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Changing Minds: Training educators to use drama as an alternative method for Life Orientation teaching.

Alix Diemont

A research report submitted to the University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Education (Educational Psychology).

Johannesburg 2007

ABSTRACT

South Africa's education system has undergone substantial changes in the last ten years. The shift to Inclusive Education attempts to provide **all** learners, regardless of their disability, learning difficulty, or disadvantage with access to education (Department of Education[1], 2001). Curriculum 2005, in the context of an Outcomes Based Education (OBE) philosophy was an attempt by the Education Department to address the inadequate 'Bantu' education of the past. OBE was intended to replace teacher-centred approaches by encouraging children to become actively involved in the learning process, to gain knowledge as well as skills, and to think independently and creatively (DoE, 1998b). School 'subjects' of the past were changed to 'Learning Areas' some undergoing dramatic shifts in content and teaching strategies. These new Learning Areas also emerged with alternative assessment practices. Life Orientation (LO) is one such learning area. Many educators were suddenly required to teach these new Learning Areas, despite having little or no training in them. As a result many educators experienced frustration with the demands now placed upon them, and some felt unable to teach effectively. This study used a qualitative action-research design to obtain an in-depth understanding of the educators' capacities to change their teaching practices in their Life Orientation classrooms. Six educators in a public primary school setting participated in a series of workshops aimed to introduce them to drama methods to be used in their Life Orientation teaching. The workshops were highly experiential in nature and were designed with the specific personalities and needs of each educator in mind. The results of the research indicate that educators are highly responsive to training, provided that they feel acknowledged as individuals and provided that the training builds upon their current expertise rather than attempting to change their practices altogether. Another key finding from the training was the opportunity for the educators to engage in the training as human beings with their own difficulties and frustrations being openly acknowledged. Many of the educators experienced the workshops as therapeutic and reported that this made the training both useful and personally fulfilling.

[1] From this point onwards, I shall refer to the Department of Education as the DoE.

Key Words

Educator	Learner
Outcomes Based Education	Inclusive Education
Action research	Experiential
Therapeutic	Pedagogy
Mantle of the Expert	*Role-Play*
Image Theatre	*Teacher-in-Role*
Drama	Drama methods

DECLARATION

I declare that this research report is my own unaided work. It is being submitted in partial fulfilment for the degree of Master of Education (Educational Psychology) to the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination to any other university.

Alix Diemont

_____ day of _____ 2007

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TABLE OF CONTENTS

ABSTRACT II

DECLARATION IV

ACKNOWLEDGEMENTS V

TABLE OF CONTENTS VI

LIST OF TABLES VIII

INTRODUCTION 1

CHAPTER 1 LITERATURE REVIEW 4
Introduction 4
1.1 South African Education undergoing rapid change 4
1.2 What is Life Orientation? 5
1.3 Limitations of current methods used in LO teaching 7
1.4 Models of learning and behaviour change 8
1.5 Understanding learning and development from a constructivist perspective 11
1.6 Drama as a constructive activity 13
1.7 Training and Development 16
1.8 In-service training of educators 18
1.9 South African educators' experiences of in-service training in Curriculum 2005 (C2005) and OBE 21

CHAPTER 2 RESEARCH DESIGN AND METHODS 24
2.1 Research Questions 24
2.2 Research Design 24
2.3 Procedure 25
2.4 Sample 28
2.5 Data Gathering Tools 28
2.5.1 Initial Perception Questionnaire (see Appendix B) 29
2.5.2 Intervention (See Appendices C to I) 29
2.5.3 Reflective Focus Group Discussions (See Appendix F) 36
2.5.4 Final Reflective Questionnaire (See Appendix J) 37
2.6 Data analysis 38
2.7 Shortcomings and sources of error 38
2.8 Ethical Considerations 39

CHAPTER 3 RESULTS 41
Summary of Results 41
3.1 Research Sample 41
3.1.1 Biographical data of the sample 41
3.1.2 Discussion of Biographical Information 42
3.2 Educators' general understanding of the LO Learning Area prior to the intervention 43
3.3 Educators' attitudes towards LO prior to the intervention 44
3.4 Educators' understanding and perceptions of Drama prior to the intervention 46
3.5 Educators' attitudes towards drama methods for LO teaching prior to the intervention 47
3.6 Educators' knowledge of the drama methods selected for this study 48

3.7 Themes emerging from the educators' experiences during the workshops 48
3.7.1 Educators' Positive Experiences 48
3.7.2 Educators' perceptions of their learners' positive experiences 50
3.7.3 Educators' perceptions of their learners' negative experiences 50
3.7.4 Activities and methods tried by educators 51
3.7.5 Educators' personal struggles / stressors in relation to implementing the drama methods 51
3.7.6 Educators' fear of chaos as a barrier to change 53
3.7.7 Educators' desire for control as a barrier to change 54
3.7.8 The 'newness' of the drama methods as a barrier to change 56
3.8 Educator's understanding and perceptions of Drama following the intervention 57
3.9 Drama methods used since the intervention 58
3.10 Educators' change in understanding and perceptions of LO teaching 59
3.11 Educators' ratings of the taught drama methods 60
3.12 Factors preventing educators from implementing the taught drama methods 62
3.13 Educators' overall reflections of their experience of the workshops 63
3.14 Educators' suggestions for future training 66
3.15 Conclusion 67

CHAPTER 4 DISCUSSION 68
4.1 Research Question 1: 68
4.1.1 How useful do educators feel that drama methods are for LO teaching? 69
4.1.2 How effective do educators feel drama methods are for LO teaching? 69
4.2 Research Question 2: 72
4.2.1 Intrapersonal Factors 72
4.2.2 Interpersonal and Environmental Factors 77
4.2.3 Conclusion 79
4.3 Research Question 3: 79

CONCLUSION 82

REFERENCES 88

APPENDIX A: Letter of Informed Consent 95
APPENDIX B: Initial Perception Questionnaire 97
APPENDIX C: Hand out on Image theatre 100
APPENDIX D: Workshop 1 102
APPENDIX E: Assessment Rubric for Workshop 1 105
APPENDIX F: Post Workshop 1 Reflection 106
APPENDIX G: Workshop 2 107
APPENDIX H: Workshop 3 109
APPENDIX I: Workshop 4 112
APPENDIX J: Final Reflective Questionnaire 114

LIST OF TABLES

Table 1: Biographic Information of Participating Educators 42

Table 2: Educators' beliefs regarding the focus of LO 44

Table 3: Educators' descriptions of Drama prior to the intervention 46

Table 4: Educators' descriptions of Drama following the intervention 57

Table 5: Drama methods used by the educators 58

Table 6: Educators' ratings of the taught drama methods 61

Table 7: Educators' ratings of potential barriers to change 62

INTRODUCTION

Life Orientation (LO) is a new Learning Area that forms part of the Revised National Curriculum Statement (RNCS). It takes its material from a number of sources and has a broad set of aims and outcomes. These outcomes range from health, social, personal and physical development to a focus on preparing learners for the world of work (DoE, 2002). Specifically, LO outcomes include the "equipment of learners for meaningful and successful living in a rapidly changing and transforming society" (DoE, 1998b, p.12). From a pragmatic perspective, the National DoE sees LO, of all the Learning Areas, as a means to address the ills in society: sexually promiscuous behaviour leading to HIV/AIDS; anti-social behaviour leading to high rates of crime; and degradation of the environment, amongst others. It is this ambition that provides the LO educator with a methodological challenge. What methods will be most effective in producing learners who are able to "…make informed, morally responsible and accountable decisions about their health and the environment… while playing an active and productive role in the economy and society"? (DoE, 2002, p.3).

It is the researcher's experience that many methods currently employed in schools in the teaching of LO do not actively challenge attitudes and values. Nor do they necessarily result in behaviour change. It has been shown through extensive research that people change their behaviour based on perception, attribution or attitude change (Rogers, 1983; Kincaid, 1987 & 1988; UNAIDS, 1999; Rogers & Kincaid, 1981; Latane, 1981). Many educators are adept at helping learners to acquire knowledge and skill, but they struggle to find teaching methods that will tap into learners' attitudes and values, and are seldom able to facilitate changes in behaviour.

In contrast to this, much research supports the notion of drama methods being helpful in contributing to attitude and behaviour change (Heathcote, cited in Wagner, 1979 & 1999; Way, 1967; Boal, 1999). This suggests that such methods may be very suitable to implement the LO curriculum. In fact, research suggests that drama methods enable learners to experiment with and think

creatively in solving problems, facilitating the internalisation of knowledge and interpersonal skills (Boal, 1999). For example, the drama methods of Dorothy Heathcote (cited in Wagner, 1999) and Augusto Boal (1999) have been shown to serve a developmental purpose (Wagner, 1999; Boal, 1999). According to Heathcote (cited in Wagner, 1999), they are constructive, experiential learning processes as they enable learners to use reality and to 'play' with it, to become meaningfully involved with it and to experiment with different behaviours. The drama experience, according to Heathcote (cited in Wagner, 1999) and Boal (1999) thus aims for personal growth that will enhance social well being (O'Neill, Lambert, Linnell & Warr-Wood, 1988). These are also the key outcomes of the LO Learning Area.

Though the researcher has personal experience of using drama methods effectively for LO teaching, and a number of drama practitioners (Wagner, 1999; Boal, 1999; Way, 1967; O'Neill *et al*, 1988) have demonstrated the developmental nature of drama experiences, anecdotal evidence shows that little or no drama is used in LO teaching in Gauteng, nor is it part of educator pre-service training. This research aims to enable a group of educators to learn to use drama methods to enrich their (and the learners') classroom experience.

Using a qualitative, explorative research design, the researcher conducted four experiential workshops with a group of primary school educators. The procedure of this study was also strongly influenced by action research principles, whereby data and experiences encountered along the way were incorporated into the design and facilitation of the subsequent workshops. Educators were required to fill out a pre-intervention perception questionnaire to give access to biographical information and their initial attitudes towards drama and LO teaching; and a post-intervention reflective questionnaire in order to highlight their final attitudes towards the drama methods for LO teaching. The workshops focused on a selection of four drama methods that have been shown (Wagner, 1999; Boal, 1999; Way, 1967; O'Neill *et* al, 1988) to have a specifically developmental outcome. Educators were required to participate in the workshops as if they were learners in the classroom. A strong emphasis was also placed on feedback and reflection throughout the research process.

This report begins with an outline of the relevant literature that informed the initial research question: how can educators be trained to employ drama as an alternative method in their teaching of Life Orientation? Thus, literature focusing on the in-service training of educators plays an important role in this study and is covered in Chapter One. Chapter Two outlines the Research Design of the study and this is followed by the results and a description of the data, in Chapter Three. Chapter Four provides a discussion of the results by drawing together the research problem in light of the theory and the research findings. The final chapter highlights some key findings of this study and offers guidance for future research opportunities.

CHAPTER 1
LITERATURE REVIEW

Introduction

The essential question driving this research asks how educators can be trained to use alternative methods, such as drama, in their Life Orientation (LO) teaching. As such, this literature review begins with an attempt to locate LO as a fairly new Learning Area within the South African education context. Secondly, the nature of LO as a Learning Area will be outlined. Thirdly, as the research aims to develop and change educator practices, the chapter will briefly summarise some of the popular models of learning and behaviour change, followed by an explication of literature on the in-service training of educators. Finally, there is an explanation of how drama methods can be used to achieve specific outcomes in LO teaching.

1.1 South African Education undergoing rapid change

South Africa's education system has undergone substantial changes in the last ten years. This has created difficult challenges for those working in the field. Shifts in ideology, methodology and curriculum have led to changes at all levels in the education system. One such challenge is the shift to Inclusive Education. In the previous dispensation many learners with special education needs were excluded from school altogether or were mainstreamed by default. Inclusive Education thus called for a new approach, in an attempt to provide **all** learners, regardless of their disability, learning difficulty, or disadvantage with access to education (DoE, 2001). It was envisaged that the estimated 280 000 disabled children, through Inclusive Education, could be accommodated in regular and full-service schools; and those with severe disabilities could be provided with special attention in specialised schools (DoE, 2001). The intention to have a single education system is a fundamental shift in educational policy. Similarly,

Curriculum 2005 attempted to address the inadequate 'Bantu' education of the past and Outcomes Based Education (OBE) replaced teacher-centred approaches, encouraging children to become actively involved in the learning process, to gain knowledge as well as skills, and to think independently and creatively (DoE, 1998a).

Inclusive Education, Curriculum 2005 and Outcomes Based Education are dramatic (and many would argue necessary) policy changes. However, educators are left with the ambitious task of understanding and translating these policy changes into classroom practices. It is within this context that school subjects of the past were changed to 'Learning Areas', some undergoing dramatic shifts in content, teaching/learning strategies and assessment practices (DoE, 1998a, 2001). LO is one such Learning Area. The researcher has taught LO in three different schools and experienced significant frustration in her role. These experiences provided the impetus for this research.

1.2 What is Life Orientation?

The Department of Education states that Life Orientation…

> guides and prepares learners for life and its possibilities. Life Orientation specifically equips learners for meaningful and successful living in a rapidly changing and transforming society. The LO Learning Area Statement develops skills, knowledge, values and attitudes that empower learners to make informed decisions and take appropriate actions regarding health promotion; social development; personal development; physical development and movement; and orientation to the world of work.
>
> (DoE, 1998b, p.26)

LO is a development of the original "Life Skills" or "Guidance" school subject of the past. While it is difficult to define exactly what the goals of school Guidance included, in practice the researcher's Guidance lessons at school were more likely to be used for chatting about university entrance requirements and the

watching of videos. J. Smit (personal communication: informal interview, January 2003), who matriculated in 1996, described her Guidance lessons as "free time to relax". B. Wren (personal communication: informal interview, February 2003), who matriculated 1993, saw Guidance as a "luxury" in his school where they had the resources and time to teach it. However, he believed that his educators perceived school Guidance as a vague and unimportant subject in the school timetable.

Current educational policy posits LO as the Learning Area that aims to help develop responsible and democratic citizens of South Africa (DoE, 1998, 2002). Consequently, the LO curriculum has been more formalized than the school Guidance curriculum of the past. However, this Learning Area is still met with resistance from 'older' educators; and particularly from those in power who are designing timetables in schools (Diemont[2], 2003c). One headmistress in Cape Town commented to the researcher that she would try to fit LO into the timetable, as she believed it was "nice for the girls to have" (Diemont, 2003b). Evidently, these attitudes towards the Learning Area create real challenges for its successful implementation in the classroom. "Nice-to-have" is not likely to be perceived by educators or learners as important, necessary or valuable.

According to the DoE, LO seeks to equip learners in a holistic way for "*meaningful* and *successful* living in a rapidly changing and transforming society" (DoE, 1998b; emphasis added). Concerned with the holistic development of learners, LO is promulgated as promoting "**social**, **personal**, **intellectual**, **emotional**, **spiritual** and **physical growth**" (DoE 1998b, 2002; emphasis added). On a practical level, LO is seen as facilitating the development of skills, knowledge, values and attitudes in order to empower learners to make life-enhancing decisions and appropriate consequent actions. It is suggested that learners' health, social and personal development, physical fitness and career preparation will be improved through the LO curriculum (DoE, 1998b, 2002).

[2] In 2003, the researcher spent 3 months at two schools in Cape Town completing her teaching practical examinations. This was in partial fulfilment of the requirements for a Post Graduate Certificate in Education at the University of Cape Town. While at these schools, the researcher was required to keep a detailed journal of her observations of classroom practices as well as journaling conversations she had with educators and principals.

As is evident from above, LO takes its content from a variety of sources. It is not limited to a discrete body of knowledge and experience, but rather encompasses the entire spectrum of children's lives. This is a broad spectrum of knowledge and content that certainly extends beyond the scope of psychological training. Although it requires only one year of psychological training in order to teach it, unlike other Learning Areas, the educator is not teaching psychology, the subject s/he is trained in. For these reasons, three educators have commented to the researcher that LO is the most difficult Learning Area to teach, and they frequently feel "out of their depth" (A. Roberts & G. Wilson, personal communication: informal interviews, February 2005). Thus, it is fitting to explore some of the commonly used methods in LO teaching in order to understand the nature of the educator's struggle more completely.

1.3 Limitations of current methods used in LO teaching

During the researcher's teacher training practical in 2003, educators were observed using three methods in most LO classrooms: discussion, worksheets, and free expression. Quite commonly, it appeared that discussion provided the perfect opportunity for confident or extrovert learners to dominate the lesson, providing little more than a boost in confidence for these talkative learners (Brookfield, 1995; Diemont, 2003b). Similarly, worksheets seemed to evoke mechanical and simplistic responses from learners who seemed more eager to finish their work than to gain any meaningful learning from it (N. Bakker, lecture notes, June 2003; Diemont, 2003c). On the other hand, free expression appeared to benefit some learners who liked writing, while frustrating the others. In addition, it could be argued that free expression goes against the OBE philosophy: it is an undirected activity, not geared towards any particular outcome (DoE, 2002; Diemont, 2003b). Overall, the researcher's impression was that learners and educators saw LO lessons as insignificant, and this seemed to translate into little or no learning. Thus it appears that these observed methods are not particularly efficient in encouraging learners to develop meta-cognitive strategies or in facilitating the LO curriculum.

The foregoing observation reinforces the need for educators to be trained in effective methods for teaching LO. The question thus emerges as to how educators can be trained. How can efficient learning be encouraged through training efforts? Of course, this question applies to two levels of the learning process: how do we best help educators to learn a method, which then in turn enables them to implement it in an effort to educate their learners efficiently?

With these questions in mind, models of learning and behaviour change will be explored below specifically to gain an understanding of how educators learn, and in turn come to change their established teaching practices. Following the explication of models of learning and behaviour change, a summary of research related to the training and development of educators will be provided.

1.4 Models of learning and behaviour change

This research aims to bring about change in educators' teaching practices. Therefore, it is necessary to look at models and explanations of the change process.

In the early part of the twentieth century, researchers believed that people would change their behaviour if they were provided with accurate and persuasive information. In response, models of behaviour change that focused on the "one-way-transmission of messages from a source to a receiver" were developed (Pistrow, Kincaid, Ruman & Rinehart, 1998, p.30). This idea was challenged in the 1970s when researchers began to explore the nature of the learning process. They demonstrated that communication is a dynamic process, a dialogue between participants to create and share information with one another in order to reach mutual understanding (Pistrow *et al*., 1998). It was found that the participants' attitude, predisposition and thought processes need to be taken into account in order to communicate messages effectively. Thus, the interaction with the participant during learning endeavours became a key focus.

Shortly thereafter, *Cognitive Theories* proposed that learning occurs through the negotiation of meaning (Merriam and Caffarella, 1999). According to this view, the educator's role is to provide numerous definitions and positive instances that clarify the concept in addition to negative instances that highlight what the concept is not (Ormrod, 1999, p. 317). Thus, the role of meaning became important in explanations of the change process.

Fishbein and Azjen (1975) added to cognitive models in their *Theory of Reasoned Action* when they observed that the adoption of behaviour is a function of intent, determined by a person's attitude toward the behaviour and perceived social norms. In response to this shift in focus, *Social Cognitive (Learning) Theory* was developed to illustrate how audiences identify with attractive members in the mass media. It was posited that these attractive media personalities demonstrate a behaviour, which reinforces and then motivates people to adopt the behaviour (Bandura, 1977 & 1986). Similarly, Festinger (1954) developed the *Social Process Theories* after observing that one's perceptions and behaviour are influenced by members of the group to which one belongs; and that we rely on other's opinions in determining our behaviour (Festinger, 1954; Kincaid, 1987 & 1988; Latane, 1981; Moscovici, 1976; Rogers & Kincaid, 1981; Suls, 1977). More recently, UNAIDS research has shown that people are more likely to adopt new behaviours if these behaviours are communicated to them by respected members of their setting (UNAIDS, 1999; Rogers, 1962 &1983).

Therefore, these theories suggest for the present research that the attitudes of the educators towards the new behaviour (i.e. the drama methods), their perceived social norms (what educators perceive as effective teaching practice), and the value they ascribe to the facilitator (the researcher) are key factors in the design and implementation of this study.

More recently, in the 1990's, *Emotional Response Theories* emerged from extensive research showing how emotional response precedes and conditions cognitive and attitudinal changes. Thus, messages high in emotional content are more likely to influence behaviour (Clark, 1992; Zajonc, Murphy & Inglehart,

1989). Parallel to these developments, in the health field, *Mass Media Theories* were developed, highlighting evidence that there are multiple factors to be considered when designing health interventions. These include an individual's perceptions of their vulnerability to a problem, the perceived seriousness of the problem, belief in the effectiveness of the new behaviour, cues to action, perceived benefits of preventive action, and barriers to taking action (UNAIDS, 1999). When related to the present study, educators' feelings about how urgently they need guidance in their LO teaching; and their beliefs in the efficacy of the drama methods in bringing about increased learning, may be crucial applications of these theories. In addition, the researcher may need to take into account the educators' barriers to change.

The shift towards more affective components in change processes strongly influenced sales and advertising research. The *Mass Communication Impact Model* was developed, demonstrating that change takes place in three steps: cognition, to affective response, to behaviour or action (Hovland, Lumsdain & Sheffield, 1949 in Rogers & Kincaid, 1981). This model was later expanded to six steps in marketing circles, moving the audience from attention to interest, comprehension, impact, a change in attitude, and then finally sales (Rogers, 1983, p.145). The fundamental shift here was in understanding the complexity of making an impact on the audience such that attitudes are changed and finally the behaviour is adopted. Along similar lines, Pistrow *et al* (1998) identified specific pathways to behaviour change in their *Steps to Behaviour Change Theory*. These included five steps, including interpretation and understanding as fundamental components of behaviour change (Pistrow *et al*, 1998).

In light of these theories, it is evident that the emotional and affective responses of learning cannot be underestimated. Attitudes, perceptions, understandings, meanings, and social norms are all key concepts to be taken into consideration in bringing about change. Therefore, those working to bring about change – the researcher in her role as in-service trainer and in turn educators working with learners - require a detailed awareness and understanding of the learning process. To shed more light on the learning process, we turn to examine the current understanding of learning within the context of constructivist discourse.

1.5 Understanding learning and development from a constructivist perspective

While the theories explicated above provide an account of some aspects of behaviour change, the constructivist model provides a more comprehensive explanation and framework for thinking about learning and development.

Extensive research (Hovland *et al*, 1949 in Rogers & Kincaid, 1981; Pistrow *et al*, 1998; UNAIDS, 1999) has been done in the social sciences with the view to examining how programmes instigate behaviour change in the target population. Social programmes that are heavily funded need to show a measure of success in order to ensure that resources are being wisely used. Research (UNAIDS, 1999) has shown that programmes that are randomly created with no theoretical model underpinning their design are less likely to be successful in bringing about behaviour change. For example, a study (Trigwell, Prosser & Waterhouse, 1999) conducted in a university in Australia looked at the link between educator approaches and student learning styles. It was found that there is a direct correlation between the educators who focus only on transmitting knowledge and their learners adopting a superficial approach to their learning. In contrast, those educators who were able to adopt student-focused approaches geared towards conceptual change were more successful in improving the quality of student learning.

These student-focused approaches geared towards conceptual change are constructivist by nature and have been successful in modifying attitudes, values and behaviours (Mc Loughlin, Winnips & Olivier, 2000).

The main philosophical underpinning of constructivism lies in theories of intellectual development such as Piaget's notion of cognitive construction (Piaget, 1952, 1968, 1974; Bruner, 1974). In this developmental view, children (and adults) progress through a series of stages and learning results from adaptations to the environment, requiring them to construct ever more complex methods of

representing and organizing information (Carey, 1985; Case, 1985; Sternberg, 1984; Keil, 1984; Siegler, 1985). These 'representations' of information are called Schema in Piagetian language, and they become increasingly complex as the individual encounters new information in the world. As he or she does so, he[3] either assimilates new information into his schema, and/or adapts his schema to include the new information. Alternatively, if the individual encounters an entirely new concept he or she may develop a new schema altogether.

Another important philosophical underpinning of constructivism rose from Vygotsky's theory that depicts learning as a socially mediated experience where individuals construct knowledge based on interactions with their social and cultural environment (Vygotsky, 1978, 1987). We try to make sense of the environment; and as we do we internalise these processes and develop higher mental functions such as language, reasoning, memory and problem solving capability (Hardman, personal communication: Informal interview, August 2003; Vygotsky, 1978). Development of these higher mental functions depends on the nature and level of interaction that the learner has with his or her environment. If the learner is faced with increasing levels of complexity in his or her environment, s/he will be required to develop more complex mental functions. Vygotsky also argued that children who interact with adults or peers more capable than themselves will have their learning mediated by these more capable others. During the process of mediation, they will often be supported to construct greater mental capacities than they would on their own (Vygotsky, 1978, Wood, Bruner & Ross, 1976; Rosenshine & Meister, 1992).

Constructivist teaching methods as described by Hirumi (2002) are student-centred and problem-based. They are geared towards facilitating knowledge construction and the development of meta-cognitive skills (Hirumi, 2002). In constructivist learning environments, students work on solving authentic problems both independently and as part of a group. The authenticity of these problems requires the learners to become actively involved with what they are doing – they are involved with real people and real problems. This is in line with the *Theory of Reasoned Action* and *Emotional Response Theory* (Fishbein & Azjen, 1975;

[3] No gender discrimination is intended by the use of the male pronoun.

Clark, 1992; Zajonc, Murphy & Ingelhart, 1989) where learners' attitudes to and emotional investment in the 'real' problems' they face is vital in bringing about attitudinal and behaviour change.

To illustrate the efficacy of the constructivist approach, a survey (Campbell, Smith, Boulton-Lewis, Brownlee, Burnett, Carrington, Purdie, 2001) of nearly 500 secondary students in 2001 compared traditional expository teaching methods with an active, learner-centred approach. It was found that students with sophisticated approaches to learning **and** those with under-developed learning strategies produced surface level responses on tests when the educators had used traditional, didactic methods. However, when the educator used active learner-centred approaches, students with under-developed learning strategies **and** those with sophisticated learning strategies were able to produce more complex responses (Campbell *et al*, 2001). This demonstrates that the educators' use of active, learner-centred approaches benefits all learners, regardless of their individual capabilities.

This leads us to two central questions: In what way is drama a learner-centred, constructivist approach? And why was drama chosen as an alternative method for LO teaching in this research?

1.6 Drama as a constructive activity

Drama activities have been shown to adhere to many of the principles of constructive teaching methods. Working in the field of drama in education, John Somers (1996) found that drama is a useful tool as its processes "mark it out from other approaches such as discussion, the use of video and didactic pedagogy" (p.108) as it requires children to be actively and creatively involved in problem solving situations. Morgan and Saxton (1987) suggest, "the most significant learning which is attributable to experiences in drama is a growth in learners' understanding about human behaviour, themselves and the world they live in" (p.38). Thus drama experience provides an authentic context in which learners are able to construct their own meanings and find their own solutions to

problems. Since LO aims to "prepare learners for life and its possibilities… and empower learners to make informed decisions and take appropriate actions" (DoE, 1998, p.26), one can see that drama methods create a context in which LO outcomes can be successfully addressed.

Drama and theatre are often not distinguished as separate concepts. "Theatre is largely concerned with communication between actors and an audience, drama is largely concerned with experience by the participants" (Way, 1967). Drama is **not** about taking a script or play and performing it. It does not require the learners to have any acting skill, or experience in the medium of drama for it to succeed as a method. This is an important distinction as research (Heathcote, cited in Wagner, 1999) has shown that the moment the child sees him or herself to be performing **for** an audience, the motivation for, and authenticity of, the experience may be lost. Heathcote, an educator and drama specialist, suggests that good drama is about taking up an attitude, a way of looking at a situation and being involved with it (Heathcote, 1980, cited in Goode, 1982). This is a constructivist, learner-centred approach to learning.

In line with the authenticity of tasks in a constructivist classroom, Slade (1995) demonstrated that drama activities are ontological, concerned with "being in the world". He claimed that children are encouraged to find imaginative responses to problems through drama (Slade, 1995). Way (1967) suggested that personality fulfilment is dependent on the development of inner resourcefulness of the individual.

> The attempt to equip young people with these aspects fails if the approach is through the intellect rather than through the intuition… and the arts are concerned with the development of intuition.
>
> (Way, 1967, p.4-5)

Bailin (1993) explored the claim that drama experience in itself has possibilities for personal and social understanding. She argued that while drama deals with the emotions and is direct and intuitive, reflection must be integral to the process (Bailin, 1993). Heathcote (cited in Wagner, 1979 & 1999) suggests that drama

moves the learner from the particular, concrete experience to the universal, to achieve meaning. This is particularly useful in connection with the constructivist principle of equipping learners with the ability to generalise their learning to broader contexts (DoE, 2002; Mc Loughlin *et al*, 2000).

Drama experiences have been shown to benefit learners in a number of ways. They:

- Provide learners with distance and space to reflect (Diemont, 2003b; O'Neill *et al*, 1988).
- Allow authentic voices to be heard through a role (Diemont, 2003a).
- Are more accessible to non-verbal learners (Wagner, 1999).
- Encourage learners to work co-operatively together (Diemont, 2003a; O'Neill *et al*, 1988).
- Encourage creative problem solving (Diemont, 2003a; Goode, 1982).
- Provide opportunities for learners to explore roles and attitudes of increasing complexity – they can take any role that they find comfortable (H. Schiff, personal communication, October 2003; Chesner, 1995). By designing the drama in such a way that different voices or perspectives are available to the learner, the educator is essentially mediating the learning process.
- Simulate reality and therefore provide a rehearsal space for developing life-in-society (Goode, 1982).
- Make learning enjoyable and enhance commitment, in so doing improving the learner's motivation to change (Wagner, 1999).

The characteristics of drama listed above parallel the constructivist learning criteria. They engage learners in authentic problem solving situations, in which they are required to search for, access, interpret and communicate information both independently and as part of a group (Hirumi, 2002). If educators can be helped to plan and implement lessons that achieve some of these outcomes, then LO may become the sphere in which skills, knowledge, values and attitudes are developed to empower learners to make life-enhancing decisions and appropriate consequent actions (DoE, 1998b & 2002).

The stated aim of this research is to train educators to adopt drama methods in their teaching of LO. The following section summarizes research on training and development efforts, in order to highlight important principles taken into account in designing the in-service training interventions for this study.

1.7 Training and Development

Educators are often required to attend training in an attempt to effect change and transformation in their schools. In recent years, major training efforts of the DoE sought to usher in the Outcomes Based Education (OBE) and Inclusive Education approaches (DoE, 2001). However, negative media attention and a high incidence of staff turnover in schools in recent years is evidence that these changes were neither smooth nor entirely effective. When consideration is given to how the shift towards OBE and Inclusive Education was introduced - via training efforts of the DoE - the question arises as to the nature of effective training and development efforts.

Davis and Davis (1998) define training as a process through which skills are developed, information is provided and attitudes are nurtured in order to help individuals become more efficient in their work. In addition, training is a systematic development of skills required by educators to reach higher levels of competence (Gravett, 2001). De Cenzo and Robbins (1996) suggest however, that there is a subtle difference between training and development. Training can be seen more as a learning experience that seeks to bring about fairly permanent change, enabling the individual to improve performance on the job. In contrast, development focuses more on the long-term personal growth of the educator (De Cenzo and Robbins, 1996). Guskey (1986, p.1) defines staff development as “a systematic attempt to bring about change – change in the classroom practices of educators, change in their beliefs and attitudes, and change in the learning outcomes of students”. Sarkar Arani and Matoba (2006) add that an important distinction should be made between training in a new skill and professional development, which aims to improve educational practice, social relationships and the accountability of each educator.

In a review of the history of staff development, Guskey (1986) came to the dismal conclusion that in-service training is "characterised primarily by disorder, conflict, and criticism" (Guskey, 1986, p. 1). In his view, staff-development practitioners or agencies fail to take into account the complexity of learning and development and the numerous factors that play a role in educators' capacity to change. According to Guskey (1986), change is an experiential and developmental learning process for educators. In other words, it requires more than simply training, as defined by De Cenzo *et al* (1996). Koekemoer and Olivier (2002) add that staff development is about much more than adding to educators' knowledge base. More specifically, change is about breaking with traditional ways of teaching, and about challenging the status quo. In order to accomplish this, educators need to develop theory, skills and to change their beliefs and attitudes (Koekemoer and Olivier, 2002).

Therefore, in order to bring about maximum change in the sample of educators involved in this research, it may be necessary to focus on changing both the job-performance and the long-term personal growth of the educators.

Koekemoer and Olivier (2002) highlight that change efforts have to take into consideration the educator's need to feel both capable and comfortable about the change; and how vital it is that educators feel good about themselves as professionals following the training they receive. Ivers (2002) concurs by emphasizing the importance that the educator gains skill and confidence during training experiences.

In the late 1800's, William James and Carl Lange developed the James-Lange theory (cited in Guskey, 1986), highlighting the dependent relationship between emotions and behavioural responses. For example, they drew attention to the fact that when descending a staircase, we grab onto the railing first, and then sense the fear of our near falling (Guskey, 1986). In this light, Guskey's research (1986) highlights that educators are primarily motivated by the belief that what they **do** helps their learners. In other words, educators need to witness the improved learning of their students before feeling convinced that they could safely

adopt the new method or practice. Mathekga (2005) cautions that permanent change in educator practice may only occur as a result of the experience gained following the training intervention. When viewed in light of the James-Lange theory, the implication is that educators are able to change their beliefs and attitudes primarily as a result of witnessing change in the learning outcomes of their students. Thus the common cliché: "seeing is believing"!

The complexity of training and development efforts has been highlighted above. The following section provides a more explicit focus on the nature of in-service training efforts designed for educators.

1.8 In-service training of educators

> "Much of what goes for in-service education is uninspiring and ineffective"
>
> (Corey, 1957, p.1)

Ivers (2002) claims that the majority of in-service training efforts are unsuccessful as they fail to take into consideration the educator's perceived needs and goals. In his view, most training efforts are imposed upon educators, taking no account of their learning and development needs as individuals. Thus, it is common for educators to attend in-service training with negative and hostile attitudes from the start (Ivers, 2002). Extensive research has demonstrated how negative attitudes seriously impede learning (Sadock, & Sadock, 2003).

Sarkar Arani and Matoba (2006) stress that educators must feel that they are the driving force behind change; they need to feel empowered as individuals. In addition, educators should not feel threatened by change and should therefore be encouraged to choose their own goals for change (Sparks, 1986). Sarkar Arani and Matoba (2006) state that it is vital to protect the professionalism, autonomy and dignity of educators when implementing training and development programmes. Therefore, giving educators the power to choose their own development goals is one way of empowering them as adults who are responsible for their own development. In Ivers' (2002) view, the fundamental

starting point for all in-service development efforts is a model that helps educators identify their own strengths and weaknesses and thus empowers them to pursue the right training.

Once educators are willing to attend an in-service programme, Sparks (1986) stresses the importance of the schedule and format of the training. Training should be scheduled over an extended period rather than once-off workshops, as this allows for ideas to be digested, for educators to try out a few things at a time, as well as for sufficient time to reflect on the experience in a supportive setting (Sparks, 1986). Similarly, Halsdorfer (2006) raises the difficulties educators experience when training is scheduled at the end of a school day, or during educators' holiday periods. Educators are often too exhausted to concentrate at the end of a school day, and seem to feel bitter when required to give up their holiday rest time for staff development purposes (Halsdorfer, 2006). In addition, training scheduled towards the end of the year is far less beneficial than earlier in the year simply because educators are tired and worn out after months of teaching (Halsdorfer, 2006). Evidence also suggests that running staff training programmes off the school premises tends to allow educators the freedom to think more clearly as they are away from the stresses and demands of their familiar environment (Halsdorfer, 2006).

The format of in-service development efforts is also worthy of attention. Sparks (1986) states that small group formats seem to be beneficial as they allow opportunities for sharing experiences and for discussion of concerns or problems. In a small group that meets over an extended period, the change process can be worked through, managed and understood with the support of the trainer/facilitator (Sparks, 1986; Diemont, 2003c).

Ivers' (2002) and Sparks' (1986) research reveals that there are five key components to successful in-service training: presentation of theory; demonstration; practise; follow-up and feedback; and coaching. Guskey (1986) found that concrete, practical ideas, and demonstrations of training material by expert facilitators are also very beneficial for participants. Sparks' (1986) study, in which three groups of educators were exposed to different combinations of

training modalities, illustrates another important factor for success. In the study, educators were split into three groups: group one participated only in the workshops; group two participated in workshops and peer observation; and group three took part in the workshops and received coaching. Whilst no statistically significant differences between groups were measured, it appeared that group two benefited the most from the combination of workshops and peer observation. Sparks (1986) hypothesises that educators benefited from the opportunity to observe their peers as it tended to give them practical ideas to implement in their own classrooms. In addition, the peer observations seemed to heighten the sense of trust and esteem among group members, contributing to the group's unusually high morale (Sparks, 1986, p. 223).

Evidence (Koekemoer and Olivier, 2002) suggests that the qualities of the facilitator are as important as the factors discussed above. Koekemoer and Olivier (2002) stress that the facilitator should be able to establish a good rapport with the educators; be able to demonstrate a positive teaching approach and good classroom management abilities during the training; have extensive knowledge of the subject and training material; and should be compassionate towards the educators. Guskey (1986) reiterates this need for compassion, as, in his view, "change is a difficult and gradual process", of which trainers need to be aware (p. 5).

In summary, Malone, Straka & Logan (2000, p. 55-59) identify the following key principles that contribute to successful in-service training efforts:

- Activities should be based on the actual and perceived needs of the participants
- Training goals and outcomes must be clearly specified
- Training objectives should be clearly linked to the training outcomes
- Specific training activities should be designed to meet the objectives
- Facilitators should blend traditional and emerging views of professional development when planning the activities
- Training activities should take account of group size, time and composition as factors related to the in-service outcomes

- Model sites (such as a classroom) should be used to demonstrate best practice
- A clear method of participant evaluation should be specified

(Malone *et al*, 2000, p. 55-59; Mathekga, 2005, p.27).

Of course, it may not always be possible to meet all of these criteria in practice. Media reports seem to have suggested that the DoE's rapid change-over to OBE and Curriculum 2005 may not have allowed for sufficient funding or time to adopt Malone *et al*'s (2000) principles. In the next section, an account is given of South African educators' experiences of the in-service training they received following the policy changes towards Curriculum 2005 (C2005) and OBE.

1.9 South African educators' experiences of in-service training in Curriculum 2005 (C2005) and OBE

The process of training and orienting educators for the implementation of C2005 began in 1997 (Chisholm, Lubisi, Ndhlovu, Ngozi, Mahomed & Mphahlele, 2000). A Review Committee was established in order to guide the DoE in improving their change efforts. During the initial stages of the implementation of C2005, the majority of educators were trained via the "Cascade Model" (Chisholm *et al*, 2000, chapter 4, p.1). In this model, a core of twenty officials from each province was selected and provided with a basic understanding of C2005. Thereafter, these officials were required to 'cascade' the information to district officials, who in turn cascaded the information to other educators in their districts (Chisholm *et al*, 2000). These district workshops were conducted as once off, short, three to five day sessions during school hours. Later, restrictions were placed on training during school hours and educators had to attend training in the afternoons or at weekends (Chisholm *et al*, 2000).

These changes were problematic, and the Cascade Model has since been widely criticised (Khulisa, 1999; CEPD, 2000; HSRC, 2000; University of Pretoria and NAPTOSA submissions, in Chisholm *et al*, 2000). Firstly, educators complained that the training they received did not prepare them sufficiently for the complexity

of C2005 implementation. Secondly, the 'cascading' of the information resulted in the "watering down" and/or misinterpretation of crucial information (Chisholm *et al*, 2000). Thirdly, educators felt that the trainers lacked the confidence, knowledge and understanding required to manage the training process – some were criticised for not understanding the terminology themselves; others for not using teaching methods in line with OBE (Chisholm *et al*, 2000). Fourthly, educators stated that the training they received was geared towards advocacy rather than developing their skills and a substantial percentage of educators felt that the training was focused on teaching terminology rather than "engaging with the substance underlying the terminology" (Chisholm *et al*, 2000, chapter 4, p. 4). It has been argued that the weakness of the Cascade Model was encapsulated in the proverb: "the blind leading the blind" (CEPD, 2000 in Chisholm *et al*, 2000).

A number of problems with Curriculum 2005 emerged from these training efforts. Firstly, new Learning Areas such as Life Orientation (LO), Economic Management Sciences (EMS) and Arts and Culture (A&C) were introduced and educators complained that they had no formal training in these Learning Areas. Secondly, educators felt that interpreting the sixty-six specific outcomes was a struggle for them, and their training did not sufficiently mediate this struggle (Chisholm *et al*, 2000).

In response to the challenges that emerged following the introduction of C2005, one observation made by the Review Committee is particularly pertinent to this study: **Teacher education and training does not necessarily, in itself, change classroom practices** (Chisholm *et al*, 2000). More specifically, educators' classroom practices seem to be influenced by a number of factors:

- How they themselves have been taught
- Their own ideas of what good teaching is
- Their ideas of what the needs of their learners are
- What they believe is possible within different teaching and learning environments

(Chisholm *et al*, 2000, chapter 4, p. 5)

In addition, the Review Committee highlighted the following two principles:

1. New ideas are assimilated into educators' already existing frameworks and practices. Therefore, training efforts need to take into account educators' current knowledge before introducing new ideas and practices.
2. Expecting educators to change a lifetime of practice over three days is unrealistic.

(Chisholm *et al*, 2000, chapter 4, p. 5)

In conclusion, theory and research (Chisholm *et al*, 2000; Guskey, 1986; Sarkar Arani & Matoba, 2006; Ivers, 2002 & Sparks, 1986) has demonstrated the extreme complexity of in-service training, learning and development efforts. Training educators to break with conventional ways of doing things such that they in turn can educate their learners more efficiently is a challenging objective. The process of enabling this change in educator practice is the focus of this research. In the next chapter the researcher will outline the research methods adopted for the purposes of this study.

CHAPTER 2
RESEARCH DESIGN AND METHODS

2.1 Research Questions

This study establishes the extent to which educators are able to use drama as an alternative method for LO teaching. A key question informing the research was to understand in what ways and why educators may be resistant towards in-service training; and the extent to which they are willing and able to make use of training offered. The specific questions that informed this study were:

2.1.1 How useful and effective do educators feel that drama is as an alternative method in Life Orientation teaching?
2.1.2 What factors play an important role in educators' capacity to learn new methods for their teaching?
2.1.3 To what extent are educators able to implement the taught drama methods in their Life Orientation teaching?

2.2 Research Design

Given the relative newness of changes in the SA education context, there has been little research done on how these changes have impacted on educators. The present research was therefore not able to rely on validated instruments or methods for measuring change in educators. A number of approaches have therefore been adopted. Consequently, this study is based on a qualitative, explorative research design and incorporates action research principles (Mouton & Marais, 1992; Mouton, 1996; Avison, Lau, Myers & Nielsen, 1999). Qualitative research attempts to access the participants' understanding of, and the meaning they ascribe to their world and in this case, their beliefs about teaching, LO, and drama. Therefore, it was an assumption of this research that each participant's

meaning system plays a fundamental role in their capacity to adopt the principles and methods that the research training provided.

The explorative nature of this study meant that a high degree of interest was placed in a small sample of participants. As such, it was hoped that a more in-depth understanding of each participant could be reached. Similarly, the study aimed to obtain a rich account of the educators' understandings of and capacity to make use of the taught drama methods in their LO teaching. That is, the study aimed to go beyond a superficial exploration, towards the feelings, meanings and lived experiences of each participant in the study (Henning, 2004).

In Action Research, the theory of the researcher is tried out with practitioners in real situations and real organisations. It is an iterative process whereby the experience of the researcher and the practitioners informs the scope and process of the research (Avison *et al,* 1999). Action Research therefore combines theory and practise and places a high degree of importance on reflective learning (Avison *et al*, 1999). It was hoped that reflection would play an important role in the study, where the meanings and experiences of the participants would be taken into consideration in designing the content of each workshop.

2.3 Procedure

The researcher had previously been involved in counselling learners at the primary school at which this research was conducted. Therefore, relationships with the principal, staff and learners were already established. Initially, the researcher approached the principal to explain the requirements of the research and to ascertain if she was interested in allowing the staff to participate in the study. Furthermore, the research questions and methods were explained in detail. Confidentiality was discussed and the principal was assured that the identities of all participants and the school would not be discussed. The proposal was met with enthusiasm and permission was granted for the researcher to approach the educators on an individual basis. Of the total staff complement, only those educators who teach LO were approached. The aims of the study

were explained briefly, and educators who expressed interest in participating were given a letter informing them of the nature and process of the study: their involvement would include participation in four workshops and four reflective sessions and the completion of pre- and post-intervention questionnaires. This was detailed in the letter (see Appendix A) each educator received. Permission for the researcher to take audio-recordings during parts of the research was also requested.

Eleven of the fifteen questionnaires were completed and returned to the researcher along with the signed consent forms. However, due to time constraints, some educators were unable to make time available during the week; and others became involved in school activities they had previously been unaware of. Resistance to the introduction of new methods may have also played a significant role in the educators' willingness to participate in the study. Thus, the final group of participants included six educators.

Information obtained from the initial questionnaires included the level of training of each educator; number of years teaching experience; the specific grades they were teaching; previous experiences of drama; attitudes towards LO teaching; and attitudes towards drama. These factors were taken into account when designing each workshop. The workshops were also designed as self-contained lesson plans. This meant that the educators had the option of taking each workshop/lesson away with them and then trying it out with their learners.

The participants met over a period of eleven weeks, after school. The first two workshops were held over two consecutive weeks, the third workshop two weeks later, and the fourth workshop was held in the sixth week. The final reflection was held after a four-week break to give the educators time to begin to implement the methods in their classrooms. It was hoped that spreading the intervention over a longer period would give the educators enough time to process what they had learnt, as well as the opportunity to provide feedback and ask for support in each of the reflective sessions. It was also hoped that the time available to the educators would allow them to gain confidence in their abilities, and sufficient opportunity to try the methods out gradually as their confidence increased.

Each workshop was based on LO learning outcomes specified by the DoE. In addition, each workshop focused on a different grade so as to give each educator sufficient exposure to material they could directly implement with their learners.

The content of the workshops was experiential in nature. Educators were required to participate in a self-contained 'lesson' and to do the drama activities themselves, as if they were learners in the classroom. This allowed educators to experience the activities as well as to learn from the teaching/facilitation modelled by the researcher. This experiential learning was also carried out in a reflective manner throughout, where the researcher frequently stopped the 'lesson' and reflected on the educators' experiences as learners. These reflective asides also allowed the researcher to point out important principles of drama facilitation and to highlight how the activities could be adapted for different grades. It also provided opportunities to point out how difficult or uncooperative learners could be handled within the drama methods. Each 'lesson' was followed by a reflective discussion where the educators were encouraged to share their thoughts and feelings. Educators were also asked to think about how they could adapt the workshop material to suit their specific grade and learners. In addition, the experience of the workshop provided valuable material for the researcher to plan each successive workshop, taking into account the educators' questions and areas of difficulty.

The researcher's tape recording of the reflective sessions and production of written notes following each workshop allowed for greater depth and consistency of the data. This also allowed the researcher to observe non-verbal responses instead of being involved in capturing the data while the workshops progressed.

Four weeks after the fourth workshop, the final reflective session was held. Educators were asked to spend an hour filling out the post-intervention reflective questionnaire. In filling out the questionnaire, they were encouraged to be as open and honest as possible; and the researcher made a point of asking them **not** to write what they believed may be seen as desirable responses. The final reflective questionnaire included some questions from the initial questionnaire in

order to identify if there had been any change in the educator's responses. Secondly, the questionnaire sought to explore attitudes and experiences of the workshops and the specific drama methods taught. Finally, the questionnaire aimed to explore how the training could be improved for future use.

2.4 Sample

This research made use of purposive and convenience sampling to access educators who met important research criteria. This implies that the research is not generalisable. The participants were drawn from a public primary school in Johannesburg that the researcher already had access to. Approximately eighty percent of the learners in the school come from previously disadvantaged backgrounds. The sample of educators included LO educators who have had no formal training in the facilitation and use of drama methods for teaching, and who have been teaching LO for a minimum of one year. Eleven educators met these research criteria and volunteered to participate, however only six of the educators were able to meet at the same time, and therefore managed to commit to, attend and complete the research process. Participation was strictly on a voluntary basis. The selected sample consisted of one male educator and five female educators, of whom two were Foundation Phase educators and the remaining four were Intermediate Phase educators. Two educators were head teachers.

2.5 Data Gathering Tools

This study made use of three sources of information gathering. Participants filled out Initial Perception Questionnaires, and then each workshop included a reflective discussion. Finally, Post-Intervention Reflective Questionnaires were completed by each of the participants.

2.5.1 Initial Perception Questionnaire (see Appendix B)

Educators who met the sample selection criteria filled out this questionnaire. Making use of Likert scales, as well as qualitative questions, the questionnaire assessed the educator's knowledge, experience and attitudes towards drama methods and the LO Learning Area. Secondly, the questionnaire looked at the educator's pedagogical choices in teaching LO. Thirdly, it assessed each educator's motivation to participate in the workshop. This information was used to guide the structure and content of the first workshop. From this questionnaire a sample of eleven educators were selected. This provided a large enough sample to account for potential attrition during the research process.

2.5.2 Intervention (See Appendices C to I)

The researcher designed and conducted all the workshops personally after the initial questionnaires were completed, taking into account specific information obtained in the questionnaire. For example, the educators' experiences of particular drama methods and their attitudes towards drama were taken into account. The content of the workshops was based on the researcher's extensive experience and training in Life Skills, Drama Therapy, Drama teaching and most importantly LO teaching. The researcher's experience in training adults as well as her psychology training also played a fundamental role in the development and style of the workshops. The theory (Boal, 1999, Heathcote and Bolton, 1994; Trigwell *et al*, 1999; Piaget, 1952, 1968, 1974; Bruner, 1974; UNAIDS, 1999) that informed her thinking has been explored in the Literature Review of this study.

Each workshop consisted of experiential training in *Role Drama*, *Teacher-in-Role* (Heathcote & Bolton, 1994), *Mantle of the Expert* (Wagner, 1999), and *Image Theatre* (Boal, 1999). These are extensively researched educational drama methods, and provide the basis for a strong foundation of drama methods for educators. The reader is referred to the next section (2.5.2.1; 2.5.2.2 and 2.5.2.3) for a detailed explanation of each drama method.

Four two-hour workshops and a final reflection session were set up over a period of approximately eleven weeks.

For the duration of each workshop, regular feedback was requested from the participants. They were also asked to experiment with some of the taught methods between workshops.

Considering that the researcher conducted the intervention, the data gathering and analysis, it is necessary to account for the possibility of bias and expectations over the course of the research. In keeping with Miles and Huberman's (1984, in Kelly, 1999) recommendation, the researcher kept a reflexive journal to track all research activities as well as to reflect on the thoughts and decisions made along the way. This meticulous record keeping helped the researcher to keep track of the research and to constantly reflect on the research decisions made (Kelly, 1999 in Terre Blanche and Durrheim, 1999). This explicit reflection and documentation hopefully engendered a spirit of openness (and thus internal validity) during the research.

Each of the workshops is outlined below, and specific content can be found in Appendices C to I.

The purpose of the first workshop was to introduce the educators to some basic principles of facilitation and Drama. These principles are strongly influenced by a learner-centred philosophy of education and on an extensive review of the literature. Whilst these dramatic principles were initially covered in the first workshop, it is important to note that they were applicable to each of the workshops:

- The structure of the lesson is imperative in maintaining control of the learners, and in assuring that lesson outcomes are effectively explored – beginning (warm up), middle (main activity), and ending (cool down).
- The importance of experience and doing in LO:
  "*I hear, and I forget. I see and I remember, I do and I understand*".

- Thinking about power relations – the educator's power can affect the learner's capacity to explore more vulnerable feelings and attitudes. Drama roles can allow the learners to experiment with power.
- Never a "No!" – when learners offer an idea in the drama, it is vital that they are given the opportunity to see how their idea works and how it impacts on others. The educator's role is to encourage the learners to try their ideas, even when there is the possibility that it will not work, by stating that learners may not criticize anyone's ideas, unless they are able to come up with another, better idea. This gives learners the opportunity to try out their ideas and to explore the consequences of their actions in a safe environment.
- Learners take their energy from the educator / facilitator: a bored and uninspired educator is likely to foster boring and uninspired drama material from the learners; and the quality of learning will be compromised.
- Go with resistance: instead of reprimanding learners who resist being involved in the drama, they can be given roles of resistance: a sulky wallflower at a party, an irritable child on the playground, a police officer, a security guard, the negative parent who opposes everything, a reporter who contests the event in question.
- Educators also need to have a clear understanding of the essential merit of drama in LO: by being involved and taking on different roles, drama fosters empathy, a powerful agent for emotional maturity and social awareness.

2.5.2.1 Workshop 1 (See Appendix D)

The first workshop introduced the educators to the basic principles of drama facilitation outlined above, and to two of the most basic drama methods: *Image Theatre* and *Role Play*. Focusing on the theme *Challenging Emotions*, workshop 1 addressed the Grade 5 Personal Development and Physical Development LO Outcomes. A full outline of the first workshop is provided in Appendix D.

In order to orientate the reader a brief description of *Image Theatre* is provided here…

Image Theatre

Image Theatre is a technique that seeks to bring about social change by educating, exposing, empowering, and encouraging problem solving activities. Augusto Boal (1999) proposed that drama can provide a rehearsal for reality, or training for real action. His *Theatre of the Oppressed* (which includes *Image theatre*) is about "acting and doing rather than talking, questioning rather than giving answers, analysing rather than accepting. …It is theatre as a force for social change" (Jackson, 1991 cited in Boal, 1999: xxiv). This is parallel to a learner-centred, constructivist outcomes-based approach in which the Life Orientation learner is encouraged to think critically and demonstrate the ability to transform society.

In *Image Theatre*, the learners are asked to make a group of statues using their bodies, i.e. one image, which shows visually a collective perspective on a theme. For example, learners might be exploring gender discrimination in Life Orientation. The goal is to arrive at a consensus in the group as to what they understand by "gender discrimination". In the process, they are beginning to explore meanings and question issues of power. In formal *Image Theatre* work, the groups are then asked to create the **ideal** image, i.e. as the world could be, in which the oppression will have disappeared. The group then moves back to the **real** image. This is where the debate begins as the learners modify the real image, showing how it may be possible to move away from actual reality to the reality they desire (Boal, 1999: 2-3; Diemont, 2003b). In this technique the learners are being asked to think with their hands as they sculpt. Lastly, the 'statues' themselves are asked to change their oppressive reality in slow motion or through a series of frames (Boal, 1999: 3).

Image Theatre encourages learners to examine issues of power, and empowers learners by providing them with the opportunity to explore how people can be emancipated. It also encourages learners to think

symbolically about the meanings they ascribe to things and experiences in their world.

At the end of Workshop 1, each participant received a short theoretical summary of *Image Theatre* (see Appendix C) as well as an Assessment Rubric (see Appendix E). It was hoped that these would enable educators to revise the drama methods taught during the workshop and give them an idea of how they could assess their learners' achievements when necessary.

Thereafter, a reflective discussion was held in which the participants were encouraged to think about how the lesson could be adapted for different grades. The relevant learning outcomes for each grade were provided, and participants were asked to work in pairs to think about how the material could be adapted. These reflective discussions were held after each workshop.

2.5.2.2 Workshop 2 (See Appendix G)

The second workshop was held a week after Workshop 1, focusing on Grade 2 learners using the theme *Talking Among Friends*. The Social Development and Physical Development Learning Outcomes guided the choice of activities in the workshop, with the aim to revise the *Image Theatre* method taught in Workshop 1 and to reinforce the educators' previous skills and knowledge of using *Role-Play*. The specific content of this workshop can be seen in Appendix G, and a brief description of *Role Drama* is provided here…

Role Drama (Role-Play)

Heathcote (as cited in Wagner, 1989) developed the concept of role and role-taking, suggesting that being in another's shoes enables one to understand them, their social situation and society. She promotes the use of role as a way of setting the stage for the class, as "talking about emotion is no substitute for reacting to it" (Wagner, 1979: 128). In order to take on a role there is an adoption of an attitude (e.g. the helpless one); a family relationship (e.g. the bridegroom, the youngest child); or a profession (e.g. the doctor) (G. Morris, personal communication, August 2003; Wagner,

1979). A role drama uses a context to provide a structure for the students' exploration (Morgan et al, 1987). A well-planned role-drama can provide learners with a personally meaningful experience and a fuller exploration of an issue than any discussion might. "Great role drama makes you both think *and* feel" (Morgan et al, 1987: 62).

Through the role drama, the learners' language can be influenced by the educator's example: "Do you mean by 'smoking it up' that she had an addiction to an illegal substance?" This elevation of language encourages the learners to think like an expert, and to tap into their own resources to solve the problem (Fleming, 1998). That is, they become independent problem solvers (DoE, 1998). Thus the educator is providing the most authentic experience possible for learners and providing them with the space to problem-solve and make decisions independently. This is in line with constructivist methodology.

Please refer to Appendix G for more a detailed account of Workshop 2.

2.5.2.3 Workshop 3 (See Appendix H)

Workshop 3 was held two weeks after the second workshop to give each of the educators more time to experiment with the drama methods in their classrooms. This workshop focused on Grade 6's and aimed to address the Health Promotion and Personal Development Outcomes. The workshop activities introduced the educators to *Mantle of the Expert* (Wagner, 1999) and *Teacher-in-Role* (Morgan and Saxton, 1987). See below for a description of these methods, and Appendix H for more a detailed account of the 3rd workshop.

Teacher-in-Role

Essentially, *Teacher-in-Role* requires that the educator also adopt a role in the drama. She takes a part in the 'play' at the same time as monitoring the experiences of the learners. The power dynamics in the classroom

interaction are dissolved as the educator en-roles[4] herself with a new level of status and expertise (Morgan et al, 1987). Whatever her role, the educator must recognise the potential for formulating **meaning** within the drama (Morgan et al, 1987). Working in role provides a powerful avenue for the exploration of issues that learners may find difficult to talk about. The role legitimises their voices as it provides an aesthetic distance within which they can explore different attitudes or perspectives during the drama.

Mantle of the Expert

Mantle of the Expert involves the learners taking the roles of experts engaged in an enterprise such as a factory or an advisory service (Fleming, 1998). Through this process, learners are required to explore financial knowledge in managing their company, to understand what leadership is about, and to experience how other dynamics impact on the scenario they are involved in. Another example of *Mantle of the Expert* might involve the learners conducting an investigation or an enquiry; or trying to solve a problem in their role as historians, investigators, psychologists, or counsellors (Bolton, 2003). Essentially, the learners are en-roled as experts, independent problem solvers engaged in a meaningful and authentic situation.

In these examples, the educator takes on a role that needs the skill and expertise of these 'experts'. For example, the educator becomes a mother who arrives at the clinic in search of information for her daughter who has an eating disorder. While in this role, the learners cannot look to the educator for knowledge. They have to find the resources within themselves. Working in this kind of role, the educator must also spend time setting up the clinic, building belief in the drama, and allowing the children to access their expertise (Bolton, 2003). This is done through skilful questioning, all the time getting the learners to think about why they are there, what they are doing and why their work is important. At any time the drama can be stopped to allow the learners to find out any

[4] Here "en-role" refers to the process of taking on a role, whereas "in role" refers to being in a role.

information they require as experts (Diemont, 2003a). For example, the learners can look up the treatment options for anorexia and bulimia while out of role. Once they return to the drama, they can use their newly found information. In doing so they apply the knowledge, 'living it' through a process of simulated reality. They try out an attitude by asking themselves "what does this mean to me personally?"

These are core principles and objectives of constructivist teaching, OBE and LO (DoE, 1998). Through this experience, the learners are working with at least four critical outcomes: collecting, analysing, organising and critically evaluating information; learning to solve problems using critical and creative thinking; understanding the world as a related system with problems that occur in a context; and working with others (DoE, 1998).

2.5.2.4 Workshop 4 (See Appendix I)

The final workshop was held in week six, and provided the educators with the opportunity to revise all of the drama methods taught. The lesson was designed for Grade 2 or 6 learners, addressing the Personal Development Outcome. Workshop activities were structured to include elements of all the taught methods so that the educators could revise their learning, and witness how each of the drama methods can be used in a single teaching period. See Appendix I for more detail.

2.5.3 Reflective Focus Group Discussions (See Appendix F)

Each week, the educators were asked to reflect on their experience of the previous week's workshop and on their use of the material during the week. These feedback sessions involved a reflective focus group where open-ended questions were asked of the participants. These focus groups were intended to provide a discursive framework for the educators to feed back their experiences to the researcher, in so doing providing the researcher with access to rich

information relating to the educators' experiences (Yin, 1986). These reflective focus group aimed to elicit as much information as possible in order to inform the structure and content of the following week's workshop and to formulate future recommendations for educator training courses. It was anticipated that the focus groups would also provide a collaborative context for the participants to share their experiences of the drama methods (including their fears, doubts, worries, excitement… and so on), which was in fact the case. In so doing a kind of support network (for the discussion of LO teaching and for broader teaching issues) was established between the participants. Participants were also encouraged to share their positive and negative experiences openly and honestly.

The following basic framework was used to guide these reflective discussions:

1. What were your thoughts and feelings about last week's workshop?
2. What stood out for you as something new you learnt?
3. What do you think you are most likely to use from last week's workshop?
4. Was there anything difficult about the material we covered last week?
5. Did you manage to use any aspect of what we learnt in your classroom over the week? Explain.

2.5.4 Final Reflective Questionnaire (See Appendix J)

A month following the fourth and final workshop, the educators were asked to come together for an hour to complete their final reflection and evaluation of the workshops. This reflection was completed in writing as the researcher felt that she wanted each participant to give a personal account of their experiences without being influenced by other members of the group. Educators were encouraged to be as objective and critical as possible.

2.6 Data analysis

The researcher has taken care in the research design to access the information in a number of different ways. It is hoped that this will ensure that the research questions are explored from a number of sources, ensuring stronger validity in the analysis.

Using the reflective discussions, focus groups and questionnaires, a thematic content analysis was used to identify themes in the data. The themes were extracted from phrases and sentences in the data highlighting the two theoretical perspectives outlined in the literature – in-service training models and learning theories - and educator attitudes towards alternative teaching methods, such as drama.

2.7 Shortcomings and sources of error

The researcher is a young female while all of the participants are significantly older and more experienced in the teaching profession than her. As two of the participants do not speak English as a first language, this creates a language barrier and cultural differences between the researcher and some of the participants. In addition, the researcher had a pre-established relationship with the staff as the "school counsellor" whose role in the school was to "deal with the problematic children". While the researcher took great care to be objective, it cannot be underestimated how these factors may have influenced the participants' expectations, attitudes, and commitment to the research. The researcher had the distinct impression throughout that she was seen as an "expert", which may, or may not, have influenced the results. Similarly, the researcher's own interactions with the staff prior to the research meant that she had unique relationships with each of them, some closer than others. This raises the question of whether some of the participants felt compelled to behave in a committed and enthusiastic manner.

As stated above, two of the educators are second language English speakers, which may have negatively influenced their ability to experiment with the material during the workshops and afterwards with their classes.

The timing of this research may have added undue stress to the participants. Since the workshops were held in the third term of school, when educators are required to complete common task assessments (CTA's) for the DoE, the educators complained of how much stress and pressure they were under. Thus, their capacity and time available to try out new methods may have been limited.

A final consideration is the fact that all educators who participated did so on a voluntary basis. As such, it is likely that they brought to the research a positive attitude and enthusiasm about learning the drama methods. Since the objectives of the research were completely transparent, this meant that only those educators who wanted to learn were involved in the research.

2.8 Ethical Considerations

The research aimed to comply with the ethical standards set by the University of the Witwatersrand. Consequently, care was taken to see that participants' rights to confidentiality were respected. While no obvious harm to the participants was anticipated, pseudonyms are used in this report, as well as disguising all identifying data of the participants. Transcripts will also be kept confidential and will be stored securely until after this report has been finalised and marked at which point they will be destroyed.

Participation in the study was voluntary and the research aims were made transparent to participants prior to the study. All participants were required to sign a consent form detailing the nature of their participation and the procedures to be followed by the researcher. To ensure that all parties involved were fully informed, permission to conduct the research was gained from the district office and the principal of the participating school.

As the intervention aimed to teach the participants new skills, the researcher has made herself available for follow up discussions/workshops in order to offer support and guidance to the participants.

CHAPTER 3
RESULTS

Summary of Results

The previous chapter detailed the methods used to conduct this research as well as the potential limitations thereof. The findings will now be discussed in detail. Firstly, the sample is discussed, followed by the results obtained from the initial educator perception questionnaires. These are illustrated in a table followed by a discussion. Thereafter, themes from the reflective discussions following each workshop are presented. Lastly, the findings from the educator's post-intervention reflective questionnaire are discussed, shedding light on the overall experiences of the educators and the efficacy of the intervention.

3.1 Research Sample

3.1.1 Biographical data of the sample

See over the page for Table 1.

Table 1: Biographic Information of Participating Educators

Educator's Pseudonym	Gender	Home Language	Teaching Qualification	Grade teaching at present	No. of years teaching experience	Previous Drama training	No. of learners in class	Other roles held at school
Joan	F	English	Higher Education Diploma; MBD	Grade 2	27 years	6 months training at JCE	28	Extra Remedial Education; Head of the Foundation Phase
Andrea	F	English	Senior Primary Diploma; Diploma in teaching learners with barriers	Grade 2	12 years	Drama taken as a sub-major during teacher training	23	-
Puleng	F	Tswana	Senior Primary Teacher's Diploma	Grade 5	8 years	None	27	Arts and Culture Co-ordinator
Sipho	M	English; Northern Sotho	Higher Diploma in Education	Grade 5	8 years	Attended once-off Workshops	24	Sports Co-ordinator
Reshma	F	English	Higher Diploma in Education	Grade 6	10 years	None	29	-
Charlene	F	English	Bachelor of Primary Education; Diploma: learners with barriers to learning and development	Grade7	15 years	Drama taken as a sub-major during teacher training	36	Head of the Intermediate Phase

3.1.2 Discussion of Biographical Information

Table 1 details the biographic information of the sample of educators who participated in the research. Of the six participants, five were female, and one was male. Joan, Andrea, Reshma and Charlene's first language is English, while Puleng's first language is Tswana, and Sipho's is Northern Sotho. Charlene was recently promoted to Head of the Intermediate Phase, and Joan is Head of the Foundation Phase. Andrea and Joan currently teach grade 2, Puleng and Sipho teach grade 5, Reshma teaches grade 6 and Charlene teaches grade 7. Joan is the most experienced educator and as head of the Foundation Phase (grades 1 to 3), she has 27 years teaching experience behind her. Charlene, the head of the Intermediate Phase (grades 4 to 7) has 15 years of teaching experience. Of the sample, the least teaching experience is 8 years, which includes two of the educators. The average number of years teaching experience for this sample is

13.3 years. The educators reported that their classes varied between 23 and 36 learners, the average number of learners per class being 28.

Of the six educators, all have a minimum of a two-year teaching diploma, three educators holding a bachelors degree followed by a higher teaching diploma. With regard to training in Drama, two educators - Puleng and Reshma - had no previous training in Drama, Sipho had attended once-off workshops, and Joan had 6 months training in Drama during her degree. Two educators - Andrea and Charlene - took Drama as a sub major during their training. None of the educators have had specific training in the use of drama methods across the curriculum or Drama for developmental purposes (i.e. drama methods for LO teaching).

3.2 Educators' general understanding of the LO Learning Area prior to the intervention

As mentioned earlier, the Department of Education (1998b & 2002) states that LO…

> *…guides and prepares learners for life and its possibilities. Life Orientation specifically equips learners for meaningful and successful living in a rapidly changing and transforming society. The LO Learning Area Statement develops skills, knowledge, values and attitudes that empower learners to make informed decisions and take appropriate actions regarding health promotion; social development; personal development; physical development and movement; and orientation to the world of work.*
>
> (DoE, 1998b, p.26 & 2002)

The educators' definitions of LO varied somewhat. Three gave a similar but vague definition of LO as a Learning Area that is about "living" or "life" skills. One educator was more specific in stating that LO aims to teach "skills, knowledge and values" needed to cope with changes in life. Two educators described LO as learning how to manage ourselves, in particular our health. One educator's

definition of LO stressed the importance of developing an awareness of self and others. The following is a breakdown of what the educators believe is the focus of LO:

Table 2: Educators' beliefs regarding the focus of LO

Area of Focus	Number of Educators in Agreement
• Living or life skills	3
• Skills, knowledge and values	1
• Managing ourselves	1
• Decision making	1
• Coping with changes	1
• Awareness of self	1
• Awareness of others	2

3.3 Educators' attitudes towards LO prior to the intervention

The educators varied in their attitudes towards LO. However, they all felt positive about teaching it. In particular, Joan and Charlene mentioned that they enjoy the opportunity LO brings to draw on the actual lives of the learners in the classroom, and the challenge of developing the whole learner. Charlene and Puleng added that they like the opportunity to develop their learners' self esteem. Andrea stated that she feels positive about LO as it allows her to get to know the learners better, and as such to respond to their particular emotional needs. Charlene also stated that LO provides a platform for her learners to talk about uncomfortable issues; and her colleague added that she thought LO needed to clarify misconceptions that learners may have, particularly with regard to their developing bodies. Lastly, Joan mentioned that LO is nice to teach as it draws on a variety of topics and skills.

In contrast, four of the educators mentioned difficulties they experience when teaching LO. In particular, Puleng stated that she struggles to keep herself from becoming emotionally involved with her learners' problems. A second concern

highlighted Joan's experience that change is difficult to achieve, particularly when learners come from problematic, broken homes. Andrea believed that LO content is too dry and activities are limited, particularly since (she feels) the school is lacking in resources. Lastly, Charlene stated that she finds formal assessment in LO extremely difficult to manage.

In the Initial Perception Questionnaire, the educators were required to rate themselves in terms of their…

- *expertise in teaching LO*
- *ability to find effective methods to teach LO*
- *beliefs in the efficacy of specific conventional teaching methods for LO*
- *ability to design effective assessment tasks for LO teaching*.

The results indicate that three of the educators believe they have the expertise to teach LO, while three feel unsure. Similarly, two educators feel that they are able to find effective methods for teaching LO, whereas four educators feel less confident.

When asked to think about the efficacy of conventional methods for LO teaching, four of the educators felt that *free expression* was a highly effective method for LO teaching. *Group work* also scored highly among the educators, with three of them agreeing strongly and three agreeing somewhat regarding its efficacy. Similarly, two of the educators agreed completely and one agreed strongly that *class discussion* is an effective method for LO teaching. However, a smaller number, only two educators, felt strongly that *worksheets* are an effective LO teaching method, while two educators felt quite unsure about their efficacy.

Educators were further required to detail HOW they establish the efficacy of these methods in reaching the LO outcomes. Significantly, none of the educators could give an explanation of how they went about this, and all educators seemed to indicate that they relied on their "gut feeling" as well as their ability to maintain control in the classroom as a measure of each method's success. In addition, five of the educators were in firm agreement that assessment tasks are difficult to design for LO outcomes, only one educator agreeing a little with this statement.

3.4 Educators' understanding and perceptions of Drama prior to the intervention

The educators were asked to list words and phrases that they felt describe Drama. Below is a tabular representation of their responses.

Table 3: Educators' descriptions of Drama prior to the intervention

Descriptor	Joan	Andrea	Phuleng	Sipho	Reshma	Charlene
I		Act out, *Role-Play*, Mime	Acting, Performance	Acting, Dance	Acting	Movement
II		Learn through play	Play			Playing
III	Fun	Fun, Enjoyment				Fun
IV	Self expression		Expression		Expression	Expression, Individual
V	Groups			Teamwork		Togetherness
VI		Fantasy				Escape, Freedom, Exploration
VII				Cultures		
VIII				Confidence		
IX				Music, Instruments		

** Note: The descriptors (I to IX) are the researcher's own categorising and grouping of the educator's descriptions of Drama.*

Table 3 illustrates that five of the six educators believe that Drama is first and foremost about acting and performance (I). Secondly, three educators share their description of Drama as "play" (II), and three agree that Drama is about "fun" and "enjoyment" (III). Four educators describe Drama as a means towards "self-expression" (IV), and three educators highlight the "team-work" or "togetherness" (V) inherent in drama work. Finally, two educators highlight the "fantasy" or "escape" (VI) that Drama fosters in its participants, and one educator adds

"cultures, confidence, music and instruments" (VII, VIII IX) to his definition of Drama.

Since this research aims to help educators to use Drama as a developmental tool in their LO teaching, it is important to highlight the extent to which they conceptualise Drama in this way. Andrea uses the phrase "learn through play", and Sipho uses the word "confidence" but is not explicit as to whether Drama requires confidence to participate in it, or whether Drama develops confidence. Four educators use the word "expression", which may indicate a belief that Drama encourages learners to express themselves. Whether the educators understand "self expression" as a growth-inducing, developmental process is unclear.

3.5 Educators' attitudes towards drama methods for LO teaching prior to the intervention

Educators were asked how they felt about using Drama as a method in LO teaching. Four educators (Andrea, Puleng, Sipho and Charlene) reported that they felt absolutely positive about this, and Joan felt quite enthusiastic. Reshma reported that she felt unsure about using Drama in her LO teaching. It is interesting to note that Reshma has never done Drama nor had any training in it prior to this intervention. Similarly she reports that she has never used drama methods in any of the Learning Areas she teaches.

Puleng reported that she had done Drama when she was in school but had no training in Drama, although she was regularly using *Role-Play* in her Arts and Culture and language teaching. All of the educators, except for Reshma, were already using *Role-Play* in their English lessons at the start of this research.

3.6 Educators' knowledge of the drama methods selected for this study

The sample of educators all reported that they were aware of and had used *Role-Play* over their teaching careers. Four educators (Joan, Andrea, Sipho and Charlene) were aware of and had used *Improvisation*; and four educators (Joan, Sipho, Reshma and Charlene) had heard of and used *Teacher-in-Role* in their classrooms. Puleng had no knowledge of drama methods, apart from *Role-Play*. None of this group of educators had heard of or used *Mantle of the Expert* or *Image Theatre* prior to this research.

3.7 Themes emerging from the educators' experiences during the workshops

Three reflective discussions were held during the course of the research. These were held following the first, second and third workshops. Each reflective discussion gave educators the opportunity to share their thoughts about the previous week's workshop, and the chance to feed back their experiences of trying out the drama methods with their classes. These reflective discussions were unstructured except for the following two questions:

- What was your experience of last week's workshop (likes, dislikes, areas of difficulty…)?
- Can you tell us about any of the activities or methods from last week that you managed to try out with your classes?

A content analysis of the verbatim transcripts of these discussions revealed a number of themes. The researcher was able to identify eight themes, each of which will be presented in detail below.

3.7.1 Educators' Positive Experiences

Charlene described her initial encounter with the drama methods in the first workshop as "refreshing" and "enjoyable". She felt that it was good to "be

reminded that lessons can be fun and not just chalk and talk" and that the *Emotion Spots* (see Workshop 1 in Appendix D) activity made the "words come alive".

Joan stated that they (the participating educators) had left the workshop the previous week feeling relaxed and de-stressed. In reflection, she reported that she was glad she had experienced the activities herself during the workshop as it gave her insight into how her learners might respond, particularly since they (and her learners) became quite noisy. She went on to describe the Drama experiences with her learners as "a breather… not chaos, but exuberant… it was fun". Furthermore she felt proud of herself that she had tried the activities with her learners as she felt that it had been a stretch for her, "a good stretch, a learning curve" and she felt certain she will do the activities again. Finally, she shared a story that really "touched her heart". One learner with special needs in her class cannot walk and as such was unable to participate fully in the *Huggy Bears* activity, as she could not run around the room. However, Joan reported that the children in her class without fail ran to this learner for each round of the game, and she was consistently the first to have a partner. She described this synergy and cooperation in her class as "lovely".

Andrea felt that her experiment with the drama methods in her class went very well even though it felt a little chaotic at times. She felt that the activities relaxed her learners to such an extent that they were then able to engage in wonderful group work, a method she admitted she was not usually in favour of. Andrea also reported that she was amazed with the frozen images [*Image Theatre*] her learners were able to create and her overall feeling was that drama methods "can only enhance learning, and it's enjoyable".

Sipho reported that he really enjoyed doing the *Huggy Bears* and the *Role-Play* activities with his class and he felt it was "good for me [him] and for them". His learners also sailed through some of the stimulus material provided and he felt that that pushed him to be creative.

3.7.2 Educators' perceptions of their learners' positive experiences

Sipho facilitated his class in the *Feeling Spots* and *Emotional Chairs* exercises. He felt that his learners really enjoyed the opportunity to experience different levels of emotion through the exercises. He believes his learners had to listen to each other and try to understand the feelings like they had never done before. He also felt that the material addressed real life experiences (such as illness, death, fears…) of his learners and that meant that they were really involved in what they were doing. He felt that the drama activities provided his learners with the opportunity to do things a little differently to how they might in real life and he believes that it is helpful for them. Apparently, Sipho's learners reported that they really had fun and they asked him to do it again.

Andrea concurred with Sipho in her belief that the drama methods provided her learners with the opportunity to act out what they feel and in so doing enhancing their learning. She also felt that these methods provide an opportunity for shy learners to "come out of their shell" through the creative medium. Joan and Andrea were in agreement that the phrase from workshop 1 ("I DO and I understand") is very significant and that the practical part of learning is vital for their learners.

Joan seemed to sum up some of the educators' experiences when she said that after her "LO drama lesson", her learners gave her a big hug which told her that they were very pleased with her that day!

3.7.3 Educators' perceptions of their learners' negative experiences

Despite the researcher's attempt to elicit the difficulties and struggles that educators may have experienced in their classrooms, little was shared during the reflections. Joan reported that during one activity a learner…

> "seemed to get fed up as none of the other children were choosing him for their group, and as a result he sat himself down in a huff on the side".

Another learner in that same lesson sat to the side of the room and the educator felt as if she was communicating "I can't take this anymore", it was as if it got too much for her. Andrea also reported that during her lesson the learners had taken to pushing each other on the floor, although she wasn't sure if this was more of a problem for her or the learners.

3.7.4 Activities and methods tried by educators

Andrea and Sipho used the lesson plan from the first workshop in its entirety with their learners, although Andrea adapted it for her grade 2 class. Andrea reported that *Huggy Bears*, *The Balloon* and *Freeze Frames* [*Image Theatre*] were easiest for her to implement. Sipho spent two lessons doing *Role-Play* with his learners and also experimented with the *Emotion Spots* and *Situational Dilemmas.* Joan used aspects of the first and second workshops, and shared some of the methods from the third workshop with the whole staff body during a staff meeting. Puleng tried the *Role-Play* tasks outlined in the second workshop. Reshma felt too overwhelmed to try any of the activities during the course of the workshops. Overall, the researcher estimates that the group of educators as a whole managed to try out approximately 50% of the drama methods and material provided in the workshops.

In addition, Charlene reported that she had used a class management strategy discussed in the third workshop. She explained that she had managed to say to a learner who was being uncooperative and sabotaging her lesson: "I can see that you are finding it hard to be with us today. What do you need from me in order to concentrate?" On being reminded of this strategy, Joan and Andrea admitted that they had also tried it. All of them reported that the difficult learners in question had in fact calmed down and ceased to trouble them further.

3.7.5 Educators' personal struggles / stressors in relation to implementing the drama methods

Charlene was transferred from her class to teach grade 6 when another educator left two months before this research commenced. She said that she realised it

was a big change for herself and for the learners. In particular, Charlene felt that she had not built sufficient rapport with her class and was experiencing them as "out of control". She believed that the learners were just "pushing her to her limit", and in response she nearly walked out of class. Charlene stated that she had therefore not been able to try any of the drama methods as she was feeling too exhausted and had "too much on her plate". Although she did use the control statement (see 3.7.7. a. on page 43) discussed in the workshops, Charlene also felt terrified of losing control of her class if she tried anything new.

Reshma reported that she was feeling overwhelmed and had been catching up on all the other Learning Areas and had not had any time for LO. Therefore she had been unable to try the methods, although she had scheduled a lesson for the week after the research was complete. Puleng concurred with this frustration, stating that she was under a lot of pressure as she was so behind in many of her Learning Areas. LO was not a current priority.

Stress and the fear of noise were key factors holding Joan back from starting to experiment with the new methods. She said that she felt that if there was too much noise it seemed likely that the learners would begin to hurt each other. However, she managed to overcome this fear and felt she would "cope with just a little bit". So she tried some of the activities from the first two workshops. Joan reported that if she had a better week she was sure she'd have been more adventurous, although it was a "stretch" for her, a "good stretch".

In contrast, Andrea felt excited to try out all of the new drama methods, but stated that she had a "fear of group work" and for that reason was dreading facilitating some of the activities. She explained that she saw herself as a "control freak", a "shepherd that likes to have everything in order". However, towards the end of the research she had in fact tried out most of the material and reported significant personal satisfaction from the experience.

3.7.6 Educators' fear of chaos as a barrier to change

Experimenting with the material from the first workshop proved to be challenging for Andrea. She reported:

> *"I tried the first lesson and it was a bit chaotic. Huggy Bears was chaotic. The balloon didn't calm them down. The Huggy Bears they didn't listen to me, they went all over the place: when I called out 2's, they did 5's, they did the opposite! It was a bit of an opposite day!"*

However, the experience did not stop Andrea from trying out more of the workshop material on other occasions. She also reported that the group work she attempted following on from this lesson was "wonderful" as her class had calmed down from the warm-up activities. In fact, the researcher's perception was that Andrea seemed to have quite enjoyed the "chaos" she described as it was reported in a tongue-in-cheek manner.

Joan was so terrified of chaos reigning in her class that she scheduled her lesson just before break, with break acting as a kind of safety net or boundary to terminate the chaos. She reported after trying her lesson that it felt like chaos and being out of control, but she realised it was actually "exuberant".

This fear of chaos seemed to be the major factor preventing Charlene from trying out any of the methods or activities. She felt that she did not "want them to get too noisy" and she wanted "more rapport with them before trying it". The researcher's impression was also that she was exhausted and overwhelmed and therefore depleted of the personal resources required to try out new methods and bear the stress of change.

In contrast, Sipho experienced "a bit of chaos" during the *Huggy Bears* activity, but he did not seem overly perturbed by this experience, and was able to persist in trying out more of the methods and activities.

3.7.7 Educators' desire for control as a barrier to change

For the educators, chaos seems to indicate a lack of control in the classroom. Charlene's fear of chaos was further complicated by her experience of being out of control in her classroom. She felt that her learners had not yet learnt self-control, and wondered if they were in fact "testing" her. Therefore, she felt unable to try the new methods as "in group work or oral activities - they just get out of control".

During the second and third workshops, the researcher experienced the educators themselves as slightly manic and out of control. She then realised the educators needed to be helped with control strategies, and demonstrated some of these in action with the educators:

a. Firstly, a control statement to encourage cooperation: "I can see that you are struggling to cooperate today, what do you need from us to help you cooperate?"
b. Secondly, reflecting on the noise: "You are making a lot of noise today, you must be enjoying yourselves, but we need to keep it down if you want to continue."
c. Practising freezing whenever "freeze" is called out; a drum is struck; a tambourine is sounded; or a whistle is blown. These should be practised before the drama lesson so learners are aware of the "rules" before potential chaos emerges.
d. For all activities, give the learners a very strict time limit, and stick to it. This keeps the control in the hands of the educator and lets the learners know who is in control.
e. Paradoxically, lowering the voice or whispering when giving an instruction immediately lowers the noise level as learners who are enjoying themselves have to quieten down to hear the next instruction.

Four of the educators reported that they had tried the control statement (a) with their difficult learners and it seemed to help. Joan reported that it had "knocked the wind out of the sails" of the boy she tried it with, and he was silent for the remainder of the lesson.

Andrea reported that she had tried the whistle strategy (c) and when she was doing the freezing, "it was amazing!" Sipho also used a whistle and said:

> *"The moment I said freeze they would freeze immediately. Every time I felt it was getting out of hand, I just shouted 'freeze guys!' and they did. Without that I think it was going to get out of hand."*

Joan used the tambourine (c) to the same effect. Initially she scheduled the lesson just before break as her way of getting out of potential chaos. Her discovery of the effectiveness of the tambourine led her to say:

> *"I gave myself half an hour, but in retrospect I should have given myself an hour and it would have worked. It was like what one would call organised chaos – it felt like I was out of control but I wasn't. It was controlled emotion!"*

Andrea reflected on her realisation that preparation is vital when using drama methods. She said she realised that it is not advisable to run a lesson "off the cuff" and it was important to know exactly what you are doing and where you are going. If not she feared "the walls of my classroom would crumble!"

Lastly, Sipho reported that he had found it necessary to stick to time limits (d), particularly when the learners were doing *Role-Play*s. This helped him to manage the lesson and get through what he had planned to do as well as to manage the learners' behaviour.

3.7.8 The 'newness' of the drama methods as a barrier to change

Charlene stated:

> *"We get into a rut of doing things a certain way! It was nice to be reminded that there are other ways of doing things."*

However, this is an important observation, since Charlene was extremely enthusiastic about the new methods during the workshops, but did not manage to implement any of them in her classroom. It seems that the "rut" she was referring to may have been more entrenched than she realised.

In a similar vein, Joan revealed that if she'd had a better week she would have been able to be more creative. As such, she had only managed to "make a start" as she felt it was a "stretch [for her], a good stretch, a learning curve". However, she mentioned that the lesson plan the researcher provided was easy to follow and that helped her a lot.

Puleng and Reshma had difficulty in finding time to try out the new methods as their classes were catching up on other Learning Areas that were far behind. Since they are required to teach LO every week, this could be tentatively interpreted as resistance to change on their part. Perhaps the new methods were in fact too overwhelming for them to try when under stress?

The data presented up to this point summarises the findings from the Initial Perception Questionnaire and the three reflective discussions held during the course of the workshops. In the following section, data from the Post Intervention Perception Questionnaire will be presented.

3.8 Educator's understanding and perceptions of Drama following the intervention

Educators were asked to describe Drama prior to and following on from the intervention. When one compares their descriptions, it can be seen that the educators have shifted slightly in their understanding of Drama as a rehearsal for life (I). Secondly, three educators highlight the role of emotional development (II) in drama experiences.

Table 4: Educators' descriptions of Drama following the intervention

Descriptor	Joan	Andrea	Puleng	Sipho	Reshma	Charlene
I	Role playing real life situations	Practicing real life situations			Do, create	Experiencing, enacting
II			Emotions, Feelings	Feeling, expressing self through movement and actions		Feeling, awareness, inner peace, freedom
III	Acting,	Play, act	Acting, Stage, Voice, Posture		Act, perform, improvise	
IV	Groups, class participation					Interacting
V	Excitement	Have fun				
VI					Stage, costumes, wigs	
VII	Individuals					

3.9 Drama methods used since the intervention

Educators were asked to list which of the following methods they had used prior to and since the intervention:

Table 5: Drama methods used by the educators

Drama method	Heard of the method prior to the intervention	Used the method prior to the intervention	Used the method following the intervention
Image Theatre	0	0	**4** *
Teacher-in-Role	4	4	4
Role-Play	6	6	6
Mantle of the Expert	0	0	**1** *
Improvisation	4	4	4

** Note: Blocks highlighted in grey indicate change in usage of the methods.*

Role-Play and *Improvisation* are two fairly common drama methods. It is not surprising that these two methods were used by most of the educators prior to and following the intervention. *Image Theatre* is a slightly more complex method that requires confidence and careful planning in its use. A substantial period of time was spent on this method during the workshops. Four of the educators used this method following the workshops. *Mantle of the Expert* is similarly challenging to use effectively in the classroom, and one educator was able to use it. Since all of the educators had heard of and used *Role-Play* prior to the intervention, no change can be measured here. However, in the researcher's experience educators often use *Role-Play* simply to add a "fun" element to lessons: seldom is it carefully planned and structured in order to meet specific learning outcomes. Therefore, it is hoped that the training in *Role-Play* helped these educators to use the method more effectively. No conclusion can be drawn in this research as to the manner in which educators used any of these methods, or the methods' effectiveness in attaining learning outcomes.

3.10 Educators' change in understanding and perceptions of LO teaching

In the first instance, the educators were asked whether the workshops had changed their perceptions of what LO is in any way. Joan and Andrea feel that the workshops enabled them to see LO in a more practical light. Joan also felt that she no longer saw LO as a paper and pencil Learning Area. Similarly, Andrea stated that previously she felt that her role was to prescribe values and morals, recently she had come to see that these could be "extracted from the learners themselves and then [she could] encourage [learners] to use them in real life situations".

When Charlene was asked about her change in perceptions of LO, she reflected that previously she had associated drama methods with English teaching, and she had "often felt frustrated with LO teaching". She felt that the workshops had given her a new avenue to explore for LO teaching. Reshma agreed and stated that it was now possible for her to use fun, dramatic techniques to convey the curriculum to learners. She also felt that she no longer needed to convey solely factual information to learners but could open her lessons to a more experiential process of learning. Sipho felt that his perception of LO had not changed significantly, but reported that he now had more ideas and different methods at his disposal.

Unwanted and problematic behaviour was a key concern for Puleng in her teaching. When reflecting on the workshops she felt that she had become empowered in her ability to address the problematic behaviour in her classroom.

In addition to reflecting on their change in perception, the educators were asked to rate the following three statements demonstrating the extent to which they agreed or disagreed:

(a) My **confidence** when teaching LO has increased since the workshops

Three of the educators *agreed completely* with this statement, two *agreed strongly*, and one *agreed a little* that their confidence had increased since the workshops.

(b) My **expertise** when teaching LO has increased since the workshops

Two of the educators *agreed completely* with this statement, two *agreed strongly*, and two *agreed somewhat* that their expertise had increased since the workshops.

(c) My **creativity** when designing LO lessons has increased since the workshops

Two of the educators *agreed completely* with this statement, two *agreed strongly*, and two *agreed somewhat* that their creativity had increased since the workshops.

In sum, it can be seen that all educators felt that their confidence, expertise, and creativity had been increased as a result of their participation in the workshops.

3.11 Educators' ratings of the taught drama methods

The following table was given to the educators in the Post Intervention Perception Questionnaire. They were asked to rate each of the taught drama methods according to their perceived **usefulness**, **difficulty**, and **how likely** they were to **use** the methods in the future.

Table 6: Educators' ratings of the taught drama methods

	1 Not at all	2 Slightly	3 Quite	4 Very
A. *ROLE-PLAY*				
How **useful** is it?				6
How **difficult** is it to use?	5	1		
How **likely you are to use it** again?			2	4
B. *IMAGE THEATRE*				
How **useful** is it?			1	5
How **difficult** is it to use?	3	1	2	
How **likely you are to use it** again?		1	3	2
C. *Mantle of the Expert*				
How **useful** is it?			1	5
How **difficult** is it to use?	3	2	1	
How **likely you are to use it** again?		1	2	3
D. *TEACHER-IN-ROLE*				
How **useful** is it?				6
How **difficult** is it to use?	4	1	1	
How **likely you are to use it** again?			4	2

** Note: Numbers refer to the number of educators.*

The table illustrates that *Role-Play* and *Teacher-in-Role* were seen to be the most useful of all the taught methods, followed by *Image Theatre* and *Mantle of the Expert*. However, *Image Theatre* was seen as the most difficult to use, with two of the educators reporting that they felt it was *quite* difficult and one educator stating that it was *slightly* difficult to implement. Two of the educators felt that *Mantle of the Expert* was *slightly* difficult to implement in their lessons and one that it was *quite* difficult to do so.

Overall it seems that educators feel most inclined to use *Role-Play* in their teaching, although they report that they are likely to use all of the methods again in the future.

3.12 Factors preventing educators from implementing the taught drama methods

The researcher was aware that there may have been many reasons why each educator was unable or unwilling to implement the taught drama methods. As such, from the reflective discussions held after each workshop, the researcher presented the educators with a selection of potential reasons that may have prevented them from using the drama in the future. They were asked to rate each reason on a scale of 1 (*don't agree at all*) to 5 (*agree completely*). In addition, the educators were given space to reflect on any personal reasons as to why they may have felt unable to experiment with the taught drama methods.

Table 7: Educators' ratings of potential barriers to change

Please rate the following reasons:	Don't agree at all **1**	Agree a little **2**	Some agreement **3**	Agree strongly **4**	Agree completely **5**
a. There is too little time to prepare	2	1	**2**	**1**	
b. There is too little class time available	2	1	**1**	**2**	
c. The drama methods are too difficult	4		**2**		
d. I have limited resources in terms of classroom space	4	1	**1**		
e. I have limited resources in terms of the appropriate material	4	2			
f. I am fearful of doing something new	3		**2**	**1**	
g. I am fearful of losing control of my learners	2	1	**2**		**1**
h. I feel that my class has too many learners in it to use drama methods	6				
i. I fear that I will be judged by my colleagues that I am "playing around"	5				**1**
j. I worry that my class will create too much noise	2	1	**1**	**1**	**1**
k. I feel more comfortable sticking to the conventional methods	4	1	1		

** Note: Blocks highlighted in grey indicate most significant barriers to change reported by the educators.*

Table 5 illustrates that there are a number of reasons educators feel unable to use the new methods. Of these, creating noise (j.) and losing control (g.) of the learners were rated among the top reasons for educator resistance. In addition, three of the educators felt that because the methods were new (f.) and unfamiliar they feared implementing them. Lastly, three of the educators felt that having too little time to prepare (a.) and too little class time (b.) were significant reasons holding them back.

In the qualitative reflection, Charlene added to the barriers to change outlined in the table: "there are many occasions when I simply feel too tired to think about doing something new". Sipho re-emphasised his fear of noise as he feels that his class is big and the learners are "very noisy". However, he felt noise was not such a significant problem if the lesson was planned well in advance.

3.13 Educators' overall reflections of their experience of the workshops

In order to give a more personal account of each educator's experience of the training, a short summary of each individual's experiences will be presented below.

3.13.1 Joan

As the most experienced and senior member of the group, Joan commented that she has used *Role-Play* on many occasions over her 27 years of teaching, and she always felt that she "did not know where [she] was going". In retrospect she feels that the workshops have given her more confidence in using *Role-Play*, as well as "a definite plan which builds on children's ready knowledge, and develops new skills and insights into social skills and personal feelings". She described her overall experience of the workshops as "refreshing" and "valuable". On a personal level, she felt able to benefit from the drama methods herself as she expressed her own emotions in the roles that she played. She also felt that this demonstrated for her how her learners could benefit emotionally. In addition she

found it particularly “useful” to be able to try out the new material between workshops and then discuss problems and adaptations for different age groups with the researcher afterwards.

In Joan’s view, anger management is increasingly problematic in schools. She felt that the workshops provided stimuli and ideas on how to approach these issues with learners. In particular, she stated that she looks forward to trying out the “*bead bracelet*” (see Workshop 4 in Appendix I) anti-conflict technique with all the Foundation Phase learners in 2007. She also mentioned that since the workshops she had enjoyed sharing the “dealing with conflict” posters (see Workshop 4 in Appendix I) with all the educators at the school. Finally, she stated that “the more educators who participate in this series of workshops, the better”!

3.13.2 Andrea

Andrea really ”enjoyed” the workshops and felt that she derived much benefit from them. She found the content and methods taught in the workshops to be “relevant and important” as well as “novel” and “very now”. More particularly, she found the warm up activities to be useful but commented that she would simplify them or use only one warm up as she did not want to have to rely on lesson plans to remember what she was teaching. Finally, she commented that she found it “wonderful” to observe and be involved with her colleagues during the workshops as she felt she got ideas from them and “different perspectives” on them as individuals.

3.13.3 Puleng

“Eye opening” was the phrase used by Puleng to describe her overall experience of the workshops. Whereas she had previously been using discussions and writing in LO, she realised that her LO lessons were not as exciting as her Arts and Culture lessons where she had been using some drama techniques. She reflected that the workshops taught her how important it is for her learners to be given the chance to “act out” what they have learnt in class. She also commented that the Drama had helped in her assessment of her learners’ ability

to deal with conflict, as she could evaluate behaviour instead of relying on the learners' self reports. In addition, Puleng felt that Drama gives learners the opportunity to "confront their emotions head-on and to assess their behaviour in terms of how others are viewing them". In sum, Puleng stated that the workshops were "run brilliantly, in a step by step manner" that enabled her to grasp the concepts. A side benefit for her was to be able to learn new ways of dealing with problematic behaviour in her classroom.

3.13.4 Sipho

Sipho's final evaluation was that "sometimes we complain about not knowing how to teach LO and these workshops helped to solve those queries and misconceptions about the subject". He felt that the workshops were "interesting" and "exciting" even though he felt very pressurised for time. In addition, he commented that he did not know the drama methods before the workshops and found the practical (learning by demonstration) style and choice of activities that involved everyone all of the time, made it easy for him to immediately try them out with his own class. He also felt that the workshops highlighted for him the practical nature of LO and the efficacy of linking LO with Arts and Culture.

Sipho's final word was that these workshops should be offered to schools in townships such as Alexandra as educators there are not exposed to novel teaching practices. He believes that such educators would really "love" being exposed to these ideas.

3.13.5 Reshma

Given that Reshma struggled to implement the drama methods in her own class as she was "catching up on other Learning Areas", she commented that the *Mantle of the Expert* and *Teacher-in-Role* workshop was thought provoking for her. She thought the idea of learners being asked to think and behave like experts could provide them with an opportunity to see what it feels like to be in control.

Conflict resolution strategies (see Workshop 4 in Appendix I) felt “interesting” and “easy to implement” for Reshma. She reported that these ideas seemed to be very “popular” amongst the group of educators, and felt that the “bead bracelet” (see Workshop 4 in Appendix I) anti-conflict technique was “stylish”. Finally, she stated that teaching conflict management strategies to children and adults is vital and that the workshops provided insights into how to do this.

3.13.6 Charlene

The major concern in trying out the drama methods for Charlene was the fear that she’d lose control of her class. In her final analysis she stated that she “enjoyed the fact that [the researcher] taught her how to maintain control through structure and time”. This seemed to allay her fears of drama methods. On a personal level, Charlene reported that she was burnt out and stressed at the time of the workshops and that she experienced the workshops as “refreshing” and as an “outlet / stress reliever” for herself. She also enjoyed the opportunity to spend time with her colleagues getting to know them, laughing and building a “team spirit”. She realised that some of the educators had strengths she had previously been unaware of.

Finally, Charlene thought that the workshops reminded her how much fun lessons can be when the opportunity is created to “let your hair down, and allow children to explore and be themselves”. She felt that this is as therapeutic for the educator as for the children.

3.14 Educators’ suggestions for future training

As a group the educators had few suggestions about changes that could be made to the training. Joan stated that it should be compulsory for all educators on the staff body to attend, and Reshma felt that the training was holistic and encompassed “all the difficulties that can be thought of at present”. Charlene felt that the experiential nature of the training - “actually doing the activities” - was “fruitful and beneficial”. She added that it was important for her that the

researcher did not treat her like a child while the educators were doing activities that are designed for the children.

Andrea felt that although the lesson plans had “wonderful ideas”, she felt that future training could provide lesson plans with “simpler and fewer warm up activities prior to the main activity”.

Puleng suggested that future groups of educators should be encouraged to bring to the workshops classroom issues that are difficult for them to handle, so these can be discussed with the facilitator and other educators. She said she thought this would encourage the educators to share helpful ideas with each other.

Sipho felt that everything included in the training was beneficial, and suggested that the training should be taken to schools in the Alexandra Township. He said that he knew for a fact that these “township schools” are never exposed to innovative ideas for teaching.

3.15 Conclusion

In this chapter, data has been presented from a number of sources. Educators’ understanding and perceptions of drama methods and LO teaching prior to, during and following the workshops were explored. In addition, the educators’ experiences of the workshops were clustered into themes and summarised. Similarly, the educators’ abilities to adopt the taught drama methods, and their resistance to change were highlighted. Finally, the educators’ suggestions for future training have been outlined.

In the following chapter, the data will be explored and analysed in more depth in an attempt to answer the specific research questions identified for this study.

CHAPTER 4
DISCUSSION

In the previous chapter, detailed results from the Initial Perception Questionnaire, the Reflective Discussions and the Final Perception Questionnaire were presented. Eight themes relating to the educators' experiences were identified and discussed. Chapter four takes us back, with this information in mind, to the initial objective of this study, which is:

To train educators in the use of Drama as an alternative method for Life Orientation teaching.

More specifically, this chapter seeks to establish the extent to which this objective of the research was met, and sets about answering each of the research questions identified for this study. In addition, links between the present findings and previous research are highlighted. Finally, the discussion provides direction for future research opportunities.

4.1 Research Question 1:

How useful and effective do the educators feel that Drama is as an alternative method for Life Orientation teaching?

There are two components to this question: the perceived **usefulness**, and the perceived **effectiveness** of drama methods for LO teaching. In addition, the question measures these criteria according to the educators' "feelings" about drama methods for LO teaching. As "feelings" cannot be quantified, the question lends itself to a descriptive answer. Thus, a number of perspectives will be adopted in answering the question.

*4.1.1 How **useful** do educators feel that drama methods are for LO teaching?*

The Curriculum 2005 Review Committee (Chisholm *et al*, 2000) established that a significant number of educators felt they lacked the necessary knowledge and skill to teach LO. The results of this study concur with this finding, as three of the six educators prior to the intervention stressed that they were unsure they had the necessary expertise for teaching LO. In addition, four educators felt unsure of their ability to find effective methods for LO teaching.

Koekemoer and Olivier (2002) and Ivers' (2002) research on educator development highlighted the importance of meeting educators' specific needs through training endeavours. Therefore, the aim of this research was to be *useful* to the educators by meeting their needs for new methods and developing their expertise in LO teaching. Educators were asked directly in the Final Perception Questionnaire if they perceived the drama methods as useful. All rated their feelings in positive terms. One educator also stated "now I have a definite plan", and another "it gave me ideas on how to approach [LO]". Therefore, the results of this study indicate a positive change in educators' perceptions of drama methods meeting LO outcomes, the drama methods therefore proving useful to the educators.

*4.1.2 How **effective** do educators feel drama methods are for LO teaching?*

The efficacy of drama methods for LO depends to a large extent on what educators feel their task in LO teaching is. The results in chapter three illustrated that the educators held a range of beliefs about LO, which included "life skills", "decision making", "coping with changes", "awareness of self", and "awareness of others". It seems from these descriptions that the educators' conceptual understanding of LO teaching covered a range of areas. One thread that seemed to run through the educators' beliefs was of LO as a Learning Area that aims to achieve personal development. Therefore, if drama methods are effective in bringing about personal development we can assume they are effective in

meeting the LO outcomes. This can be established by looking at the educators' understanding of what Drama **is** following the intervention. That is, do the educators come to see drama methods as developmental tools?

The results highlighted that the educators initially conceptualised of Drama as *acting*, *playing* and *having fun*. However, following their participation in the workshops, their definitions shifted towards a greater focus on "experiencing", "practicing for life" and "emotions". Thus, the educators' understandings of Drama seemed to shift towards recognising the developmental potential of drama methods. This finding therefore reinforces the research outlined in the literature review, where Morgan and Saxton (1987), Heathcote and Bolton (1994), Way (1967) and Boal (1999) highlight the developmental potential of drama experiences.

In order to establish the efficacy of the drama methods, educators were asked to reflect on their feelings **after** trying them out with their learners. According to Guskey (1986), educators require evidence of their learners benefiting from a new method **before** they believe in its efficacy and adopt the method on a more permanent basis. Therefore, all the educators who managed to try out the methods between workshops were able to witness their learners' responses. Some educators' reflections included: "it was helpful for them [the learners]"; "it enhanced their [the learners] learning"; "I realised that the practical part of learning is vital"; "the learners benefited emotionally".

In addition, educators reported greater creativity and enthusiasm among learners while participating in the drama activities. Guskey (1986) demonstrated that these attitude changes in learners are evidence of the new methods' success. Thus it seems that the educators were able to experience for themselves the practical benefits of the methods in enhancing learning, in so doing reinforcing their experience of the efficacy of the drama methods.

The literature review highlighted that contemporary models of education promote constructive teaching methods. The educators reported during their participation in this study that the drama methods "address real life experiences" of their

learners. In addition, two of the educators reflected that drama methods require an active involvement in solving problems during the learning process: “learners get to **do** things a little differently”; “[learners have to] try to understand like they have never done before”. This suggests that the educators were made aware of the constructivist nature of the learning experiences. Given the value ascribed to constructivism in contemporary practice, and the evidence that these drama methods are constructive by nature, one can infer that these methods are in fact *effective* in meeting educational objectives.

In a similar vein, Morgan and Saxton (1987) asserted that the most significant learning attributable to drama is a growth in learners’ understanding of human behaviour, themselves and the world they live in. A focus on real-world problems is also a constructivist principle. The educators appeared to grasp this constructivist principle as they came to see drama as providing opportunities for learners to “practise real life” and “learn about emotions and feelings”. This indicates that educators were able to recognise the learning and development potential of drama experiences.

Lastly, educators’ perceptions of the efficacy of the drama methods can also be inferred via their qualitative descriptions of their experiences of using these methods. In this regard, it seems safe to assume that strongly negative experiences are not likely to be repeated by educators, whereas positive experiences are likely to act as positive reinforcement of the efficacy and usefulness of the method. Therefore, educators’ descriptions of their experience of drama methods as “refreshing”, “enjoyable”, “exuberant”, “fun”, “lovely”, “enjoyable” and “alive” indicate positive and enthusiastic feelings towards the drama methods.

The *Mass Communication Impact Model* (Rogers and Kincaid, 1981) also highlighted the importance of affective experiences in bringing about change. The educators’ positive feelings (their affective experiences) about the drama methods are important reinforcing factors when viewed in the light of this theory. These feelings also seem to indicate that the educators in this study experienced the efficacy of the drama methods on a personal level.

On a qualitative level, the results of this study indicate that the educators came to perceive drama methods as useful and effective in meeting LO outcomes.

4.2 Research Question 2:

What factors play a role in the educators' capacities to **learn** new methods for LO teaching?

The literature review demonstrated that there are a number of factors that impact on the learning and development capacity of an individual. Among these are intrapersonal factors such as the pre-established cognitive schemas of the individual; the individual's specific learning needs; his or her motivation, and emotional availability (or openness) to learn. Interpersonal factors such as the rapport between the learner (in this case the educator) and the facilitator; and the kinds of training methods used by the facilitator also seem to affect learning. In addition, environmental factors such as time available in the educators' schedules and the setting in which the training takes place also impact on learning. Each of these factors will be explored in order to answer the second research question.

4.2.1 Intrapersonal Factors

4.2.1.1 Educators' pre-established cognitive structures

"Previously I thought my role was to prescribe values and morals". (Andrea)

Prior to the study, each of the educators brought with them their own understandings of LO teaching, drama methods, and the nature of their task as an educator. Piaget (1974) called the understanding and concepts that we acquire through development "cognitive schemas". Vygotsky (1987) termed them "higher mental functions". While the educators may have shared some commonalities in their cognitive schemas, they were most likely unique to each individual. For example, Joan said that she had been using *Role-Play* for years

in her classroom, and therefore brought with her an understanding of how to do *Role-Play* in **her** way. Andrea had also used *Role-Play* previously and therefore had her own understanding of how to use it. Depending on each educator's previous education and teaching experience, his or her cognitive schemas may have been more or less firmly entrenched. The importance of this is that each educator began their learning journey from their unique perspective.

Koekemoer and Olivier (2002) stated that negative attitudes and beliefs are often based on unfamiliarity and ignorance. In relation to this study, it may be that Charlene's previous exposure to Drama as an entertainment medium (i.e. the performing arts) made her ignorant of and therefore resistant to understanding the developmental potential of Drama. This may also explain why she, of all the educators, was most resistant to trying the methods, as she seemed to be consumed by a fear of chaos reigning in her classroom. Similarly, none of the educators had previously been exposed to *Mantle of the Expert* and therefore not surprisingly, none of the educators managed to try it out. Perhaps it was their ignorance and unfamiliarity with the method – their lack of any cognitive schema from which to build their learning – that were the primary reasons the educators chose not to try it out.

In contrast, Sipho and Reshma had no previous exposure to Drama and therefore brought with them (in theory) less ingrained cognitive schemas. However, Sipho managed to experiment with a lot of the material, whereas Reshma felt unable to do so. Therefore, it may be that personality characteristics, in addition to cognitive schemas, played a role in the educators' learning. In the researcher's opinion, it seemed that Sipho was more extroverted and confident than Reshma, and was therefore more able to try something new.

When thinking more specifically about learning and development, Vygotsky (1987) emphasised that learning is a socially mediated process: individuals construct knowledge based on their interactions with their social and cultural environment. In relation to this study, Vygotsky's theory (1987) implies that the delivery of the content by the researcher (i.e. the social interaction) played a pivotal role in enabling educators to learn and internalise new drama methods.

This will be explored further in the next section. In addition, the capacity of the researcher to meet each educator at his/her specific level of conceptual and practical development (in Vygotskian terms, within their zone of proximal development) and to stimulate their learning from that level, determined to a large extent what each educator was able to learn. Therefore, gaining an understanding of each educator's previous exposure to, and understanding of, Drama, and exposing the educators to increasingly complex theory and practice of Drama, was carefully planned in each workshop. This is one reason the Initial Perception Questionnaire sought information such as educators' previous experience of Drama, and attitudes towards drama methods and LO teaching: Puleng had no previous training in Drama, whereas Charlene had done Drama as a second major at university level, which made the facilitation of the workshops for these different levels of expertise in a group unquestionably challenging.

Piaget's theory (1952, 1968, 1974) describes children and adults as progressing through a series of stages, and learning results from adaptation to the environment. In this study, each educator was exposed to the drama methods, which either fitted with what they knew before or created a conflict for them. The educators thereafter either had to assimilate the new information with their existing schema, or change (adapt) their existing schemas to incorporate the new information. Andrea and Charlene, who feared the experience of chaos and loss of control, brought to the workshops their previously established cognitive schema that told them that Drama creates chaos and noise. However, the workshops demonstrated a different perspective on Drama and Andrea and Charlene were then faced with the challenge: either to assimilate this new experience (add it) to their schema and perhaps come to a new schema that conceptualised Drama as "noisy but manageable", or cling to their preconceptions of drama. It appeared that Andrea who described her experience as chaotic, but fun, may have been assimilating her new experience into her prior schema. Alternatively, Reshma and Charlene, who struggled to try the methods, perhaps had cognitive schemas that were too ingrained to change their practices.

Therefore, it can be seen that the beliefs, attitudes, and previous experiences that the educators brought to their learning experiences directly affected their capacity

to learn. However, given some of the positive experiences of the educators, it is hypothesised that they would benefit more from their participation in training efforts such as this, if a longer time period were available.

4.2.1.2 Meeting educators' specific needs

Sarkar Arani & Matoba (2006) highlighted the importance of voluntary participation in training opportunities, and the necessity of educators being the driving force behind change. Whilst this research adopted these principles to a certain extent, it was the researcher's need to conduct research for academic purposes that initiated the study. Similarly, since all workshops, for practical reasons, were held after school hours, it seemed that some educators felt more committed than others to giving up the time to participate. These factors may have affected each of the educators' motivation and desire to learn in different ways.

The Vygotskian principle (1987) of working within each educator's Zone of Proximal Development (ZPD) could also be conceptualised as *targeting educators' specific learning needs*. This principle was kept in mind during the design of each workshop. Sarkar Arani and Matoba (2006) also asserted that training should be based on educators' specific goals and needs. However, given that the intervention was run in a group format, some educators' learning needs may have been more directly met than others. For example, Charlene may have required more attention to be placed on learning control strategies to use while implementing the drama methods, in order to help her overcome her fears in the classroom. In contrast, Reshma had the least exposure to drama methods prior to the intervention. She may have benefited from a greater emphasis on practising and experiencing the drama methods. These may have been the reasons that these two educators, of all the participants, struggled to experiment with the drama methods. Of course, these are hypotheses. Nevertheless, they were considered during the intervention as the researcher designed activities to meet as many of the educators' needs as possible.

The researcher was also aware that the educators were giving up their valuable time for the duration of the research, and that there were occasions when they may have preferred to miss the workshop in order to complete other work. Halsdorfer (2006) emphasised the importance of scheduling training such that educators are able to engage thoroughly with the process. Of course it was not possible to run the workshops at the convenience of every educator on each occasion. Therefore, the researcher found it necessary to be highly sensitive to this difficulty. As such, she took care to mediate the educators' feelings of "struggling for time" by trying to be as punctual and focused as possible, and reflecting on and acknowledging how difficult it was for the educators to give up their valuable time. Similarly, the researcher encouraged the educators to become personally involved in the experiential aspects of the workshops – when the researcher sensed they were tired or frustrated, she encouraged them to express their frustration and exhaustion through the roles they played. Charlene said of this that she experienced the workshops as therapeutic for herself and Joan commented that the workshops had helped to de-stress her. In addition, Charlene commented that she appreciated being treated like an adult. These observations highlight the attempt made by the researcher to meet the specific needs of the educators to be treated not only as adults, but as individuals with their own needs and desires.

4.2.1.3 The impact of the educators' stress levels

Guskey (1986), Sarkar Arani and Matoba (2006), and Koekemoer and Olivier (2002) highlighted that change is a developmental and experiential process. Similarly the *Mass Communication Impact Model* highlighted that new communication efforts must first attract interest, be comprehended and then create an impact on the recipient. In other words these theories emphasise the educators' involvement in the material and his/her personal experience of the impact of the new processes. Educators in this study reflected that they were often too exhausted, frustrated and overwhelmed to try out what they had hoped to between workshops. It is thus questionable whether they were able to be sufficiently involved in the workshops to comprehend and experience the full impact of the material, and thus their learning may have been compromised.

The results of the research demonstrated that three of the educators felt that they "would have been able to try more of the methods if they'd been under less pressure". Having not used the material during the intervention when support was readily available may mean that Reshma and Charlene will never try the methods. Thus, the extent of their learning and consequently the efficacy of this study may have been directly compromised by their exhaustion.

4.2.2 Interpersonal and Environmental Factors

4.2.2.1 Characteristics of the facilitator (researcher)

Koekemoer and Olivier (2002) noted that in-service training efforts are more likely to succeed if the facilitator is a respected, knowledgeable and expert individual from outside the school setting. This criterion is also endorsed by The Curriculum 2005 Review Committee (Chisholm *et al*, 2000), which found that educators complained that trainers were not skilled or knowledgeable enough in the Curriculum 2005 philosophy and the training materials to meet educators' learning requirements. In this study, the researcher's presence in the school as "school counsellor" placed her in the role of expert even before the research began. Similarly, educators had previously consulted the "school counsellor" with difficulties they may have been experiencing in their classrooms. Therefore, the researcher began her role having gained trust and recognition previously, and having already established rapport with the educators. It is likely that this positively affected the educators' commitment to and motivation to participate in the workshops.

Koekemoer and Olivier (2002) also highlight the importance of the facilitator's knowledge of the subject and classroom management skills in gaining the respect and trust of the educators. The researcher has a degree in Educational Drama, as well as a teaching qualification in both Drama and LO, in addition to studying for her Masters in Educational Psychology. It is likely that the educators therefore immediately perceived the researcher as an expert in this study's chosen field. Guskey (1986) added to these requirements that the educators should perceive

the facilitator as credible, articulate, and charismatic; and that all training endeavours should be applicable to the classroom, and highly **practical** in nature. The researcher's success in demonstrating expertise and meeting the need for practical activities is reflected in the educators' comments below:

- "The workshops were run brilliantly, in a step-by-step manner" (Puleng)
- "The strategies [are] easy to implement" (Reshma)
- "Actually doing the activities…was… fruitful and beneficial" (Charlene)

4.2.2.2 Effectiveness of the training methods used

Ivers (2002) and Sparks (1986) suggested that there are five key components to successful in-service training:

- Presentation of theory
- Demonstration
- Practise
- Follow-up, and
- Feedback.

Each of these steps was incorporated in the design of this study. Theoretical input was given throughout the workshops, particularly as difficulties and problems emerged. In addition, educators were given written descriptions of the methods to reinforce some of the concepts. Demonstration and practise were also used throughout as educators were continually asked to participate in activities as if they were learners. That way, they had the dual benefit of observing the researcher's demonstration and of experiencing the activities for themselves. Following each workshop, reflective discussions were held in which educators were able to give feedback and ask for help with difficulties they may have experienced.

Puleng commented that she found the step-by-step manner in which the workshops were run beneficial. Joan stated that she found it helpful to be able to try out the methods between workshops and then discuss struggles and

adaptations with the researcher the following week. This was in line with Guskey's (1986) recommendation that educators try out methods before they are convinced of their efficacy.

4.2.3 Conclusion

In conclusion, the research has shown that there are a number of factors that impacted on the educators' capacities to learn and benefit from the training they were offered. These include intrapersonal factors such as the educators' cognitive schemas, energy, motivation, optimism and resilience; and interpersonal factors such as the researcher's rapport with the educators, the kinds of training methods adopted and the scheduling of the training.

4.3 Research Question 3:

To what extent are educators able to implement the new drama methods in their LO teaching? And why?

The researcher's conservative estimate is that the educators managed to experiment with 50% of the material and activities covered during the intervention. Only two of the educators managed to try teaching a lesson plan in its entirety. The other educators – to a greater or lesser extent - managed to experiment with different activities or techniques covered over the course of the intervention.

The researcher's hypothesis is that it is easier to try to change practices in small steps, gradually. Guskey's (1986) research reiterates this view when he says "change is a difficult and gradual process" (p.5). The difficulty of the change process is compounded by the fact that the educators' were experiencing high levels of stress and some of them seemed to lack personal resources (such as patience, creativity, optimism) as a result.

While the educators all communicated their intention to continue to use the drama methods in the future, it is interesting to think about which of the activities they found easier to experiment with than others. Four of the educators managed to try a *Role-Play* activity. Since this was the drama method they all had previous exposure to, this is not surprising. Secondly, four of the educators tried the *Huggy Bears* activity. Interestingly this is designed as a method for splitting the class into groups rather than as a stand-alone drama activity. However, it is simple to use and flexible in its application as it can successfully split the class into groups of any size. At the same time, *Huggy Bears* gets learners to participate and become involved in the lesson.

In contrast, none of the educators managed to experiment with *Mantle of the Expert*. This may be a result of the perceived difficulty of the method. *Mantle of the Expert* also requires careful planning for it to benefit learners and some of the educators' pressure for time may have prevented this. In addition, *Mantle of the Expert*, as the name suggests, places learners in the role of experts who are required to solve a problem. This encourages them to develop and access higher order thinking skills while in the role of an expert. Puleng and Charlene, who seemed to be feeling particularly overwhelmed and exhausted, may have found this idea too threatening as it tends to empower learners to solve problems. The researcher's hypothesis is that the educators may have perceived this empowerment as taking away from their control over the class. Paradoxically, by encouraging learners to act like experts, the researcher's experience is that learners start to behave more responsibly, as opposed to being controlling and chaotic.

In conclusion, that four of the educators managed to try *Huggy Bears* (a simple activity) and not *Mantle of the Expert* (a more complex activity) points to the validity of Guskey's (1986) claim that change is a difficult process that takes place in small steps. One educator reflected that she had found the step-by-step nature of the training, and the clear lesson plans helpful for her learning. In addition, she was grateful for the opportunity to spend time with the researcher adapting the methods for different age levels. The researcher's initial hypothesis was that learning in a step-by-step manner is less anxiety provoking on an

emotional level, and more effective as it is constructivist by nature. Therefore, the affective and cognitive components of the training that were taken into account during the design of the intervention, and the availability of the researcher as a supportive presence seem to have benefited the educators.

In sum, perhaps the difficulties experienced by the educators who struggled the most in trying the drama methods with their classes indicate that future training opportunities would be more effective if they were incorporated into the educators' overall plan for the year. This would allow the training to take place over a more extensive time frame; and consequently would also provide ongoing support for the educators as they take each small but challenging learning step.

This chapter discussed the findings of the research in the light of previous research. The following chapter takes the reader on a creative journey, and concludes this report with closing thoughts and suggestions for future research opportunities.

CONCLUSION

Dear Reader

As the curtain closes and the lights fade, the researcher takes creative licence in using drama as a metaphor (using *Teacher-in-Role* and *Image Theatre* methods*)* to highlight the findings of this study. Imagine, for a moment as you read, that you are in the Life Orientation classroom where the training took place…

> *The classroom is set up with a circle of chairs – one for each educator, and a podium for the guest speaker. The educators wait in the room for the researcher's arrival. The researcher enters the room wearing a formal jacket and carrying a briefcase. She wears a nametag with "Naledi Pandor, Education Minister" written on it.*

Naledi Pandor: Good morning ladies and gentleman. I am grateful for your presence today as I know that educators are pressed for time and extra meetings can be a burden to you. You may be aware that today I am here to get your feedback regarding the in-service training you recently received. Alix Diemont trained you in the use of drama methods for Life Orientation teaching, and I would like to take this opportunity to hear your thoughts and feelings about the training. First of all, to get us warmed up and into a practical frame of mind, as a group I'd like you to create a frozen image, like a photograph. Using your bodies, create an image that represents your feelings about the training as a whole. Please give your image a title or a caption. I'll give you two minutes to create your image.

Right, everyone, your time is up. On the count of three, your bodies must freeze into an image. One, two, three, freeze!

This is an interesting image - it looks something like a giraffe. Thank you, you can relax your bodies and come to your seats. I'd appreciate it if you could share your thoughts and experiences with me and tell me about your image.

Joan: We created a giraffe-like animal as we all experienced different levels, or degrees of enthusiasm during the training. Our title is…

"*Change is a tall order but the horizon is colourful!*"

Sipho: I was the neck of the giraffe. I thoroughly enjoyed the training, so I was the neck that could see out. It was my suggestion that the training should be offered to schools in Alexandra Township. I felt the training encouraged me to be more creative in my teaching and I feel that I now have some definite ideas about how to teach LO. Andrea was the spine of the giraffe because she felt that she had to be strong when teaching her class. She was excited but also fearful that she'd lose control of her class. Charlene and Reshma were the legs and the back of the giraffe. They feel stuck in the gut of their learning, as they have not had the time to try out many of the methods, as they are currently overwhelmed with stress. That is why they chose to locate themselves in the stomach of the giraffe, with a limited view of the horizon.

Joan: I was initially hesitant as I was worried about chaos reigning in my class, but my learners really benefited from being actively involved in their learning. That is why I placed myself in the spine of the giraffe – it feels like my confidence and skills in using drama have strengthened and I am getting to the point where I will be able to look out at the view like the neck of the giraffe.

Naledi Pandor: It seems that some of you struggled with the fear of chaos and losing control of your classes.

Andrea: Yes, that was a big thing for most of us. What really helped was the therapeutic style in which the training was run. We felt like we were understood as human beings, and many of us felt like we were able to de-stress during the training. The training was more than just learning.

Charlene: Yes, and on that note, I felt that the practical nature of the training helped me to see how it could be used in LO and other Learning Areas. It also

meant that I was able to get to know my colleagues better by interacting with them.

Naledi Pandor: So it was important that the training met some of your personal needs as well as your specific teaching needs, rather than focusing on an external agenda?

Joan: Definitely! Previous training we have been on was a real chore, and it felt like it was thrust upon us against our will. The fact that we volunteered here meant that each of us needed some help with our LO teaching, and we were willing and enthusiastic in our commitment. That was despite the fact that we were all overwhelmed with our teaching load. We also all agreed that Alix was a knowledgeable and experienced facilitator. I think that made a difference for us as we were able to volunteer time for the training knowing it would be worthwhile. Also, it really helped to be able to try out some of the activities each week and then to come back to Alix the following week to reflect on our difficulties.

Puleng: Yes, and it was fundamental for me to see just how creative my learners were. It reinforced how much fun learning can be – and we all enjoyed ourselves so much that it motivated me to try out more of the methods.

Naledi Pandor: What I hear you say is that it was necessary to have evidence of your learners benefiting before you felt fully convinced of the efficacy of the methods. At the Department of Education we place high priority on Life Orientation teaching as a means to address the ills in our society. Therefore, enabling you to make the most of the LO teaching time is high on our list of priorities. In recent conversations with Ms Diemont, and from your reflections, there are a number of very important points for us to consider at the Department of Education regarding the training of current and future LO educators:

Firstly, you highlight the importance of using a training model that is both practical and reflective in nature. Secondly, you state the importance of being trained by a knowledgeable and expert facilitator. Thirdly, you make it clear that training endeavours must meet educators' specific needs as human beings and as

professionals. Fourth, you highlight the extent to which time is a scarce resource for you, which makes attending training stressful before it has even begun. So, scheduling training closer to the beginning of the year when you are less stressed is more beneficial for your long-term professional development. You also indicate that training efforts held over an extended period of time gives you more time to experiment with new ideas and to feel comfortable with the change processes. Lastly, you and Ms. Diemont have highlighted the impact of the interpersonal and intrapersonal factors that you bring to training experiences. Perhaps most importantly, you indicated that the facilitator plays a vital role in managing and mediating these factors so as to maximise your learning.

It would also help if we could discuss your thoughts on future research opportunities, since you and the learners are the ultimate beneficiaries of change processes.

Joan: I speak on behalf of my colleagues in expressing an interest in attending further training over a longer period. I have also mentioned previously that we enjoyed getting to know each other better as colleagues, and I feel it would be beneficial for the whole staff body to participate in such training. In addition, while I know this idea scares many of us educators, I do believe that I benefited from trying out the material and then discussing it with Alix. Perhaps this idea could be taken further, with Alix demonstrating some lessons with learners as well as her observing us teaching a class. This would allow each educator to receive more specific feedback and guidance in their learning. Lastly, I wish I had learnt these methods when I was young and starting my career as I wouldn't have floundered for so long in my LO teaching. I believe that research should be done into the efficacy of training educators in drama methods for LO at pre-service level.

Naledi Pandor: Well, thank you for those valid and useful guidelines. I received a report-back from Ms. Diemont detailing her reflections on this study. I would like to share her thoughts with you regarding the limitations and future applications of the research…

> Ms. Diemont feels that this research confirmed her previous experiences of educators feeling overwhelmed in their role, as well as educators feeling

that LO is an extremely difficult Learning Area to teach. She designed this research with the specific aim to address those difficulties, but realises that there are some limitations to this study.

In the first instance, the research was conducted on a relatively small sample of educators and all of you volunteered your time to participate. Therefore, the workshops were able to address many of your individual needs and difficulties. However, if future educators are to be trained in drama methods for LO teaching, it is likely that they will have to be trained in larger groups. Some school management teams may also stipulate compulsory attendance of such training for their entire staff body. Will such future research endeavours achieve the same results as this study?

Secondly, Ms Diemont mentioned that you all knew each other as colleagues prior to the research, and she wondered if the group had been larger, and comprised of educators who did not know each other, whether you would be more resistant to being actively involved (and therefore learning experientially) in the training activities.

Thirdly, those of you who participated in this study had a previously established relationship with Ms Diemont. As such, your commitment to and engagement in the research process cannot be solely attributed to your experiences during the workshops. More specifically, you may have felt committed to attending, while holding the fantasy that Ms Diemont may meet your therapeutic needs by virtue of being an intern psychologist. In addition, knowing that the researcher's other role in the school was to provide therapy for the difficult children in your classes, you may have seen participation in this research as an opportunity to offload your stress regarding these learners and to receive insight into how to handle them better. Thus, Ms Diemont feels that future research could explore educators' capacity to change when trained by external facilitators who are not necessarily trained as a psychologist.

Fourthly, Ms. Diemont's mere presence in the school on a weekly basis may have influenced your teaching practices as she may have provided a consistent reminder that the research was about to commence and provided encouragement for you to reflect on your teaching practices. As a result, you may have begun to invest more energy in your LO teaching than you might have if Ms. Diemont's presence had been less obvious in the school.

Fifthly, Ms. Diemont highlighted that this research makes only an indirect attempt to explore how the learners in your classrooms benefited from the drama methods used in their LO lessons. Ms. Diemont feels that future research should also explore the learners' experiences of the educators using the new drama methods in LO lessons.

Lastly, this research provided you with specific activities and lesson plans to try with your classes. Ms. Diemont feels strongly that future research should also establish the extent to which you are able to design your own lessons and apply the drama theory and skills to your own lesson planning and classroom practices.

These are significant findings for us at the Department of Education to consider when planning future research and in-service training for our educators. I would like to thank you wholeheartedly for your time.

Joan: If there is one thing I'd like you to mention to your in-service development team, it was the quote that Alix shared in the first workshop. I realised that it explains why drama experiences can work, and so it applies to all of us – the learners, the educators, and in-service trainers:

"I hear, and I forget. I see and I remember. I do and I understand."

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APPENDIX A: LETTER OF INFORMED CONSENT



Psychology

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To

Re: Participation in study on training educators in drama methods for LO teaching

My name is Alix Diemont, and I am conducting research for the purposes of obtaining a Masters Degree at the University of the Witwatersrand. My area of focus is on teaching LO educators to use drama methods in their teaching. It has been shown through research that drama is a learner-centred, experiential activity that helps learners to develop good problem solving skills, as well as developing self-esteem and creativity. The researcher hypothesises that LO teaching can be enhanced and made more meaningful through the use of drama methods. I would like to invite you to participate in this study.

Participation in this research will entail completing a short questionnaire. The questionnaire will take approximately 20 minutes to complete. Thereafter, you will be asked to participate in 4 workshops in which you will be taught specific drama methods that can be applied to Life Orientation teaching. Each workshop will be largely experiential, rather than theoretical, and will focus on specific methods that can be used to teach and assess LO outcomes. Please note that there is a possibility that you will be asked to participate in a follow-up workshop aimed to help you consolidate your learning. This will be negotiated with you as a participant, and will be held at your convenience.

Should you choose to participate in this research or not, please note that you do so voluntarily, and you as an individual will not be advantaged or disadvantaged in any way. While questions will be asked about your personal circumstances, no identifying information, such as your name and school where you teach will be made available to anyone other than the researcher. Your completed questionnaire will not be seen by any person at your school at any time, and will only be processed by myself. Similarly, no information from the workshops will be fed back to the management of your school at any time.

If you choose to participate in the study please complete the questionnaire as carefully and honestly as possible. Thereafter, the researcher will collect the questionnaires and we will negotiate convenient times for the workshops to take place.

Your participation in this study would be greatly appreciated. This research will contribute to a larger body of knowledge, and it may help teacher training colleges in their training of future Life Orientation educators.

Many thanks and kind regards,

Alix Diemont

APPENDIX B: INITIAL PERCEPTION QUESTIONNAIRE

Code No. _____ Date: _____

1. What is your teaching qualification?
2. How long have you been teaching?
3. What Learning Areas/subjects have you taught?
4. For how many years have you taught LO?
5. What grade/s do you teach LO to?
6. On average, how many learners are in each class at your school?

10-15 learners	16-20 learners	21-25 learners	26-30 learners	31-35 learners	36-40 learners	41 or more learners

7. If you were to describe Life Orientation as a Learning Area in one sentence, what would it be?
8. Please describe what you **like** (if anything) about teaching Life Orientation?
9. Please describe what you do **not like** (if anything) about teaching Life Orientation?

For each of the following questions, please select (tick) one of the following options with regard to your teaching in your school:

10. I feel that I have the expertise required to teach the LO outcomes

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

11. I feel that I am able to find effective methods to facilitate the LO outcomes for my learners

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

12. I feel that conventional methods such as group work are effective when teaching LO

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

13. I feel that conventional methods such as class discussion are effective when teaching LO

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

14. I feel that conventional methods such as free expression are effective when teaching LO

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

15. I feel that conventional methods such as worksheets are effective when teaching LO

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

16. Assessment tasks are difficult to design for Life Orientation

Agree completely	Agree strongly	Some agreement	Agree a little	Don't agree at all

17. How do you establish the efficacy of your teaching methods in reaching the intended outcomes with your learners…?

Group work: _____
Discussion work: _____
Free Expression: _____
Worksheets: _____
Other method (please specify):_____

18. If you think about the word "drama" for a minute, please write down what images/ words / thoughts immediately come to mind.

19. a. Have you ever done drama before (ie. Had your own lessons)? Yes / No. (If yes, please describe these in detail.)

19. b. Have you ever been trained to use drama as a teaching method before?
Yes / No. (If yes, please describe these in detail.)

20. Have you ever used drama as a method in any of the Learning Areas you teach?
Yes / No. (If yes, Please specify.)

21. If you were asked to use drama methods in your Life Orientation teaching, you would feel…

Absolutely positive	Quite enthusiastic	Unsure about it	A bit pessimistic	Absolutely negative

22. Please tick any of the following drama methods you have heard of before:

Image Theatre ____ *Forum Theatre* ____
Role-Play ____ *Improvisation* ____
Teacher-in-Role ____ *Mantle of the Expert* ____

23. Please tick any of the following drama methods you have used in your teaching...

    Image Theatre ____ *Forum Theatre* ____

    Role-Play ____ *Improvisation* ____

    Teacher-in-Role ____ *Mantle of the Expert* ____

24. Would you be interested in participating in a series of workshops aimed to teach you how to use drama methods to teach Life Orientation? Yes / No

APPENDIX C: HAND OUT ON IMAGE THEATRE

Image Theatre

'Tableau', 'photograph', 'sculpture', 'freeze frame', 'wax works', 'statues' are all terms used when participants are asked to create a still image with their bodies either as individuals or, more usually in groups. The image is used to capture a moment in time, an attitude, to depict an idea, or to isolate a moment in a drama. These terms are used interchangeably but it makes a subtle difference of difficulty if the pupils are asked to create a 2-dimensional photograph versus a 3-dimensional sculpture, which is often more demanding.

An example…

Pupils can be asked to depict photographs which were taken of an event or incident, ranging from a wedding to a murder, or the sculpture which was built to represent a play or story they are studying.

There are many reasons why this activity is so popular, and so effective:

- The task culminates in silent, concentrated and focused work and is thus attractive from the point of view of control.
- It demands, and often promotes group cohesion, and
- Allows everyone to participate in some way, whatever their level of skill or confidence.
- Pupils are encouraged to think about how meaning is conveyed by subtle changes in expression, gesture and position.
- When pupils are asked to create a tableau, they are being asked to think about presentational skills in an unthreatening context.
- It helps pupils learn to condense meaning into a single moment and to read the full significance from a single moment.
- Asking pupils to create a photograph or freeze frame can provide a useful means of representing situations in drama which might otherwise be beyond the scope of the lesson (eg. A fight with a dragon, a soccer riot, a funeral…).
- It can be a useful method of protecting pupils by distancing them from moments which are potentially too difficult emotionally.
- Because it culminates in stillness and silence, it can, paradoxically, reveal the dynamism of a particular situation.

Considerations useful to bear in mind:

- Pupils who are new to this way of working may need to be induced slowly: Mirror exercises, waxworks, photographs may be a good start. It helps to present a challenge: "see how long you can hold the position without moving". Initial exercise can be to simply show things like 'jobs', 'sports' and 'hobbies'.
- Include significant meaning and tension- e.g. Instead of "Create a photograph of a wedding" the instruction might be "The photograph betrays that one member of the family felt very differently from everyone else". Other qualifications which might introduce elements of tension include: "The physical positions indicate the status/power of the characters"; "The most important detail is the last we might tend to notice".

- Juxtaposition of a reading with the frozen image (whether poem, novel extract, a letter…) can have a powerful aesthetic effect and can deepen the work even if the tableau itself is very straightforward: e.g. The family is gathered around the table to hear the will being read.
- It is helpful to make it clear whether the group must negotiate the tableau, or one person must direct the rest of the group to form the image. The latter can be helpful because it can sometimes be difficult for the group to imagine what their work looks like.
- Taking an actual photograph of the work can be a useful record and provide motivation.
- It is important to know what to do with the tableaux once they have been created:
    1. Attempt to discuss what has been created
    2. Ask pupils to articulate what their character's thoughts or feelings are
    3. A new image can be created that is related to the first (e.g. create an image to show their view of school, then create an image to show school as they would like it to be).

(Fleming, 1998)

APPENDIX D: WORKSHOP 1

Focus for the workshop: Grade 5 - Using *Image Theatre* and *Role-Play*

- *Learning Outcome 3:* Personal Development (The learner will be able to use acquired life skills to achieve and extend personal potential to respond effectively to challenges in his or her world)

Assessment Standard 3: Appropriately expresses and copes with a range of emotions.

- *Learning Outcome 4:* Physical Development and Movement

Assessment Standard 4: Participates in play and describes its effects on the body

(Doe,1998b)

Grade 5 Lesson Theme: Challenging Emotions

Materials Needed:

- One chair for each learner
- *Emotion Spots* (feelings printed on large pieces of paper/cardboard)
- Assessment rubrics (one per learner)

Time	Activity	Instructions	Learning Objectives
Warm Up (Approximately 13 minutes)			
3 mins	Shopping Centre Greetings	Learners are asked to walk around the space, fill the room. They are then told they are going shopping and must greet each other with the feeling/emotion that is called out by the educator: …exhausted; angry; excited; impatient; energetic; relaxed…	• A warm up and greeting • To get learners to begin to experience emotions in the body and to become aware of facial expressions associated with different emotions
5 mins	Emotional Chairs	Learners are told to take up a chair on their own, spread around the room. They are asked to imagine that this is now their world and there is no-one around. Educator gives them a scenario which they must immediately take on and act out, showing how they feel on their face and in their body: • Outside principal's office for something you didn't do; (Educator says freeze, then move around the space to another chair for the next scenario) • Ill, in the doctor's waiting room; (move chairs again) • A treat, at the circus; (move chairs again) • On a roller-coaster; (move chairs again) • Late, in a taxi/car on the way to school; (move chairs again) • In church at a funeral	• Getting learners to link situations with feelings and to begin to feel or experience them
5 mins	*Emotion Spots*	*Emotion Spots* are placed on the floor around the room (Nervous; Sick; Excited; Happy; Irritated; Sad; Angry; Tearful). The educator calls out the above scenarios (from Emotional Chairs exercise) again and asks the learners to move from spot to spot depending on which emotion they felt in that situation.	• Giving the feelings a name • Beginning to reflect on what different feelings are and how they differ

Main Activity (Approximately 40 minutes)			
1 min	Huggy Bears	An active and random way of dividing the class into groups: Ask the class to move around the space and when the educator calls out a number they must hug into a group of that number as quickly as they can with the people closest to them, then move around the space again and get into a group of the next number called out: 7/10/3/2/**5**	• To get learners to divide into groups that differ from whom they would normally choose • To get learners to experience close body contact which helps in building trust, and in developing self awareness
10 min	Feeling Postcards	Each group (5 members created from the *Huggy Bears* activity) must create a frozen image/postcard/photograph of one of the following scenes, showing clearly the emotion in the situation: • Someone has fallen very ill • Someone has won a prize/the lotto • Someone is lost • Someone has died • Someone has lost something precious • Someone has just had a baby • Someone has just had a bad fight NB. Learners are encouraged to discuss and decide on the following before they create the frozen image: -what has happened in the situation? -what character each of them are (how they are related to the central figure) -how they feel about the event. Educator gives them 5 minutes to prepare and goes around making sure that they are on task and that they understand the instructions. When the learners are ready, the educator calls out a group number and asks them to stand where they are and on the count of 3 to freeze into their image. The rest of the class is given the chance to guess the situation and the feeling, and to make any comments about how real it is. Then the next group goes...	• To begin to create a story that is linked to a feeling • To use the body in different ways to experience the feelings
10 mins	Feeling postcards before and after	The learners are now asked to think of and elaborate the story that goes with their image and to create a photograph that goes before and after their first image. The last photograph should show the way that the characters deal with the difficult feeling (by getting support from others, seeking help…). They practise these 3 photographs in sequence. The groups show their sequence of photographs to the class (if there is time). The educator acts as the timer, calling out "3-2-1 freeze AND 3-2-1 freeze" etc.	• To begin to create a story using their reflective ability and imagination • Using their bodies to express emotion • To encourage group-work skills
20 mins	Feeling *Role-Play*s	Learners are now given the opportunity to create a short story (they should be told it can be no longer than 2 minutes) that includes their 3 images. They should be encouraged to all say something in the drama and to think carefully about the beginning and ending of their drama. The educator uses the assessment rubric while the groups perform their short roles plays.	• To begin to tell stories about feelings • This helps them to give structure to their work as well as to focus their rehearsal as a group • The frozen images also allow the group to have a framework for the drama

Cool Down (Approximately 5 minutes)			
5 mins	Cool down - Murder Mystery	The class sits in a circle on the floor. One person goes outside (as the detective) and the rest of the class decides who will be the murderer. The detective comes back inside and then the murderer must begin to kill people by winking at them when the detective is not looking. Each person who is killed must die as dramatically as possible. The objective is for the murderer to kill everyone before the detective can work out who the murderer is.	• To cool down and bring the energy down at the end of the lesson • To allow the group to come together as a whole

APPENDIX E: ASSESSMENT RUBRIC FOR WORKSHOP 1

Grade 5: Challenging Emotions - Assessment Rubric

Group Names: _____

_____

Through the drama… **The learner appropriately expresses and copes with a range of emotions…** Do they…	1= not achieved	2= partially achieved	3 = Achieved	4 = Outstanding
Work co-operatively as a group				
Use their bodies to express strong emotions in each given situation				
Use their faces to express strong emotions in each given situation				
Participate in the play activity, using the space and their bodies to express themselves				
Explain (through the drama) how to cope with challenging emotions				

Comments: _____

_____

_____

_____

Educator's Signature: _____ Date: _____

APPENDIX F: POST WORKSHOP 1 REFLECTION

Workshop 1 – Points of reflection and learning:

1. What is ***Image Theatre***?

_____

_____

2. How was ***Image Theatre*** used to meet the outcomes in this lesson?

_____

_____

3. How can ***Image Theatre*** be used to meet the assessment standards and outcomes of the other grades? Think of some other *Image Theatre* scenes…

Grade 1: Shows and identifies different emotions, including respect for living things.

_____

_____

Grade 2: Demonstrates and discusses emotions in various situations.

_____

_____

Grade 3: Explains how he or she will cope with difficult emotions, including dealing with people living with disease.

_____

_____

Grade 4: Considers and interprets the emotions of others.

_____

_____

Grade 6: Demonstrates compassion by caring for people and animals.

_____

_____

Grade 7: Explains and evaluates own coping with emotions and own response to change.

_____

_____

4. What are the important **roles** and **responsibilities** of a drama **facilitator**?

APPENDIX G: WORKSHOP 2

Focus for the Workshop: Grade 2 - Using *Role-Play*

- **Learning Outcome 2** - Social Development (The learner will be able to demonstrate an understanding of and commitment to constitutional rights and responsibilities, and to show an understanding of diverse cultures and religions)
Assessment Standard 3: Lists qualities of a good friend and gives reasons

- **Learning Outcome 4** - Physical Development and Movement
Assessment Standard 4: Performs expressive movements or patterns rhythmically, using various stimuli

(Doe, 1998b)

Grade 2 Lesson Theme: Talking among friends

Materials needed:

- statements typed up on individual pieces of paper

Time	Activity	Instructions	Learning Objectives
Warm Up (Approximately 17 minutes)			
5 mins	Pre-lesson vocabulary preparation	Write the following words on the board and then ask the class if anyone knows what they mean: Interrupting; bored; yawning; interested; maintaining eye-contact. Discuss them briefly to prepare the class for the activities in the lesson.	
2 mins	Knee greeting	The class stands in a circle facing inwards. Everyone begins to tap their legs, warming up their blood – up and down their calves, and then just on the knees. Then the educator gives the instruction that the children must move around the room tapping each others knees and at the same time trying to prevent others from tapping theirs.	• This gets everyone moving and energetic • It also gets the class to connect with one another and creates a sense of fun
5 mins	Street Walking	The educator establishes an imaginary pavement from one end of the room to the other. The class divides into two random groups, one on each end of the pavement. Then the educator calls out a character or an attitude and the children walk along the pavement in pairs – one from each team at a time. • Characters/attitudes: model, rugby player, dancer, a tired pregnant woman, a 2 year old, an angry businessman…	• To get the children to start experimenting with different identities • To build the foundations of empathy To experience different identities and attitudes in the body
5 mins	Can you be things together?	The class is split into groups of 5 randomly. (Huggy bears can be used here, or the class can be numbered off so that all the 1's, 2's, 3's… go together.) The educator calls out something to become in the group and the group must become that thing is just 30 seconds. • A big boat; a letter or a number; a string of beads; a giant tent; an octopus…	• To develop co-operation
Main Activity (Approximately 30 minutes)			
5 mins	Friendship Listening Circle	Class splits into 2 groups. They stand in two circles – one circle inside the other. The inside circle faces outwards, each person facing a partner. The educator explains that she wants the inside circle to be children, and the outside circle to be the mothers/fathers of the children. The children speak to their parent for 30 seconds about the given topic with the given listening style. After each one, the outside circle moves one space to the left for a new partner and they swap roles.	• To introduce the concept of listening skills in relationships • To provide an experience of being heard and understood versus feeling

		Topics: Listening style: What you want for your birthday party Bored The fight you had at school today Interrupting Explaining why you failed your test Interested Convincing your parent you want a pet Asking many questions Why your uniform is torn Eye contact Explaining why you are cross with your friend Giving advice Where you want to go on holiday Ignoring	versus feeling misunderstood
25 mins	Friendship statement *Role-Play*s	The class divides into pairs. Each pair is given a statement. They must create a 1 minute scene where they play the two friends involved in the scene. The pairs must use the statement they are given in the scene. Educator reminds the pairs to think carefully about **who they are and where they are** in the scene while they are preparing. • Ideas for statements: "But you promised you wouldn't tell anyone" "Why did you tell the educator?" "It doesn't matter what we say, they think it's our fault." "I told you we shouldn't have taken it." "You said you would look after it, it was my favourite." "I don't want to be your friend anymore. You lied to me." Each pair performs for the rest of the class. After each scene, the educator highlights the good and bad qualities of a friend, creating a chart as you go. (The chart can also be a large "friendship tree". The fruit can have the qualities of a good friend written on them.)	• To get the children to begin to think about friendships and problem solving within friendships • To give children the opportunity to play out their difficulties in friendships in a safe space
Cool Down (Approximately 13 minutes)			
5 mins	Trust circle	In groups of 4, one person stands in the middle with their eyes closed, feet together, in a stiff, upright stance. The other members form a circle around the person and gently push the person in the middle back and forth between them, catching the person gently. The person in the middle must keep their eyes closed and allow the rest of the group to support their body and to "look after them" as they move them back and forth without moving their feet off the ground or falling. Once the person in the middle seems comfortable, the group can begin to step further away and to allow the person to fall slightly further. Each person in the group should have a chance to be in the middle and to experience trusting their group.	• To build co-operation and trust, a foundation of friendship.
5 mins	Mirror-mirror	In pairs, one person leads, the other mirrors his/her actions. Then the other one leads and the first one follows. Thirdly, they both try to contribute to the motion without one leading and one following. HINT: Use fluid, smooth movements as jerky movements are hard to follow. Also, encourage the children to maintain eye contact.	• To develop co-operation and perception skills • To encourage body expression and movement
3 mins	Listening to the world	Children sit in silence and listen first for the furthest away sounds outside the room and then sounds inside themselves. Follow this with discussion.	• To develop listening skills

APPENDIX H: WORKSHOP 3

- **Focus for the Workshop: Grade 6 - Using *Mantle of the Expert* and *Teacher-in-Role***

- **Learning Outcome 1** - Health Promotion (The learner will make informed decisions regarding personal, community, and environmental health).
Assessment Standard 3: Explains causes of communicable diseases (including HIV/AIDS) and available cures, and evaluates preventative strategies, in relation to community norms and personal values.
- **Learning Outcome 3** - Personal Development (The learner will be able to use acquired life skills to achieve and extend personal potential to respond effectively to challenges in his or her world).
Assessment Standard 3: Demonstrates compassion by caring for people and animals.

(DoE, 1998b)

Grade 6 Lesson Theme: A visit to the clinic

Materials needed:
- CD player with music (preferably with no vocals)
- Doctor's coat / stethoscope
- A chair for each learner
- AIDS comics / pamphlets
- One item of clothing/prop per learner

Time	Activity	Instructions	Learning Objectives
Possible pre-lesson activity (one to two lessons): In groups of four, learners are given one comic or pamphlet for each group from the AIDS pack. They are given 5 minutes to read through it and answer the questions as a group. NOTE: To guide their reading, the educator can give them a worksheet with a few questions to answer on the pamphlet. These questions can address important information about HIV/AIDS. For example: What are four things that you CANNOT contract HIV/AIDS from? What are three early symptoms of HIV/AIDS?. After 5 minutes, each group must pass their pamphlet onto another group and answer the questions on the worksheet for that pamphlet.			
Warm Up (Approximately 20 minutes)			
5 mins	Fruitbowl / "Everyone who"	The class sits in a circle, each on their own chair. The educator starts by standing in the middle of the circle. Educator calls out: "All those who… had breakfast this morning". Everyone who this applies to must get up and run for another chair. The educator tries to grab a chair before everyone is sitting. The person left without a chair is then "on" in the middle and also states a category: "All those who… have a sister" "All those who… are wearing their tracksuit". If the person in the middle cannot think of what to say, they call out "Fruitbowl" and everyone has to get up and find another chair. Hints: • Speed is important, so encourage the person who is on to state their category quickly. • You can establish a theme: "today we are only going to do Fruitbowl using the category of health. I'll go first: All those who have had a chicken pox before"…	• To energise the group • To encourage co-operation • To begin to reflect on health issues

15 mins	Creating a character	Educator brings the number of pieces of clothing / props (jackets, hats, coats, books, kitchen utensils…) for size of the class. These are spread around the floor randomly. The class is told to move around the room (to music, if you like) and when the educator shouts 'stop', they should immediately take up the item closest to them. They must instantly become a character that uses that prop/item of clothing (Encourage them to think about: Who uses that item? Where are they? How old are they?…). Then when the music starts again, the class places their item back on the floor and moves around the space again. When the music stops again, the whole procedure is repeated. Then the educator can take it further by asking or instructing the class: • Where is your character at 7am / 12pm / midnight? • Now interact with the person closest to you; tell them about yourself; where are you going? what are you doing?… • For the next round, the educator can ask the class to hook up in groups of three characters and pretend that they are all in a lift / in the doctor's waiting room / on a train… together Move around the space again and hook up in groups of four. Now create a short scene in which someone says: "I've got a terribly sore heart, can you help me?" Create the story that deals with this problem.	• To play with different identities and in the process to develop empathy for others • To develop story telling ability and communication skills
Main Activity (Approximately 30 minutes)			
30 mins	*A day at the clinic* – (using *Teacher-in-Role*; *Mantle of the Expert*)	• The educator tells the learners that she will leave the room and return as a different character. They must respond to her new character in role. • She leaves and returns to the room wearing an item of clothing such as a doctor's coat that clearly identifies her role. Educator/doctor: Hello everyone, I am Doctor Fever. I would like to welcome you to your first day of medical school. Jenna and Craig, I believe that you are here as receptionists today to help in this crisis we are facing. Thank you. I have been told that you are a very talented group of doctors, nurses and professionals in the making. Today we are going to spend the day at the Jeppe Clinic treating and helping the patients as the staff there are on strike. I've been told that there are queues of people waiting to be seen. I'd like to first suggest that we spend some time setting up the clinic so that we are ready to help our patients. I will leave you for a few minutes so that you can set everything up. We need 2 small consulting rooms; a receptionist's desk; and chairs in rows for the waiting room. The educator leaves the class for a minute or so. When she returns she helps to ensure that the clinic is set up adequately by using skilful questioning. She also enrols the learners through her questions: "Puleng, how long have you been planning to be a nurse?" "Thendo, the professor tells me he has high hopes for you as a doctor in the HIV field…" and to a few strong learners: "I think you will be seeing many patients today. How about this being your consulting room where you can work together?" To a group of more shy learners: "I can see you are very ill, perhaps you would like to take a seat in the waiting room?. The educator then enters in role as an old woman. She goes to the receptionist's desk and reports that she is here to get information as her daughter is very sick. Dr Fever told me to come and see the team here for some advice. The Educator goes through to the doctor's consulting room and sits with the team of doctors. The educator can then use this opportunity to get information about HIV/AIDS from the doctors. She can stop the drama at any time and encourage the learners to consult their manuals for help with information they may need.	• Getting learners to collect, analyse, organise and critically evaluate information about HIV/AIDS. • Building empathy through the experience of being in role.

		The educator ends the role drama by having a team conference with the medical students. She uses this opportunity to debrief the learners and to assess what they have learnt, in her role as Dr Fever, their supervisor.	
Cool Down (Approximately 10 minutes)			
5 mins	Character shake out	Learners remove their clothing/props and place them in the centre of the room. They physically remove the character from their bodies and say the following: "Hello everybody, I am Thandeka (their real name). That was the doctor, but now I am me. I would like to say … to the doctor" (e.g. You did a good job/you tried your best/ that was stressful…).	• To de-role from the drama. • To reflect on what it was like to play the character they played.
5 mins	Visualisa-tion / Meditation	Guided visualisation.	• To debrief • To come back to reality • To gain mastery over troubling thoughts

APPENDIX I: WORKSHOP 4

Focus for Workshop 4: Grade 2 & 6 – Summing it all up and revising the methods

- **Learning Outcome 3**: Personal Development (The learner will be able to use acquired life skills to achieve and extend personal potential to respond effectively to challenges in his or her world.)

Assessment Standard 3:

Grade 2: Demonstrates appropriate behaviour in conflict situations

Grade 6: Demonstrates peacekeeping and mediation skills in different conflict situations.

(DoE, 1998b)

Grade 2 & 6 Lesson Theme: Dealing with Conflict

Materials needed:

- Balloon
- Policeman/woman's hat

Time	Activity	Instructions	Learning Objectives
Warm Up (Approximately 15 minutes)			
3 mins	Balloon afloat	The learners fill the space. A balloon is thrown into the air and the learners must keep it afloat. The educator calls out feeling words for how to punch the balloon: gently, aggressively, sleepily, angrily…	• To get learners physically active • To reinforce understanding of different feelings in the body
4 mins	Animal feeling	Learners fill the space. The educator calls out a feeling word and each learner must become an animal that they think feels that feeling often: bored, angry, shy, aggressive, calm, energetic, sleepy…	• To develop empathy – feelings in the body
8 mins	Fighting Images	In groups of 4/5, learners create photographs of the following scenes: • Fighting gorillas • Lion's making a kill • A stampede of buffalo • Aggressive elephants	• To work co-operatively in groups
Main Activity (Approximately 40 minutes)			
5 mins	Visiting Policewoman - Discussion	The educator leaves the room, telling the learners that she will return in role as someone that they must respond to in role. She goes outside and returns with a policeman's hat. "Good morning girls and boys. Mrs X (name of principal) called the police station today to report a very serious matter to us. Apparently two learners in this school got into an enormous fight this morning. One learner was taken to hospital with a broken hand and the other learner has been suspended from school. I wonder if you can tell me: • How often do children in this school fight? • And why do you think that children fight with each other? • And what feelings do people have that makes them get into fights?	• To en-role the learners in a drama where they can explore feelings and think about conflict in role.
10 mins	Conflict role play	Now, in your groups, I would like you all to create a very short play that shows a fight between two friends. The play must show what happens between the two friends that makes them get into a fight. Who says or	• To communicate what conflict means for each person via the

		does what that makes the other feel angry and upset? Discussion: • It looks like the people in fights have some pretty strong feelings – like anger, hatred, aggression… • It seems that the fight happens when they act on these feelings without thinking	group performance
15 mins	Sharing Circle	Now, what I'd like you to do is to open a **sharing circle** with you all. Lets talk about: → "What can I do to feel better when experiencing intense feelings?" <u>Some ANGER MANGEMENT ideas to practise together</u>: (These can be drawn up in a poster to display in the classroom) • Walk away from the person who has upset you and speak to someone else about how you feel • Tell yourself: "Even though your friend said something nasty, it doesn't mean it's true" • Use an *I message* when talking to your friend: "I don't like being spoken to like that. I feel… when you…! I'd prefer you to…" • Punch something like a pillow until you feel better • Breath deeply until you are calm • Have a rubber band (or an elastic bracelet with a yellow, red and green bead on it) on your wrist that reminds you to "stop, think, and act correctly!" • Draw your feelings until you feel better • Do some physical exercise, like running very fast until you feel better • Drink a glass of water slowly until you calm down • Ask an adult to come and help the two of you talk about the problem together – this is called "mediating".	• To teach and explore different coping mechanisms for conflict situations
10 mins	Conflict resolution *Role-Play*s	Now, I'd like you all to practise your plays again, this time using one of the anger management tips we've talked about to help the characters in the play deal with the fight / conflict. Give the learners 5 mins to rehearse. The learners show their plays.	• To practise coping mechanisms
Cool Down (Approximately 5 minutes)			
5 mins	Visualisa-tion and deep breathing	Lie on your backs on the floor and close your eyes. I want you to focus on your breathing. Feel how your chest rises as you breathe in and lowers as you breathe out. Breathe in to 3 counts, hold for 1 and out for 3 counts. Now breathe in for 4, hold for 2 and out for 4 counts. Now I want you to focus on the parts of the body as I am speaking. Don't move anything, just focus your mind on those parts of your body: beginning with your right hand thumb, your 2nd finger, 3rd finger, 4th finger, baby finger, the palm of your hand… (scan the whole right side of the body, then the left side.) Then focus on breathing once again. Now imagine, focus on each of the following images and sounds in your mind: A full moon, rain drops on your face, a bright red rose, the sound of birds in the morning, ice cream melting on your tongue, sand on your feet as you walk bare foot… Now imagine yourself having a fight with a friend: why are you fighting? Who said what? What does this make you feel? What strategy are you going to use to make yourself feel better? – Imagine yourself doing this in detail. Now wake up slowly. Policeman/woman closes: Now girls and boys, I'd like to say thank you for your time. I hope that the next time you have a fight you will all be able to deal with it without being expelled and calling in the police.	• A cool down and reflective activity • De-roling from the drama

APPENDIX J: FINAL REFLECTIVE QUESTIONNAIRE

Post-Workshop Reflections:

You have now attended four workshops that looked at a variety of drama methods to use in your Life Orientation teaching. We explored the following:

Workshop 1: Grade 5 - CHALLENGING EMOTIONS:
Using ***Image Theatre*** and ***Role-Play***

Workshop 2: Grade 2 – TALKING AMONG FRIENDS:
Using ***Role-Play***

Workshop 3: Grade 6 – A VISIT TO THE CLINIC:
Using ***Mantle of the Expert*** and ***Teacher-in-Role***

Workshop 4: Grade 2 & 6 – DEALING WITH CONFLICT:
Summing it all up and revising the methods

1. Please spend the next 20 minutes **reflecting on your overall experience** of the workshops

_____
_____
_____
_____
_____
_____…

2. If you think about the word "drama" for a minute, please write down what images / words / thoughts immediately come to mind.

_____
_____
_____…

3. Please tick any of the following drama methods you have used in your teaching (over your teaching career, AND since the workshops)...

Image Theatre ____ *Role-Play* ____ *Improvisation* ____
Teacher-in-Role ____ *Mantle of the Expert* ____

Please tick the response that **best applies to you** for each of the following statements:

	Don't agree at all 1	Agree a little 2	Some agreement 3	Agree strongly 4	Agree completely 5
4. My confidence when teaching LO has increased since the workshops…					
5. My expertise when teaching LO has increased since the workshops…					
6. My creativity when designing LO lessons has increased since the workshops…					

7. Please **rate the following drama methods** taught during the workshops:

	1 Not at all	2 Slightly	3 Quite a bit	4 Very
A. *ROLE-PLAY*				
How **useful** is it?				
How **difficult** is it to use?				
How **likely you are to use it** again?				
B. *IMAGE THEATRE*				
How **useful** is it?				
How **difficult** is it to use?				
How **likely you are to use it** again?				
C. *Mantle of the Expert*				
How **useful** is it?				
How **difficult** is it to use?				
How **likely you are to use it** again?				
D. *TEACHER-IN-ROLE*				
How **useful** is it?				
How **difficult** is it to use?				
How **likely you are to use it** again?				

8. Has your experience of the workshops changed your **perception of what Life Orientation is** in any way? Please explain.

_____

_____

_____……

Please tick the **response that best applies to you** for each of the following statements:

	Don't agree at all 1	Agree a little 2	Some agreement 3	Agree strongly 4	Agree completely 5
9. Since the workshops, I feel that drama is an **effective method** to facilitate the LO outcomes for my learners…					
10. Since the workshops I have become **more positive** about using **alternative methods** such as drama for teaching LO…					
11. Since the workshops, I feel comfortable **assessing** learners when I'm using drama methods in LO…					

12. There are a number of reasons that may **prevent you** from using the taught drama methods.

Please rate the following reasons:	Don't agree at all 1	Agree a little 2	Some agreement 3	Agree strongly 4	Agree completely 5
a. There is too little time to prepare					
b. There is too little class time available					
c. The drama methods are too difficult					
d. I have limited resources in terms of classroom space					
e. I have limited resources in terms of the appropriate material					
f. I am fearful of doing something new					
g. I am fearful of losing control of my learners					
h. I feel that my class has too many learners in it to use drama methods					
i. I fear that I will be judged by my colleagues that I am "playing around"					
j. I worry that my class will create too much noise					
k. I feel more comfortable sticking to the conventional methods					

13. Is there anything else that you feel may **prevent** you from using the material and drama methods taught in the workshops?

_____
_____
_____…

14. One eventual aim of this research is to train future educators in drama methods for LO teaching. What, if anything do you think should be **different in this training** if other educators were to also be trained in the use of drama as a methodology in LO teaching?

_____
_____
_____…