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An opportunity to introduce drama in education: a case study of Children's Theatre Project in Tanzania

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CHAPTER ONE

Introduction and Rationale

1.0 Introduction

This study intends to critically examine the notion of Theatre as a Teaching Methodology as used by the Children's Theatre Project (CTP) in Tanzanian formal primary schools. This intention is met by finding synergy with Drama in Education (DIE) approaches as advocated by its pioneers, Dorothy Heathcote, Gavin Bolton and Cecily O'Neill, to mention a few. The research was undertaken in Tanzania, in particular at the University of Dar es Salaam (UDSM), Department of Fine and Performing Arts (DFPA). The research used the CTP as a case study and Mwenge Primary School, Uhuru Mchanganyiko and Makamba primary Schools as sub case studies. This chapter presents the historical background of the CTP, definition of terms, research aim, research questions and provides a rationale for the research.

1.1 Historical Background of the Children's Theatre Project.

The history of children's theatre in Tanzania goes back to the early 1970's when the department of Fine and Performing Arts (then department of Art, Music and Theatre) of the University of Dar es Salaam started to offer a Theatre for Children and Youth Course. The main purpose of the course was to provide the university students with a venue in which children's theatre could be explored in a more practical way (Bakari and Flodin, 2001). Following that, in 1989/90 the department established the Children's Theatre Project (CTP).

Perhaps the establishment of the CTP was also motivated by one of the founding members, Prof. Penina Mlama's participation in the meetings and congresses of The Association for

Theatre for Children and Young People (ASSITEJ) in the mid 1980s. Mlama has also served the ASSITEJ as an executive committee member.

The project involved a number of primary schools in Dar es Salaam, Morogoro and the Coastal regions. The main objective of the project was to give children an opportunity to participate in arts activities as well as develop their expressive capabilities through arts. The project, therefore, endeavours to establish and strengthen children's theatre in schools and annually runs a children's theatre festival which brings together children, their teachers and the community. These objectives resonate with what Nellie McCaslin, formerly a director of Dramatic Arts, Mills College of Education, San Francisco, maintains, namely that 'the children's theatre movement has been guided by certain specific objectives'. McCaslin further highlighted that the two main objectives of children's theatre are 'to provide worthwhile and appropriate entertainment for young audiences' and 'to promote individual and social growth through experience in the dramatic art' (1961, p.21-26).

The Children's Theatre Project was, therefore, designed to address problems facing the development of theatre for children in Tanzania. In the first place, it was observed that there was a lack of systematic programmes for children to participate in theatre as both creator and audience, secondly, there were few people trained in theatrical skills to run children's theatre groups on a permanent basis (CTP, 1992).

The artistic objective became the central focus of the project. To accomplish this objective, training of primary school theatre teachers was done with the intention of providing teachers with the methodology and stimulus to pursue theatre in their schools (Banham, 1995). Training focused on theatre skills such as movement, voice projection, improvisation and stagecraft. Teachers were trained on how to use indigenous theatre forms such as heroic recitation, storytelling, and dance in creating children's plays. Arising from the training

programme was an annual children's theatre festival, by school children whose teachers had participated in the training.

The programme was carried out in two phases: phase one centred on training teachers in the skills to organise and run children's groups through workshops, in the second phase the notion of using Theatre as a Teaching Methodology was established. This trend seems to be supported by drama lecturer David A. Male's assertion on Drama in Education that 'the former [drama][1] conjures up ideas of acting and theatre, whilst the latter [education] relates to the classroom and learning situation' (1973, p.9). Drama in Education is a form of dramatic activities centred on fictional role-taking and improvisation. It normally takes place among schoolchildren and their teacher in the classroom within a school (O'Toole, 1992). I consider that the introduction of Theatre as a Teaching Methodology was meant to concur with the wider field of education. In other words it was to strengthen the relationship between theatre and education by the use of theatre as a learning tool for children.

The government saw the project's progress as best practice for primary schools in the country. Thus in 2005, the project was conceptually adopted by the Ministry of Education. However, since the Ministry of Education adopted the project, there have been no programmatic activities in schools and also the festival, which was annually held in Dar es Salaam, Coast Region and Morogoro, no longer takes place. Research on theatre for children in Tanzania carried out in 1993 discovered a lack of expertise as the major factor contributing the under-development of children's theatre in schools. The research findings revealed that sixty three percent (63%) of respondents identified lack of expertise on how to design or devise specific programmes for children as a problem (Bakari and Flodin, 2001).

[1] In the preceding sentence, Male described that 'The words "drama and "Education" are not happy bedfellows'. Thus I have used square brackets to elaborate the context.

The research, which was carried out by Bakari and Flodin, was basically an evaluation research for the project's effectiveness. What might the contribution of the project be to children's educational development? This is one of the questions which this study intends to examine in relation to CTP's use of Theatre as a Teaching Methodology. My study, therefore, takes a different stance by looking at the pedagogical potency which Theatre as a Teaching Methodology might have in relation to other dramatic pedagogy within classroom settings.

1.2 Definition of Terms

1.2.1 Theatre and Drama

Many scholars have defined the terms 'Theatre' and 'Drama' differently. A South African theatre for development practitioner and playwright Zakes Mda, considers theatre and drama as terms which are often used interchangeably though they are two distinct types of dramatic expression. He says that Drama refers to a literary composition, while theatre is actual performance that may or may not emanate from literary composition. Mda continues to say that theatre is not primarily a literary art, it 'uses elements of other arts such as song, dance, and mime in addition to dialogue and spectacle' (1993, p.45). A professor of theatre and media studies at the university of Botswana, David Kerr posits theatre as the word used "in a very wide sense to cover drama, many forms of ritual, dance and other performing arts such as acrobatics, mime and semi dramatized narratives" (1995, p.1) The differences in definitions of theatre and drama have arrived at the point where some of these scholars started to either doubt or felt it necessary to prove the presence of theatre within Africa.

Ugandan artist Taban Lo Liong for instance is among the scholars who refute the existence of theatre in Africa. Lo Liong says that:

> There is nothing as culturally alien to Africa as the idea of theatre. ... The dramatic enactments of historical events which often form part of religious festivals involve acting but they are not meant as entertainment, nor have they produced a professional class of actors (Lo Liong 1969 cited in Mlama, 1981, p. 3)

While Lo Liong refutes the presence of theatre in Africa, Mlama (1981), a Tanzania professor of theatre, proclaims the existence of indigenous theatre in Africa and disagrees with the approach of using European theatre as a yardstick for understanding theatre in other parts of the world. She advocates that, different from the dramatic genre of theatre, there are theatre forms in Africa which present experience not only through speech and action but also through dance and music. She firmly argues that to say that theatre exists only when we have a script excludes most African theatre forms, which have never been written down because of the absence of a writing tradition in Africa.

In her effort to prove whether theatre or drama does exist in Africa, Mlama calls for a need to broaden the definition of theatre to accommodate the theatre experience of the different parts of the world. She, therefore, chooses to define theatre as:

> ...Performing art which represents life through symbolic image or artistic expressions that are in the form of action. The action can be in a form of dance, drama, mime, narration or a combination of any of these. (Mlama, 1983, p. 51)

I consider that this debate, and in particular Mlama's position in her claim for theatre, is vital to this study because it will enable us to understand why the CTP chose to use theatre pedagogy in the classroom. This debate not only stands as a subtext to the CTP's Theatre as a Teaching Methodology, but also to its structure and the content. Perhaps it is worth understanding that in fact every decision and choice made implies something else. Wagner posits that if we train to look beyond actual work or beyond real life situations one may find that 'every artefact implies a maker; every tool, a task; every gesture, a feeling; every action, a goal; every word, an experience; every decision, a value' (1999, p.73). Mlama is one of

the founders of the CTP and I think her definition has implications for the paradigm of the CTP practices.

1.2.2 Theatre as a Teaching Methodology and Drama in Education

In this report I argue that, when it comes to dealing with drama or theatre within an educational context one need not struggle with defining terms, rather the essential understanding is of what drama or theatre can offer. In other words the concern should be with the experiences of the participants and on how drama or theatre may function as a means to explore a variety of intense personal, social and educational issues. However it is also important to understand the different theories that have been informing classroom drama or theatre.

Gavin Bolton, a pioneer and practitioner of Drama in Education, in his article *Drama in Education and TIE: A Comparison*, postulates that 'the richness of classroom drama lies in its potential to achieve change of understanding (a pedagogic objective) along with improvement in drama skills and knowledge of theatre (an artistic objective)' (1993, p. 39). Drama teachers, Norah Morgan and Juliana Saxton (1987), communicate that 'drama and theatre are not mutually exclusive, if drama is about meaning; it is the art form of theatre which encompasses and contains that meaning'. They continue to explain that 'If theatre is about expression, then it is dramatic exploration of the meaning which fuels that expression' (1987, p. 1). Their contention echoes with Penina Mlama, who considers theatre as symbolic image or artistic expression by means of performance 'which can be in the form of dance, drama, mime, narration or a combination of any of these' (1983, p. 51)

The attempt to situate theatre with drama and in particular what it offers within an educational context has been addressed by many scholars. For instance, Drama in Education scholars Cecily O'Neill and Alan Lambert (1982) make clear that in theatre, the intention is

to promote an experience which engages the attention of the audience on both thinking and a feeling level. In the classroom, teachers will employ similar tools, though under vastly different conditions, in order to set up experiences for the children as participants in the drama. Writing on Dorothy Heathcote, Betty Jane Wagner, an internationally recognized authority on the educational uses of drama in the classroom, echoes, 'in theatre everything is contrived so that the audience gets the kicks. In the classroom the participants get the kicks. However, the tools are the same: the element of theatre craft' (1979, p. 147).

The explanations of these scholars make clear the difference between theatre as a teaching methodology and Drama in Education. While there are many similar elements and strategies employed the intention of the two models may be slightly different. My intention in this research report is not to make an absolute differentiation between them, but rather to examine the elements which are common to both of them. For the sake of this study therefore I have purposefully chosen to use the term 'classroom drama' to refer to both models.

My focus in this study is to examine how Theatre as a Teaching Methodology was implemented in the Tanzanian primary school curriculum. I approach the CTP by exploring its strengths, likenesses and weaknesses in comparison to Drama in Education. The research is interested in finding if there is any synergy with the model of Drama in Education which has been proved powerful when used as an instructional strategy for educational purposes.

1.3 Aim

This study intends to critically examine the notion of Theatre as a Teaching Methodology as used by the Children's Theatre Project (CTP) in Tanzanian formal primary schools. It sets out to determine the effectiveness of Theatre as a Teaching Methodology in the classroom environment and the school curriculum in relation to Drama in Education (DIE) as

pioneered by Dorothy Heathcote, Gavin Bolton and Cecily O'Neill. The research studies the elements of the two approaches of classroom drama. This will result in exploring what synergy exists between the two models and thus perhaps suggesting an improved and augmented approach for the CTP's Theatre as a Teaching Methodology.

1.4 Research question

This research report attempts to investigate these two key questions.

- In what way might CTP's Theatre as a Teaching Methodology work together with Drama in Education methodology?
- What effects might the integration of Drama in Education pedagogy have on CTP?

This research was carried out specifically in relation to the CTP, it cannot be said to reflect the children's theatre activities in other institutions in Tanzania, and neither can it reflect the status and situation of children's theatre activities all over the country. Nine teachers from participating schools were interviewed. On the advice of the CTP administrators, two education officers, one from the Curriculum Development Department and another from the Primary School Inspectorate - Eastern Zone Office were also interviewed. Their responses enhanced the understanding of Theatre as a Teaching Methodology, within CTP, and their attendant schools which forms the central concern of this report.

1.5 Rationale

1.5.1 CTP and Teaching Experience

Since 1990 when I graduated from Korogwe Teachers' College in Tanzania I have been a teacher. In 1997 I graduated as a professional theatre teacher at Butimba Teacher's College. In my professional life as a teacher I have mostly used conventional teaching methods. I have also facilitated a number of CTP and theatre workshops in which I used participatory methods. In 2003 CTP enrolled me as one of their key facilitators, and one of the activities I

was assigned was to facilitate creative dramatics in CTP cohort primary schools. However, as a Drama for Life student this year, my Practice as Research Project was on Process Drama. This project has given me an opportunity to understand more about teaching and thus reflect on my practice in drama and to question some conventional classroom practices where the curriculum is the centre and not the child. For these reasons I decided to return to conduct research within the CTP and some of the schools I dealt with as a CTP facilitator, for the purpose of closely identifying the gaps and opportunities between CTP's Theatre as a Teaching Methodology and Drama in Education.

1.5.2 Drama in Education

Drama in Education is a field which has, in recent years, been given a sound basis in theory and practice by different scholars mostly in the West and to some degree in Africa. The practice by such outstanding teachers as Cecily O'Neill, Gavin Bolton and Dorothy Heathcote (Morgan and Saxton, 1987) provides us with some entry points to the discussion and exploration of DIE. Heathcote, for the case in point, demonstrated her pioneering instructional strategies with groups of children and young people. She believed in learning through drama, in the sense that she 'consciously employed the elements of drama to educate - literally to bring out what children already know but do not yet know they know' (Wagner, 1999, p. 1). Heathcote does not use children to produce plays instead she uses drama to expand their awareness, to enable them to look at reality through dramatic pressure and imagination. Heathcote's notion of enabling children is central to this study for it provides pedagogical possibilities through which drama can be used.

Following Heathcote's practice of Drama in Education, Bolton argues for dramatic activity that will bring about a 'change of understanding' (1979, p. 44). He believes drama to be the only imaginative medium that includes 'articulating, investing, anticipating, recollecting,

hypothesising, creating, musing and day-dreaming or any other mode of imagining through the medium of concrete action' (ibid, p. 142). Bolton, along with Heathcote, seeks to help students gain clarification by offering them a structure within which they can make meaning of the knowledge they have (Nebe, 1991).

Cecily O'Neill, another exponent of Drama in Education, is worth mentioning here. In Bolton's words, '[O'Neill] sought to extend ...drama-in-education methodology into a new genre of theatre: process drama' (2006, p. XI). O'Neill's process drama which she considers 'synonymous with the term drama in education' (O'Neill, 1995, p. xv) is based on two principles, which are: structure and spontaneity. Philip Taylor and Christine D Warner, editors of *Structure and Spontaneity: The Process Drama of Cecily O'Neill* (2006) reported '…structure and spontaneity… These are two of the key principles that informed O'Neill's pedagogical approach' (Taylor and Warner, 2006, p.1). They continue to elaborate that structure and spontaneity are inextricably linked, and they need to be firmly understood if satisfying arts experiences are to be realized.

This study argues that for a successful classroom drama, a teacher needs to clearly visualise the structure of the drama. This resonates with Brazilian educator Paulo Freire words that 'there is no hope without a future to be made, to be built, to be shaped' (1988, p. xxviii). Structure in a classroom drama starts from the planning, at the moment where teachers select the method of teaching and the structure for his or her teaching session. This will enable the teacher to take into consideration the learning outcomes of the teaching session, the characteristics of the learners, and practical requirements.

On the other hand, African scholars such as Kennedy Chinyowa (2000), Leshoai (1978), and Penina Mlama (1983) have done research on the pedagogical values of African traditional drama forms and their findings give us insight into classroom drama practice. Chinyowa

(2000), for instance, states that theatrical pedagogy from selected features of African theatre such as audience participation, role-playing and symbolic dance can be applied to the current field of Theatre in Education (TIE). Theatre in Education is a theatre genre which 'uses theatre performance to teach young people educational subjects, from environmental issues to issues of ethics' (Nebe, 2008, p.1). Unlike Drama in Education, Theatre in Education is comprised of a team of performers sometimes called "actor/teachers" 'working in a programme which incorporates both performance and active audience participation with a group of school students' (O'Toole, 1992, p. 2) Leshoai engages with the model of Theatre for Development (TFD)[2]. He considers theatre as a persuasive art form and hence that it has the power to modify conscience and influence belief. Mlama (1983) sees play as children's natural means of study and learning. She observed that traditional African theatre is extensively used in instructing the youth and familiarizing them with values and socially accepted attitudes. Her study found that traditional African theatre is also used as a medium through which the history and religion of various tribes and clans are handed down to successive generations.

Looking at the ideas expressed in the experiences of scholars from the West and Africa, the value of theatre and drama as a medium of teaching is clearly supported. However this study seeks to focus on the use of Theatre as a Teaching Methodology and Drama in Education in terms of which could be considered best suited for teaching and learning processes within the classroom environment. The selection of Drama in Education is supported by the views of Morgan and Saxton (1987) that the drama teacher knows how to use both theatre and drama for the achievements of her educational objectives. I have also selected Theatre as a Teaching Methodology, because it is the pedagogical model used by the CTP, which is the

[2] Theatre for development is an interactive theatre model of theatre. Zakes Mda, a South African theatre for development practitioner defines TFD as "modes of theatre whose objective is to disseminate messages, or to conscientize communities about their objective social political situation" (1993:48).

case study of this research. Following these stances this study argues that drama and theatre are not mutually exclusive.

1.6 Overview of Research Report

This report is divided into six chapters;

Chapter 1 presents the historical background of the CTP, definition of terms, research aim, and research questions; it also provides a rationale for the research. The chapter gives a brief survey of Theatre and Drama in Education as it is understood by different scholars in Africa and the West.

Chapter 2 covers related literature to this report. I discuss the historical association of drama, theatre and education, with particular emphasis on its enhancement of classroom practices. My intention is to specifically focus at the point at which the three concepts intersect. The history of dramatic activities within Tanzanian formal schools is surveyed and also Drama in Education.

Chapter 3 presents the research methodology and the theoretical framework for my study. I outline the reason for my choice of case study as an appropriate method for collecting and analysing data. I also attempt to map the theoretical framework by providing links between Drama in Education and critical pedagogy within classroom drama.

Chapter 4 suggests answers to the first question of my study which states 'In what way might the Children's Theatre Project's (CTP) Theatre as a Teaching Methodology work together with Drama in Education methodology?' I start by providing the historical background of my case study. I regard this as important as it contextualises the CTP activities in schools. I also discuss two major themes recurring in my study, which are the

contextualization of theatre and drama within CTP, and the framework of Theatre as a Teaching Methodology

Chapter 5 presents and analyses data which engages with the second question, namely 'What effects might the integration of Drama in Education pedagogy have on the Children's Theatre Project?'I highlight three areas in which Drama in Education might have an impact on Theatre as a Teaching Methodology if integrated. These are: the concept of Theatre as a Teaching Methodology as an under-valued pedagogy, the teachers' responsibility, and planning and framing the dramatic structure within CTP's Theatre as a Teaching methodology.

In **Chapter 6**, I will summarise, make recommendations and present my conclusions. The summary is based on my findings and I discuss the implication and possibilities which might arise by combining Theatre as a Teaching Methodology with Drama in Education.

CHAPTER TWO

Literature Review

2.0 Introduction

In this chapter I discuss the historical association of drama, theatre and education, with particular emphasis on its enhancement of classroom practices. I specifically focus at the point at which the three concepts connect. Additionally, I survey related literature by focusing on cultural practices, which ascertain the relationship between culture and education.

2.1 Culture and Education

Culture and education are words that are often placed side by side in any order of preference. 'There is the recognition that "education" and "culture" are interlinked and it is truly not possible to have one without the other'. These are the words in the Keynote Address to the 6th Ordinary Session Assembly of Heads of State and Government of the African Union, 2006 in Khartoum, Sudan. The keynote speaker was Barney Pityana, Principal and Vice Chancellor of University of South Africa. I would like to relate Pityana's words to Neelands' assertion of the importance of everyday experience in relation to vernacular knowledge as a central idea in considering the relationship between education and culture:

> Our everyday experience is at vernacular level, not a scientific one. The important of this distinction is that whereas children need to be initiated into school-forms of knowledge, they already posses, as a result of out-of-school learning, a degree of mastery in the vernacular form of knowledge (Neelands, 2002, p. 3)

Neelands' view of everyday experience as a vernacular form of knowledge underpins the understanding of the practice of Theatre as a Teaching Methodology and as well as of Drama in Education. It is also a contention of this research that school has a role to play as an agent of social and cultural reproduction. This view is mainly advocated by the Frankfurt

school of thought and by critical theory as critical pedagogue Henry Giroux (1983) points out that:

> there is a need to develop an equal sensitivity to those aspects of culture that need to be reappointed by the working class, students...and others if they are to affirm their own history through the use of a language, a set of social relations and a body of knowledge that critically restructures and dignifies the cultural experience that makes up the tissue, texture and history of their daily lives. (1983, p. 31)

What are the cultures which inform the school practices? How do creators of these cultures synergise the school form of knowledge with the out-of-school learning? Essentially these questions express my attempt to understand the pedagogical alternatives for the future of CTP's Theatre as a Teaching Methodology.

Understanding the theatre and education practices in Tanzania is equally as important as understanding what underlies the cultural practice of Tanzanian people. Tanzania is inhabited by over 120 ethnic groups, most of whom are Bantu speaking (Das and Laub, 2005; Hatar, 2001)[3]. Every ethnic group has their own cultural values and customs which are expressed through their language and theatrical performance. In most cases, indigenous theatre forms like storytelling, drama, and dances are used as pedagogical tools of instruction. In initiation rites, for example, Mlama observes that Digubi, 'a girl's initiation-into-adulthood dance' is used to instruct the young girl on her roles and various aspects of life in the society, Mlama (1981, pp. 13-12). Among the Wamakonde and Yao of southern Tanzania they use mask dance to symbolize the relationship that exists between the departed ancestors and the living population. Mask dance is also used to inculcate societal norms, such as respect for the aged and the continuing relationship between the dead ancestors and

[3] Augustin Hatar is a lecturer at the Institute of Mass Communication and Journalism of university Dar es Salaam. He also lectured Film and Radio courses at the Department of Fine and Performing Arts at the same university. In 2001 he wrote the paper for UNESCO Tanzania under the title *The State of Theatre Education in Tanzania.* The paper can be accessed at http://portal.unesco.org , Das and Laub paper was retrieved on 21st November 2008 and it can be found in this journal; *Mountain Research and Development;* Aug 2005; 25, 3; Academic Research Library pg 218-222. Article title Understanding Links Between Gendered Local Knowledge of Agrobiodiversity and Food Security in Tanzania

the living (Grund-Klaznder, and Oerlemans, 1991). The above account demonstrates how people construct an understanding of social norms by the use of theatre and education within their cultural settings. This account is pivotal to this study and perhaps it illuminates the framework upon which Theatre as a Teaching Methodology is founded.

What significant effort the Tanzanian government has made to bring theatre into schools and particularly into the classroom still remains an unanswered question. As demonstrated above, in indigenous institutions, for example, theatre forms like traditional drama and story telling are still used as pedagogical tools. Those who received education offered by indigenous institutions perform and demonstrate a strong understanding of their identity as members of a particular society. Another question raised by this history is what hinders the integration of such forms into Tanzanian formal schools? I would like to concur with scholars Hornbrook (1989); Bennet (1997); and Nebe (1991) in arguing for a pedagogy which recognises and acknowledges values and gives 'attention to the larger social structure within which we live, and within which the dramatic encounters occur' (1981, pp. 13-12). Tanzania has this potential pedagogy within her people's culture and yet does not make use of it in her formal education system.

The pedagogical values of these theatre forms have proved successful in delivering knowledge to the younger generation. Understanding the importance of these traditional forms, the CTP commissioned research studies of which two focused on the use of traditional theatre forms for education. The titles of the research were 'Storytelling Amongst the Pastoralists and how they can be used in Teaching' and 'Heroic Recitations of the Bahaya and the Child' (CTP, 1995/96, p.4). Although research within the country and Africa in general (Leshoai, 1978; Mlama, 1987; Chinyowa, 2000) has recognised the pedagogical values of African traditional drama forms, there are still no programmatic

approaches which explore the value and usefulness of traditional theatre forms in formal classrooms.

The step that CTP has taken posits that the practice of Theatre as a Teaching Methodology has its grounding in what Neelands calls the '*vernacular form of knowledge'*. Taking from 'an active and participatory common theatre that belongs to the [people]' (Neelands 2006, p. 55) and beginning to be effective in the culture of the school by building a relationship between the culture of the school and the culture of its local communities. In this study, however, I am not proposing the use of indigenous theatre forms as models of teaching and learning in formal schools, rather I attempt to examine other possibilities in which these theatre forms can be used for teaching purposes in the formal classroom. The impulse behind this is to arrive at a point of identifying a way or ways in which Theatre as a Teaching Methodology and other modes of classroom drama, particularly Drama in Education, can have a common or shared location within the formal classroom.

2.2 Tanzania and the History of Drama in Formal Schools

Most African scholars such as Frantz Fanon (1963), Amilcar Cabral (1972) and Political leaders such as Kwame Nkruma (1909-1972), Leopold Sedar Senghor (1906-2001), Julius Kambarage Nyerere (1922-1999), condemn and blame the colonial government for suppressing African culture. Following their position Agustin Hatar for example wrote on how these cultures were suppressed;

> The traditional songs and skits disappeared from the children in the school compounds. Instead the young struggled to excel in the foreign theatres. For plays, for example, European classics were selected. Shakespeare, Moliere, Chekhov and so on became virtually synonymous with culture. It did not occur to the colonial powers that such plays were out of context, and efforts were made to "look" for Universal themes in the plays selected. (2001, p. 7)

Today it would be incorrect to suggest that the afore-mentioned cultural fragmentation can only be attributed to the current theatre and drama situation in formal schools. This

fragmentation can perhaps be attributed to the failure of today's educational implementers, (by educational implementers I mean the authority in charge of educational policy), to realize what a powerful instructional and pedagogical strategy educational drama is.

The formal schools in Tanzania (the then Tanganyika) were introduced by the German and British colonial governments (Lihamba, 2004)[4]. The British colonial government, for instance, institutionalised western theatre through schools and the expatriate drama club. According to Lihamba , in 1920 European drama was introduced in racially segregated schools. 'By 1922 Victorian drawing room drama such as *The Ugly Duckling, The Bird of a Feather* and *The Sheriff's Kitchen* could be seen in Dar es Salaam schools' (ibid: 237). This kind of drama form was introduced in schools for the purpose of teaching the coloniser's culture and language of 'English'.

When this was happening in Tanganyika, in England, educators such as Caldwell Cook explored the concept of drama as a pedagogical tool. In his use of the 'play way' Cook used drama as a cross-curricular tool in English classes in the 19920's (Taylor, 2000). Bolton explains that the 1921 British Ministry of Education in England gave detailed guidance to teachers on how drama could be taught through speech training (Bolton, 1999). He goes further by mentioning an English teacher, Harriet Finlay-Johnson, whom he considers to be 'the first in the field, or at least the first whose classroom drama practice was to be recorded' (ibid: 5). Finlay wrote:

> It was in no inglorious time of our history that English delighted altogether in dance and song and drama... it is a legitimate hope that a rational use of the drama in schools may bring back to England an unashamed joy in pleasure of the imagination and in the purpose expression of wholesome and natural feeling. (Finlay, 1911, Cited in Bolton 1999: 92)

[4] Amandina Lihamba is a Lecturer of theatre courses at university of Dar es Salaam, Founding member of CTP, author, director, actress and contributor and editor of various theatre journals including the Review of African Political Economy

Finlay demonstrates the optimistic British spirit and the way in which the English language was promoted inside and outside England within their colonies.

In realising the power that Drama Education has, Wagner (2002), points out that when a learner participates in drama s/he 'experiences a wider range of language than ordinary exchange might evoke' (Wagner, 2002, p. 4). Wagner's view is that to participate in drama one needs to use the body not only to produce appropriate language but also to express emotions and ideas through gesture, and facial expression. Wagner seems to suggest that in drama one learns by doing. This concurs with the experiential theory of John Dewey (1938) which acknowledges that children can learn not only through seeing or listening but also through doing. Constructivist theorist Lev Vygotsky (1978) suggests that mental activity is jointly constructed and transferred through dialogue and action with other people.

The relevance of these accounts of work for this study is found in how it demonstrates the hybridization of classroom drama and education theories, on which formal education within Tanzania relies. The work of these scholars, therefore, provides me with clear reasons as to why it is important for this research to advocate for classroom drama which synergises with educational theories and thus encourages meaningful learning to take place. Drama in Education is not yet in use in Tanzania but is already being practiced in some parts of Africa (O'Toole. 1992; Nebe, 1991, 2008; Simpson and Heap, 2002; Carter and Westaway, 2001). I, however, found that the work of O'Neill on *drama structures* parallels my goal in this research. Her comments about drama and the curriculum influence the nature of this report and the desire to explore the drama/theatre pedagogy within formal primary schools in Tanzania. O'Neil wrote:

> In the primary school it is potentially easier for drama to act as an integrating force in the curriculum and for teachers to draw on different subject areas in order to create a wide range of learning outcomes from the drama.

(O'Neill and Lambert, 1982, p.16)

Thus this study is informed by the practice of Drama in Education and seeks synergy with Theatre as a Teaching Methodology without subverting either educational curriculum or pedagogical tools.

2.3 The Field of Drama in Education

John O'Toole, a foundation chair of arts education at the University of Melbourne defines Drama in Education as a form of dramatic activity which centres on fictional role taking and improvisation. O'Toole characterizes Drama in Education as dependent both on the specific group of people taking part and on external conditions over which they have little control (O'Toole, 1992). It is this characteristic which obliges the participants to 'continually renegotiate the way in which they can manage and manifest the basic elements of dramatic form' (ibid, p. 4). According to the dramatherapist and director of Drama for Life (DFL) programme, Warren Nebe, Drama in Education is a pedagogical approach to education that places the individual learner at the centre of the learning experience where meaning is not absolute but rather negotiated. He maintains that 'through drama in education imaginary contexts are created in the classroom as metaphors of the real word' (2008, p. 1).

In Tanzania or in Africa, so to speak, Drama in Education is not a well-developed genre. However, there are some outstanding examples of the use of Drama in Education in primary schools particularly in South Africa and Botswana. Nebe (2008) observes the presence of Drama in Education among independent Primary schools such as Mickelfield Primary school in Cape Town, South Africa and Clifton School in Francistown, Botswana (Ibid). There are also some well-documented workshops in Lesotho and Zambia. Anthony Simpson and Brian Heap (2002) present detailed accounts of their workshop around HIV issues in

Zambia[5]. In Lesotho Carol Carter and Lise Westaway from the University of Fort Hare, East London, South Africa, explores the potential of Drama in Education as a methodology for learning mathematics. Their workshop was conducted in 2001 at the Lesotho College of Education with twenty-five participants who included in-service teachers within the foundation phase and college lecturers. The Ministry of Education requested their support in conducting a series of mathematics workshops.

There have been trials already within Africa of the use of Drama in Education, but none of them have fully explored its use within real classroom environments except for those few from South Africa and Botswana. While I acknowledge the efforts made by the works accounted herein I believe that Africa is a heterogeneous continent and any project has to consider the cultural diversity within as a whole. What has been done in one part of this continent might not work in another part. It is also important, for the practitioners and teachers who plan to use Drama in Education in Africa, to negotiate with the indigenous peoples' model of cultural activities. This study therefore tries to synthesise Drama in Education with the already existing model of pedagogical theatre, an approach which has not been followed in former studies.

2.4 Criticisms of Drama in Education

The reception of Drama in Education has not been the same in all places. There have been places and times when it has been valued and there have been others when it has been out of favour. It has therefore suffered as a victim of a 'back to basics' approach to education (Bowell and Heap, 2001). Hornbrook, author of *Education and Dramatic Art* (1989) *Education in Drama: Casting the Dramatic Curriculum* (1991) and *On the Subject of*

[5] Their work was published and is entitled Process drama a way of Changing Attitudes. Can also be found in pdf from http://www.ciudadaniasexual.org/publicaciones/SIMPSON-HEAP

Drama (1998) just to mention some of his publications, criticises Drama in Education theorists, claiming that their theory and its claims about the educational value of classroom dramatic experience have remained obscure (Hornbrook, 1989). Sharon Bailin, Professor of Drama Education at Simon Fraser University, British Columbia Canada echoes this as follows:

> These difficulties centre on the possibilities for learning from unguided experiences, the role of reflection in dramatic learning, the danger of manipulation of students, and the problems of narrowness of curriculum (1993, p. 95)[6].

Drama in Education theorists are accused of placing more emphasis on the transformational learning process than on the artistic product (O'Toole, 1992; Neelands, 1996; Taylor, 1992). Hornbrook highlights that Drama in Education has cut itself off from the aesthetic field; it has forfeited any sense of intrinsic identity. He goes as far as seeing Drama in Education as 'devoid of art, devoid of the practice of theatre, devoid of artistic and critical terminology; drama became a method of teaching without subject' (1991, p. x). Thus Peter Abbs (1991) in his foreword to Hornbrook's *Education in Drama: Casting the Dramatic Curriculum* calls for immediate action by stating that the 'time has come for drama to reclaim its rightful artistic territory of theatre and text and to enter unequivocally into the generic community of arts' (Abbs, 1991, p. xi).

O'Neill and Lambert (1982), Bolton (1979, 1998) Neelands (2002), Morgan and Saxton (1987), Heap and Bowel (2001) have indicated that it is necessary for drama teachers to employ elements of the artistic medium of theatre. O'Neill challenges drama specialists to contemplate how they can artfully lay in theatrical elements such as tension, contrast,

[6] Sharon Bailin a Professor of Drama Education at Simon Fraser University, British Columbia Canada, has contributed in Hornbrook (Ed.), *On the subject of drama*. London: Routledge, pp.36-50. Her article *Drama as Experience: A Critical View* can be accessed from http://www.csse.ca/CJE/Articles/FullText/CJE18-2/CJE18-2.pdf

surprise, space and time, so that drama might happen (Taylor, 1992). With O'Neill's words in mind, I differ with Hornbrook's contention that Drama in Education is devoid of art, and the practice of theatre. I, therefore, state that the use of theatre elements within theatre or drama across the curriculum will promote the learners' capacity to enquire, to develop critical and constructive thinking and to problem-solve, as well as to acquire theatrical skills.

There are close parallels between the aesthetic needs premised by Hornbrook and Abbs and the practices of CTP's Theatre as a Teaching Methodology as well as of Drama in Education. However, in this study I will avoid this controversy by looking for the common ground in which both aesthetic and educational values are to be found in the heart of both drama in education and Theatre as a Teaching Methodology. By so doing I consider O'Neill and Lambert's contention that in the classroom teachers employ theatre elements in order to set up experiences for the children as participants in the drama. I locate the classroom drama in the familiar frameworks of Tanzanian theatre and in particular the CTP.

2.5 Conclusion

It is observed that culture and education are interlinked and cannot be separated (Neelands 2002, Pityana 2006). Thus most African societies use forms of theatre for educational purposes within their traditional institutions, such as initiation rites of passage (Mlama, 1981, 1987; Grund-Klaznder, and Oerlemans, 1991; Leshoai, 1978; Chinyowa, 2000). This experience demonstrates the pedagogical value that theatre forms have and thus necessitate a pedagogy which affirms and recognises the social structure within which the dramatic encounter occurs (Nebe, 1991; Hornbrook. 1989). However within Tanzanian formal primary schools, theatre is yet to be fully utilised for educational purposes.

Drama in Education is effective because it enables the learner to make meaning of the knowledge they have through continually 'negotiating and renegotiating' dramatic elements (O'Toole 1992). The principle purpose of the education that Drama in Education offers is in the change of understanding (Bolton 1984). There is criticism that Drama in Education over emphasises the transformative value of education rather than its aesthetic value. However there is consensus among Drama in Education proponents to utilise theatre elements within classroom drama.

According to Bowel and Heap (2001) common theatre elements are focus, metaphor, tension, symbol, contrast, role, time, and space. This study regards that these elements inform both Theatre as a Teaching Methodology and Drama in Education. It is the purpose of this study to explore the dramatic structure in which these elements of theatre are embodied. This will therefore provide grounds for understanding the learning processes from the perspective of both Theatre as a Teaching Methodology and Drama in Education.

CHAPTER THREE

Methodology

3.0 Introduction

This study utilises qualitative research methodology, in particular a case study approach to data collection. The central questions to this report are 'In what way might the Children's Theatre Project's (CTP) Theatre as a Teaching Methodology synergise with Drama in Education methodology? What effects might the integration of Drama in Education pedagogy have on the Children's Theatre Project? To better understand the possibilities of classroom drama and theatre practices, this chapter describes the methods and theoretical framework designed to answer these questions.

3.1 Qualitative research methodology

The study falls within the boundaries of qualitative research, which is defined as a research methodology that is concerned with the quality or nature of human experiences and their meaning to individuals. Qualitative research tends to start with 'what', 'how' and 'why' types of questions rather than 'how much' or 'how many' questions (Draper, 2004)[7]. Qualitative research is centrally concerned with understanding things rather than measuring them. A key element of this approach involves conducting fieldwork and maintaining a culturally informed and culturally sensitive perspective. Such an approach, Taylor suggests, allows a researcher to hear about the kinds of journeys participants go on and how they manage and operate in them (1998, p.81). He goes on to elaborate that such research 'best honours the stories of the people with whom we work; the rich and evocative narratives that

[7] Alizon K. Draper (2004) Proceedings of the Nutrition Society (2004), 63, 641–646. Workshop on 'developing qualitative research method skills: analysing and applying your results' The principles and application of qualitative research. School of Integrated Health, University of Westminster, 115 New Cavendish Street, London W1W 8JS, UK. Retrieved on 2nd December 2008 from http://journals.cambridge.org

spring from and honour the qualitative dimension in which drama in education lives' (ibid, p.87).

This study consists of three kinds of data collection instruments, which are, observation, in-depth open-ended interviews, and written documents from the CTP's records. The information gathered from using these techniques is useful to my study, particularly in drawing inferences that are of a theoretical or conceptual nature of the CTP. The information helped me to understand the CTP and its theoretical position. I could also explore the relevance to its practice of Drama in Education approaches and identify opportunities for the inclusion of those approaches within the CTP methodology.

3.1.1 Case study

This research is a case study of the CTP, the University of Dar es Salaam's project. The research was conceived partially because of my involvement in the project as both as a staff member of the University of Dar es Salaam, and as CTP facilitator. My historical background as a teacher has been another driving force in wanting to understand and explore different faces of educational drama. In other words, to explore possibilities in which drama pedagogy can be used not only to reflect on the teaching process and its effectiveness but also on my own understanding of the professional ethos and how I can use the experience to reshape my own practical expertise and also that of others. The method best suited to a thorough understanding of my topic is the case study.

According to Robert K. Yin (1993), a case study methodologist in education and management, a case study is the method used when the phenomenon under study is not distinguished from its context. Yin elaborates that:

> A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. (2003, p. 13)

Yin asserts that the major rationale for using this method is when your investigation is obliged to cover both a particular phenomenon and the context within which the phenomenon occurs (1993). In other words Case Study research involves the careful delineation of the phenomena for which evidence is being collected. John Creswell (1994) in his book *Research Design: Qualitative and Quantitative Approaches*, states that an appropriate use for the case study are those,

> In which you explore a single entity or phenomenon (the case) bounded by the time and activity (a program, event, process, institution, or social group) and collect detailed information by using a variety of data collection procedure during a sustained period of time. (1994, p. 12)

Theatre as a Teaching Methodology is a phenomenon which is bounded within CTP, in Creswell's words 'a program'. The use of a case study approach enables me to describe, interpret, analyse and represent the lived experience of classroom drama.

In the field of drama John Carroll (1997)[8], wrote that a Case Study approach is appropriate to drama because drama, by its very nature as a negotiated group art form, is a non-reproducible experience. He further notes that case study methodology suits drama because the researcher is interested in, deeply involved in, the structures, process and outcome of the project. Referring to Neelands (1991) Carroll comments that, this is especially so when the researcher is operating inside the group using dramatic role conventions that help frame the constructed world of drama. Case study methodology is capable of examining in an open and flexible manner the social action of drama in its negotiated and framed setting. 'It is also able to interpret the nature of power structures and the interaction of the participants within them' (1996, p.77). This research report allies itself with the case study research

[8] In his chapter entitled Escaping the Information: Critical and Transformative Research in Drama Classroom in Taylor (ed). (1996)

methodology to determine the intensive (in depth and detailed) understanding of the phenomena: Theatre as a Teaching Methodology and Drama in Education.

The case study approach in this work is descriptive whereby a description of the Children's Theatre Project's activities are presented in detail. The interviews were done in every identified site, in this case in the schools identified and the University of Dar es Salaam. Apart from the interviews, project documents (to be discussed in the following section) were also obtained. Site visits for interviews and the project documents helped me to understand and link the actual context and the theoretical context of the Children's Theatre Project particularly the notion of Theatre as a Teaching Methodology. The Theatre as a Teaching Methodology was thus, explored through the interviews with project administrators, teachers and facilitators. Michael Quinn Patton (1987) a qualitative methodologist, explains that case studies become particularly useful where one needs to understand some particular problem or situation in great-depth, and where one can identify cases rich in information.

However, my approach to this study also involves reflective practitioner techniques applied to the case study, through my previous work with the CTP. The major techniques used were observation and reflection. One of the criteria of a case study in drama, which distinguishes it from other situations, is its realistic value. In this manner, 'the researcher studies relations in their natural stage, not an artificially constructed model' (Carrol, 1996, p.78). I use records of my classroom experience of November 2004 on Theatre as a Teaching Methodology in order to find the meaningful synergy between Theatre as a Teaching Methodology and Drama in Education.

This study is also based on the project documentations such as facilitators' and teachers' lesson plans and project reports. This model of approach is supported by Yin (1993) as he

suggests ‘case study methods should include the analysis of archival records and historiography’ (1993, p. xi).

3.2 Data collection techniques

3.2.1 Observation and field notes

Participant observation is the process by which the researcher gradually makes organised sense out of what he sees, hears, and becomes a part of it (Fox, 1974). According to Silverman (1993), observation aims at gathering first-hand information about social processes in a naturally occurring context. It offers the opportunity to record behaviour and interactions as they occur and thus allows events, actions and experience to be seen through the eyes of the researcher (ibid). In the field of drama the researcher is an engaged co-participant who builds relationships with his or her participants. Thus collaboration, dialogue and negotiation characterise the interactions between a researcher and research participants (O’Toole, 2006).

However my research is based on educational drama/theatre in which I observed not only the process but also my own perception of what happened in my classroom, how I dealt with the drama. I do not look at the process of classroom drama and the researcher/participant relationship from outside, with a view of a commentator as is traditional in social sciences, the outside–in approach (ibid).

Thus my experience in the field of this study is a reflective practitioner approach not participant observer. Referring to Donald Schön (1983), O’Toole describes the reflective practitioner case study ‘as a research methodology centred on the personal, contextualised case study of the researcher/ practitioner without the need for the external ‘expert’ intervening’ (O’Toole, 2006, p.56). In this study I reflect on my classroom experience which

took place from 20th -16th November, 2004 at Mabatini Primary[9] school. The data collected from this method includes detailed description of the programme (my lesson plans and reports), which present activities covered during the Theatre as a Teaching Methodology process.

Due to the fact that my classroom experience took place four years before this study was planned, there are certain things I might not remember. However I believe that those are very minor and not fundamental to this study. I also overcome this challenge by utilising my field notes, lesson plans and my field reports during the 2004 Theatre as a Teaching Methodology process. The data collected from interviews and project documents will therefore either validate my experience or will lead me to question it further.

3.2.2 Interviews

Interviewing is a technique that is used for the purpose of trying to understand, to research into, to explore, and to get in-depth responses from those being interviewed. My choice to use interviews, therefore, enabled me to explore the point of view of my respondents and their personal accounts of the Children's Theatre Project. As sociologist and social scientist researcher David Silverman says, the primary issues in interviewing are to generate data that gives an authentic insight into people's experience (1993). In the case of my study, the interview technique has contributed to an understanding of the respondents' understanding of the classroom drama as far as Theatre as a Teaching Methodology is concerned.

Open ended research questions were developed (see appendix) focusing on the history of the CTP, its activities and coverage, the participants' understanding and application of Theatre as a Teaching Methodology, the primary school curriculum and syllabus, and also

[9] Mabatin Primary school was later divided into two schools Mabatini and Makamba, as follow up Makamba forms a case study to this research.

the participants' understanding of Drama in Education. The interviews were very instrumental to my study because the interview provided information, which I could not obtain through observation and document analysis.

Three CTP administrators from the Department of Fine and Performing Arts (DFPA) of the University of Dar es Salaam were interviewed. One of them is a founding member of the CTP and thus her information is instrumental to this study. On the advice of the CTP co-ordinator, additional information was sought from two education officers, one from the curriculum development department and another from the School Inspectorate Office - Eastern Zone. A total of nine primary school teachers were also interviewed. Of those nine teachers, three were head teachers from each of the three schools in the case study, which are Mwenge, Makamba and Uhuru Mchanganyiko; and two were drama teachers from Mwenge and Makamba. Because the topic of my study is based on drama as a cross-curricular tool, I was obliged to interview other teachers who are not actually drama teachers but in whose syllabus, drama is proposed as a teaching strategy. They were one science teacher from Uhuru Mchanganyiko and other teachers who did not have a specialist teaching subject, one from Mwenge and two teachers from Makamba.

According to Patton (2002) open-ended interviews consist of direct quotation from people about their experience, feelings, opinions and knowledge. In this case, therefore, voices and stories of those interviewed were respected and acknowledged. The voices of the respondents, talk to the study in details through quotations, and when quoted, I try as much as possible to minimise any kind of distortion or modification of them.

3.2.3 Documentation

Paul Atkinson and Amanda Coffey[10], maintain that:

> If we wish to understand how organisations function, then we also need to take account of the role of recording, filing, archiving and retrieving information. The collective organisation of work is dependent on the collective memory that written and electronic records contain.
> (1997, p.46)

In this study I analyse project reports on the different activities and plans over the years since the establishment of the CTP. This gives me an historical overview of how the goals and objectives were set and implemented. These reports include annual reports, project evaluation research reports, teachers' and facilitators' lesson plans and some communication documents. This concurs with what Atkinson and Coffey pointed out, namely that it would be fruitless to interview people about their work without 'addressing the construction and interpretation of artifacts' such as organisation text materials'. (1997, p. 46). Thus the documents in this study are used as data in themselves, which enshrine a distinctive documentary version of project reality. On the other hand I also use the documents to cross check the interview accounts in order to provide a descriptive and historical context of the CTP.

3.3 Data Analysis

All interview audios were carefully played and transcribed before data analysis was begun. The documents were also read before the CTP's content and context were analysed. By so doing I was able to identify emerging themes and the ways in which they are treated and presented. This process resonates with what sociologist, Liz Spencer and others, from the University of Essex in UK commented on as a common procedure. Spencer (2003) noted the identification of key themes, concepts or categories, as a common procedure in the analysis

[10] Atkinson and Coffey are Lecturers of sociology and qualitative researchers from University of Wales Cardiff. In their work *Analysing Documentary Realities*, in Silverman (1997)

of qualitative data. The themes I have identified are (1) Historical overview of the Children's Theatre Project and three primary schools under the study, (2) Contextualisation of Theatre and Drama within CTP, (3) The Framework of Theatre as a Teaching Methodology. These three themes are covered in chapter four. I use chapter five to discuss other three themes which are (1) Theatre as a Teaching Methodology as an Under-Valued Pedagogy, (2) Teacher's Responsibility and (3) Planning and Framing the lesson.

3.4 Ethical considerations

All ethical arrangements and considerations as per the University of Witwatersrand research protocol and as per any research study have been observed. This includes application to the human research committee for clearance of research involving human subjects, and also to the CTP as well. Thus, the ethical clearance certificate was obtained before fieldwork started and permission to carry out my study within CTP was granted (see the appendix). The participants' informed consent to participate was also obtained before each interview session.

3.5 Theoretical Framework

The field of Drama in Education and for the purpose of this study, Theatre as a Teaching Methodology, are historically linked with ideological trends in the field of education (Chou, 2006)[11]. I, therefore, suppose that when drama and theatre are used for classroom purposes they become inseparable from theories that inform the general field of education. The theoretical framework to this study is thus informed by Drama in Education pedagogy which considers the use of theatre elements as essential in achieving both its 'pedagogical objective' and its 'artistic objective' (Bolton, 1993). The theory of critical pedagogy which

[11] Shiao-Yuh Chou did research on the challenges that primary school teachers encounter when integrating drama across the curriculum. In 2004 she was doctoral candidate at the University of Warwick England. She was also one of the presenters during the IDEA 5th World Congress for Drama/Theatre and Education in Ottawa. Her paper was title Drama Teaching: Drama? or Pedagogy?

focuses on reconstructing the experience of students and which claims that 'reality is neither objective nor subjective but a complex combination of both perspectives' (Carroll, 1996, p. 76) will also be applied to this study. The critical theory paradigm on which critical pedagogy builds its foundation is of the view that: 'Subjective meanings are important and reality is created by people operating in social structures, but objective relationship also cannot be denied to exist' (ibid).

3.5.1 Elements of Theatre

In putting my case for an eclectic view, I have tended to focus on how the teacher in the classroom is handling the same 'clay' as the playwright or theatre director (Bolton, 1979).

Bolton above makes a clear statement, with which many proponents of Drama in Education would agree, and that is – effective drama teachers employ theatre elements within Drama in Education to ensure engagement at an affective level and through that significant learning. (O'Neill, 1982; Bolton 1979, 1998; Neelands 2002; Wagner. 1999; Morgan and Saxton, 1987; Heap and Bowel 2001). For Bolton the 'principal educational purpose of drama is change of understanding' (Bolton, 1986, p.108). He believes that classroom drama is to do with creating an art form in a way that is significant for its participants and thus from the art-making experience 'something new is understood or something is newly understood' (1993, p. 40). One question arising is how learning or change of understanding takes place?

I would like to believe that understanding will actually depend upon the culture of the participant in the classroom drama and the degree to which that culture is considered in the process of 'negotiating and renegotiating dramatic elements' (O'Toole, 1992, p.2).

In this work I try to identify dramatic elements employed in Theatre as a Teaching Methodology and Drama in Education, and through the analysis of theoretical concepts supporting their use, to investigate the possibilities of determining the CTP's theatre as a teaching methodology processes.

Theatre as a Teaching Methodology and Drama in Education are pedagogical approaches to the school curriculum[12]. For the purpose of this study I use the term Drama in Education and process drama interchangeably for the reason that 'process drama is almost synonymous with the term *drama in education'* (O'Neill, 1995, p. xv). My decision is informed by the fact that dramatic activities in the classroom have been known by many names which includes educational drama, classroom drama, informal drama, developmental drama, curriculum drama, improvisation drama, role drama , creative dramatics, creative drama' (ibid) and for this case, Theatre as a Teaching Methodology. The classroom drama such as process drama, Drama in Education and Theatre as a Teaching Methodology are also informed by O'Toole's notion of negotiation and renegotiation of dramatic elements.

Focusing on the 'processual'[13] (sic) nature of drama O'Toole defined 'process in drama as negotiating and renegotiating the element of dramatic form in terms of the context and purposes of the participants' (1992, p. 2). Eloquently O'Toole uses each chapter of his *The Process of Drama: Negotiating Art and Meaning*, to explore one of these dramatic elements. These elements are focus, tension, time, symbol, location, language and role. Neelands also (2002) identifies basic elements of theatre forms that belong to classroom drama. He lists them as focus, metaphor, tension, ritual, contrast, symbolic objects, time, space, and role. Bowell and Heap (2001) also attempt to list common elements of theatre as focus, metaphor,

[12] Some critics of drama in education have thought that the use of drama asa method to teach curriculum has reduced its aesthetic value to a mere methodology (Bolton 1998, Hornbrook 1991)

[13] The word processual is used by O'Toole who coined the noun process to the adjective processual. With apology he said 'unfortunately the noun does not come with a ready –made adjective, so please learn to put up with this rather ugly derivative' (1992: 3)

tension, symbol, contrast, role, time, and space. In classroom drama these elements are therefore not imposed but rather negotiated and renegotiated amongst the participants.

The above scholars' contention of the use of theatre elements in classroom drama, is used in this study to explore different ways which might tender a programmatic development of theatre as a teaching methodology. I also explore how theatre elements are 'negotiated and renegotiated' within the dramatic structure in the classroom environment and in that way investigate possible answers to my two research questions.

3.5.2 Critical Pedagogy

In what way might CTP's Theatre as a Teaching Methodology work together with Drama in Education methodology? What effects might the integration of Drama in Education pedagogy have on CTP? Reviewing these two questions, I envision the possibilities of a classroom drama that is a hybrid of the two models in place; Theatre as a Teaching Methodology and Drama in education. Roger[14] I. Simon's *Teaching Against the Grain: Texts for a Pedagogy of Possibility* (1990) has been an inspiration to the greater understanding of my research task. Simon states that:

> Hope is the acknowledgement of more openness in a situation than the situation easily reveals; the openness above all to possibilities for human attachments, expressions, and assertions. (1990, p. 3)

The quotation above underpins the central objective of my study, which focuses on exploring ways of developing sustainable drama practices in the classroom by synergising the two models. Thus critical pedagogy, the theory which is viable for both drama and theatre practices and also their educational application is appropriate to this study. Critical pedagogy in this study is informed by Paulo Freire's 'banking' concept of education (1996).

[14] Roger I. Simon is a Professor at the Ontario Institute for Studies in Education in the Department of Sociology and Equity Studies at the University of Toronto

The banking concept of education criticises the lecturing method of teaching as Freire describes that:

> Narration (with the teacher as narrator) leads the students to memorise mechanically the narrated context. Worse yet it turns them into "containers" into "receptacles" to be filled by the teacher... Education thus becomes and an act of depositing, in which the student are depositories and the teacher is the depositor. (Freire, 1996, p. 52)

It is observed that Freire's theory has also been used to support the pedagogic techniques of Drama in Education (Hornbrook, 1998). His ideas are instrumental in furnishing this study with an understanding of the participants' relationship within the drama classroom. By participants I mean both teacher and pupils. Freire's central idea in learning and teaching is that of the learner as an equal participant and contributor to the learning process. Thus, teachers must respect the learner's knowledge of his social reality and the history that has conditioned it. In his 'Banking education' concept, 'Freire invites the teacher not to be the be all and end all of information and knowledge' (Odhiambo, 2004, p. 14).

According to critical pedagogues Shirley Grundy (1987) critical pedagogy goes beyond situating the learning experience within the experience of the learner: it is a process which takes the experiences of both the learner and the teacher and, through dialogue and negotiation, recognizes them both as problematic' (1987, p. 105). Grundy takes the same stance with Freire by eloquently contesting for a teaching and learning approach which centres on 'problem posing', which allows and encourages students and teachers together, to confront the real problems of their existence and relationships. Thus education is indeed experienced by learners as something they do, rather than as something that is done to them.

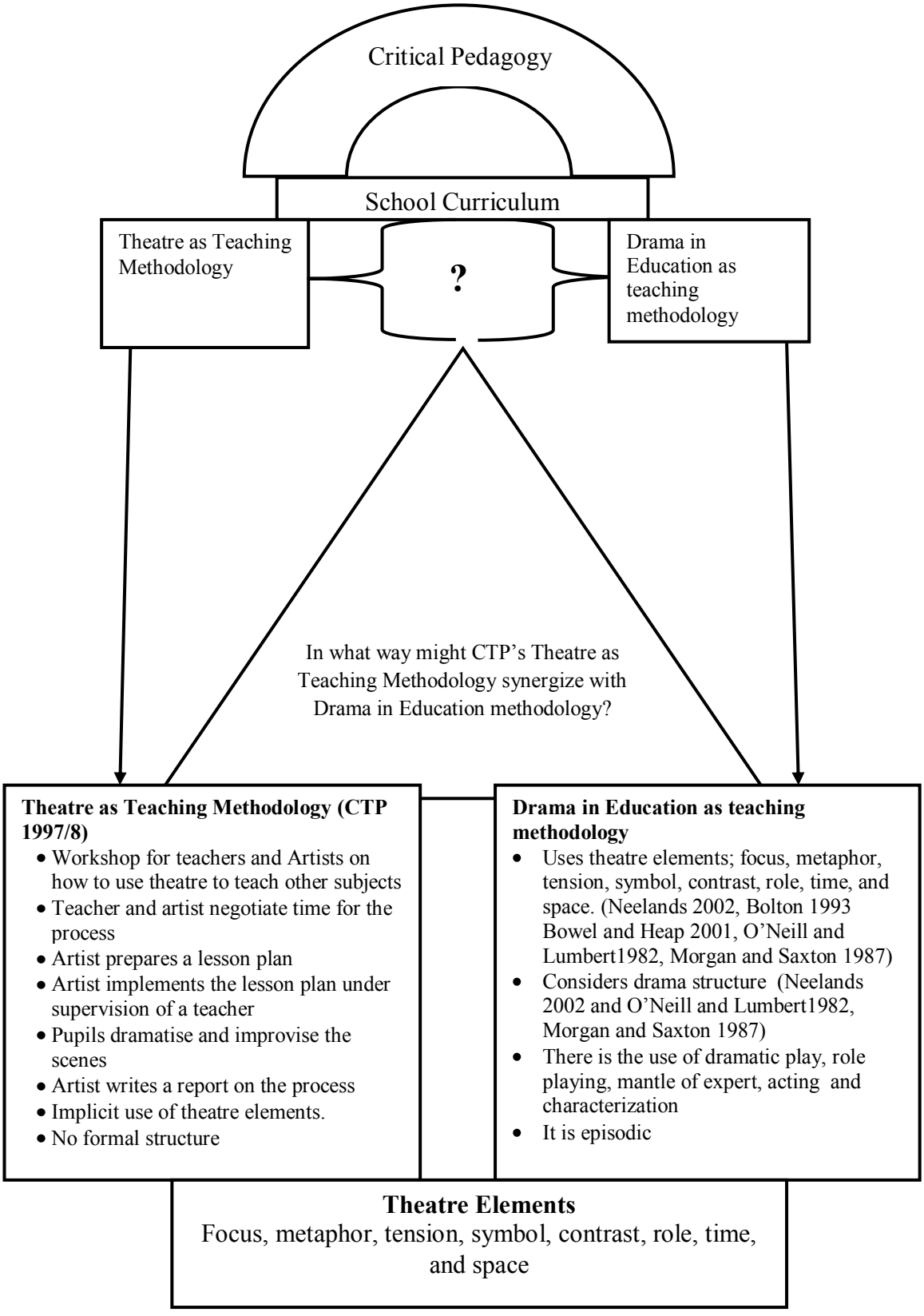
One can argue that at the heart of critical pedagogy lies the spirit of power sharing, which is the nature of classroom drama. The classroom drama teacher thus needs to activate and make use of what participants already know about human experience in order to 'imagine

new experience' (Neelands, 2002, p. 29). It is through this theoretical stance that the study draws strength from Freire as a lens through which to explore the pedagogical structure of the CTP's Theatre as a Teaching Methodology and Drama in Education.

One of the tenets of critical pedagogy is that education loses meaning if it is not understood. Freire postulates that 'if education could do everything there would be no reason to speak, about its limitations. If education could not do anything, there would be still be no reason to talk about its limitations' (Freire, 1988, p. xxviii). The philosophical meaning which underpins this study is derived from my conviction that none of the two pedagogical models under study is superior to the other. It is, however, worth noting that critical pedagogy is concerned with the educational and political tasks of constructing new forms that would expand the valuable range of possibilities. By new form, I do not intend to demolish the pedagogical model in place but to reconstruct out of the two models a more programmatic teaching and learning praxis.

As I have highlighted in the introduction chapter, classroom drama refers to both Theatre as a Teaching Methodology and Drama in Education. I therefore argue that the pedagogical aspect of this drama has inevitably tangled with educational theories like critical pedagogy. From this perspective I consider the practice of drama in the classroom for educational purposes to be eclectic and subjective but yet objective. The description below (Figure One), which I have entitled 'eclectic pedagogy', outlines a proposition drawn from my interpretation and perception of the structure of this study.

Figure One: Theoretical frame work



My interpretation of theoretical framework **Eclectic pedagogy**

3.6 Conclusion

I have considered critical pedagogy as a lens through which school curriculum can be viewed. Curriculum here refers to the prescribed learning activities which are guided by the local or national educational authorities (Bowel and Heap, 2001). My use of the term will also resonate with Catherine Cornbleth's definition of curriculum and examine how classroom drama can result in meaningful learning by engaging with these prescribed activities. Catherine Cornbleth (1990), a scholar in the fields of social-science education, school improvement and teacher-education reform, sees the curriculum as a particular type of process. Curriculum for her is what actually happens in classrooms, that is, 'an ongoing social process comprised of the interactions of students, teachers, knowledge and milieu' (1990, p. 5). Cornbleth further contends that curriculum as practice cannot be understood adequately or changed substantially without attention to its setting or context.

Theatre as a Teaching Methodology and Drama in Education are therefore pedagogical tools in implementing the school curricular. These methodologies by no means should and they do not involve 'unstructured, uncontrolled, "free", wholly spontaneous and potentially anarchic, activities' (Neeland, 2002, p. 75), but are controlled by teachers through planning in advance before the lesson starts. Through planning the teacher looks for ways of preparing for the opportunity and circumstances in which reflection and interpretation of materials to be learnt are possible. I therefore believe that this model, suggested above, is not dogmatic, prescribing the conclusions of classroom drama, but has considered the historical and cultural context of Tanzanian education and dramatic practices. It is designed to stimulate reflection by the classroom drama pedagogues as well as demonstrating new possibilities for sustainability of Theatre as a Teaching Methodology.

CHAPTER FOUR

Data Presentation part I

4.0 Introduction

This study intends to critically examine the notion of Theatre as a Teaching Methodology as used by Children's Theatre Project (CTP) in Tanzanian formal primary schools. It sets out to determine the effectiveness of Theatre as a Teaching Methodology in the classroom environment and the school curriculum in relation to Drama in Education (DIE) as advocated by Dorothy Heathcote, Gavin Bolton, Cecily O'Neill and others in the West. To meet its objectives the study asks the following key questions:

1. In what way might CTP's Theatre as a Teaching Methodology work together with Drama in Education methodology?
2. What effects might the integration of Drama in Education pedagogy have on CTP?

I divide the findings into two major chapters. This chapter presents data which tries to respond to the first question and the following chapter will present data which explores possible answers to the second question. The data was collected from interviews and from project documents. The findings are presented in themes as sub-sections to each of the key questions.

This section provides general information of the case study and the sub-case studies of this research report. The information I present in this section is descriptive and aims to give an historical overview of the Children's Theatre Project and three primary schools involved in the study. The description of the CTP and the schools is helpful in providing information about how different educational aspects and in particular the use of Theatre as a Teaching Methodology, were contextualised within CTP practice. The information provided in this section is mainly a compiled response from CTP Administrators, a schools inspection

officer, an officer from the curriculum development department, and nine teachers from the three schools within the study.

To clearly understand the context of the research and other factors that affected the ultimate shape of the data, the CTP administrators[15]; three lecturers from the Department of Fine and Performing Arts (DFPA) at the University of Dar es Salaam (UDSM), were asked to explain the historical background of the project. The knowledge gained from their responses was valuable both when considering the context of the CTP's work and in understanding whether the notion of Theatre as a Teaching Methodology within CTP conforms to Drama in Education. The responses also enabled me to make informed decisions on other key players to be interviewed amongst the educational authorities. They allowed me to make a thorough analysis of the project and its contribution to the introduction of modes of classroom drama in Tanzanian formal primary schools. The chapter starts by presenting the historical overview of the case study before it presents data in two themes; the contextualisation of theatre and drama within CTP, and the framework of Theatre as a Teaching Methodology.

4.1 Historical overview of the Children's Theatre Project and Three Primary Schools within the Study

4.1.1 Background Information on CTP

The Children's Theatre Project (CTP) was established in 1989/90 by the Department of Fine and Performing Arts (DFPA) of the University of Dar es Salaam in Tanzania. The project was inspired by Theatre for Children and Youth course lecturers. These lecturers realised that the skill building required to become excellent teacher/facilitators using the medium of drama/theatre requires students to have the opportunity to practise. They, therefore, worked

[15]Current CTP Coordinator and also head of Fine and Performing Arts Department(DFPA), current CTP administrator and one of the founding members, all from the Department of Fine and Performing Arts at the University of Dar es Salaam (UDSM)

in collaboration with their students working with children to use theatre in the process of learning. So they gathered children from the University's vicinity as one of the founding members explains:

> We tried to... we wanted to experiment with certain ways of working with children and not only using… you know theatre as theatre form itself but also using the theatre as a process of learning with the kids. So we did that. I mean we'd meet with children in Wednesday ...whatever other day if we needed to meet with them after school hours. (2008, Dar es Salaam)

Besides training sessions they organised performances to which parents and the University staff were invited. The organiser's passionate interest, and also pressure from parents and University staff, called for the expansion of this small informal project outside of the university so as to benefit more children. The founding member elaborates:

> So besides the sessions which we had every week we also had performances where parents were invited and staff. Now we conducted this project for a number of years and there were great interest in this and there was almost pressure from within ourselves and also from parents and others that you know more children could benefit from this kind of activities and so we had to look at how we could expand theatre project. (2008, Dar es Salaam)

Thus lecturers involved wrote a project proposal, named the Children's Theatre Project (CTP), the CTP coordinator reported,

> In 1989 the department received a proposal which was written by Professor Penina Mlama on the establishment of the children's theatre Programme which was more or less formalised and which consisted of or had a more programmatic approach and wider participation. (2008, Dar es Salaam)

Thus the CTP was born and it started with five schools; 'the first five schools were Msewe, Ubungo Kisiwani, Ubungo National Housing, Mwenge and Lugalo Primary Schools' the coordinator explained. Among them Mwenge Primary School forms a subsidiary case study to this report. Other subsidiary case studies: Uhuru Mchanganyiko was later on included in the project and Makamba Primary school which forms a follow up case study, because it was divided from Mabatini Primary which was a part of CTP. In the first five year phase ten teachers from five schools from Dar es Salaam were trained in different aspects and skills

on how to establish groups and to coordinate arts groups in their respective schools. It was explained that;

> ... the schools kept on increasing from five to about 25 year time. Then it was found ok, the project could of course be expanded to the other region due to the demand. So in the sixth year the project expanded to the Coast region and Morogoro where by in each region five schools were recruited. So if you add twenty five schools from Dar salaam and ten schools from Morogoro and Coastal regions so we had a total of 35 schools and 70 teachers trained in the theatre for children and young people. So that was phase one.
> (2008, Dar es Salaam)

They also worked with the children to prepare the theatrical piece to be presented at the CTP festival, which was held annually for one week at the University of Dar es Salaam.

Then after five years the project moved into a second phase. The coordinator explained that,

> ...during the second phase the emphasis was again getting back to the schools, the same schools but now training teachers on how to use theatre as teaching methodology. (2008, Dar es Salaam)

Theatre as a Teaching Methodology was introduced as an alternative to the traditional method of teaching with the intention to create a democratic relationship among the participants:

> ...teachers of this country even today they use a lot of canes and sticks as one of training tools. So children more or less fear their teachers because of the approach they use. And those teachers were not only doing that in the other subjects or in other institution but even when of course they curb the children in the artistic activities in their schools. So you will find them having a stick on their sides and they use it even in the groups. ... in our theatre for children programme we always emphasised on putting the children at the centre... (2008, Dar es Salaam)

Freire's notion of 'problem posing' (1996) demanded that students and teachers work together to confront the real problems of their existence and relationships and in this way power sharing is cultivated within the classroom.

The project was dependent on its funding from the Swedish International Development Agency (Sida). But then the Tanzanian government changed its policy on donor and funding

agencies. In its 2001 document on the Education Sector Development programme which presents the Primary Education Development Plan (PEDP) the government stated:

> The over-arching sector-wide development principle is to strengthen existing Government plans and systems rather than the creation of independent, parallel project-driven initiatives. [...] Mechanism for mainstreaming donor support into Government plans have been established through the *Medium Term Expenditure Framework* and the *Public Expenditure review*. Donor funds designated for support to the PEDP will be added to those of the Government in a special "basket" fund called the Education Programme Fund (EPF), or through government's budget. (2001, p. 21)

In this case the funding for running CTP was removed from the project to the Ministry of Education and Vocational Training (MoEVT), the then Ministry of Education and Culture (MoEC). Sida's fund to the Ministry was located to the Education Sector Development Programme (ESDP) where priority was given to other activities such as teaching and learning materials, expansion of the provision of education for the girl child and promotion of leadership (MoEC, 2000). This threatened the sustainability of the CTP since the department of Fine and Performing Arts was not able to carry this project further despite its continuing development and success.

4.1.2 Short Profile of the Schools within the Study

4.1.2.1 Uhuru Mchanganyiko Primary School

Uhuru Mchanganyiko Primary school is situated in the Ilala district in the Dar es Salaam Region. It is situated at the city centre. In its early years the school was a boys' primary school, it was named Uhuru *Mchanganyiko* Primary school after it started to enrol first girls and later on disabled children. The word *Mchanganyiko* is a Swahili word meaning mixture. Established in 1921, Uhuru Mchanganyiko Primary School is one of the oldest in the country and the first to enrol disabled students alongside other children, in the classroom and in all other activities. The school caters for normal children and those with mental, hearing, and vision impairment.

In the early primary school years, standard one and two, the disabled children, in this case of all kinds mentioned above, are not mixed with normal pupils in the same classrooms, but each category has specific classes. In the third year (standard three) the school selects those who are performing well from these classes to join the normal pupil's classrooms. Teaching strategies used in these classes are participatory which encompass discussions, dramatisation, group work, projects, demonstration, and role play among many other strategies (Ministry of Education and Culture, 2005).

Uhuru Mchanganyiko participated in CTP for the first time in 2000 when one of the teachers was invited to attend the teacher's workshop on the use of Theatre as a Teaching Methodology.

4.1.2.2 Makamba Primary School

Makamba primary school is in Temeke municipality. It is allocated in Tandika, a low class area. It was created from Mabatini primary school in 2003. The division of the school was to effect the Primary Education Development Plan (PEDP). PEDP is a Tanzanian five year plan (2002-2006) set to articulate the vision of Universal Primary Education (UPE) within the wider Tanzanian education and development policies. Major sectors and policy frameworks were thus directly involved; these are Education and Training Policy (ETP), Education Sector Development Plan (ESDP) together with international Education for All (EFA). The aim was to translate them into feasible strategies and action for primary education.

One of the strategies of PEDP was enrolment expansion which focused on classroom construction and teacher deployment. The teacher-to-pupil ratio was therefore standardised from 1:95 and above to 1:45. This led to the restructuring of school systems whereby some

of the schools were divided into two or more schools. One of the schools which resulted from this division is Makamba Primary school.

The school was started with 1,600 pupils taken from Mabatini Primary school of which 898 were girls and 979 were boys. By the time I was doing this research the school had total of 1,877 pupils accommodated in 20 classrooms.

4.1.2.3 Mwenge Primary School

Mwenge primary school was opened in 1975 and it is one of 135 government primary schools in Kinondoni Municipality. The school is located in Kijitonyama Ward in Kinondoni municipality in a middle class suburb. It is one of the first five schools to be involved in CTP. The school enrols standard one to seven. Mwenge Primary school has established a children's theatre group as a result of CTP.

4.2 Contextualisation of Theatre and Drama within CTP

The terms 'theatre' and 'drama' have always been used interchangeably within Tanzania and elsewhere in the world. Phil Jones (1996) a principal lecturer and editor of the Journal of the British Association of Dramatherapy noted the confusion elsewhere as he writes; 'often the terms "theatre" and "drama" are used interchangeably' (1996, p. 12). It has been challenging for me to decide exactly what constitutes 'drama' and what constitutes 'theatre' within a Tanzanian context. As I have pointed out earlier in the introduction chapter, there was a debate on whether theatre does or does not exist in Africa. I presume that such a debate had had influence on the CTP practice.

In my interviews with different people who played a part in CTP one of the important questions was to understand whether the Children's Theatre Project practitioners differentiated drama from theatre or Theatre as a Teaching Methodology and Drama in

Education. All the respondents had intentionally or unintentionally expressed drama as theatre and in most cases used them interchangeably. In some responses it was clearly declared that theatre and drama were not considered as different practices within CTP. One of the CTP founding members stated that

> We did not separate [drama from theatre] because drama after all is part of theatre, right? So ...we expose students to... drama ..., but we didn't necessarily say are we doing drama or theatre. So we decided to use theatre as more encompassing word... we knew that, but we didn't separate and say that this is.... So we said we are doing theatre, within that we welcome all these different processes that can be effected. (2008, Dar es Salaam)

While acknowledging the stand point of CTP in using theatre as the encompassing term, I do think that it was problematic for them not to clearly articulate the distinction between 'drama' and 'theatre as far as Theatre as a Teaching Methodology is concerned. This would have clarified their stand on the decision they made and also would have been of help for the effective planning of some of the strategies to be used in engaging and sustaining pupils' interest during the CTP activities.

Because of debates on the distinction between theatre and drama, different scholars have always defined the two terms to clarify their stand (Siks, 1961; Way, 1967; Nicholson, 2005; Fleming, 2003; Morgan and Saxton, 1987). In distinguishing this difference between theatre and drama a specialist and pioneer of Drama in Education, Brian Way (1967) in his book *Development Through Drama* suggests that:

> Theatre is largely concerned with communication between actors and an audience; 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience. (1967, p. 2)

In the context of drama teaching the distinction between process and product is closely allied with the distinction between drama and theatre. Paying attention to this distinction I realised that the CTP is basically focusing on product and some of its key players used the product output as a measurement to its success:

> We have some vivid examples which show that some students actually after their school years, primary school years, they went straight into the professional ...a... performing arts, professional arts industry... when you look into different ... evaluation reports you see how actually students use that opportunity, student and their teachers, to learn different Tanzanian Traditional arts including dance, singing and so on. I think you have heard about this very active Theatre Company in Dar es Salaam is called Lumumba Theatre. You see Lumumba theatre actually it...these were student who involved in project, but when they completed...they were involved in project at Lumumba Primary School and ... when they finished their school.... they came together ... with their teacher to form a professional theatre company which is still there today. (2008, Dar es Salaam)

Perhaps the distinction between product and process is the most favoured by Drama in Education practitioners in clarifying the relationship between the process orientation of Drama in Education and the basic characteristic of the theatre event. By so doing it frees those who engage in the field of Drama in Education from the rather basic consideration of whether or not there is an audience present and focuses instead on the nature of the participants' engagement in the drama. However, this debate around definitions of theatre and drama practices has sometimes acted as a setback towards the professionalism of arts or theatre practitioners. Taking the same stance, Brian Edmiston in his foreword to the American Edition of Bolton's (1999) *Acting in Classroom Drama*, highlights:

> In finding commonality, Bolton exposes false dichotomies in the use of description as "process" vs "product", "Play" vs "drama", or "drama" vs "theatre". Such a move would alone do much to undercut schisms which have unfortunately not only bedevilled much of the analysis of "drama/theatre" in educational and art circles, but have also weakened or diluted advocacy for play and dramatic arts in the curriculum. (1999, p. x)

I would like to note that, whether, and importantly how, one uses the method in a classroom setting depends on one's own educational philosophy and personal experience of formal learning. Whether, theatre or drama product or process they are the result of one's own choice of learning method, and thus teaching style.

The critical pedagogy proponents, Henry Giroux and Roger Simon, argue for a language of possibility which clarifies how and in what way a phenomenon may 'contribute to the social

imagination of particular communities' (Simon, 1992, p. 6). Rather than insisting on one right interpretation, multiple possibilities should be encouraged whilst bearing in mind how these possibilities will impact on the process of learning. Both Theatre as a Teaching Methodology and Drama in Education are concerned with dramatic activities in the classroom, and thus employ elements of theatre and drama, and may focus on process and product at different points in the learning process.

4.3 The Framework of Theatre as a Teaching Methodology

4.3.1 History and Practice

There were two major foci of the CTP activity in its second phase, which started in 1997. These were 'the strengthening of the theatre activities in schools, and Theatre as Teaching Methodology' (Ndomondo, 1998). The use of Theatre as a Teaching Methodology also came about in the workshop which was held on 14th January 1997 in Dar es Salaam. According to the 1997/1998 assessment report:

> The workshop assembled head teachers from all primary schools involved in the project, education officers from three districts of Dar es Salaam regional[16], facilitators and project personnel. [..] in this workshop ... the teachers admitted that theatre can be used as a complete teaching methodology and should be introduced in the schools under the project for implementation. (Ndomondo, 1998, p. 2)

In the interview with the current project administrator it was elaborated that:

> One of the major objectives of the project was to instil love of art and Tanzanian culture to young people by using theatre. But also another major objective was to see how theatre teachers particularly in primary schools can use theatre as one of the teaching methods, method which actually involves pupils, method which helps pupils actually to participate lively in the teaching process, and the learning process in their classroom. (2008, Dar es Salaam)

The implementation of the Theatre as a Teaching Methodology strategy involved sending facilitators into schools to work together with teachers who had attended workshops in planning and teaching of the school subject. One of the founding members commented:

[16] Dar es Salaam is an administrative city of Tanzania and it has three districts which are also called municipalities these are Kinondoni, Ilala and Temeke.

> We also facilitated the use of theatre in teaching in the classrooms, the teaching of various subjects, like I said, you know, the teaching of biology, history and all of that and we looked at that and we tried to say well one… it is a creative way of … presentation of materials to the kids... two it makes the kids participate in... the learning process in the classroom. So yes we... trained the teacher and how this can be done and also try to train our facilitators also because not all facilitators, you know, many of our facilitators were theatre artists were not necessarily teachers or didn't necessarily know how to use the theatre for teaching. (2008, Dar es Salaam)

Teachers from the schools involved in the study described their involvement in the use of Theatre as a Teaching Methodology. Interviewed teachers from Uhuru Mchananyiko and Mwenge Primary school explained their experience of participating in the CTP. They recalled that lecturers and theatre arts experts from the University of Dar es Salaam happened to visit the school and trained teachers on the use of Theatre as a Teaching Methodology. One of the teachers believed that:

> [their] participation in CTP has enabled some of the teachers to use theatre as a teaching methodology; particularly the ones who were visited by professionals from the University of Dar es Salaam in 2004. But we all use theatre to teach other subjects like history, civics, geography...yes and many others ... it is one of participatory methods. (2008, Dar es Salaam)

They also added that pupils started to enjoy their schooling very much because theatre arts allowed them to participate fully in the learning process.

The two foci of the CTP activities resonates with what O'Toole (1992) identifies as two major strands in Drama in Education; (a) drama "service"; (b) drama as "subject" (1992, p. 55). According to O'Toole drama is perceived as a curricular "subject" in its own right. He further stresses that there is a movement which has often typified itself as "drama as a service" within curricular. O'Toole continues 'school is where certain subjects are "normally" taught, so drama makes its business to fit within those subjects, as a teaching method; (ibid).

It is important to realize that 'when [theatre or] drama is used in other curriculum areas it is not necessarily a mere servicing' (O'Neill and Lambert, 1982, p. 16). There is a mutual

process taking place in that the other subject area will provide theatre or drama with content and 'a powerful context for the make-believe, while [theatre or] drama strategies will enliven and illuminate these areas of the curriculum' (ibid). In this relationship between drama or theatre and other subjects the teacher in the classroom must, therefore, be skilful in focusing and managing the subject matter, and also have clear understanding of foci behind classroom drama.

4.3.2 Approaching New Syllabus

There is a vocational skills syllabus for teachers' colleges in Tanzania which, is supposed to enable student teachers and certificate teachers to teach art topics (music, fine art and theatre arts). The tailor-made training for this new syllabus was created to orient in-service teachers to the new teaching demands. The curriculum development officer stated:

> When the syllabus was first introduced some tutors were oriented, they were just given general orientation on how to teach that curriculum. And mainly teachers...tutors who involved were those who have specialisation in fine arts, who have specialisation in domestic...home economics, specialisation in music, those are the people who happened to be the victims of teaching in teachers' college… (2008, Dar es Salaam)

I wonder if the use of the word 'victim' in his response meant that teachers had been co-opted rather than that they had freely chosen to take this training. I consider that the term was used because even the authority in charge of the training was not contented with the training, as pointed out here:

> Who teaches that course in teachers college is a one million dollar question. I am not quite sure, how it is, how it is been handled in the teachers' college, that is difficult questions, it has got a challenge… (2008, Dar es Salaam)

It seems that tailor-made training in order to fit new syllabi characterizes both the CTP and the educational authorities in charge of school curricula as it has been demonstrated in the explanation below:

> ... in the beginning we thought may be if the teachers ... were themselves well trained they could work with the children without facilitators. But later on we realised that the teacher needed more support especially from practitioners of theatre who were interested in working with children. So there was that component of, you know training. So we trained teachers and those teachers that were trained then their schools became part of the project.

In explaining what CTP annual activities entailed the project coordinator mentioned Training, workshops and festivals. In the July - December 2000 report on the Children's Theatre Project and Education for Democracy in Secondary Schools it was also stated that

> Training workshops for theatre artists aimed at first, sharpening the artistic skills and second, training local theatre artists in the use of theatre with children, and as a teaching methodology. (2000, p. 9)

To implement this, facilitators were also sent to schools as one of the administrator recalled 'they worked with children in their schools. During the year we tried to monitor them, some of our facilitators visited them during the year ...'A close examination of the above accounts expresses the practitioners' desire to instil a love of the arts within young people by using theatre, as this explanation reveals,

> We know the history of our schools, although the syllabus had of course art subjects, but not all the schools were keen on teaching them, and others had no resources even if they had interest. So it was first done to provide a forum for the children to come and experience theatre and learn to appreciate the art, but also to train teachers on the best methods on how to work with the children's art groups in their own respective groups. (2008, Dar es Salaam)

This desire conforms to Geraldine Siks' assertion that 'artists would [always] want youth to experience and appreciate arts - not alone for the stimulation of creativity but for the development of sensibility' (Siks 196, p. 3).

The CTP also embarked on introducing school-based creative dramatics in primary schools as the coordinator explained:

> But again of course we also embarked on other activities like creative dramatics where by we emphasised of the need for the children to play games, creative games, and theatrical games (2008, Dar es Salaam)

I believe that the introduction of creative dramatics in primary schools is one of the approaches to the introduction of Drama in Education in the schools involved in the project.

O'Neill (1995) comments that in some places for instance 'in North America, the term commonly used to indicate exploratory dramatic activity where emphasis is on process rather than on product are creative dramatics and improvisation' (1995, p. xv). However, the missing point within CTP creative dramatics is the clear articulation of what is meant by creative dramatics in relation to their use of Theatre as a Teaching Methodology, which I will deal with in the next section.

4.3.3 Teacher -Pupil Relationship

All the interviewed teachers have used theatre as a technique to teach other subjects. One of the respondents from Makamba primary school held that:

> Theatre arts is mostly used as one of the participatory teaching methodologies and thus in participatory methodology drama, dance, ngonjera, songs, and poems are encouraged. Theatre as teaching methodology involves all the pupils in the class and through that the teacher can easily understand his or her pupils; it gives the light on who has understood the lesson and who has not. And what I can say is when theatre technique is used pupils become attentive, every one in the class participates, it builds memory to the pupil, it attracts the pupils towards acting professional …you see…it ensures the 90% of the subject success. Yes… and pupils understand the subject very quickly and this makes the teaching task so easy. The time I use this method I find my lesson so successful. (2008, Dar es Salaam)

This reverberates with what the interviewed CTP founding member commented,

> you know ... one assumes, you know if you have fifty kids in the classroom and every body wants to participate, you know that… you know the methodology is interesting to them ok. (2008, Dar es Salaam)

It is important to understand that above all, the successful lesson depends on the teachers' ability to structure creative learning processes through varies techniques. Considering teachers ability, Morgan and Saxton (1994) observed that whatever the plan, strategy or technique, effective teaching also depends primarily upon the teacher's skill in being able to

ask question which generate different kinds of learning. Thus teacher's task is to 'open doors; to let students know that doors exist, that there are many of them that are meant to be opened' (ibid, p. 75) Teachers, therefore, need to have skills or the means of developing what Jerome Brunner has called a 'drama-creating personality', in other words the ability to create significant learning experiences in the classroom. This does not mean that teacher is to be a 'manipulator, and above the learning process but s/he should be a facilitator of learning. As far as classroom drama is concerned, facilitator as teacher's stance allows the 'negotiation and renegotiation' (O'Toole, 1992) of theatre elements in classroom. This negotiation and renegotiation is vital in determining the kind of drama or theatre form to be integrated in a teaching and learning process.

4.3.3.1 Teacher -Pupil Relationship and the Lesson Planning

One of the most effective ways of managing the classroom relationship is through recognition that learners can own the learning process. I consider that the learners who gain a sense of ownership about their learning by having the opportunity to help shape their learning direction, have a greater commitment to it and gain more from it as a result. The following lesson plans extracted from two different facilitators' reports from different schools. They demonstrate the classroom relationship between the participants from a planning point of view. [17]

[17] CTP Facilitators' Reports - March 2004, in the English lesson extract I have changed nothing from the original copy. The second extract is for a science lesson translated into English, the original copy in Swahili is in the appendix.

(*a) English Lesson*

DATE	SUBJECT	CLASS	TIME	PERIOD	NUMBER OF STUDENTS
8.3.2004	ENGLISH	111 A	8.40 – 9.00	2	39

TOPIC: UNIT 4

SUB TOPIC: VOCABULARY

AIM: To teach vocabulary

SPECIFIC AIM: At the end of the period the pupils should be able to use: luggage, bus stop, safari, passenger, and bus driver in sentences.

In the **3rd stage** the pupils performed a skit to show the vocabulary (At a bus stop, a sign post reads **"BUS STOP"** several passengers are standing waiting for a bus, when it arrives they embark singing whilst acting).

"we are **passengers x 2 going on safari**

Here is our luggage x2 (lifting them) and that is our bus driver.

Beep! x 2 the bus goes, honk! x 2 the bus goes, and vroom! We drop down!"

EVALUATION: the lesson was well presented the pupils tried to perform well, they have understood the vocabulary

(*b) Science lesson standard VIIA*[18]

TOPIC: DISABILITY AND HEREDITARY

I started the lesson by informing the children of the importance of listening attentively to the lesson for them to be able to participate in the discussion and ultimately be able to create an artistic production based on the topic**.**

LESSON STAGES

STAGE.1 We started by self-introduction and then I asked pupils questions.

For example

- What is disability?
- Mention a hereditary disease you know.

Pupils answered questions

STAGE.2 I started by clarifying that albinism is not a disease but is a disability. This kind of disability is caused by lack of pigmentation gene which could have protected the human body from sun rays. I described that sun rays can penetrate and burn the albino's skin and can cause wounds. Thus albinos can

[18] This lesson was done on the 4/3/2004 in one of the CTP's Primary Schools see the appendix

not see properly if the sun is bright and their hair colour is yellow. The irises are not black as supposed to be. To protect themselves from sun they wear hats and sun goggles**.**

STAGE.3 I explained the importance of using creative arts after we have covered this topic.

For example

- To enhance the learners' understanding
- To enable the learner to be creative
- To help the learner to have good memory

STAGE.4 I advised them to think for an artistic form which will enable them to explore this topic.

Evaluation shows that this was a successful lesson and pupils are ready for the assignment.

These two examples offer illustration of product-oriented classroom drama. Teachers in these lessons distanced themselves from the drama and thus assumed the stance of manipulator. According to Morgan and Saxton (1987) the manipulator refers to the traditional instructive stance in which teacher gives information to student. This kind of relationship also conforms to the banking education postulated by Freire.

4.3.3.2 Teaching and Learning Strategies within Theatre as a Teaching Methodology

Looking at the lesson plan (*b*), one can see that it does not demonstrate either what form of drama was used nor does it tell us how drama was used. However, there are possibilities for learning which could be developed if some strategies used by Drama in Education were to be integrated. Drama in Education already has a thorough theoretical base and has proved its usefulness in other places as the Drama in Education literature demonstrates. Such strategies are **teacher-in-role,** that of the teacher being in the drama with the pupils, **reflection** to discover what learning has taken place, **questioning** as a part of reflection and negotiation, all contribute to the open-ended pursuit of educational discovery.

According to Neelands (2002) Drama in Education allows for the teacher to let children do drama on their own if s/he has the intention 'to set up opportunity for children to use drama by themselves, for themselves without the teacher taking part' (Neelands, 2002, p. 24). I am not however suggesting that teachers who use Theatre as a Teaching Methodology should not take roles in classroom drama. I consider what happened in the lesson plans above occurred because of lack of a clear structure that might guide teachers who use the methodology. In Drama in Education, for instance, the teacher is always present in the lesson either in role or as a facilitator. Teachers in the lessons outlined above did not work with their group by taking part in a drama, but the pupils were being asked to come up with a performance or theatre product. They did not take on roles in a dramatic context that is improvised for the purpose of discovery or change in understanding.

4.3.3.3 Teacher- in-Role

Drama in Education pioneer Dorothy Heathcote established the teaching technique which required teachers to take roles in the classroom drama. Wagner (1979) states that 'the great advantage of a teacher assuming a role is that it takes away the built–in-hierarchy of the usual teacher-classroom relationship' (Wagner, 1979, p.132). To understand this power shift, it is important to understand that in a classroom drama the relationship between teacher and pupils should be seen as a means through which children gain a sense of ownership about what they are doing. The CTP is aware of this kind relationship as one of the administrators argued:

> In our Theatre for Children Programme we always emphasised putting the children at the centre of creative process and teachers or adults became only facilitator ... (2008, Dar es Salaam)

Another interviewee had a similar observation on Theatre as a Teaching Methodology and he commented:

> So to me I think that is a very positive way of... approaching the relationship

> between teacher and students and the process itself, the process of ... learning and teaching process. (2008, Dar es Salaam)

As in Drama in Education I believe that this kind of relationship and power sharing can effectively be achieved by the teacher by taking part within the context of the drama through the teacher- in- role strategy. The teacher- in-role is a technique mostly used in Drama in Education. According to Nebe (1992) the teacher- in- role strategy implies that the teacher plays a role in the drama to achieve certain objectives, namely to heighten emotion, thereby building belief in the drama and to help break down the traditional roles between teacher and pupils.

4.3.3.4 Reflection, Evaluation and Questioning

Another strategy, which can ensure teacher –learners' relationship in the classroom, is evaluation and reflection. Considering at the lesson plans above, both addressed an important aspect of any teaching and learning process 'evaluation':

> *(a)* **EVALUATION:** the lesson was well presented the pupils tried to perform well, they have understood the vocabulary *(b)* Evaluation shows this was a successful lesson and pupils are ready for the assignment.

Evaluation provides opportunity for learners to reflect thus it presents learner's feelings. Evaluation of a lesson within dramatic activities in the class is a strategy which concerns itself with the 'testing out of meaning through consciously working in the art form, whether class or performance' (Morgan and Saxton, 1987, p. 27). In the example above, teachers talk for children and thus the claims that 'pupils have understood the vocabulary' or 'this was a successful lesson' are questionable.

In classroom drama as in any lesson evaluation is a strategy that can be used throughout the lesson. It can be done during drama or out of drama time. Discussing the place of evaluation in classroom drama Neelands (2002) wrote:

> Drama is a dialectical, rather than didactic, form of learning. It is to do with drawing out, through open-ended questioning and talk the consequences for us

> in our actual lives that have emerged in the imagined world of the fiction: what does this play means for us? What are we to take from it? (2002, p. 56)

One way of doing evaluation is through questioning. Questions can be used to establish the context of the drama; during the lesson to involve the participants and to deepen and focus their thinking; and after the lesson to reflect upon and evaluate the experience (O'Neill and Lambert, 1982).

In his work on education Dewey (1974) argues that the child is the starting-point, the centre, the end. I found that the purpose of both Drama in Education and Theatre as a Teaching Methodology is to fulfil this aim. Either implicitly or explicitly the founding members of Theatre as a Teaching Methodology aimed at serving the child by putting children's needs ahead of any teaching preparation and organisation. However, in my view I think that their good intention was not focused and perhaps teachers who worked directly with children were not well informed about the methodology. As it was said by some interviewees at CTP administrative level, Theatre as a Teaching Methodology was meant to bring about the ideal relationship between learners and their teachers in the classroom. This was to do away with the traditional and didactic mode of teaching as this interviewee argues:

> Teachers of this country [Tanzania] even today they use a lot of canes and sticks as one of training tools. So children more or less fear their teachers because of the approach they use. And those teachers were not only doing that in the other subjects or in other institutions but even when of course they curb the children in the artistic activities in their schools. (2008, Dar es Salaam)

In such a school tradition, workshops might not be enough and thus extensive training is important to teachers. Teachers with such a tradition also need a well-articulated framework which will guide them on how to use Theatre as a Teaching Methodology in their teaching tasks. A book such as *Drama Structures,* by O'Neill and Lambert (1982) provides a simple and clear set of methodologies and examples of practice for Drama in Education teachers. Such a book on Theatre as a Teaching Methodology is required.

4.3.4 Elements of Theatre

Drama is both a way of learning and a method of teaching (Neelands, 2002; Bowel and Heap; 2001, Bolton, 1979). One of the interviewees admitted this for theatre:

> Theatre has always had educational values even the arts in Tanzania. So this is not a new phenomenon. We have always, in this country, used the arts to teach and train and this has been due to the significant role which arts play in a sense that it has been used as a vehicle of passing on very significant information to the people in a manner that is relaxing, in a manner that is not instructional. One gets the knowledge but then without being shouted up on, I would say the normal kind of education frameworks are, so it has always been there, not new but then it's only its application that is new. All over the world theatre has always been a very a strong tool. Is a vital tool in a learning process and I would like to see a situation where by all the schools in this country are engaged or have programmes on Theatre for Children.
>
> (2008, Dar es Salaam)

Dramatic activities in the classroom have been given many names and definitions. Some of these names are 'educational drama, classroom drama, informal drama, developmental drama, curriculum drama, improvisational drama, role drama, creative dramatics, and creative drama' (O'Neill, 1995, p. xv). Though these differences in names might carry the practical value to each dramatic activity in the classroom, Bowel and Heap argues for the common elements found in them. I am thus concerned with Bowel and Heap's claim that what is important is that all these forms of drama experience share 'common elements of theatre'. They continue that these elements are focus, metaphor, tension, symbol, contrast, role, time, and space (Bowel and Heap, 2001, p.1). In my view there were potentials to employ some of these elements in the lessons discussed above.

4.3.4.1 Focus

According to Wagner (1980) one of the elements of good drama is focus. A good drama must focus on a particular moment in time that captures the essence of a broad, general experience and show its implication. She emphasizes that in the theatre the playwright takes

sides in an issue, selects a central character and reveals the tension of his situation. In the classroom the teacher simplifies his or her subject to a moment and uses 'sensory details to sharpen the focus for class' (Wagner 1979:148). The lesson plan (a) above had the potential to create a dramatic focus if the teacher was to clearly give the class what Wagner calls 'enough sensory details' and let the children build a clear image of a particular situation within the song they acted out. Its specific objective for instance states that:

> At the end of the period the pupils should be able to use [vocabularies]: luggage, bus stop, safari, passenger, and bus driver in sentences.

The bus stop situation in the lesson could be useful for a dramatic focus. The bus stop is thus a spot for dramatic focus which could have accommodated all the other vocabularies and allowed children to imagine that they are in a particular situation. As passengers, with their past experience, children could talk as they believe passengers would under that circumstance of waiting for a bus.

4.3.4.2 Dramatic Tension, Signs and Symbols

In the lesson (a) we read that 'a sign post reads **BUS STOP** several passengers are standing waiting for a bus...' This extract gives us a clue of another theatre element namely 'tension'. Waiting for the bus is an opportunity to build tension in the drama and it is a tension by itself. What is lacking is the teacher's strategy to heighten it. The suspense of not knowing when the bus will come, for instance, creates tension. That means the longer they have to wait to find out when the bus will come, the more tension they might feel (Wagner, 1979). Tension can be introduced by posing a question into an established scene, a question which will get them more and more worried about the outcome. Gavin Bolton (1999) explains that 'tension may take the form of a problem, a threat, suspicion, wonder, curiosity, resignation and so on...' (1999, p.179). According to Wagner (1979) tension is the cliff-edge on which the participants find themselves. The teacher's task is to lead the participants to a cliff and

leave them there. Similarly tension in theatre effects the audience, drawing them into the performance.

The use of symbols and signs, such as a signpost **BUS STOP** in the lesson plan extract, represents an idea of travelling. It is also a sign which gives motivation for all the events to take place. If employed correctly, symbols or signs ensure that in the midst of the drama experience the pupils' intention is directed to the heart of the learning and helps them to explore actively the precise focus of the lesson (Bowel and Heap, 2001). In the same way signs and symbols in a theatre production enhance the main focus of the performance and invite the audience to make meaning from what they see.

4.3.4.3 Role

Another obvious and important drama element is role, usually defined as character in theatre where the particular representation of detailed character is important. Role involves less detailed acting but rather an ability 'to step into the shoes' of others – essentially to empathise. In one of the interviews a respondent cited an example of how the classroom drama is supposed to be, she said:

> if a teacher is to teach mathematics on accounting and book keeping topics, a teacher should prepare at the corner of the class a shop and enrol children into shop keeper and customers. Thus the customers will come and buy while the shop keeper will sell and also be able to give back change (returns) and keep entries and balance the account in his or her cash book. (Underlines are my emphasis)

Shopkeeper and customers are roles which define them as members of a particular group involved in an enterprise of selling and buying commodities. The situation above encourages the participant to explore the situation of selling and buying. According to Bowell and Heap (2001) the fundamental activity of any theatre genre is taking a role. Taking the role is imagining that you are someone else in a fictional context and exploring a situation through that person. Another example is that of a

bus stop, in their song children sang that 'We are **passengers x 2 going on safari... and that is our bus driver'**. The passenger is a general role that bound the participants through common interests or passengers' situation and thus enables the drama. This situation underpins the contention that, when children take roles they 'take on imagined roles and place themselves in imagined circumstances in order to understand the world in which they live' (Bowel and Heap, 2001, p. 29). However, I consider that though all these elements are found in theatre as teaching methodology, the learning might be ineffective if the teachers do not understand them.

4.3.4.4 Time

Time is another element of theatre which centres in exploring the quality of involvement in the immediate moment of the drama (Bolton, 1999). Time can situate drama or theatre in the past, or present or future. In both cases it is the immediacy of the moment that is encountered. At any particular time, or contextualised time and place, the participant should know in their mind that 'it is happening to me now' (ibid, p. xvi). In a bus stop lesson all actions happen now - it is set in the present time.

Classroom drama in this case makes its own demands on both learners and teachers and at the centre of this demand is the opportunity for the participants to enter into an imagined context, to behave "as if" they actually experienced that context. It is in this context where all these theatre elements are intensified and meaningful learning can reached.

It appears that this lesson (a) demonstrates numbers of theatre elements which potentially could be employed during the lesson. For instance bus stop is a **space** in a fictional context (dramatic context), pupils assumed **role(s)** of passengers who are in the state of **tension** of waiting for the bus. By turning the real space (the classroom) into the imagined world (bus stop) learners negotiate and learn through theatre or dramatic elements. Once we are in the

dramatic world we suspend our disbelief and engage in an imaginary context as a metaphor of the real world (Nebe, 2008). As explained in the lesson plan:

> **Here is our luggage x2 (lifting them) and that is our bus driver.**
> **Beep! x 2 the bus goes, honk! x 2 the bus goes, and vroom! We drop down!**

One can assume that by accepting that they are passengers at the bus stop, and that there is a driver and a bus, the participants in this drama suspended their disbelieve. However it is still difficult to prove this as the plan itself does not provide the details.

4.3.4.5 Negotiating Classroom Drama

There are different ways of creating the classroom drama, of making it happen, moving it forward and enabling reflection on what has happened in it and contemplation of what is to come. However some of the teachers did not exactly use Theatre as a Teaching Methodology. For instance the lesson plan (b) demonstrates the situation;

STAGE.3 I explained the importance of using creative arts after we have covered this topic.

For example

- To enhance the learner's understanding
- To enable the learner to be creative
- To help the learner to have good memory

STAGE.4 I advised them to think for an artistic form which will enable them to explore this topic.

By just explaining the importance of using theatre and advising children and their teacher to find on their own the best artistic way to explore the topic, the facilitator fails to comprehend the central purpose of theatre as a teaching methodology. The objective was to 'Use theatre as one of the teaching methods, a method which actually involves pupils, a method which helps pupils actually to participate lively in the teaching process, and the learning process in their classroom' (2008, Dar es Salaam). The CTP teachers and

facilitators were trained so that they can use theatre elements in actual classroom settings. Considering the importance of understanding the dramatic concern of classroom drama, Bowell and Heap comment: 'In creating a world within a drama and inviting children to invest directly and actively something of themselves in it, the teacher creates the opportunity for understanding to be perceived which is directly transferable to the real world.' (2001, p. 2)

The lack of structure for the CTP's Theatre as a Teaching Methodology has probably led to the misunderstanding and perhaps misleads its focus. On the 26th October 2004 I worked with standard five pupils of Mabatini primary school. My lesson was divided into four parts (a) warm up, (b) introduction of theme and discussion, (c) group work and discussion (d) group presentation. The theme I was dealing with was school truancy and transport problems among school children. After the warm up session, pupils were divided into five groups of six to seven pupils. Pupils were supposed to discuss how they perceive truancy and transport as problems to them and then to devise a theatrical presentation which would express their perceptions. One of the groups presented the story about adult passengers who have decided to strike because the bus driver has refused to take on board pupils. In this way children experienced what the South American theatre director Augusto Boal explained as a 'rehearsal for the alternatives' situation.

> The theatre of the oppressed has two linked principles: it aims (a) to help the spect-actor transform himself into a protagonist of the dramatic action and so that he may be able (b) to extrapolate into his real life the action he has rehearsed in the practice of theatre. (1995, p.40)

The drama was created out of the whole-class discussion where different pupils had something to say and some of their points were:

> Parents should not send their children to very far schools from their home because here in Dar es Salaam schools are many and everywhere.
>
> I think adult passengers should strike if we are not allowed to go in the bus.

> As children we can contribute 100 shillings[19] (Tanzanian money) every week. We are given money by our parents every day. I think if we keep some money for five day a week one can afford to contribute that amount and after few months we will buy our own school bus.

Here a form of negotiation was made available to the participants and this allowed for the participants to move from the actual dimensions of the classroom into the imaged dimension of the dramatic context. Bowel and Heap (2001) aver that there is a consensus among practitioners to recognize an inclusive model of drama within education. They maintain that the model seeks to accommodate a range of genres which are all grounded in performance. In Tanzania traditional forms are among the genres used for educational purposes and thus the CTP attempted to include them in their practice:

> That the practice of...you know...cultural practice needs to be availed to kids also. But not only that, that some of these practices including the theatre can be processes in which kids can learn a lot of other things other than what they learn in the classroom. They can learn a number of processes that would enable them to work. And after all, I mean, including these things like working in groups, and you know... aaah discussions and staffs. We were very keen that also our kids should be made aware and should use also traditional forms of theatre so we were very keen on encouraging the use of those forms that we have been...we have inherited. And that you know they should also look at these as good inheritance that they can use and also pass on. Aah so there was also quite an encouragement in the programme of using those, those forms; the story telling, the dances. (2008, Dar es Salaam)

The above descriptions help to contextualise the latent characteristics which informed the CTP's use of Theatre as a Teaching Methodology. This is the use of traditional forms of theatre which are basically performance or product oriented. Thus O'Neil's critiques that theatre tends to 'expose students' deficiencies and weaken their confidence by immediately requiring them to perform' (1995, p. xiv) characterise the CTP's experience.

4.4 Conclusion

In this chapter I presented the data on the history of the CTP and Theatre as a Teaching

[19] According to the National Bureau of statistic the official exchange rate at that time was Tsh1,089.40 for 1USD and 184.51 Tsh for 1Rand. Http://www.nsb.go.tz retrieved December 14th 2008 10:23am

Methodology. By exploring this history and the practices of the CTP I found that Theatre as a Teaching Methodology and Drama in Education share pedagogical aspects and both use theatre elements for the educational endeavour. Though, I realised that there is difference between Theatre as Teaching Methodology and Drama in Education. The first wants to re-enforce learning and the second wants the pupils to think for themselves and discover new insights. Thus the use of theatre elements within the CTP lessons does not grow out of a theory or methodology but are inevitable because of the nature of theatre. If the CTP teachers and facilitators understood the potential of explicitly and intentionally use these elements, the learning possibilities that arise from using classroom drama in a variety of teaching contexts could be enhanced. In the next chapter I will engage with the data collected in the field and in the light of critical pedagogy and drama in education theories respond to the second question of this research.

CHAPTER FIVE

Data Presentation Part 11

5.0 Introduction

In this chapter I present data which gives possible answers to the second question 'What effects might the integration of drama in education pedagogy have on CTP?' The chapter is divided into three parts which are; Theatre as a Teaching Methodology as an under-valued pedagogy, teacher's responsibility, and planning and framing the structure. This division helps me to establish areas which I consider weak in Theatre as a Teaching Methodology and that can be improved by the integration with Drama in Education. I also consider that training is important for both Drama in Education and Theatre as a Teaching Methodology as Morgan and Saxton maintain:

> At present, very few training courses provide the apprentice teacher with these skills or the means of developing what Jerome Brunner has called a 'drama-creating personality', in other words the ability to create significant learning experiences in the classroom. (Morgan and Saxton, 1987, p. v)

Thus not everyone can create significance learning experiences in the classroom; most of the interviewed teachers believed that if they receive proper training on theatre as a teaching methodology they will be confident in their work.

5.1 Theatre as a Teaching Methodology as an Under-Valued Pedagogy

There is some conception that when drama is used in teaching it involves unstructured, uncontrolled and free activities, which any teacher can do (Neelands, 2002). When interviewed the curriculum development officer proved this contention:

> To teach children to act out a short play may not be something which is very difficult. (Underline is my emphasis)

While the underlined sentence may imply the notion of acting and performance, product and not the process, the latter being important to drama in education, it also demonstrates the

misconception held by many education authorities in Tanzania. Namely, the conception that theatre or drama when used for pedagogical purpose is merely acting, and something which everyone can do. Echoing the above feeling, the head of the Department of Primary School Inspectorate - Eastern Zone commented:

> We expect that teachers who use this strategy should be creative and do not really need special training. (Underline is my emphasis)

The underlined sentences express how different key players in the Education Department reduce classroom drama to something which can be devised by any teacher. Morgan and Saxton (1987) argue that the drama teacher needs to have command of how to structure his or her lesson, and also to be skilful in its implementation. I believe that drama pedagogy has distinct values from other pedagogies and thus teachers need to be trained in order to have critical evaluation skills and to be able to respond to the classroom challenges. Like any other pedagogy, it is highly disciplined and its participants 'are held taut in the discipline of art form' (Wagner 1979:147).

According to Wagner (1979) there are rules that must be followed if the implicit is to be made explicit, if the classroom drama is going to work so that as in theatre, a slice of life can be taken up and examined. This cannot happen haphazardly, unless both the CTP teachers and facilitators have theoretical understanding on which to base their practice when drama is applied as pedagogy. The field of Drama in Education insists that 'without this foundation, classroom teachers might find themselves disoriented, diffident, and vulnerable when severe criticism and doubts are directed towards their practice' (Chou 2006:120). I therefore, maintain that understanding the nature of the educational claims made by Drama in Education practitioners can assist in strengthening teachers' beliefs and action in the use of Theatre as a Teaching Methodology.

This reality is not yet known to the education authorities interviewed. When I asked the head of the Department of Primary School Inspectorate - Eastern Zone if the pedagogical value of Theatre as a Teaching Methodology was considered by the teachers who are not trained on how to use the pedagogy? She responded:

> About arts ethics and particularly in the theatre as teaching methodology, I think it is hard for a teacher to directly know them. This is because it is likely for the teacher to apply the technique as s/he was taught in Swahili subject during his/ her teachers' training. In Swahili subject there is art topic, within art topic you will find drama, music, and other arts, you see, but for the teacher to understand what is ethical and what is unethical in drama it is not that much easy. (2008, Dar es Salaam)

Like any other subject the dramas lesson 'needs to be planned with rigour if the teacher is to provide the best opportunity for the pupils to learn' (Bowell and Heap, 2001, p. 9). It is also equally important for a teacher to achieve his or her educational objectives and quality in the learners work. In my view Drama in Education already has clearly articulated values and procedures. I also consider that Drama in Education and Theatre as a Teaching Methodology are dramatic activities which take place in the 'real world' of the classroom and within the fictitious world created by the context. The interrelationship between these two worlds is central to the unique learning and teaching experience that both approaches should provide. In my view, the integration of dramatic structure that Drama in Education has might improve the use of Theatre as a Teaching Methodology.

5.2 Teacher's Responsibility

The interviewed primary school teachers expressed views that training is very important in order to use Theatre as a Teaching Methodology effectively in schools. For instance, I asked the respondents if they thought a teacher who is not trained in theatre methodology can use it in teaching other subjects. Some teachers explained the importance of training, as this one from Makamba primary school says:

> For one to use theatre as teaching methodology one must undergo methodological training on the discipline you know it is not easy without training. Some teachers do not like their work...they, they, they are not passionate about the teaching professional, they just teach because they were not able to get employment opportunities from other disciplines....yes that is...that... that is why some teachers think that to use Theatre as a Teaching Methodology does not need him or her to be trained because dramatisation does not require a person to be an expert in acting or directing a play. (2008, Dar es Salaam)

I consider Wagner's comment that classroom drama is 'never doing your own thing' (Wagner, 1979, p. 147) should be considered by any teacher who plans to use Theatre as a Teaching Methodology. O'Neill and Lambert (1982) maintain that teachers of process drama have the responsibility to elicit creative responses and to find satisfying form for classroom drama. They continue that the teacher is fundamental in structuring and developing drama work. This suggests that planning is very important and essentially the teacher's duty.

Morgan and Saxton (1987) explain the main teacher stances in classroom drama as those of manipulator, facilitator and enabler; however none of these roles suggest that teachers should completely distance themselves from classroom drama as in the lesson plan presented in the previous chapter. Teachers still need knowledge of theatre and drama conventions among other skills such as those Neelands (1997) insists on, namely questioning, contracting and structuring.

5.3 Planning and Framing the Lesson Structure

The reiteration of first person 'I' particularly in the second lesson plan, explains how the teacher framed the work against what critical pedagogue Freire argued for. This represents teacher-centred education and thus becomes 'an act of depositing, in which the students are depositories and the teacher is the depositor' (Freire, 1996, p. 52)

STAGE.1 We started by self-introduction and then I asked pupils questions.

STAGE.2 I started by clarifying that albinism is not a disease [...] I described that sun rays can penetrate and burn the albino's skin and can cause wounds. [...]

STAGE.3 I explained the importance of using creative arts after we have covered this topic. (Underline is my emphasis)

Freire criticised the teaching approach in which the teacher's role is that of a narrator. He pronounces that this approach of teaching 'leads students to memorise mechanically the narrated content' (1996, p. 52). With a similar view from Tanzania this respondent commented:

> But for sure... most of the problems which nowadays we face in our schools, primary and secondary schools is the teaching method and methodologies which are boring, this orthodoxy of lecturing. (2008, Dar es Salaam)

The purpose of Theatre as a Teaching Methodology in primary schools was to put the child at the centre of the learning process. Some respondents thought that by its nature the arts take away the banking mode of education as can be seen in this response:

> But when you use arts, theatre arts you are providing a...any environments whereby students will be encouraged to participate in doing not only listening. Because using the arts, normally students will do it, student will demonstrate if you are talking about history of Tanzania for example the way I saw, this is just one example that a teacher will introduce the lesson by the end of the day one of the activities will be for the students to dramatise to do role playing of whatever the teacher have taught, so that one it helps the, the whole lesson to sink deep into students..... in their understanding because it is like they become part and parcel of whatever, rather than just receiving is doing, they own it but they enjoy it and they see it. (2008, Dar es Salaam)

This was echoed by the interviewed founding member:

> The...the...the use of drama… theatre one, made the kids participate. Say is ...student were interested in learning it made the student quite interested in learning and so the...in a way they owned the process of learning, ...the methodology it self gave them a space to ask (the respondent laughed) you know, to ask and not just to receive, aah I think that is an important, I mean, one can gage ... (2008, Dar es Salaam)

Critical pedagogy posits that the concern of pedagogy includes the integration in practice of particular curriculum content and design, classroom strategies and techniques, a time and a space for the practice of those strategies and techniques, and evaluation purposes and

methods (Simon, 1992). That is to say critical pedagogy demands that a teacher not only understands the topic and issues to be addressed but also the structure and concrete ways in which students might be collectively engaged in the learning. Commenting on how the pupils were engaged in CTP's theatre as a teaching methodology, one of the interviewees said:

> If others are dramatising they see it but also they do it so that a learner discovers a lot of ... because... before they do any thing, before they go into role playing for example or they go into dramatisation they have to discuss a lot of things, background information in order to go into a role play or to come up with a dramatisation. So by discussing, by looking into that, by probing eh... the characters, the situation, an' the historical information actually they learn more, they get more information, they get all insight into what ever is a... they suppose to learn. (2008, Dar es Salaam)

Writing on process drama O'Neill (1995) said that in process drama the work is not undertaken for any outside audience, but participants are an audience to their own acts. She continues that 'in process drama the entire group will be engaged in the enterprise, and the teacher or leader may function within the experience as a playwright and participant' (1995, p. xvi) O'Neill's contention reverberates with the response above; however, the classroom drama teacher will need to have a structure that will lead him or her and the learners to the desirable learning outcome through dramatic pedagogy.

Perhaps due to the pedagogical nature of theatre, all interviewed teachers who have used Theatre as a Teaching Methodology admitted that the teaching task was made easier through the methodology; and at various level made reference to three things; theatre as a participatory methodology, pupils understood the lesson easily and quickly, and that it reduced the use of teaching materials to elaborate the topic.

There are different approaches to dramatic pedagogy and a teacher can have different approaches in teaching the same or different topics in his or her class and so do different teachers. However that does not mean that teachers should not take into consideration a

particular structure. Morgan and Saxton (1994) contend that for effective teaching to occur, teachers must structure their teaching to invite and sustain participation by providing experiences which get the participants thinking and feeling (Morgan and Saxton, 1997). Considering the importance of structuring a lesson, a teacher and researcher on education and social work from the University of Sydney, Australia, Michael Anderson, attributes teachers as leaders. He argues that 'when working in a leaderly way, the leader works with notions of structure and anti-structure to ensure that the drama is not leaderless or leader-led' (Anderson, 2006, p. 105)[20]

Bowel and Heap (2001), writing on principles of planning for process drama, maintain that the teacher's task is 'to find ways in which to connect the pupils with the content and enable them to develop responses to it through active engagement and reflection' (2001, p. 7).

The CTP's pedagogy is in line with ideas of interactive experiential learning about which Bowel and Heap (2001) comment that it affords the chance for 'children to invest directly and actively something of themselves in it, the teacher creates the opportunity for understanding to be perceived which is directly transferable to the real world' (2001, p. 2). On the other hand the CPT pedagogical approach fails to characterise O'Neill's notion of episodes in process drama. The episodic structure of drama allows the gradual articulation of a complex dramatic world and enables it to be extended and elaborated. It is my view that, the essential aspects of Theatre as a Teaching Methodology should explicitly resonate with the assumptions about learning and teaching which have been already confirmed in Drama in Education.

I also came to realise that though it was claimed that the purpose for introducing Theatre as a Teaching Methodology in primary schools was to put the child at the centre of learning, its

[20] Idea 2006

practice is contrary to this claim. Teachers and facilitators who used Theatre as a Teaching Methodology focussed more on product and artistic skills than learning outcome. Such practice hindered what Bolton called change of understanding. Children kept on memorising as the song in extract (a) demonstrate. The children by the help of the song memorised all the vocabulary without any mindful enquiry. The teachers in the lesson plan (b) and (a) seem to be narrators who lead the student to memorise mechanically the narrated content. With my class experience, though there was discussion and negotiation among the participants, still the focus was on the production and not the process. In such situation Theatre as a Teaching Methodology seems to impose learning, not allowing the participants to discover new understanding through classroom drama.

5.4 Conclusion

In this chapter I have discussed the possibilities which might improve theatre as a teaching methodology if it were to be integrated with Drama in Education. I believe that the integration of Theatre as a Teaching Methodology and some elements of Drama in Education will enable teachers to use classroom drama as a cross-curricular pedagogy. I consider O'Toole's words that 'in education and in arts, for instance ...it means starting with 'me' the teacher' (O'Toole, 2006, p. 157) are critical to the integration of the two approaches under study. Such an attitude would enable teachers to observe themselves, to refine their own perceptions of what is happening in their classroom sessions, and lead them to consider how to deal with challenges, and indeed what the problems are that they perceive need addressing, rather than looking at the problems of an artist, a teacher or a classroom from outside (O'Toole, 2006). In other words, by acknowledging the teacher's responsibility and role, better use of the methodology will be clearly established.

Drama in Education techniques such as planning and structuring and the teacher-pupil

relationship are important techniques for the sustainability of the classroom drama and meaningful learning. Teacher-in-role, evaluation and reflection to discover what learning has taken place through questioning provides opportunity for negotiation, and would be useful to the teacher for the pursuit of educational discovery rather than rote-learning as demonstrated in lesson plan extracts.

CHAPTER SIX

Conclusion and recommendation

6.0 Introduction

This research set out to critically examine the notion of Theatre as a Teaching Methodology as used by the Children's Theatre Project (CTP) in Tanzanian formal primary schools. The main focus was on two research questions which are:

1. In what way might CTP's Theatre as a Teaching Methodology work together with drama in education methodology?
2. What effects might the integration of drama in education pedagogy have on CTP?

In this chapter I discuss the implications and possibilities arising from the study by highlighting the potential values of drama in education and theatre as a teaching methodology. I also discuss how the integration of drama in education and theatre as a teaching methodology might contribute to effective dramatic activities in the classroom. Lastly I make recommendations for further research and action.

6.1 The Potential of Theatre as a Teaching Methodology and Drama in Education

The strengths of drama in education lie in its potential value as a means for exploring, constructing and making meaning. As asserted by Wagner, drama in education, or process drama "…enables participants to look at reality through fantasy to look below the surface of actions to their meaning" (Wagner, 1998, p. 8). This value is fundamental to all dramatic activities including those which are used for pedagogical purposes in the classroom. I have found through this study that where Drama in Education and Theatre as a Teaching Methodology are used, they are used with the intention to "… help children become active in understanding themselves and the world, and in creating the future." (Williams, 2002, p. 6)

According to Carter and Westaway (2005) Drama in Education is one of the approaches that have moved away for traditional teaching and learning to become learning and teaching methodologies that emphasise communal activity and a sharing of culture.

Arising from the interview with the curriculum developer, Theatre as a Teaching Methodology is an approach which any creative teacher can use. This conception implies that no special knowledge or skills are required by practitioners, which is a gross under-valuing of the methodologies. I assume that this notion is a setback for the programme by the Tanzanian government to train teachers on the use of Theatre as a Teaching Methodology.

Though, the field of Theatre as a Teaching Methodology has not been exhaustively studied, it ought to share the same values with Drama in Education. Drama in Education as argued by many scholars, as is also the case with approaches which are transmission-based such as 'situated learning' (Lave and Wenger, 1991), 'problem-based learning' (Stepien and Gallagher, 1993), 'collective learning' (Aronovitz and Giroux, 1993) and 'other contextualised approaches to learning' (Anderson, 2002) change the relationship between the teacher and the learner, and present a 'different way of knowing' (Carter and Westaway, 2005). The 'different way of knowing' is what Bolton refers to as 'change of understanding or something newly understood' (Bolton, 1979). These qualities could become essential aspects of Theatre as a Teaching Methodology and thus promote the pedagogy as having a clearer methodological and theoretic basis. In my study I noted that both approaches under study are particular to learning and teaching and resonate with critical pedagogy in which learning and teaching are child centred.

6.2 The Possibilities of Synergy between Theatre as a Teaching Methodology and Drama in Education

In Tanzanian primary education arts subjects including theatre arts do not stand as an independent subject but are subsumed under vocational skills as a subject. However primary school teachers are encouraged to use participatory methods in teaching all of the primary school subjects. Dramatisation and forms of arts including music and fine arts fall under the participatory approaches to teaching and learning. However, I consider that the participatory aspect that Theatre as a Teaching Methodology and all arts forms have depend on the teachers' ability to handle them. In other words if teachers who employ these methodologies are not well trained in the methodology and do not understand the liberatory impetus underlying it, they can still reflect the 'banking' style as demonstrated early in chapter five of this report.

Throughout my study it was revealed that training is principle to mastery of any approach in the teaching and learning process. The Curriculum Development Department understood the importance of training. In this regard, there have been workshops (in Tanzania) for in-service teachers whenever a new syllabus is introduced. The training approach informed the CTP when it was first formed and, for the case of this study, when Theatre as a Teaching Methodology was introduced. However there has been no formal training syllabus for the CTP's Theatre as a Teaching Methodology. I am of the view that the lack of structure and guidelines for Theatre as a Teaching Methodology lies in the notion shown by the educational authorities that dramatisation can be done by anyone, and thus it puts no emphasis on the intensive training in dramatic pedagogy across the curricula. The concern was raised by some interviewed teachers and CTP administrators that training is a key to professionalism and proper use Theatre as a Teaching Methodology.

Since there is no clearly articulated structure for Theatre as a Teaching Methodology, I am of the view that there is a need to integrate the Drama in Education structure whose effectiveness has been proved both inside and outside Africa (O'Toole, 1992; Nebe, 1991, 2008; Simpson and Heap, 2002; and Carter and Westaway, 2001). The Drama in Education theoretical basis provides guidelines which explain the pedagogical importance of common theatre elements such as focus, metaphor, tension, symbol, contrast, role, time, and space (Bowel and Heap, 2001). Teachers who happened to use Theatre as a Teaching Methodology did not demonstrate an understanding of these elements. This calls for programmatic training structures which will enable teachers to explicitly and knowingly use the theatre elements in facilitate learning processes. However, the interviewed teachers showed interest in the use of Theatre as a Teaching Methodology, because, as these teachers from Mwenge Primary school said:

> (a) It helps pupils to build memory of what they have learned and also pupils will love all subjects even those which are said to be difficult such as mathematics, English and science.

Another respondent said that;

> (b) Drama makes pupils to participate in learning process and thus every learner understands the lesson quickly and very well than when other methods are employed.

In this study I have found that theatre and drama are used interchangeably and there has also been debate on the distinction between the two terms: theatre and drama. Drama in Education practitioners, for instance, clearly articulate the difference and maintain that 'in theatre everything is contrived so that the audience gets the kicks' (Wagner, 1980, p. 147), while drama 'is largely concerned with experience by the participants' (Way, 1967, p. 2). Unlike Drama in Education which focuses on the process rather that on product, CTP's Theatre as a Teaching Methodology is largely concerned with the concept of using classroom drama and traditional theatre forms to perform within the classroom. While I

agree that the understanding of this debate is important to this study and in particular to understanding the philosophical framework which underpins the CTP practice, I also concur with Edmiston's wish to downplay differences:

> (differences) would undercut schisms which have unfortunately not only bedevilled much of the analysis of "drama/theatre" in educational and art circles, but have also weakened or diluted advocacy for play and dramatic arts in the curriculum. (1999, p. x)

However, though there is a distinction between theatre and drama and Theatre as a Teaching Methodology and Drama in Education, the tools are the same: the elements of theatre crafts (Wagner, 1980). These elements invite the participants to step into the imagined context, the 'as if' as Neelands (2002) put it, 'to suspend the reality of the classroom context in order to pretend, as a group, that they are other people, in another place, in another time' (Neelands, 2002, p. 46). The focus on the commonality of the theatre craft allows this study to move away from this debate and concentrate on how Theatre as a Teaching Methodology and Drama in Education can facilitate learning. Thus this study encourages multiple possibilities in the use of the two pedagogies and invites teachers who decide to use the approach to bear in the mind how these multiple possibilities will impact on the process of learning.

6.3 Recommendations

I would like to conclude my report by making some recommendations for the improvement of Theatre as a Teaching Methodology.

Theatre as a Teaching Methodology was established to rescue the teacher and the learner from the traditional approach which was based on the use of Freire's 'banking' model. This approach was criticised by critical pedagogues such as Simon (1992) who sees it as classroom authority 'affected by relations of dominance' (Simon, 1992), Freire (1996) who argues that this education results in a teacher- pupil relationship where the 'students are depositories and the teacher is the depositor' (Freire, 1996, p. 52). The purpose of Theatre as

a Teaching Methodology was therefore to focus on child-centred education. The notion of child centred education is at the foundation of Drama in Education as Heathcote (1984) insists that teachers should consider children's needs first and foremost before any teaching preparation and organisation.

I recommend the CTP and education authorities in Tanzania to explicitly consider the theoretical foundations which underpin their claim of child centeredness by providing proper formalised education to all pre-service teachers. In other words the inclusion of accredited drama and theatre pedagogical courses in teachers' training colleges is needed and not ad-hoc tailor-made courses and workshops. This will help us further understand the power of Theatre as a Teaching Methodology and as a pedagogical tool.

Theatre and drama are social and dialogical arts (Bolton, 1992; Heathcote, 1984; Neelands, 1984; O'Neill and Lambert, 1982) and thus its social quality is particularly central to the experience. Both centre on cultural experiences. For this reason the CTP and some African scholars (Chinyowa, 2000; Leshoai, 1978; and Penina Mlama, 1983) have established that African traditional forms of theatre have education values. Their assertion resonates with Vygotsky's (1978) theory of the zone of proximal development which accentuates the belief that learning is a socially mediated and language-bound activity. The practice as research approach on the use and value of traditional theatre forms for inclusion in the theatre as a teaching methodology within Tanzanian primary schools is important. This will enable the CTP to practically prove the effectiveness of Theatre as a Teaching Methodology.

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APPENDIX 'A'

Key Interview Questions

Interview Questions for the Children's Theatre Project Administrative Staff

1. What is the history of the Children's Theatre Project and why was it established?

2. How do you define the notion of Theatre as a Teaching Methodology as used by the project??

3. How do the Primary school teachers trained on the use of drama or theatre for the pedagogical purpose?

4. How is Theatre as a Teaching Methodology different from Drama in Education?

5. What is the impact of children's theatre to the practice of Theatre as a Teaching Methodology in primary schools involved?

6. What is the supposed achievement of children's theatre project in Tanzanian primary education?

7. How can classroom drama be developed and sustained within the educational system of Tanzania?

8. What are your views and opinions on drama in education in the Tanzanian education system?

Interview Questions for Primary School Teachers

1. What is your understanding of the Children's Theatre Project by the University of Dar es Salaam's?

2. How did you and your school benefit from participating in Children's Theatre Project?

3. How did the Children's Theatre Project activities applicable to learning and teaching activities?

4. What is your understanding of Theatre as a Teaching Methodology?

5 What is your view on the use of theatre as a teaching methodology?

6 How effective Theatre as a Teaching Methodology is in comparison to other teaching and learning strategies.

7. If Theatre as a Teaching Methodology is introduced in teacher colleges will facilitate the sustainability of drama or theatre in the classroom?

8. How can you summarise your arguments in this interview?

Interview Questions Curriculum Developer and Primary School Inspector

1. What learning and teaching and strategies are adviced for primary school syllabi?

2. The use of dramatic activities in learning and teaching activities in classroom is recommended to all primary school syllabi,

    (a) How effective is teachers training on this methodology is?

    (b) How effective is the methodology?

3. How do teachers who have not trained in Theatre as a Teaching Methodology manage to use the methodology?

4. Teaching or using drama as pedagogy to teach other subjects one needs a thorough training,

    (a) What strategy do you use to train teachers on the use of new approaches to learning and teaching?

    (b) Is Theatre as a Teaching Methodology introduced in (all) teachers training colleges in the country?

5. Do you think the package given to student teachers qualify them to apply all the methods in their professional life?

APPENDIX 'B'

UNIVERSITY OF DAR ES SALAAM
FACULTY OF ARTS AND SOCIAL SCIENCES
DEPARTMENT OF FINE AND PERFORMING ARTS
P.O. BOX 35044

Telephone No. 2410500-8 Ext 2037
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Telegram UNIVERSITY
DAR ES SALAAM
E-Mail: fass@udsm.ac.tz

Our Ref:

Oour Ref:

1st June 2008

To: Ms. Delphine C. Njewele

RE: PERMISSION TO CONDUCT A RESEARCH PROJECT AT THE FINE AND PERFORMING ARTS DEPARTMENT

Please refer to the heading above. I have received your request to conduct a research in this Department under the little "**An Opportunity to Introduce Drama in Education within Tanzanian formal Primary Schools: A Case Study of Children's Theatre Project**". This is to inform you that your request has been approved.

As you are aware that the Department of Fine and Performing Arts is the founder and host of the Children's Theatre Project, It is my belief that your study will enhance the effort which the department have already started.

I wish you all the best in your study.

Yours Sincerely

Dr Frowin P. Nyoni
Head
Deaprtment of Fine and Performing Arts

APPENDIX 'C'

Letter of Introduction



UNIVERSITY
OF THE
WITWATERSRAND,
JOHANNESBURG

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www.wits.ac.za/artworks
Email: njewele@yahoo.co.uk

My name is Delphine C. Njewele, and I am conducting research for the purposes of obtaining a Masters at the University of the Witwatersrand. My research title is **An Opportunity to Introduce Drama in Education: A Case Study of Children's Theatre Project**. I am particularly interested in Drama in Education in Tanzanian formal primary schools and how the Children's Theatre Project has contributed to the introduction of drama in Tanzanian primary schools.

Participation in this research will entail being interviewed by me, at a time and place that is convenient for you between 15th June and 7th July 2008. The interview will last for approximately one hour. With your permission this interview will be recorded in order to ensure accuracy. As a stake holder of Tanzanian drama and education your voice in this research is very important for the development of drama in schools. All of your responses will be kept confidential, and no information that could identify you would be included in the research report. The interview material (tapes and transcripts) will not be seen or heard by any person in this institution/ department at any time, and will only be processed by myself. You may refuse to answer any questions you would prefer not to, and you may choose to withdraw from the study at any point.

However, your participation in this study would be greatly appreciated. This research will contribute both to a larger body of knowledge of theatre, education in Tanzania.

Kind Regards

Delphine C. Njewele
Student
The Witwatersrand University
South Africa

APPINDEX 'D'

Letter of Informed Consent

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG
Wits School of Arts, Division of Dramatic Arts

LETTER OF INFORMED CONSENT

I, (name in full)…….a, (designation)……..
at (name of institution)……. In signing this consent form, I agree to volunteer in the research project being conducted by (researcher)……
Between (date)…….. and……

I understand that excerpts from my written transcripts, tape-recorded, verbal communication and any other information shared with the researcher will be studied and may be quoted in Long Easy/Research Report and in future papers, journals, articles and books that will be written by the researcher.

I grant authorization for the use of the above information with the full understanding that my anonymity and confidentiality will be preserved at all times. I understand that my full name or other identifying will never be disclosed or referenced in any way or verbal context without my consent.

I understand that my participation is entirely voluntary and that I may withdraw my permission to participate in this study without explanation or penalty.

……. ……

Signature Date

APPENDIX 'E'

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Division of the Deputy Registrar (Research)

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49/1 Njewele

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER H080617**
PROJECT	An opportunity to introduce drama in education wihin Tanzanian formal primary schools: A case study of children's theatre project
INVESTIGATORS	Ms DC Njewele
DEPARTMENT	Dramatic Arts
DATE CONSIDERED	16.06.2008
DECISION OF THE COMMITTEE*	Approved Unconditionally

NOTE:

This ethical clearance is valid for 2 years and may be renewed upon application

DATE 21.07.2008 **CHAIRPERSON** .....
(Professor R Thornton)

cc: Supervisor : Prof H Barnes

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure a approved I/we undertake to resubmit the protocol to the Committee. **I agree to a completion of a yearly progress report.**

Signature

This ethical clearance is valid for two years from date of approval.

PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES