us how to look at something from a completely different point of view. It also made our work believable, in the sense that we got to experience similar emotions of those in the past, and therefore brought a deeper element of understanding the work, and what people went through. It was also an enjoyable way of learning and I think it kept constant concentration level during the class, opposed to if we had been learning only from our textbook.

3. What did you learn about the art form of drama during this experience?

I learnt quite a bit actually...

I learnt that there are some very strange and interesting

★ e/ournal

performers in this artform. And I learnt that this industry can be extremely harsh. I learnt that you can have so much love for what you do, but to some degree that's not good enough if you want to get far. I learnt that you need to take your art seriously, and respect other artforms. It isn't an easy thing to always show yourself to the world, and performing is a way of communicating, and expressing yourself. I learnt that even though auditions are quite stressful because you really want to make it, they are also fun and make you feel free and unstoppable. I still struggle with improvisation, and being absent for the first day of a two-day lesson was a little difficult, but actually a good challenge. I did my thing, and just made the best of it. What else could I do. I learnt that sometimes unexpected things arise and you just need to deal with them, so now I sort of have a more positive attitude towards improvisation. There are always two sides to a story.

4: What social learning took place during this experience?

Socially, I learnt that each person brings something different and special about themselves in every day situations and we should always respect that. I learnt that people can be quite self centered and insensitive. Not thinking of what happens in other peoples lives, but only of their own problems and lives. (bus scenario) I loved the whole bus scenario - we had the opportunity to play two characters in a role play with a partner. We were told who we were and what we were doing on



the bus, but we had no clue who they were and what their purpose was on the bus. We role played, and then switched characters and role played again. It was really good because we 'walked in each other's shoes' and then understood one another better. Once you become aware of someone else's situation, you understand why they are the way they are and the situation is a whole lot better. Instead of conflict, there can be support. This is one of the best skills to learn, and I believe we gain all benefit from it socially.

5. What did you learn about the theory you are going to be doing during this experience?

I learnt in a very clear, but simple way about the separation of blacks and whites, and the unfairness of society back then. Even if you were talented, it did not matter at all because you did not fall into the 'correct' racial group 'suitable' to society. It was harsh, and cruel, and there was nothing that anyone could do about it, or at least that is what the government thought. People were selfish and treated each other with disrespect. It was a 'me/me' and 'win/lose' situation. I am glad that times have changed. There is still bad in the world but we need to keep pushing through for what is right, and keep the peace. I am proud of how they fought for what they believed in, and I am privileged to be a part of it.

6. What did you learn about other subjects during this experience?

I learnt that other subjects have a certain way of learning for a reason. They can be boring at times, and it would be nice to do something practical sometimes, but I guess it just makes me appreciate drama even more as a subject. It adds colour to my day. All our subjects mixed together mould us into who we are and influence how we look at things everyday. It is weird to think how different our lives would've been today if South Africans did not fight for equality. I can't imagine it, and I am thankful for school and the fact that drama is a subject.




Was this way of learning different from how you would usually learn? Why?

Yes I found it to be very different. In the way that it was a much more hands on and practical way of learning, because we had to be use our knowledge of improvisation to be creative in finding a character that we could portray that was believable to the rest of the class.

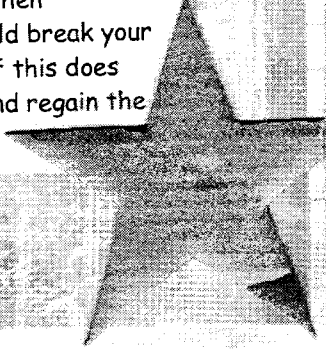
2 Was this way of learning effective? Why?

It was effective for me, because I find it a lot easier to learn things when I am doing them or being show them physically. As apposed to just sitting and having information read to you from a book. When that happens I get extremely bored and find it hard to concentrate.

3 What did you learn about the artform of drama during this experience?



I learnt that a performer needs to be confident when performing, because anything can happen that could break your concentration and cause you to loose character. If this does happen a performer should be able to improvise and regain the focus on the original character.



Joy

4 What social learning to place during this experience?

I learnt that I find it much more difficult to perform in front of my class mates as opposed to someone I have never met. But it is easier to create a character that will be believable to them.

5 What did you learn about the theory you are going to be doing during this experience?

- Ⓐ That the performances involved quite a lot of improvisation.
- Ⓑ The performers were harshly judged by outside people.
- Ⓒ The performance space was limited.
- Ⓓ People were discriminated against because of their differences.

6 What did you learn about other subjects during this experience?

That practically none of the other subjects I take teach me things in a way that is as effective as drama does.

THE MOMENT HAS ARRIVED

☆ JOURNAL

1. Was this way of learning different from how you usually learn and why?

Yes it was, because in other classes we read out of the text book and it gets taught to us in a boring manner, but in this lesson we participate and actually experience the message and understand the content of the lesson needed to be learnt. Its also fun and inovative approach to remembering what you've been taught.

2. Was this way of learning effective? and why?

Yes it was effective because I wasn't bored so I was paying attention and taking in as much of the lesson as possible. It was interactive and I remember everything about the lesson which is definateley a good thing.

3. What did you learn about the artform of drama during this experience? (Characters, improv, performing)

I learnt that there is such a diversity amongst actors and genres. The way one way would interpret something is completely different to the way another would interpret the same thing. I learnt that in this instarite workshopping is extremely effective in obtaining good ideas. I learnt that social issues and discrimination were key in this form of drama. People had something to talk about, to grab an audiences attention and to provoke thought and emotion. They were so

restricted so they spoke by showing; which means that this was done primarily by subtexts and physical theatre. There lies the fact that South African theatre was based on revolt and resistance to Apartheid and here fore makes South African theatre one I respect the most.

4. What social learning took place during this experience?

I learnt that every person is different and brings something fresh to a situation. I learnt people are going to be discriminated based on personal beliefs and upbringing. We are a society driven by the need to bring others lower than ourselves to feel superior and we thrive on gossip and other's downfalls. (Whether we like to admit it or not) This experience opened my eyes to that. The fact that you were chosen or not chosen because you shared the same characteristics as another person (race) and not based on your potential and character. Whites were chosen above blacks solely because they were white. Although I did not live during apartheid era this experience opened my eyes to what went on.

5. What did you learn about the theory you are going to be doing during this experience?

I learnt in an interactive, fun way. I learnt about South African Theatre and what the specifications were to be able to do South African Theatre. I learnt the different movements and styles of South African Theatre and which racial group was suitable and acceptable in society during the start of African Theatre.

6. What did you learn about other subjects during this experience?

I learnt history in the history of Theatre, I learnt English techniques by writing essays and emails. I also learnt Biology in the parts of the body, breathing etc. Drama is probably the most all-rounded subjects offered at school. I thoroughly enjoy the fun way of learning that Drama offers and I can truly say that I learn most of my life lessons in Drama class.

Journal Questions

1 What way of learning different from the way you would usually learn and why?

Yes. It was very different, we normally learn by listening to the and then go from there. But when you experience something first hand I have a better input of it and find it easier to act my character and to portray my feelings. And I find it very hard to concentrate in class so when we learn this way I concentrate better.

2 do you think this way of learning was effective and why?

I think its very effective because it all happened so fast there was no time to worry about what the other people would think. Its also very effective because it helps you to stay in character and to communicate with other characters when you in character. I also liked it because it gave you a true image of how it will be one day when you try out for a competition.

3 What do you think you learnt about the artform in drama?

Well I learnt that you have step out your shoes and be someone else. I really find it hard to do this I just care what people think. But when I saw every body step out there shoes and be someone in character, it helped he alot I felt comftable peo being someone different. I also learnt that if you very loud and you have to act like someone very shy its a hard task. I also learnt that you cant be shy you got to give everything you got.

4 What do you think you learnt that can help you in a social context?

I learnt that you must always think before you speak. Words do harm you and hurt you inside. The way the judge talked to me was very minimising and minor. And I would not like to make feel so small. It also helped me with not judging people, you dont no there back round and they might need your suport. One of the biggest thing I have learnt is that its not

good to choose someone because of their number or in my life like someone or be friend them because of their characteristics.

5 What do you think you learnt that can help you with drama theory?

Well maybe when you act something out you can get a better understanding. And in the theory you can put you feet in there shoes and try and understand what is going on.

6 Do you think that the experience has used skills from other subject?

Not at all. Drama is the only subject where I can experience something like that. All of my other subjects all you do is sit down and listen. I really enjoy doing skills like this because you really learn something. Drama give you an interaction that no other subjects can offer. And its fun and very enjoyable learning like this.

DRAMA IN EDUCATION...

Was this way of learning different from how you usually learn? Why?

I would definitely say that this way was different to how we usually learn. Usually a teacher stands in the front of the classroom writing on the blackboard while we sit in desks writing furiously to get all the notes down. Drama in education was a great learning experience. The teacher and student are very much separated, however, the drama in education was somewhat of an equaliser.

Was this way of learning effective? Why?

I would definitely say that this way of learning was effective, or at least more effective than the usual way of learning. The most effective part of this experience, for me was the fact that it empowered me to take charge of my own education. Seeing something or learning from a different character's perspective helped me to gain a broader viewpoint of what we were learning about. Also, I find it a lot easier to tap into what we learnt because I can just switch to my character, someone who actually experienced South African theatre in "reality."

What did you learn about the art form of drama during this experience?

I must say that one of the first things I realised about the art form of drama in South Africa had to do with the different kinds of characters that make up South Africa's personality. Watching each of the characters in 'Top of the Talents', I realised that they showed many actual people of South Africa. There is a great range of personalities

DRAMA JOURNAL

I really enjoyed this experience, because it was so difference to what we had done before. This approach was more hands on, and were we would have originally just sat in class and had this section on Elizabethan theatre read to us, we now had the chance to live ourselves into that time.

This experience really depended on your ability to use your imagination. You had to create a character with a history and basically become that character. Learning to respond not as you would, but as your character would, keeping in mind their history and beliefs. This experience really taught me a lot about not only role-play, but also improvisation sometimes it was necessary to respond off the top of your head.

The practical with the sonnet was also very interesting to do, especially since now you had to be a character who was auditioning to do the role of another character. This was really challenging because now you did not only have your lines to worry about, but had to also keep your character in mind and bring them through while doing the sonnet. You had to really live yourself into your character and I thought that this was a really excellent experience.

The fact that we actually got to build the houses and theatres etc it made the whole experience really real, and that you actually got to interact with the other people while in character. It made the process that much more interesting and easier to get into character.

Drama Journal: ~~_____~~

The process we just went through to experience Elizabethan theatre was very different and very enjoyable and I found it a lot more interesting than the usual approach to learning because of the way we were always so intricately involved.

I feel that I learned more about how to actually become a character than ever before and also found out how truly challenging it actually is. I learned hands-on that there are so many aspects that you have to take into consideration when creating and portraying a character and also found the constant change from playing my character to being myself very interesting.

The practical in which we had to read the Shakespearean sonnet and be ~~in~~ character at the same time was so much more challenging than I ever expected it to be but I did enjoy the challenge I think ~~it was~~ that although it was very difficult to be in character while saying my sonnet, I feel that it was definitely to my advantage to have had the chance to experience it and it did make it easier having done the few days of characterisation beforehand.

The parts I enjoyed most about this experience was when we were in character and all eating at the eatery & doing the fashion show, as well as the dance choreography, which was so much fun! I think it was probably so enjoyable ~~is~~ because there was a very relaxed attitude about the whole thing and you (Miss E) were so into it that it got most of us really excited to!

The only part I didn't enjoy was when we had to make an introduction to our group at the very beginning, but that was only because the group couldn't seem to think of any ideas.

Other than that, the whole experience was really rewarding and it was also so much fun!

[REDACTED]
Drama Journal

5 September 2007

Gr 11

This term we did something different to any other term, instead of just reading through the theory notes we acted things out to help us understand it better. I think this way of learning it is much better because we 'live' in the scene and understand the theatre better. In the first 3 lessons we watched the movie "Shakespeare in Love" so we could know more about the Elizabethan theatre and William Shakespeare.

I've learned to get into different character and how to communicate with others better. Also learnt to maintain the character we acted out, and how to improvise. It was different and a little bit difficult to learn a sonnet and have an accent / character role, we had lots of fun learning the sonnets and what they were about. The advantage of this is that in future we will be able to act out a character better. The disadvantage of this is that you might concentrate too much on the character and not your words.

I've enjoyed every lesson, making our town up and being in character, but the best was the feast where we all spoke to each other and spoke about issues and laughed and got to know the others more. ~~The thing that I~~

Journal questions:

- Was this way of learning different from the way you would usually learn and why?

Yes! because usually I would just read or listen to the teacher explain something the whole lesson which in most cases make me sleep because I'm not being interactive. But this way of learning makes you experience something so I can have better understanding both mentally & emotionally. and I feel when you actually do/experience something its much harder to forget it.

- do you think this way of learning was effective and why?

Yes I do! Because it made you interact with other learners, not only was our task explained to us but we acted it out which made it very effective. We weren't just doing what we were doing for fun but we did it to learn/educate our selves as well.

- what do you think you learnt about the artform in drama?

I feel that I learnt how to improvise

because in these exercises we had to improve on a prop, basically ~~give~~ make a character through that prop give the character life, or talent etc. I also learnt working in character properly and kind of moving ~~of~~ out of your zone to "be" someone else. My character was shy [I'm not] she beat boxed and yurled [I cant] etc. I also learnt that drama isn't only about acting the ~~amp~~ character but rather being the character and feeling it's emotion. And understanding others.

-what do you think you learnt that can help you in a social context?

I learnt that before lashing out on a person or being mean to them you need to maybe perhaps think of a possible situation that they might be in. I learnt I should be more understand, patient, I need to think before I do something! also I need to ~~be~~ have self-control because maybe someone might be misjudging me or not understanding my situation or circumstances! I also learnt not to speak words my friends life, I mustn't judge them, be more understanding towards their situation. Also learnt ~~to~~ that if I gossip about a friend ~~that~~ person, that person perception of me wont be great and I wont be trusted. ~~the other people~~

just memorise things I can act it out and improvise, be a character (depending on theory I'm on). I think this will give me a deeper understanding of the theory, it'll seem more clearer! It'll help me remember my work!!

-do you think that the experience has used skills from other subjects, explain?

5. No!! ~~be~~ With other subjects I would usually just listen, memorize or practise. In this experience I was more mentally, emotionally & physically interactive to gain more understanding on what I must know. It was also a lot more fun for me because I'm a learner that has to do something, that way I'm more intrigued and what I've learnt and the experience sticks with me for longer.
