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A critical evaluation of the implementation of drama in education in the grade 10 FET theatre technology and design curriculum at the National School of the Arts

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TIFFANY COURTENAY HOCKING

RESEARCH REPORT

A critical evaluation of the implementation of drama in education in the grade 10 FET theatre technology and design curriculum at The National School of the Arts

I declare that this research is my own, original piece of work. The participation in this research was done with full consent from both the learner and parent and the ethics committee.

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Tiffany C. Hocking

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ABBREVIATIONS

AS's – Assessment standards

CDA – Commedia Dell'Arte

GDE – Gauteng Department of Education

LO's – Learning outcomes

NSA – The National School of the Arts

CHAPTER 1

1.1. Introduction

"The ultimate purpose of Drama in Education is to open children's minds, stimulate their imaginations and language abilities and spark their enthusiasm for continued personal development and discovery."

(Siks: 1977: 9)

In this study, I will be critically examining the outcomes of utilizing drama in education (DIE) in the grade ten theatre technology and design curriculum that features in the syllabus at The National School of the Arts. As mentioned above, Siks asserts that drama can be turned into a powerful teaching tool and my research determines whether or not this is true in my particular context.

The subjects for this case study are from my theatre technology and design class at The National School of the Arts (NSA). The learners utilized for this research are grade ten learners at The National School of the Arts, which is a focus school. A focus school in South Africa means a school that specializes in something, in this case the arts. The NSA has normal academic subjects as well as a more in-depth studying of the arts. The learners leave with the standard Matric certificate. I am currently a teacher at The National School of the Arts.

During the year, the grade 10 FET (Further Education and Training) Dramatic Arts learners are required to study Commedia Dell'Arte (CDA). It must be noted that NSA devotes a lot more time to drama in the school day in comparison to typical government schools who offer Dramatic Arts, thus allowing for us to have developed our own curriculum (See Appendix A for the grade 10 scheme of work) that is aligned with the Gauteng Department of Education's (GDE) specific outcomes and assessment standards (See appendix B). Many schools who include Dramatic Arts in their syllabus do not study the section Commedia Dell'Arte.

This section is a prescribed section by NSA and is largely theoretical. By this, I mean that learners are required to know the facts and information relating to this section. They are not required to act out or perform anything to do with the style of Commedia Dell'Arte. This section and the overall subject of Theatre Technology and Design is a theoretical component to their drama studies. However, this section of drama lends itself to being utilized in this case study as many of the techniques that I will mention later can be adapted to this theoretical component and utilized during class. The outcomes of these lessons have been evaluated at the end of the research report.

The FET curriculum is a set curriculum for grade twelve, yet there is more scope for choice in grades ten and eleven and for the teachers to be very selective about what they decide to include in the grade ten Dramatic Arts syllabi. The NSA has developed a detailed and concise curriculum that prepares the learners for the final examination in grade twelve as well as giving them a thorough background into the different styles and forms of drama and literature.

1.2. Commedia Dell'Arte

Commedia Dell'Arte (CDA) is a style of acting that developed in Italy. At NSA we focus on the understanding of this subject from a theoretical point of view. This section is examined at the end of the year in a written exam as well as being assessed during the term in which it was studied.

CDA is a very stylized form of acting and can often be very dramatic. A large part of each scene or play that a CDA troupe performed was improvised, with large masks being worn to show the exaggerated facial expressions. According to some experts, women were not allowed to act, thus another reason for the men having to wear masks.

Even though CDA was a largely improvised form, the acting troupe still developed a basic scenario that was decided on before the performance. For example, a perfect CDA scenario could be a Lover and a Servant falling in love and wishing to marry with the Lovers father, one of the Masters, objecting. The two characters in love would have to triumph over many

obstacles and funny situations in order to meet and plan their elopement. Stock characters – a group of set characters that would be utilized in every play, almost like stereotypes – were utilized, thus giving the plays or scenarios, as they were traditionally called, and the actors some form of universality and direction.

The scenarios that were seen during the CDA acting periods were filled with obstacles and humorous situations. From this, hilarious and often very circus-like and slapstick scenarios ensued. In every scenario there were stock characters, namely Lovers, Masters and servants. There were different types of these characters but no matter what kind of Lover, Master or servant, a scenario would always have some of these stock characters. With the basic 'silly' scenario and the stock characters, the audience watched a very amusing and often very clown-like, and ridiculous show. (For further information on CDA please refer to Chapter 2.)

CDA lends itself very well to being turned into practical exercises in a set of classes and to utilize Drama in Education (DIE). Even though the section is a theoretical section, the style being studied is practical and can therefore be transformed from information on the page into some form of practical work or performance. At the end of the process I was able to see if these techniques did more than just amuse and entertain the learners in my grade ten class.

1.3. Rationale

Drama in education is not a new concept. In places like America and England, the DIE concepts have been researched and put into practices for many years, yet from my experience as a learner at NSA and as a teacher, DIE techniques have only recently been introduced in this school and in South Africa in general as there is very little information on the implementation of DIE techniques. When researching DIE, it is easy to find information on the techniques and case studies done around the world, but very little information on the DIE teachings and case studies conducted in South Africa. I feel that this is an indication that DIE is a lot more widely used and known in countries other than South Africa.

As a teacher at the NSA, I have observed that teachers in the academic and drama arenas do not utilize DIE techniques. This for me was puzzling as the NSA is a specialized school that focuses on the arts, yet many artistic techniques do not seem to be utilized. The theory components of drama seemed to be taught using the same approaches as conventional 'teacher and blackboard' teaching. This style of teaching is a more traditional form of

teaching where the teacher writes key points/notes on blackboard and the learners listen to the explanation and copy down the work. Very little teacher/learner interaction takes place and the focus is more on the teacher imparting the knowledge rather than the learner learning and exploring the ideas and concepts of the class. This process is not learner centered and the learners are often desk bound – they sit behind their desks copying down the work. I wanted to see if using more active and practical ways of teaching, particularly drama, would lead to an improvement in a learners understanding of a theoretical section of the subject.

As a high school learner, I went to the NSA. That was not too long ago and I remember clearly how I was taught both in drama and the other academic subjects. Very few teachers utilized multi modal and DIE techniques. Conventional teaching was the norm. Having come from a 'conventional' high school into the NSA I was able to compare teaching methods. There was very little difference between the two schools. As a teacher I was motivated to think more imaginatively and try to develop lessons that were more creative and more aligned to the DIE concepts. I did not want my learners to reflect on the lessons that I had taught and see them as dull and meaningless.

Beyond just wanting my lessons to be more exciting and learner based, I wanted to evaluate the success or not, of these lessons. I have been exposed to DIE for many years during my years of studying drama through Trinity College and at university, and I wanted to put into practice some of these theories and assess the results. I was also very interested in seeing whether or not I could help to improve the four chosen learner's marks and learning experience.

The crux of this case study will be an in-depth evaluation of the various data collected. We all strive to be good at our jobs and I was interested to see if using DIE techniques made the classes easier to understand and the information easier to remember.

The NSA proved to be a suitable place to put the DIE techniques into practice and to carry out this research. The learners are in my class and I had access to them for the research and the general teaching. NSA learners are also very willing to try new things and are creative and when encouraged can think innovatively. These all proved to be ideal elements when selecting learners to take part in this study.

CDA lends itself to the DIE principles and a variety of practical assignments and exercises very nicely and I felt that this theoretical section of drama would suit the elements of this research as even though we are studying the history of CDA it is a practical style of performance.

Key questions that I will be asking:

In my research I have asked the following questions. However, it must be noted that these are the main questions asked in the research. There was clearly more scope for more questions to arise from the answers and the experience overall. The pilot study that was conducted which informed this research, also served as a tool for informing the research questions that were asked.

- Did using DIE help to make the lessons fun and enjoyable and interesting for the learners?

- Did the learners feel/think that DIE aided them in comprehending the theoretical information?

- Did the learners feel/think that DIE aided them in remembering the theoretical information?

- Which exercises/assignments did the learners respond to best and why?

- Do the learners remember more thoroughly the factual information after the DIE classes, when studying for the written tasks and can this be seen in their examination responses?

CHAPTER TWO

Literature review

Drama

Drama is a multifaceted technique, and the concept of drama that was utilized in this research not only covered acting or performing, but the many elements that make up a production or piece of theatre or performance. For example: script writing, costume design, character biographies, set and scenery design and make-up. Many of these elements were utilized during the lessons. This chapter considers concepts of Drama and the theories drawn on in this research.

2.1. The FET curriculum and Commedia Dell'Arte

The FET curriculum is a formal one with specific outcomes (LO) and assessment standards (AS's) prescribed by the education department. By the end of the year it is imperative that each learner has fulfilled the required outcomes and expectations laid down by the GDE. As teachers we have to adhere to certain levels of assessment and have to comply with set portfolio guidelines and the LO's and AS's (See Appendix B for portfolio guidelines and the LO's and AS's) that will be submitted to the GDE along with an educator's portfolio.

Commedia Dell'Arte is a compulsory part of the NSA grade ten drama curriculum. However, most schools which offer Dramatic Arts as a subject do not cover it due to time constraints. This section serves the learners well as it forms part of the foundation of drama and drama theory, with many different dramatic forms stemming from this section. At the NSA, we feel that it is very important for the learners to gain a well-rounded knowledge of drama and the history of drama and not just obtain a knowledge of the major dramatic art forms, for example Elizabethan theatre. We also feel that the learner should be exposed to many different styles of acting from various countries and cultures.

Commedia Dell'Arte

Commedia Dell'Arte (CDA) means 'comedy of professional artists' and was an acting style that was first utilized in Italy between 1550 and 1575, but whose techniques and characteristics have spread beyond that country. Although one knows the time in which CDA was very popular, one does not know how or when it came into being. (The Essential Theatre: 1992: 151) As it is improvised and mimetic, theatre historians have assumed that it is derived from the mime art form.

In CDA, there were comic sketches or scenarios and these were performed on a Proscenium Arch or 'Picture frame' stage and they were usually written by court poets. The plays were highly visual and many stylistic and aesthetic qualities of CDA are still apparent today. CDA was actor centered and he was considered the essential element in these plays. As mentioned previously, this style of drama is concerned with a *scenario.* A scenario in this section means a basic plot or set of actions. The actors would have an outline of the piece of the drama that was to take place, but the rest would be improvised.

The Essential Theatre (1992: 151) states that Commedia Dell'Arte was most popular between 1575 and 1650 but it continued to feature into the last half of the eighteenth century. As its popularity began to wane, one found fewer and fewer CDA plays, with this genre only having a stronghold in Venice. Numerous scenarios have survived from the period, especially from when CDA was at its peak, however they are too bare in outline to convey the true feeling of a CDA performance.

Lazzi

In CDA, as the scenarios developed, Lazzi became standardized in the scenarios. Lazzi was some form of comic 'stage business' that featured in the CDA scenarios. Most were usable in a variety of plays and could be modified to fit the particular situation or bit of action on stage. According to The Essential Theatre, Lazzi were often included to brighten the plays and to add to the humour of the scenario. If the pace was lagging or the audience seemed disinterested, the actors would work in one of their Lazzi's in order to rectify these things. (The Essential Theatre: 1992: 153)

Improvisation

Improvisation was used extensively during this form. The term means to be unprepared and to develop a play or scenario 'on ones feet'. The action that was happening on stage was spontaneous and had not really been prepared. As an audience member, this was an exciting style of acting to watch and often lent itself to some hilarious situations and incidents. As a performer this style demanded skilled and focused acting as well as great comic timing. (Improv for actors: 2004: 1)

Why utilize a scenario?

As performers were largely improvising, it was important for the actors to have a basic idea of where the scenario was going to go and how the play should develop. This 'roadmap' was designed to help the actors steer the action and keep the scenario on track so that the audience understood what was happening.

Stock Characters

Stock characters were one of the defining features in CDA. These characters were signature or common characters that one would see in virtually every piece of Commedia Dell'Arte and there were three categories for these characters, namely Lovers, Masters and Servants. They have certain characteristics and physical appearances that would never alter from play to play. For example, one of the Lovers is Innamorata. She is young and pretty and falls in love a lot. Which ever play you saw, if Innamorata appeared in it, she would be virtually the same as that description. It is interesting to note that the Lovers did not wear masks, and perhaps because of this, they were the most realistic of all of the stock characters. Most of the actors playing the parts of the Lovers were children, their parents often acting in the roles of the other stock characters. (See Appendix C for pictures of the stock characters)

Stock characters were used effectively in Commedia Dell'Arte for various reasons. As the scenarios were quite short, the stock characters ensured that the audience was following the storyline and could clearly understand it. (The Essential theatre: 1992: 153) As Commedia Dell'Arte is largely improvised, having stock characters helped to ensure that certain elements were adhered to and aid in adhering to the basic scenario that had been developed.

There were hundreds of people who used to watch these e scenarios and by having stock characters, the people who were right at the back or could hear perfectly would still be able to understand and enjoy the clown-like style of performance as they knew the fundamental characteristics of the character that they were seeing.

Masks

Masks were used extensively during the Commedia Dell'Arte acting period and were very big and colorful so that they could be seen. The oral opening was substantial to ensure that the sound carried. (The Essential Theatre: 1992: 152)

No women were allowed to act during the CDA period (The Essential Theatre: 1992: 153), therefore masks proved to be the perfect tool for men to play woman. As mentioned previously, the audience was large, thus the need for masks. Exaggerated expressions were used to make sure all saw the mask and the expression that represented a certain stock character. The silly and exaggerated expressions also served to heighten the humor that the scenarios and stock characters had. Actors would often play multiple roles; therefore they needed masks in order to change characters quickly. There was no time for major costume changes or make-up changes, so the mask proved to be useful as it was quick and easy yet still expressed a completely different character. (See Appendix D for copies of Commedia Dell'Arte information that is shown in the Theatre Technology and Design grade ten textbook)

2.2. Theorists and theories drawn on in this study

The main theory drawn on is that of DIE and the aspects of DIE developed by Dorothy Heathcote, Pat Kane and Gavin Bolton are discussed below.

2.2.1. Drama in Education: Dorothy Heathcote

Anderson asserts that DIE refers to the use of drama techniques to support learning in the classroom. Sometimes the different forms of drama overlap (developmental drama, creative dramatics, educational drama) (2004:2). DIE often involves the whole class and utilizes the

imagination and creativity of the learners. (Anderson: 2004:2) As with Heathcote, Anderson feels that by using DIE the learner is a participant as well as an observer in the class. The learning process is informed by using and building on the reactions and actions of the students, during the action and out of the action.

The first theorist, and perhaps one of the most influential theorists who has informed my research is one of the pioneers in drama in education (DIE), namely Dorothy Heathcote. Heathcote speaks extensively about the potential and power that drama can have in the curriculum and in teaching in general. "Drama is used to expand the learner's awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings." (Drama as a Learning Medium: 1976:15)

Heathcote states that young people learn best when their relationship to teaching and learning is more like that of experts than that of pupils in most schools. Heathcote stresses that each individual comes to the classroom with a wealth of knowledge and information. If the learners recognize this, build onto it and share it using the drama exercises and techniques presented in the classroom, then sufficient and beneficial learning takes place. In his journal article, Cultivating communities of practice: a guide to managing knowledge. (Harvard Business School Press: 2002) Wenger states that learning transforms who we are and what we can do; it is not just an accumulation of skills and information, but a process becoming a certain person. This theory re-enforces what Heathcote believes in – that learning is a holistic process that can aid learners in many areas and not just in learning particular information covered in the curriculum. For Heathcote, learning is about sharing, she wants learners to learn from each other and share ideas "Heathcote uses drama to help children understand human experience from the inside out."(Wagner: 1976: 33) Once the child is given the power and feels as if they are the expert in the classroom, they can challenge themselves and the group that they are working with and start thinking innovatively in order to examine a theme or piece of work in the most beneficial and effective way. They become engaged with their fellow learners, teachers and the work to be covered in class. For Heathcote, learning is an active process and not mere memorization used as a form of learning as mentioned previously. Some learners may be able to memorize the work very well and reiterate it when writing a test or an exam, but this does not necessarily mean that they have actually

understood what they have memorized. According to Heathcote, if DIE techniques are used, the learner will remember and understand the work covered as opposed to just repeating the facts when asked to in a test. Every learner has to be involved and active in the learning process, and Heathcote asserts that drama is the ideal tool in order to achieve this in the classroom. This method and theory underpinned my teaching and from the analyzed data, I was then able to conclude whether or not these theories were successful in my particular context.

Heathcote believes that utilizing drama in the curriculum (even school subjects that are not drama and English) can enhance the understanding of any subject and make this understanding concrete. She feels that using the DIE principles helps to move teacher and pupil away from conventional teacher centered learning and takes them into a more active process that can increase understanding. Heathcote felt that there was too wide a gap between the training of a child performer and the learner in the classroom. (Drama as a Learning medium: 1976:15). By this she means that although people do not automatically see a link between a performer and a learner in class, there is one. The acting elements used on stage can be used and modified in the classroom setting in order to enhance the learners understanding.

Page to stage

The page to stage concept is when the information in a textbook or a handout is transformed into some form of theatrical arrangement and presented 'on the stage' for an audience. Instead of reading the information, it is presented in a more visual and theatrical form. Learners nowadays live in such a visual society and by developing the 'page to stage' concept, the work or activities covered in class will appeal to the learners and remove them from traditional and often outdated teaching and learning methods. I feel that this more active way of teaching will appeal to today's learners as they have moved away from reading and writing. For them, society is a visual one and that is where their interest lies. If one has to look at advertising, it has increased dramatically and this shows us how society has become more visual over the years. Learners also tend to find reading rather boring and prefer watching movies and looking at sms's/pictures on their cellular phones. By using the 'page to

stage' idea, this visual element is tapped into and the written information now has more of an appeal.

The page to stage concept is when an individual or a group takes any form of written work or information and transforms it into some kind of performance or dramatic presentation. For example, one could be teaching a class about tropical cyclones in Geography. The teacher could instruct the learners to develop a movement piece that expressed the ferocity of a Tropical cyclone. The learners could use a few adjectives in their performance as well as engaging the body and physical theatre elements. From this one can see how the Geography learners used drama and movement in order to relay the information about the Tropical cyclone to the class.

DIE as holistic, learner-centered education

Beyond DIE aiding understanding, according to Heathcote, DIE also plays an important role in the holistic side of a child's development. By holistic Heathcote means the emotional and spiritual side of a child – she wants to aid the learner to develop in every sphere and not just in their academic one. Heathcote states in her book Drama as a Learning Medium that we use drama to live and to deal with and accept certain situations and experiences that may have been disturbing. For Heathcote DIE and drama can serve as a form of therapy. Over the last few years there has been increased interest in the concept of Arts therapies, and from this one can see that society is seeing the benefits of utilizing drama and the other art forms as a beneficial tool for healing. As society has progressed so has the thinking regarding the benefits of using art forms in the educational and healing spheres and in America and Europe, art therapy for adults and children has developed and is being utilized frequently and with apparent success.

DIE helps to combat shyness and introvert behavior. Heathcote claims that DIE encourages self confidence by providing the opportunity for group interaction. During DIE, the learner's social skills and team work ethics are instilled and improved upon. Many learners fear group interaction and learning itself and by using drama as a portal into the two, learners are slowly being encouraged to challenge their boundaries and fears. The learner is encouraged to use the imagination and to think creatively and ingeniously. One can see this idea filtering into

every aspect of the workplace and classroom as the learner is slowly developing and becoming more confident as an individual. For example their confidence will increase and this could make them more willing to get involved in social activities or group work exercises in class or on the sports field. According to Heathcote, skills such as problem-solving, looking at different perspectives and developing insight are encouraged and improved upon as the learner has had to work with others and try to tackle tasks successfully by using DIE in the classroom and this can aid a learners development for later on in life. As the learners are encouraged to view a project creatively and hear the different opinions of their classmates, this can aid their future interactions and development.

In Dorothy Heathcote – Drama as a Learning Medium, Wagner states that Heathcote sees drama as a way of reinventing teaching methods in order to create a technique which is more learner-centered and holistic (16). Projects and tasks are designed to incorporate the learner's individual interests where possible. Heathcote claims that the education experience becomes more subtle and complex in its purpose, interaction, demands and attainment. The teacher is encouraged to be creative when planning lessons and designing a series of classes so that all of the learners are catered for and so that the DIE techniques are evident. Although this leads to lessons being more complex and often the way the information being taught is relayed more subtly, Heathcote feels that the learning is more effective.

Conventional teaching often consists of the teacher standing at the blackboard explaining the work and writing key notes down. He/she questions the learners to make sure that they understand and the learners copy down the information written on the board. Learners can be forced to answer the questions and to participate in class; and this participation may not be beneficial. The learners can feel threatened, intimidated and fear giving the wrong answer and being 'picked on.' The teacher is in control of the lesson and the activity at hand and the learners are often subservient participants who are not gaining anything out of the class. The teacher's intention is for the learners to understand and learn the work in the curriculum[1]. The learners recognize this very obvious role that the educator has taken on and some play their part as a learner, others do not.

[1] Although 'understanding' may be the teacher's intention, very often the learner does not fully grasp the concept being covered in class, rather they are just able to repeat the information.

In DIE, Heathcote emphasizes the unconscious learning that can often be invaluable to a learner. She maintains that this form of learning is more subtle than the conventional approach. From the outside one may view the class and think that no or very little learning is going on – the learners merely seem to be having fun and are playing around. However it is within this play and creativity that the learners are learning and discussing the work required to be covered in that class or the curriculum. The approach is that of subtle learning rather than 'now the learners shall be taught.' For Heathcote, more is being demanded from the learner as they are in control of their own learning process and because the process is more learner-centered, and there is generally a lot more interaction between the learner and the teacher, and the learner and his/her peers. For example, merely breaking up into groups to develop a mind map[2] on a particular section of work in a specific timeframe serves as a tool for far more interaction and helps to encourage the learners to get involved and share ideas.. According to Heathcote, this would teach the learner many things. They learn team work, how to interact with others, ideally they understand the content and information that they are dealing with, time management is understood and adhered to and the process of mind mapping is illustrated as well.

Heathcote advises that the drama produced in class must challenge the learners and give them the freedom to take greater risks in their work. As the process is learner centered and the technique of the Mantle of the Expert (refer to pg 20) is used, independent thinking and action can be encouraged and should be applauded, which serves to give the learners the opportunity to express themselves and trust their ideas, rather than learn what their teacher has said in a parrot fashion style. The (Gary K. Clabaugh, 2007)is could also aid in the holistic development of the learner as they feel encouraged and 'safe' in the classroom and this helps to bolster self esteem and confidence.

[2] Although not a DIE technique, this tool lends itself to DIE well as it sets up a solid platform for the DIE techniques to develop. From working in a group to develop a mind map, we can see the following DIE techniques that will be elicited: group work, a learner-centered process, creativity, and the mantle of the expert technique. One should be careful of ruling out different techniques as they do not initially fit into the DIE framework as many of these DIE techniques can be brought in or develop with the process of the said activity.

Through DIE learners will also be gaining knowledge in the field of drama and their understanding of the drama techniques used may be increased and clarified. In time, drama techniques and skills will not seem foreign to them and their performance ability will have improved. Bolton asserts "when drama is a group sharing of a dramatic situation, it is more powerful than any other medium in education." (1979: 79). This statement illustrates and exemplifies the claims about the concept of drama in education that I will be assessing in this study and just how strongly Bolton feels that it can be a highly beneficial teaching technique.

Facilitation

Heathcote and Way speak about the role that a facilitator plays in the classroom and as a participant in the 'action' or learning process. Heathcote has been influential in showing the world how the teacher is no longer just a teacher, but more a facilitator (1984: 26). Heathcote does not want the teacher to run the class and the class's activities but rather guide the learning process and the action. This concept ties in with the learner centered approach as well as the Mantle of the Expert technique as by being facilitated rather than taught, the learners feel in control of the learning process and the knowledge is not forced upon the learner, rather the learner gains knowledge from the process.

From this I saw my role as the facilitator as the following:

- Guide the process.
- Inject enthusiasm and interest into the DIE process.
- Provide key resources and ideas in order to ensure the flow of classes is maintained and that the schedule is adhered to.
- Ensure that the participants understand how all of the elements cohere.
- Provide a safe space for the learners to develop, have fun, and explore the relevant material in a variety of creative forms that use elements of drama. The learners must trust the facilitator to guide the learning process so that academically and holistically, the process is beneficial to them. The benefits of the DIE exercises used in this study (See Appendix E for detailed lesson plans) as a learning tool will obviously be examined and assessed from the data.

The Mantle of the Expert Technique

The Mantle of the Expert technique is a holistic term that Heathcote has coined and it serves as her primary technique in the classroom. Heathcote aims to develop the confidence in children for what they are learning and doing so that they can feel confident about the learning process and feel in control of the classroom. However, the mantle of the expert technique goes beyond this. Heathcote's vision is to make the learner an expert. By expert Heathcote means someone who has exhibits clear knowledge in whatever they are being taught or are studying. "(The mantle of the expert technique is) a conscious employment of the elements of drama to educate – to literally bring out what children already know but don't yet know they know." (Dorothy Heathcote: Drama as a learning Medium: 1976: 14) They use their embedded knowledge in order to learn more about the information at hand, thus increasing their knowledge. The teacher must always assume that the learners have embedded knowledge and can add to this by using the other DIE techniques. Many adults and teachers adopt the method of telling the learner what to know. Heathcote asserts that this is merely spoon feeding the learner and merely makes the individual a parrot able to repeat what the teacher told him/her. They exhibit their ability to remember rather than their ability to understand and show what they have learnt.

One key feature of this technique is that of looking at a school subject or activity as a whole. The subject does not stand on its own, but draws in many different elements. For example having to conduct a project about the weather. This could involve Geography, science, the languages, mathematics, literature, movement and possibly even music. (Bolton: 1994: 32) This concept ties in very well with the Gauteng Department of Education's curriculum statement and guidelines for Dramatic Arts as well as many other subjects. Learner's are not "told" about the knowledge; rather they engage with it and experience it fully. (Bolton: 1994: 32) Instead of being 'spoon-fed' the information by the teacher, the learners are facilitated in a certain way so that they 'figure out' or find some way of understanding the information that they are dealing with. They are the expert and by automatically assigning knowledge to them makes them feel as if they are in control of the learning process and psychologically, this shows that the teacher believes in their ability. This will help to improve the confidence of the learners. The learners are required to use their embedded knowledge in order to understand the new work presented to them. This idea is aligned with the GDE guidelines. The GDE stresses that the lessons taught should take on a more Outcomes Based Education

(OBE) ideal in which different learners are catered for and the process of the lessons is just as important as the final result. Different modes of assessing the learners are used, not only tests and exams. The GDE introduced the idea of portfolios that count towards a learner's final mark.

As can be seen Heathcote's theories and techniques are closely linked to the outcomes and ethoses derived by the GDE (See Appendix F), thus making the DIE concept a potentially useful one. These outcomes want the learner to develop, academically but also emotionally and spiritually. Knowledge must be gained, but the process is not to be ignored and the learner must feel as if they are controlling much of the learning process. Many of Heathcote's techniques frighten teachers as they feel that the learners will end up taking over the class and that they will have complete control which will lead to mayhem. It is important to note that Heathcote wants to involve and stimulate the learners, yet she does acknowledge that definite boundaries such as the learners knowing that a certain discipline level must be adhered to, one must respect the teacher and fellow learners, all ideas must be listened to and appreciated, every learner must be treated fairly and have a chance to get involved and share opinions, the space is a safe space and no child must feel threatened in any way, boundaries must be put in place and that learners must know that the classroom is a safe but controlled environment.

In my lesson plans, many of the techniques that Heathcote includes under the mantle of the expert technique have been utilized.

2.2.2. Drama in Education: Kane, Bolton and Nunn

Bolton states that there is a binary between experience and performing. Performing is about experiencing and expressing that kind of experience on stage. One cannot operate without the other. One has to understand play, drama and drama in education and according to Bolton; the three are not mutually exclusive. (Day and Norman: 1983:50) This concept of DIE relates strongly to theorists such as Kane and Slade who are mentioned below.

"Classroom drama at its simplest, harnesses our human ability to play together for curriculum purposes." (Heathcote: 1979: 34). Nunn states that "The spirit of play is an intangible and elusive sprite, whose influence is to be found in the corners of life where it might least be expected." He goes on to define this 'sprite' "…she manifests her presence there in activities whose special mark is their spontaneity – that is, their relative independence of external needs and stimuli…" (1920: 134). According to Nunn, play is something intangible that every individual is capable of doing. Play does not differentiate between people, their background and status. It is a universal tool that can bridge any language barrier. Often, out of the ordinary, play can arise and have the most influential and beneficial effects.

Play can take on many forms and can have many benefits. The idea of play is that of having a free and safe space in which an individual can experiment and capture the freedom and 'child-like' quality that we used to have when we were children. In order to play one must tap into ones imagination and be able to let go of the boundaries that we are faced with in order to experiment with the activity at hand.

Many theorists link play and education. Role-play for example, is an important technique in DIE. Although not focused on in this case study, one should recognize that it is a crucial part of Heathcote's theories. Beyond this, the concept of 'play' is also a source of importance for Heathcote and many other theorists.

P. Verriour states that people often see children's role-playing as a mindless, childish activity that has no real purpose beyond that of child-like fun. However, Verriour argues that role-play and play can be an essential part of a child's development and an influential factor in the classroom. (1994:20). According to Verriour, play is not a useless tool. The benefits of play are far reaching and in play, learning can take place. Verriour states that play helps to teach children and let them experience things in a freer and more imaginative way in order to train them for future adult life. Every element of play has a purpose and whether it is helping a child see an adult's logic, helping to nurture and heal a child or person emotionally, or whether it is helping to increase a person's view of the world, play is a very important part of developing as a child and informing our adult lives. Verriour as well as Bolton and Heathcote

state that play and role-play can feature in older children's ways of learning and development. The situations and action in play or role-play are imaginary, thus encouraging a child's imagination. Learners will also be more likely to be engaged, interested and involved, thus making it a beneficial tool to utilize in the classroom.

L.S. Vygotsky states that play is the leading source of a child's development in pre-school years and modern day theorists such as Kane have taken this idea further with regards to play and the high school learner and play and the adult. (New Foundations Gary K. Clabaugh, EdD, & Edward G. Rozycki, EdD: The Educational Theory of Lev Vygotsky: an analysis: 2007: 1)

Pat Kane develops the idea of playing in her book The Play Ethic. She highlights the freedom and creative expression that can come from such activities. According to Kane, playing in an orchestrated manner helps learners remember and understand, thus the reasons for exploring this idea in this research. Kane asserts that play encourages the learners to be active in the process and play can increase the level of enjoyment in an activity, because of these elements learners are able to remember and understand the activity more. In her book Kane explains that there are three modern rhetoric's of play (2004:15), namely:

Play as progress (play in education, as healthy development – children learning about the world and themselves through play) – this form of play is one that was encouraged during the lessons in this study. Play as progress is a holistic form of play that aids the development of the learner, particularly in the educational context. Through play, the learner is able to understand various concepts that an educator is teaching or talking about in class. For example, if a teacher had to asses her Geography class on the section of clouds that they have just studied. This teacher could develop a game of 30 Seconds with the questions structured around the different types of clouds and how they are formed. The learners would be participating in a fun game, a type of play, but as the subject matter would be what they covered in class, they would be learning at the same time. Kane asserts that combining an element of play and some part of the curriculum, the learner's development would be increased.

Play as imagination (play as art, scientific hypothesis, as culture) – play as imagination draws on learners more artistic or creative side. Learners are encouraged to think more creatively and utilize their imaginations in order to connect with the work being done or the action taking place. Learners are challenged and encouraged to think laterally and develop ideas that they may have. Boundaries are pushed and this form of play has far reaching results. Many of society's greatest art works or ingenious theories develop out of the play of the imagination technique, often without us ever realizing it. For example, stream of consciousness writing/drawing that could develop into an artwork. Learners could be encouraged to do spontaneous drawing or writing and from this polish and refine the outcome into artistic pieces of work or an artistic concept. Anderson asserts that rather than confine learning to the context of the classroom setting, the pedagogy of drama in education seeks to frame learners within art 'as if' world. (2004:1). Andersons mean that the facilitator and the learner are to tap into the imagination in order to drive the DIE and make it more effective. Anderson wants the learners to pretend or act out a certain thing using their imagination and creative thoughts. This relates strongly to Kane's concept of play as imagination.

Play as selfhood (play as freedom, voluntarism, and personal happiness – the expression of individuality) – this is a voluntary play that helps to mould and to portray who we are. Through playing, whether alone or with others, the self is expressed freely. There are few or no boundaries and the child or adult is able to show their personality and characteristics in a safe and uninhibited environment. This is the kind of play that children do spontaneously, regardless of who is watching. Some children can spend hours playing with Barbie dolls. They create an imaginary world and through this they have the freedom to have fun and experience enjoyment and happiness through their play.

These three different forms of play were utilized in this research and helped to inform the lesson plans. Although play as progress served as the most influential form of play, the other two forms are apparent and helped to inform the design of the classes.

In my research I tried to bring the element of play into the lessons. Many lessons were about 'pretending' to be different people and playing with ideas. The concept of the Amazing Race (a game base on the T.V. show where the learners had to solve clues and engage in a type of

treasure hunt) tapped into the learners childhood memories of treasure hunts, eliciting a different sense of play. As the majority of the exercises were based around acting and improvisation, in terms of drama this can be seen as play too.

2.3. Material

An interlinked cumulative set of activities was designed to introduce principles of DIE into the learning of CDA. The data that was examined during this case study was the following

- Tableau's: Learners get into groups and are told to develop tableaus for each CDA term written on the board. A tableau is a 'live' photograph made by the learners that shows what the terms means, as clearly as possible. Learners had to discuss various CDA terms and forms various tableaus showing the audience what the term meant. These terms were Commedia Dell'Arte, Tragedy, Comedy, Stock characters, stock speeches and slapstick. Peer assessment was used here to assess the groups using a rubric developed by myself. This exercise utilized the DIE concepts of page to stage, play, the mantle of the expert technique and the learner-centered idea.

- Character scenes: Learners were given a small piece of paper by the teacher with the name of a CDA character written on it. The learners had to develop short scenes in groups that showed who the characters that they were playing were. The concept of page to stage was utilized here as the learners had to take the character descriptions given in the textbook and transform it into an actual acted out character and scene, clearly showing the audience which character they were playing. The DIE techniques that were utilized in this exercise were page to stage, play and learner-centered ideals. This activity was assessed by me.

- A CDA mask that the learners had to design. Learners had to draw a mask that was inspired by the CDA style and one of the characters. This activity drew on the concept of page to stage but was rather "page to paper" as the learners had to take the character information in their textbooks and transform it into a mask design. This activity was assessed by me.

- The CDA scenarios presented to the class: Acted scenarios (short plays in the style of CDA) that were rehearsed in class in groups and then presented to the group. The storylines were developed by the learners, for example a master falling in love with his servant and a man wanting to marry two women. (Please note that the scenarios were recorded but due to technical problem, the recording was not able to be included as part of the report). These had to clearly exhibit the techniques and style that encompass CDA. These scenarios were videoed. The scenario used the DIE techniques of page to stage, mantle of the expert technique, learner-centered, and the three forms of play and was assessed by myself and the learner's peers.
- An 'Amazing Race' assignment in which the learners had to solve clues relating to CDA and then find other clues. The clues were :

THE FOLLOWING QUESTIONS ARE TO BE ANSWERED IN CLASS BEFORE YOU SET OFF!

1. Define stock characters.
2. Define 'Innamorata'.
3. Define stock speeches
4. List three characteristics of Commedia Dell'Arte.

Clues and instructions:

1. Go to tuck shop and take a picture on your cell phone of a Commedia mask. Look out for the clues.
2. Find what you need and take a picture of it with **all** the group members! Look out for the clues.
3. Look out for the clues to tell you where to go next!!

The Amazing Race exercise was based on the Amazing Race T.V. program which is almost like a treasure hunt – groups have to solve clues and go from place to place to get the next clue and whoever finishes first wins. The clues used in my lessons were based on CDA. This exercise really encompassed the play element that Kane refers to. This activity relied strongly

on the DIE technique of play, the mantle of the expert technique, and learner-centeredness and was assessed by myself.

- The grade ten theory exam. This exam was marked by me. I decided to look at the exam as it serves as a cumulative assessment of the work done in class. The exam also serves as a piece of data that test the learner's ability to understand the work studied in class. The exam is more formal and is a conventional style of assessment. I wanted to have a diverse range of assessment in the series of classes and also get the feedback from the learners on whether they preferred conventional assessments or if they preferred more unusual forms of assessment by me and their peers.

- Peer assessment. This technique was employed twice in this research and formed part of the assessment mark that the learners obtained at the end of the lesson. The learners were given a rubric with which to mark in order to ensure fairness and so that they knew what criteria to mark on. Peer assessment related well to the DIE concepts that I used. The mantle of the expert technique tied in with peer assessment as the learners had to imagine that they were experts in the particular field that they were marking on. The learner-centered technique used peer assessment as this technique was giving the learners the power and control in marking the presentations and was also encouraging them to think fairly and look at the quality of the work presented rather than whether they had friends in the group.
- Tableaus. The learners got into groups of 4 or 5 and had to copying down the terms that I had written on the blackboard. These terms were: Commedia Dell' Arte, comedy, improvisation, stocks characters, and stock scenarios. The learners worked in their groups to develop tableaus that clearly showed the definition that they had developed for each term

The DIE techniques that I will be employing in this research are:

- Mantle of the expert
- Group development of the page to stage concept
- Learner centered approach
- Play

The results that I will be assessing are:

- The level of understanding
- The knowledge gained
- The level of fun and enjoyment experienced by the learners
- The concept of peer marking which relates to the DIE techniques of learner-centered and the mantle of the expert technique.

CHAPTER THREE

Methodology

3.1. An overview of Qualitative Research

In this research the methodology used is mainly qualitative. According to the Centre for Program Evaluation taken from the Bureau of Justice assistance, "Qualitative analysis is an analysis that ascertains the nature of the attributes, behaviours or opinions of the entity being measured. For example, in describing a person, quantitative analysis might conclude that the person is tall, thin, and middle-aged. Qualitative research involves detailed, verbal descriptions of characteristics, cases and settings. Guba states that qualitative research typically uses observation, interviewing and document review to collect data. (2005: 203)

Qualitative research allows for a more informal, in-depth and focused study and this can prove useful when dealing with school learners in the classroom environment. It crosscuts disciplines and subject matters and allows the researcher to achieve a more personal insight on a smaller scale. Perhaps because qualitative research is conducted on a smaller scale the research can be thorough and in-depth. Qualitative research often studies human behaviour and interrogates the *how* and *why* of decision making and not just where, when and what. The research is smaller but more focused. (Guba: 2005:3)

Quantitative research was one of the first methods used in social studies. Before qualitative research became popular the main form of research was quantitative research – research conducted on a far larger scale. Quantitative research counts and measures things but qualitative research uses a more in-depth, personal approach. After the 1950's and 1960's quantitative research became less dominant and in fields like education and social study, research technique shifted towards qualitative methods. (Creswell: Research Design: Qualitative, quantitative, and mixed method approaches: 4). Some of the earliest pioneers of qualitative research were Gene Reily, Jerry Schoenfeld and Martine Calle, all of different institutions.

In the last decade there has been a shift in thinking regarding research. The focus has turned towards more Postmodern, interpretative practices and techniques. Subjects in qualitative research are chosen for a specific reason as opposed to random selection as in quantitative research. One of the other key characteristics that make qualitative research different from other forms of research is that the researcher is essential to the whole research process. The researcher(s) must reflect on the process as well and evaluate and reflect on the role that they played in this research. From this, the findings must be analysed and the results made clear in the final presentation of the research report.

Qualitative research is exploratory, it focuses on evaluating what the researcher thinks are possible outcomes of the research. Qualitative research helps us understand why and how certain outcomes are achieved. This process is just as important as the actual results itself. By this I mean that the results as well as the process or 'journey' of the research are equally important. One cannot just look at the final results - these may change if one focuses on the process as well as the final results. By looking at the process, the end results become more substantiated and one can determine why certain things happened during the process and why the results developed in the way that they did.

Qualitative research contains subjective elements and this needs to be taken into account in the conclusions drawn from data analysis. This analysis and the data collection methods were used to obtain the learners' subjective feelings and opinions which were then described and interpreted by the researcher which is where a subjective component can enter the evaluation and where the researcher needs to be aware of and identify such subjectivity. Qualitative research relies on different methods of collecting data. Participation and observation are important parts of qualitative research. In order to collect and record this participation and observation, a journal is often crucial.

In this research I used the following qualitative methods and will briefly discuss each. (My use of each method of data collection is described in detail in section 3.6):

Case study approaches

Journal/observation materials

Semi-structured interview process

Case Study

A case study focuses on a particular community, organisation or set of documents or specific subjects. The benefits of utilising this form of qualitative research are that it "stems from empirical curiosity but is at the same time practical". (Creswell: 2003: 145). Qualitative research combines both the standard forms of collecting data and yet also brings in the practical, more human element. (Creswell: 2003: 113). With a case study, one may have a larger research question that one is looking at, yet working with a case study enables you to look at an in-depth example in more detail. One of the difficult elements in analysing a case study is trying to link the in-depth study to the overriding theoretical questions and themes that have informed and back up the research. I decided to conduct research based on a case study as it allowed me to complete a more in-depth study that allowed me to follow the four individuals throughout the process. I was able to observe, note and discuss the response and changes in detail and for this research; this seemed to be the most effective method.

Interviews

In a semi-structured interview there is a set list of questions and a time frame in which the interview takes place, however, there is flexibility which gives the interviewer the chance to respond to the responses given and ask any further questions or have a discussion if necessary. Often the interview technique is seen to be a reliable source of data and this helps to add to the validity of the research, although many researchers argue that the validity of the interview process is in question as the interviewer is often only interviewing a small amount of people.

In a semi-structured interview the same questions are used for each interviewee but the responses elicited will often vary from person to person and there is scope for more personal

responses rather that a fixed set of answers that the interviewee can choose from as in a structured interview. It must be noted that with questionnaires/interviews, the quality of the responses is often dependant on the quality of questions and as a researcher, it is imperative to try to develop questions that will elicit a meaningful response. In my questionnaire I tried to avoid yes and no answers and to get personal and detailed responses.

Journal/Observation Materials

In a qualitative study, the observation method is often a successful one to employ. By observing the people participating in the study and taking down notes and interesting observations, the researcher is provided with a comprehensive and specific set of data. The researcher participates directly in the setting and collects the data in a systematic way, noting any elements that he/she may deem important (Bradbury, 2005). The researcher will observe behavior, listen to the discussions that are taking place and ask questions if necessary.

In this research I had a teacher's journal as well as general observation notes. The teacher's journal is based purely on the teacher's impression of the class and any observations that she/he feels are necessary. It is a very subjective form of observation and serves as the teacher's reflection on the positive and negative elements of the lessons and a 'log book' of any problems that may have arisen.

Beyond this the teacher's journal also serves as a means for the teacher to reflect on her process and teaching and how she/he handled the situations that arose in the class. The journal can also be a useful tool in documenting the learning process for the teacher – what he/she would change or do differently and what worked and how the teacher can learn from the lessons and the process of developing the classes.

This was extremely important for me as my insights throughout the process were to inform some of this research and in the future serve as a platform for revising lessons and modifying my notions on teaching.

Note taking during and after each class is a vital source of data for research of this kind. Beyond the teacher's journal, observations done during the class help a researcher identify any important points or ideas that have developed out of the class. The response of the class and learners is very important and is often remarked upon in research of this kind. The actions of the learners are commented on and any interesting finds are discussed. This form of observation is important as often the important outcomes that develop during a class are hard to remember when writing them down at the end of the lesson or the end of the day. By observing throughout, the notes take on a more value as they are immediate.

3.2. Reliability and validity

Observation serves as one of the major sources when gathering results in qualitative research and developing conclusions. Holding interviews and having focus groups are also other important techniques when collecting data in qualitative research. From the outset, one can see how this form of research and data collection may raise concerns connected to reliability. There are many ways to alleviate this problem and ensure that credible research has taken place. Interviews could play a crucial role in this as well as peer debriefing (see next paragraph), interviewer corroboration and negative case analysis among others. Interviewer corroboration was used in order develop a concise and unbiased interview. Questions were brainstormed with supervisors and colleagues and then shared with the learners during the interview. Negative case study analysis is when every element of the case study, both positive and negative outcomes, have been looked at and analyzed.

Peer debriefing is a valuable tool when working in the school environment. In my school we rely on this technique a lot. I was able to 'bounce' ideas and possible findings and outcomes off my colleagues and they were able to share and aid the research process.

The learners also had a peer debriefing element in their classes when they were able to discuss and develop their scenarios and homework assignments. This is a valid element to utilize as it helps to ensure that the learners are 'on the right page' and gives them a chance to learn from each other and discuss different ideas.

Peer debriefing was used in order to ensure fairness as well as to help myself grow as an educator. I did not want to have a biased approach to these classes and by involving my peers I was able to receive advice and suggestions. As objective participants, they were able to tell me whether or not my assessments and desired outcomes were fair to the learners. Sometimes one can be too close to a project and cannot see negative/positive ideas or avenues.

This technique was used extensively in this research, particularly with developing the questionnaire. After reading the interview questions, my supervisor and colleagues gave me extensive feedback that was used in order to make sure that the questions did not elicit 'yes/no' answers. Some of the original questions seemed misleading or leading questions, potentially pushing the learners into giving a particular answer. I talked over other ideas with my colleagues and took their constructive criticism and ideas. For example, it was from my colleague that I got the idea for the Amazing Race.

Peer debriefing also helped to provide clarity to my research. By using this technique, I was able to ensure diverse lesson plans that stuck to the DIE requirements. There were occasion's where I wanted to include more multi modal forms of teaching, but thanks to peer discussion, I was able to get the objective input of my colleagues and make sure that the lessons suited the research.

3.3. The Pilot Study

The pilot study was conducted with 6 grade ten learners a year before this research. CDA was the section that was covered and many of the DIE methods used in this report were utilized too. However the pilot study also examined multi modal methods of teaching. This proved to be too vast for one research report and served as a primary reason for cutting down the theoretical influences and techniques to only include DIE. The activities that were covered were mask designs, scenarios, stock character scenes, the amazing race and the formal exam.

From the pilot study I learnt that combining multi modal teaching and the DIE techniques was too vast. A more refined study was needed. Thus when preparing the lessons and activities I focused on just DIE and refined the research to only analyze the results of the DIE teaching as well as developing lessons that drew on the DIE techniques more thoroughly. This time around, I decided to gather more data and use technology to help with this, for example recording the scenarios.

I was able to recognize various problems with the data collection in the pilot study that alerted me to the methodological aspects that needed to be re-thought in the full study as how the information gathered would inform my new study. The pilot study seemed vast and the information gathered provided only superficial information.

Although the pilot study included observations, they were not very detailed and with these case studies my intention was to utilize observation more fully and pay more attention and take more detailed notes and make more observations. When looking at the conclusions taken from the observation, in the pilot study they were often brief and sketchy and I wanted to provide a more comprehensive set of observations and analysis thereof.

The reflections on the role of the teacher in the pilot study were not as detailed as I hoped. From the case study I could see that the reflection part of the process is crucial and it was not

fully utilized in the pilot study. In this full study I attempted to reflect on the classes and the data in a more detailed and thoughtful way.

From the pilot study, I could see that certain lessons were enjoyed and I tried to take characteristics out of that pilot study to aid this new case study. Looking back I also saw that many of the lessons conducted in the pilot study had even more scope for DIE principles and more creative lessons.

3.4. Context and Subjects

Subjects

As mentioned above, my reason for selecting the group of learners featured in the case study was so that I could focus on learners who were on different levels. The four subjects who were able to participate were unlike each other in terms of their personality and their academic results. For example they were learners who achieved A's, B's and all the way down to D's. The subjects range from 14 – 16 years in age, with two being girls and two being boys. The four have quite diverse academic results and ability. One of the learners is a high achiever, two generally achieve solid, average marks and the fourth learner tends to struggle with her subjects.

It was also interesting to note that the learner's personalities are largely diverse. There are two rather outgoing and gregarious learners, one who is very shy and doesn't contribute at all and one who is quieter yet always gets involved and contributes a great deal.

Buyani is a male and has an average of approximately a C. He was born in Chaiwelo, Soweto and now lives in the South of Johannesburg. He loves games, cartoons, drama, Beyonce`, clothes, singing and rides at funfairs. Buyani is a likeable learner who is always very involved in the lesson. He can sometimes be overbearing and forceful but does allow others to share opinions and get involved. He can be loud and talkative.

Mpho was born in Namibia, came to South Africa in 1997 and now stays in Crosby with her parents and two brothers. She speaks isiXhosa at home. Mpho loves going out and spending time with her friends and family. She loves drama too.

Mpho is a shy and introverted learner who does not really get involved in classes. She seems to do the minimum to pass but her work is generally always done, however her marks range between a D and a C. She is not a strong personality in the class and exhibits mediocre acting ability.

Katleho is originally from Nelspruit but moved to Johannesburg to attend the NSA. He likes drama, singing, spending time with his family. He is an A/B learner. Katleho is a quiet and sensitive learner who always gives of his best. He has a calming effect on the class. Katleho hands in work on time and it is generally of a high standard. Katleho gets along well with his peers and often takes on a mediator role when there is group conflict. He helps to motivate others to work when he is doing group work.

Phindile is a female living in Johannesburg and loves dancing and singing and spending time with her friends. She is a fun and enthusiastic learner who always gives of her best. She tries very hard and is easily excitable. She can sometimes be lazy and not hand in work. Phindile's average for drama is generally a C. Phindile works well with her peers and always shares ideas and motivates those who she is working with.

3.5. How the Data Collection methods were used

For the aims and foci of this research, qualitative research allowed for a comprehensive and informal approach. It allowed me to observe and investigate the activities involving DIE and the outcomes during this study and I feel that this provides me with in-depth findings already mentioned as desirable in the pilot study. I chose to use case studies in which I followed certain subjects through the process by utilizing a journal, a semi-structured interview, as well as observation and analysis of the data from the DIE classes. Logistically, smaller and

more personal research methods proved to be more beneficial as qualitative research was more efficient and less time consuming than other forms of research. By efficient I mean that there is no major financial expense behind this type of research and as it is not done on a large scale, it can be quicker and in my case, easier for me as the learners were readily available and the work had to be covered in the school term. It also allowed me to select a diverse, small group of students that I could focus on.

Selecting the documents to be used as data for analysis was clear and straightforward. All work completed by the learners was kept and all marking rubrics utilized by myself or the learners were kept. When I had indentified an interesting point from observation or in my journal, I made a note of it to be looked at when analyzing the data. The performance of the scenarios was videoed to add a visual aspect to the research and to give prominence to the assignment for the students as the development of the scenario was the main focus in and the culmination of the series of lessons.

3.5.1. Observation

The observation element in this research was conducted in the following ways:

- I kept a detailed journal reflecting on my teaching, the learner's action, the classes and the activities done in class (masks, tableaus, scenarios, and the amazing race). I wanted to observe any changes in the learner's behavior, their level of enjoyment, the quality of work and understanding and their impressions of group work and peer assessment.
- I recorded the learner's final scenarios that were performed in class.
- I reflected on the lessons which served as the focus of this research as well as the marks achieved by the learners and possible answers as to why they achieved these marks.
- I reflected on the exam.

3.5.2. Interview

The interviewing technique that was used in my research was designed to be informal and hopefully non-threatening (See appendix G for interview and interview schedule). I tried to have a pleasant demeanor and encouraged the learners, where possible, and hopefully this helped to make it feel less intimidating. I also relied on the fact that these learners know me and we have developed what seems to be a positive teacher/learner relationship. It was a semi-structured interview. I wanted to make the learners feel relaxed and know that they were in a safe environment and that they could share their thoughts. Although I am their teacher, I didn't want to give the impression that this interview was a serious discussion between teacher and student, rather a familiar place where the learners could discuss the classes. By creating this kind of environment, I hoped to aid the sharing process and enhance the sincerity of the learner's answers – I didn't want them to feel intimidated and give answers that they didn't believe in, just to impress the teacher.

As mentioned previously, a large amount of thought went into the interview process. Questions had to be well thought out and I utilized much advice from both my colleagues and my supervisor in order to develop a fair and unbiased interview. I used interview corroboration in order to ensure a fair and truthful research report. By this I mean that I developed questions and with the help of my supervisor and colleagues, changed and developed the final list of questions. I consulted outside sources such as colleagues in education and drama as well as my supervisor for the question development to ensure fair and unbiased questions that were not misleading.

At the beginning of this process, I thought of getting another teacher involved to interview the candidates. However, I decided that I should be the one to interview the learners as I have a full understanding on what went on in the classes. However, I did not want to place myself in a situation where I could potentially lead the learners into giving a certain answer. Due to this, a strict list of questions had to be followed and I was not allowed to deviate from them. However, as this was a semi-formal interview, there was scope for me to pick up on interesting points and ideas raised by the learners and ask them to develop these points. There

were occasions where I had to explain certain questions or remind the learners of something. Initially I also wanted to video the interviews. However, I decided that this could be detrimental as learners from my school, in my experience, tend to play up to the cameras. Or the reverse could happen and they could feel extremely intimidated by the camera and not provide honest answers. These two reactions would have proven to be unfavorable to the research outcomes. I felt that this style of interviewing would best achieve a fair set of results.

3.5.3. Journal

When researching what kind of research to conduct, the journal/observation process in qualitative research really seemed to be a workable and beneficial technique that I could employ. During the pilot study, I kept a journal documenting the learner's progress and any other interesting points that I had noticed and from this I could see the benefits of keeping a journal during the new case study.

I found that it was a good tool to collect thoughts and reflect on the classes, rather than trying to remember all of the action that went on during class. When writing this report and analyzing the data, it was useful to have a detailed journal to look back on and to analyze as the classes happened weeks before much of the data was completed (particularly the interviews). I had my reflection to compare and use with the interviews and the exams. This helped to inform a more varied set of results. As mentioned before, I wanted this journal to be far more detailed than the journal kept in the pilot study.

3.6. Data analysis framework

In this research report the following DIE techniques served as the framework for the analysis in terms of their successful implementation and the outcomes listed below:

- Page to stage
- Group work
- Mantle of the expert
- Learner-centeredness

- Play – play as imagination, play as progress and play as selfhood

In the analysis of the implementation of these five DIE techniques, the following will be assessed:

- Understanding (as evident or not in work produced in DIE activities and exam)
- Enjoyment and enthusiasm (from observation and subjects comments)
- Level of involvement and participation (from observation and learner's behavior)
- Group work and team skills (from observation and activities completed in class)
- Peer assessment (from rubrics and observation)
- Academic performance (answers in exam)
- Imagination (as evident or not in work produced in DIE activities)

CHAPTER FOUR

Chapter Four chronicles the activities utilizing the DIE techniques mentioned in chapter 3 and the outcomes of these exercises and DIE techniques.

4.1. Description of activities

Tableaus

The learners had to divide into groups of approximately 4 or 5 learners. I had written down the following terms on the board: Commedia Dell' Arte, comedy, tragedy, stock characters and stock speeches. The learners looked at the terms (terms that they had largely had no experience with or had never seen before) written on the board and after having an example done with all of them by myself, they tackled defining the terms. The learners came up with potential definitions and brainstormed and discussed which would be the most suitable to describe each term. They then decided on a final definition for each term. This took about twenty minutes. After defining each term the learners then developed frozen pictures or tableaus that showed each definition that they had developed. For example, one group decided that the term comedy meant a situation that was amusing and entertaining. They then went on to create a tableau that showed a humorous, slapstick situation with spectators looking at it laughing.

The learners rehearsed these tableaus and then presented them to the class. They then got assessed by me and the learners using the same rubric. (P 59)

Stock character scenarios/scenes

The grade 10 learners got into groups of approximately 5 learners and had to develop a short scene that clearly showed the stock characters that they were playing. The emphasis was on seeing the character description being transformed into a dramatic presentation rather than on the storyline.

I handed out small pieces of paper that had one of the CDA stock characters on it and that determined who was playing which role. The learners then referred to their textbook to find

out the characteristics of their character and then developed ideas of how they were going to bring this written description alive. The group members then developed a short play or scene that allowed all of these characters to interact and show off their various stock character traits.

These scenes used peer assessment Mpho got 24/30, Phindile got 21/30, Buyani got 27/30 and Katleho got 20/30. These marks were the averages for each group – my mark and all the other peer assessment marks were added together and the average was then used.

Final Scenarios

The learners had to develop scenarios using the CDA characters that they had learnt about in previous lessons. They had to make sure that these scenarios showed the style of CDA and the various stock characters. The learners were given one lesson to rehearse in class and then were required to present the scenarios, which were marked by their peers and me, at the next lesson. The only requirements were that they showed the CDA style as much as possible and used the stock characters that they had learnt about.

The learners presented very funny and slapstick scenarios that were often to do with some kind of a love complication. For example, one group used the Romeo and Juliet storyline and used the stock characters and CDA style to align it with the CDA style learnt about in class. The scenarios were approximately one minute long and proved to be very humorous.

Phindile got 25/30, Mpho got 25/30, Buyani got 25/30, and Katleho got 22/30. For this exercise the average from my rubric mark for each group and the peers assessment rubric marks were added together in order to get the final average mark per group.

The Amazing Race

The concept of the CDA Amazing Race was based on the TV program The Amazing Race where pairs have to go from city to city and country to country solving clues and competing in activities in order to win a cash prize.

My CDA Amazing Race consisted of the learners getting into groups and having to solve these questions before they were allowed to move outside the class:

Once they had received confirmation from me that all the questions were adequately answered, they dashed around the school looking for clues. Each clue was CDA related and lead to another clue.

The clues were spread out around the school, however many of them were around the Drama department due to the noise factor, the last leading them to the field. The first group to reach the field won, Buyani and Phindile's group. The winning group received a prize.

The clues and questions were:

Define:

1. Stock characters.
2. Innamorata'.
3. Stock speeches
4. List three characteristics of Commedia Dell'Arte.

Clues and instructions:

4. Go to tuck shop and take a picture on your cell phone of a Commedia mask. Look out for the clues.
5. Who is Innamorata? Once this has been answered run to the magical world of CDA. (This was a place in the school called the fairy garden).
6. CDA was influenced by French Vaudeville theatre and clowning. True or false? Run to Ms Hocking to see if you are right.

7. Once they had been told that their answer was correct they were told to run to the hostel where the clue "CDA originated in which country" was? They were then instructed to run to me on the field. The first group there was the winner.

7.2. Analysis of data from the Teacher's journal and observation notes

4.2.1. A brief reflection on the activities done in class

It is important to note that the DIE techniques employed in this research overlap. This was intentional as I wanted to evaluate the overall process and what the outcomes of the DIE concepts on the whole were. Below is an analysis of the techniques and the activities, but they must not be seen as insular as they all strongly relate.

Tableaus

From my observation this exercise was very effective. Although they were initially afraid and unsure, I could see that the learners gained confidence and worked effectively as a group in order to develop what they felt was the correct definition. Most of the definitions were correct. The four case study learners in their interviews were largely very positive in their feedback about this exercise and stated that it helped them remember the terms.

By observing the positive reaction as the exercise developed and by seeing the learners achieve the correct answers for almost all of the terms, I feel that this exercise was successful. They had adopted the role of the expert and it had made their confidence increase as well as their knowledge.

Summary of comments by teacher made during this activity:

Group One: Very unprepared and requested more time, not all of the terms were tableau-ed, some definitions were not correct. This group seemed very unfocused and did not decide on definitions quickly enough, thus leaving them short of time. Mpho was in this group.

Group Two: Instructions were clearly understood and followed through. The requirements of the tasks were fulfilled. The term Commedia Dell'Arte was not clear at all. There were some lovely facial expressions used and this group had a good performance style. Sometimes there was too much movement/action in tableaus which may indicate that this group did not fully understand what a tableau is. Phindile and Buyani were in this group.

Group Three: Clear tableaus. This group followed the requirements and understood the outcomes of the task. This scene was very entertaining and the learners exhibited a very good understanding of stock characters and speeches. Katleho was in this group and although he participated, he was overshadowed by the louder more vivacious learners.

Group Four: There was a lovely sense of comedy in this group, the piece was very funny. There was clear differentiation of the terms and most definitions were correct. This presentation had a slightly improvised feel to it.

Group 5: Very disorganized. This group had some good ideas but they weren't followed through. The piece was confusing in parts and the group glued terms together which made presentation hard to understand. There were incorrect definitions in places.

Although the tableaus are a part of the CDA lessons and an important drama exercise, the focus in the series of lessons was that of the scenarios as I felt that they gave more room for the learners to express their understanding if the style of CDA.

Stock character Scenarios

This was the first time that the learners had to act out a scene/scenario and the requirement was to clearly show the stock characters and their specific characteristics. Although this was for marks the learners seemed largely unprepared and not focused. The peer assessment marking was far too high for the quality of work that was presented.

In the interviews with the case study learners, only Phindile briefly spoke about this exercise. From my observation in the interviews, this exercise was completely forgotten and did not really have an impact. It is hard for me to determine why. One possibility could be that the exercise was not taken very seriously and therefore the end result was that very few learners actually gained anything out of this exercise.

Final Scenario performance

The scenarios, although different, were of a much higher standard than the tableaus and the character scenes that the learners presented at the beginning for the series of lessons. From my observations the learners seemed more focused and ready to work. The learners appeared to enjoy watching the performances and performing as well as they remained focused when watching the shows and performing in them and the exuberant energy and enthusiasm for the project was clear from my observations. I think that they enjoyed this element because the scenarios were made to be very humorous and the characters rather over the top and silly. The style of CDA lent itself well to increasing the enjoyment of the lessons. From watching the class and the four learners in the case study, were laughing and appeared to be very entertained when watching the different groups. The level of enjoyment was clearly evident and their posture (some learners were leaning forwards in their chairs) showed that they were interested in what was going on onstage. The sense of fun in the class enhanced the enjoyment for all concerned as well as showing me that the learners had grasped the style of CDA as the scenarios are meant to be silly and provoke laughter.

Many learners tried to perform using the Italian accent. This too proved a humorous element as well as being a tool to show me and the audience that this style of performance was Italian. This was a clear indication that the learners knew that CDA was originally from Italy. Katleho states that he did not really like performing with the accent, but by mentioning it he has shown that he remembered that the theatre style was from Italy.

Two groups consciously used the stock characters names. Phindile's group was not one of these and she states that she cannot remember the names of the stock characters. Perhaps if her group had used the names, she would have remembered. The character descriptions were very close to how the learners acted as those characters and this was a good sign that at least those individuals understood the descriptions of those specific stock characters.

Although very good, the scenarios had a much improvised feel to them. This is a rather nebulous point as the style of CDA is largely improvised, thus making this difficult to assess. I could not take marks away for the odd bit of improvisation being included - I did want to see some level of preparation so that I knew that the learners had done their work and rehearsed adequately – but I did mark the group down if I thought that they were not prepared at all. Only one group fell into that category. I did have to use my discretion and marking experience in order to try to be fair on this matter.

I feel that this presentation was taken a lot more seriously by the learners. This was always what we were working towards and I feel that by me giving this performance weight and importance at the beginning and by the recording them on video, the learners worked harder and were more prepared as they felt that it was more important. For me this is a very interesting point. It almost seems that learners (at least this class) respond better and work harder when the task is deemed to be more important. If a teacher emphasizes that the work concerned is a large part of the term mark, they prove to be better prepared and more tenacious. I also feel that the level of seriousness increased as the class's focus also increased as the process developed. The level of enjoyment increased and I feel that because of this, the learners were more committed to the project. One has to wonder if a teacher says this about every assignment/task, will the affect be diminished or will the results be very good for each task?

From my observations, I felt that most of the groups took the information in their textbooks and transformed it correctly into a stage presentation. The style of CDA was clearly captured and I could see from the facial expressions and group interaction that the 'page to stage' concept helped to bring more enjoyment and effective group work to the lessons.

Summary of comments by teacher:

Group One: Very entertaining scenario that included a humorous marriage scene. This piece engaged the audience (the energy level of the group was high and the characters were vibrant, thus drawing the audience in) and showed that the group had good understanding of style but

it felt rather unprepared (learners occasionally looked at one another searchingly for what to do next). Scenario showed a high level of creativity.

Group Two: Lovely characters. They were well developed and very comical. The learners used physical characterization and big gestures (which added to the Italian accents that were used) to enhance the characters. The storyline was in line with CDA storylines (it had a clear complication) and this showed the learners understanding of what an effective CDA scenario is. There was a lovely use of Italian accents and a good obstacle (a problem presented in the play that the characters had to overcome). This scenario was clear and concise and the group seemed to understand CDA well. I deduced this from the way that their scenario was very organized and slick and everyone appeared to know exactly what they were doing.

Group Three: The accents were very well done. There were clown-like elements that were used which served as humorous elements and by using these clown-like elements, this group showed that they understood the style of CDA as well as the origins of the art form. They were creative and imaginative and kept the audience entertained, their Italian accents and humorous storyline helped with this. Good, clear scenario that followed the CDA guidelines in the textbook, characters could have been taken further; the names of characters were used.

Group Four: This group had amusing characters (the group used interesting physical characterization choices in order to make the characters appear amusing) and a clear complication. The scenario was very exaggerated and had good references to servants being of a lower status (the learners showed this by using verbal signals as well as physical signs such as a stooped posture and a lowered eye line when address a character of a higher status). However the situation and characters got a little dull.

Below is a more in-depth discussion of each DIE technique that I had included in this research.

7.2.2. Page to Stage

The *page to stage* concept was put into practice throughout the lessons. Most of the exercises used the page to stage concept. The tableaus and the scenarios served as tools for the learners to show how they had grasped the information in the textbook. According to the interviews, this DIE technique proved to be enjoyable and helped the learners remember the information. The page to stage concept appeared to aid the audience's level of understanding too. Three case study learners commented in their interviews that they remembered better and understood CDA better because of the visual aspect of the presentations. Therefore not only does the page to stage technique aid those immediately involved, but it also helps aid the understanding of those who are watching the presentation.

Tableaus

Initially the learners appeared to be very afraid of the activity and clearly doubted their ability. Once I had done an example with them, their posture and expressions changed and they spoke using lots of hand gestures and some members of the groups got very excited when they had 'solved' a definition.

From my observations I feel that the learners enjoyed this exercise. If they were bored or didn't find the lesson stimulating then they would have been distracted or their minds would have wandered. This was not the case. All of the learners were fully involved in the discussions that they had to define the terms and in the rehearsing of the tableaus. The volume level was loud and the banter between the learners was excitable.

Phindile and Buyani were in the same group and were very excitable and enthusiastic throughout this class. They helped to add to the ideas that the group were developing and often proved to be a strong force within the group. Initially they were overpowering some of the shy learners but as they continued with the activity, their 'bossy' attitudes calmed down.

Looking at all of the groups I feel that most of the learners understood the definitions that they developed. They took the information from the page and brainstormed possible ideas until a general definition was agreed upon and when they all understood what that word meant. Their level of understanding was shown in most groups as the leaders of the group would often say things like ‘cool so we all understand?’ When they solved a definition they all got very excited and this showed a sense of accomplishment. They also nodded and gave verbal signs of understanding when another group member explained a term or shared his/her definition. This understanding was reinforced by the discussion at the end of the class. I asked the learners at the end of each term definition if they understood and they often said yes. There were a few learners who did not understand every term and then I went over the term again.

From what I observed, the learners used their imaginations when they had to transform their term definitions into tableaus. Although very creative, this class often does not think very theatrically and sticks to imitating concepts that appear in the movies and television. They prefer developing realistic ideas rather than more creative ones. However, the tableaus were very creative (the learners used levels, and explored the way their gestures and body positioning could tell a story or share a message. The groups also relied strongly on facial expressions and used posture to show status) and I feel that this was because the learners had to use just their bodies and could not reply on speech. By taking the learners away from their comfort zones, I saw that they were forced to use their imaginations a lot more.

Stock character scenario and final scenarios

From my observations and journal notes, Mpho, Katleho, Phindile and Buyani all really enjoyed acting out the scenarios and this is supported by their responses in the interviews.

Often the volume in the class got rather loud and from what I could see, this was because many learners were speaking about ideas at the same time and they were all getting rather enthusiastic, particularly Buyani and Phindile. There was an excitable atmosphere this class as the learners appeared to be excited about figuring out what the terms meant.

From the interviews the case study learners appeared to have understood a lot more about CDA through this exercise. They all state that having the visual element to refer back to aided their memory skills and understanding. This visual element was important to them and I feel that this is because they live in such a visual society and can understand information more effectively when it is presented visually as it is what they relate to and what they are used to. I also feel that the level of understanding increased during the page to stage exercises as the case study learner's English ability is varied and by having the visual representation of the information, they were not hindered by complicated vocabulary that they would normally not understand.

From my observations of the final scenarios, all of the groups did leave out certain parts of the CDA information in the textbook for example, detailed information about the characters like Innamorato being quite poetic and honorable. However the style of CDA was evident in each scenario and the majority of the theoretical information had been successfully transformed into a theatrical presentation. All of the groups showed exaggerated gestures and some of the characteristics of the characters written about in the textbook (E.G. Innamorata being young and rich, Pedrolino being handsome and Arlecchino being quite silly and clown-like) By having successfully converted the theoretical information into a piece of drama shows that the learners had fully understood what they were relaying as well as the concept of page to stage. If they didn't understand I don't see how their presentations could have been as clear and concise as they were.

Observing the groups in both activities, I could see that there were certain leaders in each group. However, it appeared as if each learner was involved and was able to share ideas. In future it may be wise to carefully select the groups so that there are not too many strong personalities in the same group, as with Phindile and Buyani's scenario group. I feel that having many strong personalities automatically overpowers the more introverted learners like Mpho and Katleho and this does not benefit them.

The learners had to use their imaginations extensively during both of these activities as they had to 'workshop' a presentation. It went beyond taking the information from the page to the

stage, and I think that by having them having to use their imaginations to bring the information to life, they remembered and understood it better. From my observations, I could see that creating the characters served as the most imaginative part of the exercise. They were humorous and physically most of the learners had put thought into what their gestures would be and how they could convey their characters stock character traits effectively for example when one of the learners was playing a high class character, they had a very erect posture and had their hands behind their backs.

Without using the imagination, the presentations would not have been enjoyable to watch yet all the case study learners except Mpho stated that they enjoyed presenting and watching the scenarios. From my observations I could see that Phindile was fully involved when watching the scenarios – she was leaning forward most of the time and laughed loudly at the appropriate moments. This shows me that the groups did think creatively and did use their imaginations in order to ensure that the audience was entertained (I observed learners who normally lost focus during productions like this, remain attentive and engaged in the scenarios). The fact that the plays and the rehearsals were active aided the enjoyment as from my observations the learners automatically come alive when they are out from behind their desks. If I had to compare their behavior when I am teaching them and asking them questions in class to how they were when they were rehearsing, they were a lot more animated in the latter activity and appeared more energized (they were often jumping around and some had wild hand gestures).

*4.*3. Mantle of the Expert Technique

Tableaus and Scenarios

The mantle of the expert technique was utilized the most during the tableaus. As mentioned above, the learners were very apprehensive and felt that they didn't know any of the terms written down, but once they tried they often succeeded in defining the term correctly. I utilized the mantle of the expert technique and 'pretended' that they knew all the answers. I created the impression that the learners were already experts in the field of CDA theory. I asked them to trust their knowledge and ability and just try.

Although Heathcote uses this term when the learners and often the teacher are in role[3], (1979:15) I adapted it to working in my context and with my learners being my learners and did not adopt any role. However, the essence of the technique was still apparent in my exercise. From my observations, it was clear to see that the learners were very apprehensive about tackling this task. The four learners in the case study were no exception.

From my observation of this activity, I feel that it is important to note that I found that if I had confidence in the learner's ability and they felt that I trusted them to come up with the correct definitions, then they felt more confident and were able to complete the activity with a positive more 'expert' mindset. I feel that if the learners doubted my faith in them then their confidence level would not have been high during the activity and this could possibly have more long term detrimental effects.

When reflecting on the lesson, the highlight for the learners came when we were discussing the terms and they realized that each group defined most of the terms correctly. They had animated faces that showed the enjoyment of being correct and the sense of achievement in the class was clear to see. Out of all of the classes in this series of lessons, this class created the most confidence in the learners.

The enjoyment during this exercise was evident as was the embedded knowledge that the learners had. On reflection it was clear to see that the rather apprehensive learners turned into confident learners by the end of the class and had a new found belief in themselves and their abilities. From my reflections in my teacher's journal, even the weaker learners appeared more confident and found more enjoyment in the class.

From my observations the learners had clearly adopted the mantle of the expert approach – they were the expert in this component of CDA – and it carried through into their work and at

[3] The learners have adopted a theatrical role or character.

the end of the class they proved to be the experts. They were experts because each group got at least 75% of the definitions correct without having previously been taught what they meant, for me this showed the success of this DIE technique.

The two scenarios used this technique in a more subtle way as the learners had to pretend that they were experts at developing a theatrical presentation. There was no need for them to be seen as experts in the understanding of CDA as the information was in the textbook and it was their job to unpack it and present it in the correct way. However the learners had to use their engrained knowledge in order to develop the presentations that would entertain but also convey the CDA information. From my observations I feel that they did do this effectively, particularly in the last scenario presentation.

The level of enjoyment was on par with that of the tableaus and the learners understanding of what a theatrical presentation should be was also very evident as well as the style of CDA.

Peer marking

It is interesting that this form of assessment falls in here and not just under general assessment. The learners were required to use the embedded knowledge that they have in order to mark the scenarios and character scenarios.

When I told them they were marking each other, the class had to put on the 'hat' of the expert and assume the role of the qualified assessor. Although this task caused much excitement, from what I observed, the learners learnt various skills as well. The first activity was marked leniently and the second at a higher level. This shows that the seriousness of peer marking had developed over the series of lessons as well as the quality of work improving. For the second peer marking activity the learners were more critical and expected more from each group. I feel that this was a good exercise for them to learn about what is expected from them in class work and for them to recognize what a good standard is that they should comply with.

The idea of using peer marking in my lessons was to get the learners to think objectively and evaluate work based on the requirements of the task rather than whether the learners are merely entertained. The rubrics (see page 59) were carefully constructed so that the learners had a definite criterion to stick to so that they could be as fair as possible and so that I knew that the assessment was as unbiased and had specific marking criteria so that the learners had direction. By utilizing peer assessment, one of Heathcote's DIE techniques of mantle of the expert is coming into play. The learner is given the role of being the expert or teacher and has to act accordingly. From my observations this sudden expert role added an element of seriousness to the presentations and of the marking and also a sense of fun. The learners were no longer merely watching their friends; they were concentrating on the presentation and viewing them critically. This aids the education of the learners so that they develop critical thinking and try to be objective. Having reviewed the two sets of peer marking that the learners completed, in the early stages of the classes and towards the end, one could see a difference between the two.

Katleho says that he felt this was a fair form of assessment and from analyzing each learner's comments I do think that the learners were able to be objective. Therefore this assessment exercise encouraged the learners to learn about themselves and the world in which they live.

Peer assessment had a holistic benefit and it also has an enjoyment benefit too. The learners loved the concept of peer assessment and from my observations and the feedback given in the four case study interviews, this aspect of the activities made the series of lessons very enjoyable. It ensured that the learners were fully involved as they had to watch the scenes very carefully in order to mark thus meaning that their level of concentration increased. It helped the more easily distracted learners focus on the work at hand. The learners were forced to move away from their passive roles as audience members and participate in a different way. Mpho and Phindile are often easily distracted in class, yet during the peer assessment component, their focus and concentration level had increased.

The first example of peer marking in response to the tableau showed that the class was marking each group quite leniently. The marks that I gave the learners were in most cases at

least 4 marks lower than the average given by the learners. Quite a few learners placed the work presented to them as being of a very high or excellent quality, a standard that I strongly disagreed with. Consequently, the learners achieved quite good marks for this work. It does worry me that there was a substantial difference in the peer marks and my marks. I did not want to alter the peer assessment marks by bringing them down, but I don't feel that the marks that the learners were given by their peers were of a true reflection of their standard of work. However, I did use the combined marks in order to get their final mark for this component.

One of the reasons for the lenient marking may be because they have a different level of what is good and bad with regards to performing the required work. Although the learners mostly deserved good marks for their descriptions of the terms, the performance quality was not great. In my experience, I have seen that the learners sometimes feel that a piece of student acting work, or a student's presentation, was excellent when actually it was rather mediocre. With regards to theatre and performance, many learners are unable to see many professional pieces and perhaps this lack of experience and knowledge causes them to have a skew idea of good and bad. I do think it was a good learning curve for the learners (the four in the case study included) as afterwards they could see that they marked too highly and needed to be more critical. Even though there was a clear marking rubric, the results were still very positive, so I don't think that providing an even more precise rubric would alleviate this problem.

One must be very careful that something of this nature does not turn into a gimmick or become seen as less serious. I do feel that one of the reasons as to why my marks and the learners marks differed was because the learners were too busy focusing on playing 'teacher teacher' than actually assessing their peers fairly. Although this relates to the mantle of the expert technique, the seriousness of adopting the role of the teacher must be explained and reiterated to the learners in order for them to fully adopt the expert role.

Another reason for the lenient marking could be because this assessment took place early on in the series of classes and the group had not had enough time to see how the classes were to develop and to acknowledge the standard that was expected of them.

The second peer assessment in response to the scenarios proved to be a lot fairer. Many of the learner's marks correlated with mine, some being rather harsh and marking even more strictly than the teacher! There were one or two learners per group who marked highly, but overall the marks were of an acceptable standard. I felt a lot more confident in the standard of these marks than the first. Perhaps one of the reasons for this more 'fair' approach to marking was due to the fact that the learners were marking with a more critical eye. The 'fun' and novelty of having to mark had faded and now they were taking the job of marking seriously rather than it being some sort of a gimmick and were really becoming the expert. They could look at the scenario presented and understand the seriousness of their marking task.

As mentioned in the comments about the first assessment, I feel that this assessment had more weight to it and therefore the learners felt that they should mark it with a more critical eye. The final scenario performance was what the whole series of classes was driving towards and I feel that this added more weight to the performance standard and the marking quality.

Herewith the two rubrics that were used:

Rubric One

Theatre Tech and Design Grade 10

Group:

Group members:

Category	0 - Poor	1 - good	2 - Excellent
How prepared was the presentation (well organized, clear)?			
Was the presentation easy to understand?			
Were the terms clearly defined?			
Was the presentation creative?			
Did the presentation fulfill the specific requirement[4]?			
How did the ensemble work together?			
Overall presentation			

Total: /14

Comments (if necessary):

Rubric Two was the same as the first one except for the fact that the learners had to mark the entertainment level and had the following question that they could answer:

What aspect stood out for you?

In your opinion, what was the best component of the scenario?

[4] The requirement was to develop a scene that showed the audience the various stock character characteristics mention in the textbook.

Do you think the group fully understood the style of Commedia Dell'Arte?

Comments (if necessary):

4.4. Group Work

Group work was a feature in most of the lessons (the tableaus, the amazing race and the scenarios). I facilitated the work and made sure that the learners stuck to the task at hand and from my observations and journal I would say that at least 75% of the class enjoyed working in a group. The learners in the case study showed in the interviews and from my observation that they had fun during the group exercises even though it came with some challenges. In my journal I had remarked on how most of the learners in the class worked well in a team and that the process of decision making was democratic, I saw this when observing the groups. Ideas were listened to, discussed and then the group decided if they wanted to use them. Katleho is more of an introvert yet still added to the group more than I had expected. Although Katleho has more of a shy personality, he was sharing ideas and helping to guide the group and develop ideas. His confidence level seemed to increase and I saw him more confident in sharing ideas and being on stage than I have seen of him this year in his theory subjects.

Despite eventually working well together, for many groups, fighting, miscommunication and disagreeing over action served as obstacles. Kagiso and Phindile were often very vocal in these conflicts but then did settle down. Many groups spent so long fighting or disagreeing on a path to take that they left their pieces to the last minute. I fear that this sense of fighting decreased the level of enjoyment for each learner. I feel that if they spent time focusing on the task at hand, they would have been better prepared and would have had more fun. Even with me facilitating, the groups had a tendency to dwell on one rather unimportant idea or argument rather than drive the piece and develop some interesting tableaus.

Group work provided one concern for me. Katleho achieves high marks, yet for the group work activities he did not achieve as high a mark as usual. I fear that this was because the activities were practical and involved group work, therefore giving those who are more exuberant and vivacious a chance to stand out and shine, for example Phindile and Buyani. In

some ways group work and more theatrical presentations benefit those who are 'actors' rather than those who are more academic and hardworking. Therefore there must be a varied series of lessons to ensure that the process is fair.

From the teacher's journal, it was clear to see that some learners did not always like the group work and did not seem to get involved as much as the other learners, obviously this can prove problematic if the whole series of lessons were group work. However from observing their involvement, interactions and general demeanor during the classes, I could see that the four case study learners enjoyed the group work. The amazing race served as a great group work activity that was thoroughly enjoyed by the class. The concept was eagerly tackled and the activity ensured that the group worked together. The groups had to finish together and when I walked around and observed the groups they were all solving the clues together – I did not see any learner who was 'in the shadows' or left out.

Hopefully the classes were balanced, however there was a lot of group work and I wonder if this benefited every learner. When designing a series of DIE lessons, I feel that it is important that diverse lessons are incorporated so that the needs of each learner are catered to as much as possible. When thinking about future DIE lessons, I will give this aspect more thought.

Teacher's role in group work:

Although most learners were involved in the group work all the time, there were those who did not focus and needed to be guided and encouraged to share ideas and get involved. Buyani occasionally needed guiding as he got very enthusiastic at times. This was where facilitation came into play. Although DIE is learner centered, I found that I could not leave the learners up to their own devices. The need to carefully monitor groups is imperative and the teacher must observe the learners carefully and move from group to group/person to person during practical work in order to make sure each learner was participating and engaging with the exercise. If learners knew that the teacher was not walking from group to group, I feel that they would have behaved a little worse and been more intent on playing the fool rather than working. This group of learners does work well, but I feel that like any group of learners, they too needed facilitation. As Heathcote suggests, I only stepped in if they needed correct information or did not understand the task at hand. I did not influence their ideas or the action. I do feel that this facilitation is very necessary as the learners wouldn't

have been as focused or as organized if they were given free reign. This idea of facilitation is very important as effective learning would not have taken place had there not been a facilitator. The trick was to find a balance between someone who guides and controls each group as opposed to someone who takes over and influences that action that the learners are involved in. I was very aware to not over step the mark here and tried to give the groups as much freedom and space from the teacher as possible. I do think that this was successful.

4.5. Learner centered

From my teacher's journal and the interviews, it was evident that the learners preferred the *learner-centered* approach. From my observations I could see that each learner liked developing their own ideas and having the power to decide when conducting the activities. They also really enjoyed figuring out the term definition in the tableau exercise and from my observation I could see that they tackled the exercise like a puzzle needing to be solved and they did not seek my advice or help at all, showing me that they felt that they were in control and could handle the exercise. I feel that they also like the fact that their teacher was not involved and they controlled the action. The case study learners expressed how they enjoyed being in charge and having more power over the lessons than in other classes. They also stated that they like the fact that the lessons were about them participating in activities rather than listening to the teacher explaining the class. This technique also helped to improve the sense of enjoyment in the lessons.

The learner-centered approach also seemed to promote, or at least not diminish, learning as the results for each of the case study learners were very consistent with their other drama marks and the marks obtained for different sections covered in the same subject. For example, Katleho is a B/A student and that is the level at which he kept in his exam. Phindile is a C student and her exam reflected this. However, I do feel that the learners would have found the lessons tedious if they were not learner-centered.

Play

In the series of lessons, *play* was one of the key DIE aspects that was utilized. Play as imagination was drawn on in many of the lessons. The learners had to use their imaginations when adopting a new character or imagining that they were on a treasure hunt when playing the amazing race. From my observations play of the imagination encouraged the learners to become more creative and use their imaginations. Instead of using the first idea that the learners thought about, ideas were shared and the learners rehearsed and 'played' with these ideas and developed a more creative idea. I also observed how the learners adopted an idea and then as they were acting out/rehearsing this idea, they would develop different ideas or this form of play would morph into something else, thus showing that the learners were utilizing their imagination and this was helping them to develop their idea further and tap into more creative and unusual concepts and ideas. This in turn helped them to become more involved in the group work and learn to share and communicate ideas effectively. In my teachers journal I remarked on just how much fun the learners had in the two exercises (the tableaus and the scenarios) that used this kind of play immensely. I stated that the learners were laughing and smiling a lot and that their energy was heightened. For example, in Phindile's group, when a good idea was rehearsed and developed, Phindile would jump around and share her enthusiasm. The learners seemed to adopt a more child-like sense of play (they were often leaping around and acting rather silly) and this kept them fully involved in the scenario or the tableau rehearsal. Play of the imagination sets out to aid the creativity of a learner and to help them think laterally and more creatively, whilst tapping into that playful quality that children have when they are younger. From my observation and reflections, I do feel that this was achieved in the lessons.

Kane states that play as progress is more of an educational form of play, helping the learner to learn about the world and himself. Upon reflection I can say that the concepts of CDA were understood more clearly when using this kind of play in the lessons (I found that all three forms of play often overlapped and were present in the exercises and cannot be seen as separate). As this kind of play was utilized during an educational class, it was very evident and from the case study learner's interviews, they state that they felt that they had learnt more effectively by using play in the exercises. Beyond this I could see that the learners had to learn how to work in a group, communicate effectively and share and decide on ideas in a democratic fashion. Although this does not form part of the CDA curriculum, they were still tools that the learners learnt about that will hopefully help them in the future. The learner's

knowledge seemed to be shared and from my observations they appeared to be learning from one another, if a learner did not understand a term or part of CDA, the others in the group would explain and make sure that this learner knew what was going on. Phindile said that she felt that ideas were shared and different points of view came out whilst discussing and playing. However, when I reflected on the exams I could not see any marked improvement in the marks of four learners.

Kane speaks of play as progress as helping the learners to learn about the world and from my observation I feel that this side of play as progress was more apparent than education improvement. The learners faced problems during the group work in regards to working together and trying to share ideas and opinions rather than arguing. Towards the end of the process I saw the groups work more effectively and democratically and I feel that the play element helped the learners learn about sharing ideas and being more tolerant. This was particularly relevant with Phindile and Buyani's group. Initially they were very excitable and sometimes unfocused, but then they started sharing ideas and rehearsing them in a more democratic and fair way and this made the whole process more effective. Initially they shouted down ideas but then this changed and they were more open to suggestions and ideas and I feel that this was because they started to work more effectively as a group. The CDA information was learnt and understood by most of the learners and I do feel that play used in developing the tableaus and the scenarios aided this.

Play as selfhood is a more subtle form of play and is harder to quantify. It takes on a more holistic form and is more concerned with nurturing and developing the learner rather than focusing on the educational benefits that play can have. From my observations of the four learners, I could see that having play elements in the exercises increased the level of confidence in the learners, particularly with Katleho and Mpho who tend to be more introvert and reserved. Due to this light-hearted tone to the lessons and the sense of fun that they evoked I feel that the learners were able to contribute more and feel more worthwhile in their groups and in the educational process as a whole. From my observations I could see that Mpho and Katleho were initially rather shy to get involved and share ideas but as the group rehearsed and 'played' with the ideas that were suggested, they became more relaxed and shared their ideas too. Their posture was less tense and I could see them laughing and participating effectively.

The Amazing Race was clearly the favorite lesson as stated in the interviews. “I had fun being involved in it.” There was a lovely sense of competition that came out and served as a good motivator for the learners. The clues were solved correctly and the learners applied their knowledge well. My one reservation was after observing them in this class and then interviewing the learners, I felt that this exercise, although thoroughly enjoyed, did not serve as a sufficient replacement for a test.

4.6. Data from assessment

4.6.1. Peer marking

Peer assessment was enjoyed by the learners, one of the main reasons being that it gave them a sense of freedom and power. Holistically I feel that this benefited the learners as they had to be fair and think objectively. Peer marking is a useful tool but the importance of this must be relayed to the learners and reiterated over again. It would not be suitable to have every assessment using peer assessment as I feel that this would not be a true reflection of a learner’s capability. I found that if one or two assessments are peer assessments, with another two or three having the learners assessed by the teacher, this would be a fairer reflection. It is a good idea to give the learners power and let them feel that the lessons are driven by them, but one must also remember that they have a different view on marking and on the work that needs to be marked and this needs to have some careful consideration from the educator.

Although the AR was clearly the most enjoyable activity (for learner and educator) I have reservations about using this form of assessment in place of a test. Although it tested the learner’s knowledge I feel that this activity was more of a recap of CDA and a fun exercise than a true test of the learner’s capabilities. If one had to complete a test and do this activity I feel that the results would be a truer and fairer reflection of the knowledge gained by the learners.

4.6.2. June Exam

The CDA questions that were in the exam

1. *In your own words, explain what Commedia Dell'Arte is.* *(3)*
2. *Define 'stock characters.'* *(2)*
3. *What entertainment and theatre styles informed CDA?* *(3)*
4. *List one Master and one Lover from CDA.* *(2)*
5. *Write your own original CDA scenario. This scenario must clearly highlight the style of this entertainment genre.* *(5)*
6. *Discuss the CDA acting troupes in detail.* *(5)*

After the grade ten drama paper I remember all the learners walking out of the exam room saying that it was a good paper, that they thought that they did well and exhibiting a relaxed manner. I then marked the papers. Some learners did well, but many learners would be getting a bit of a shock.

One must consider that this was the first exam of the year and in my experience, results are lower than the exams at the end of the year as learners are being questioned by a whole new set of drama teachers and the work covered is very much harder than the work covered in grade eight and nine. However there were some nice overall results and at least 50% of the learners passed the CDA section.

When looking at the exam results they were, in some cases quite different to what the learners had thought. Out of the four learners whose exams I studied, three passed and one girl, Mpho failed the CDA component. Katleho achieved good marks for this section (14/20) but he is a studious and hardworking learner, so I find it difficult to say that the series of lessons helped him to achieve such a result as I have no doubt that he would have done very nicely anyway. His scenario clearly showed that he understood the CDA style as it had a clear obstacle, the stock characters were used and the characters had some form of love

complication. The answers to the short questions were largely correct. Katleho had an idea what the stock character troupes were and how to define CDA.

However Buyani, a weaker student who would normally struggle with terms covered in CDA, had a good mark for this section (13/20) and a good overall mark for the exam. This was really pleasing to see. His answers were detailed and he could define what CDA was and wrote a detailed stock scenario that showed a complication between two lovers and that involved lovers, masters and servants. He also included a few of the stock characters names. From observation, I could see that he was fully involved throughout the series of lessons and although he seems to have studied well for his entire paper, I do think that the series of lessons on CDA benefitted him beyond studying. He participated fully throughout and shared ideas readily.

Phindile, the third student whose exam I looked at was also a very active and involved learner in all of her drama lessons. She was constantly involved in the group work and contributed to the creative process. Her mark was 11/20 and although not an exceptional mark, for her this was quite good. Phindile excelled at the scenario section and showed the clown-like style of CDA. She had a clear complication and managed to imply the status between the characters. However, what brought her mark down was the fact that she could not fully answer the other short questions. Phindile appeared to know what CDA was from the scenario but seemed hazy when it came down to answering the questions with facts.

Her overall average for drama theory ranges between 50 and 60 %. In the interview she stated that the practical tasks and classes helped her to remember and I do feel that this was the case as her correct answers to the questions in the exam correlated to the answers that she gave in the interview.

Mpho's mark for the CDA section was very disappointing. She got 6/20, which is very low in comparison to the average of the class. Mpho's answers were vague and she could not fully express what CDA was or name any stock characters. Even her scenario was very short and

did not really show any understanding of the style of CDA. Mpho's overall mark for the exam was 32% which shows me that clearly she is not studying correctly and has not understood most of the work. It is interesting to me that she has attained this mark for the CDA section, as after the series of lessons, I thought that even someone who had not studied at all for their exam would at least achieve a 50% for the CDA section just from remembering what they did in class. If one had to use this learner as an example, this thinking is clearly false. The three other learners stated that they did study, some better than others, and I feel that this could show that even though classes used DIE techniques and were more interesting and creative, a student still had to reinforce all that with a few good study sessions. From this one has to ask, is there much long term benefit the formal examinations using DIE? If you had to look at Mpho, no real benefit was apparent, but if one had to look at the results and answers of the first three learners, there were such benefits.

Herewith a comparison illustrating the four case study learners as well as their results for the different Theatre Tech and Design sections:

It is important to note that although the section on Greek theatre had some DIE and practical teaching components, it was largely taught by having mind maps written on the board and explanations by myself. There was much learner involvement but this series of lessons was a lot less active than the CDA lessons.

NAME	GREEK THEATRE Q1 / 5	GREEK THEATRE Q2 /10	GREEK THEATRE Q3/ 20	CDA Q4 /20	TOTAL FOR SECTION
MPHO	1	0	6	6	13/55
KATLEHO	3	1	15	14	33/55
PHINDILE	0.5	0	4	11	15/55
BUYANI	1	1.5	12	13	27/55

From the table one can easily see that CDA was one of the learner's strongest section in the Theatre Tech and Design component of their exam. I do feel that it must be noted that the Greek Theatre section also done by the learners is substantially harder and the information to study more extensive and I do feel that this has influenced the results. However, from the

feedback from the interviews and my observations, the DIE techniques do appear to have aided the learners understanding and memory of the CDA information that needed to be applied in the exam.

Data from interviews

(Please refer to the dictated interviews in Appendix H) When compiling questions I wanted to hear the impressions of the exam and obviously the CDA section in particular. I purposely asked questions to ascertain how well they thought they did in the particular section. In the interviews, each learner thought that the exam was fair, quite easy and they felt that they did well in the CDA section. However, as the learners were just finishing writing their last few exams, they all seemed very tired and stressed out. I do think that these elements will have influenced their concentration and focus during the interviews.

The interviews were also a way to examine the outcomes of using the DIE techniques that I had chosen. I felt that the four learners would be able to give me some honest feedback about whether or not these DIE techniques were effective and if they made the lessons easier to understand, more enjoyable and helped to improve the learner's memories of the CDA information covered.

Mpho's Interview

Mpho was rather vague during her interview. When asked to rate the series of classes she gave them 7/10. CDA is covered slightly in grade 9 and this learner felt that the series of classes helped her remember what was covered last year and reinforce it "'cause, from last year's experience learning from Mr. Stali, I think that we have learnt a lot from him…doing this the second time is easy". I was able to look at my colleague's, who taught this section to the grade 9's last year, lesson plans and saw that the lessons were very conventional and did not really have a strong practical or active element. It is interesting to see how this learner was taught the same section but in a different way, and could not remember anything to do with it.

Mpho really enjoyed the scenario. She felt that she and her group were able to express themselves freely and share ideas. This learner seemed to get quite enthusiastic about having more freedom in the class.

The practical acting elements such as the scenarios and the tableaus helped Mpho focus and concentrate on stage. It is interesting to note that this learner seemed to look at many of the acting and practical exercises as practice for being onstage and honing her skills. She didn't seem to see a link between the practical acting and the theory. In the interview, Mpho stated that she seemed to think that when she was on stage performing, she was learning about acting. When asked if they acting exercises were helpful, she replied "They were helpful, cause we learned how to characterize, cause that is what we always do." It is interesting that she is the only one out of the four who felt this way.

When asked about which lessons she preferred, Mpho needed me to say what we had done in class to jog her memory. She was not the only learner who needed to be reminded. When reminded she stated that the practical exercise where each person was in a group and had to play a specific stock character was her favorite. She did state that if her mind was jogged or if she saw CDA questions on the board she would remember and it would all come back to her. One has to ask if a lesson/activity was so much fun, how could she forget it?

When asked if any exercises helped when writing the drama exam, Mpho said that the character exercise and scenarios helped her remember a lot more. When asked about question she remembered from the exam, this learner remembered the question where they had to write a scenario for 5 marks. This she found easy as she just repeated the one that she could remember from class. "But what helped me is, because we did it in class and I just used the thing that we did in class." This statement is very interesting as just before, she had said that the one element that she didn't understand was the scenarios "...I am just lukewarm with that…" She didn't know what they were. Yet here she is saying that she remembered and thought she did well in this question! When I got her to elaborate on this point, she said she didn't know what a scenario was, but just copied what was done in class. At the outset of this research report, I wanted to assess whether or not DIE helped further a child's understanding

of the subject matter. Clearly in this case the answer is no. It is very evident that this learner merely wrote down, in a parrot fashion form, the work that she had done in class without having gained or applied any knowledge. One of the aims with DIE is to ensure a learners understanding, and for this learner, DIE has not been successful. I wanted to move away from learners learning the information from the text book in a parrot fashion style, yet with this learner, she has just exchanged the book for a practical exercise!

Mpho states "because working in a group, we all have different ideas and we all get to use our different ideas and make one thing." Mpho clearly enjoyed the group work and the sharing of ideas, but felt that she worked with the same people. As a large amount of group work is done in the practical acting class, the learners know each other very well and have worked with each other countless times. However, as a teacher, one should try to encourage learners to work with new people and be very aware of who has worked with whom too many times. I realize that I must be even more aware of this problem.

When asked if the CDA lessons were in any way similar to the normal academic and other theory drama lessons, Mpho couldn't really remember. However, when asked about the peer assessment, this learner felt that it was a good thing and was very fair.

At the end of this interview I was quite worried as Mpho hadn't really expanded on anything and did not seem very enthusiastic about the lessons. That said, when asked about her other classes, she didn't seem enthusiastic about them either. The element that struck me with this interview was the concept of just remembering and not really understanding. After speaking with this learner I could honestly not say that she had gained much from the lessons, whether it is a creative and 'fun' gain or an academic one. When comparing the interview and her exam results, the answers correlate. This learner did quite badly and I think that this is reflected in what she said in the interview. I have the feeling that any exercises or class format could have been followed and the reaction would have been the same.

Phindile's Interview

For this learner, it was quite clear that the Amazing Race (AR) stood out and proved to be the most enjoyable. Right from the first question, this activity was enthusiastically talked about and from my observation this learner came alive when talking about it. Clearly the enjoyment factor was sky high.

One of the key elements that this learner highlighted was the fact that this series of classes had the children up and about. "Because like, unlike sitting in class and writing on the board, I would have thought my own things…during the course of the running, my friends were making comments…and I remember because of that…" There was hardly ever a moment where the class had to sit behind desks and Phindile stated that this was good as normally her mind would have wondered and she wouldn't have been concentrating or focusing on the lessons. It is interesting that the practical element was the highlight in both Mpho's and Phindile's interviews and was said to have increased their focus and concentration. Perhaps a different kind of concentration, but this was a common element between the two.

Phindile found that the group work really helped her as it aided her memory skills. At the beginning of the interview she states "I didn't have to study that hard. I just had to remember one thing, the picture and I knew it well." Much discussion went on during the process and this discussion caused her to remember key concepts and terms. It was worrying to see that this learner seemed to think that because she remembered the active elements and activities, that she didn't need to study at all or didn't need to study that hard. As a teacher, one tries to stress the importance of studying, but it seems that in some cases the practical element made the series of classes seem light hearted and easy, thus no studying was thought to be needed. It is good that the learners remembered and enjoyed the classes but I feel that if DIE is completed successfully, there must be a balance between enjoyment and the seriousness of the work and the consequence of the exam. Phindile did not do too badly in the exam – achieving just over 50% - but I am sure she would have done a lot better had she applied herself more. From Phindile's interview it seems as if there is not enough weight given to the serious nature of DIE and the educational benefits.

As with the first learner, Phindile needed to be remind of the work that was done in class. Once I had outlined the exercises done in class she responded enthusiastically. The emphasis seemed to be on the fun that she had when rehearsing and performing. This learner stressed that she is a child and it was fun and exciting to do 'child things' which were more creative and energetic. From my teacher's journal, I could see how this light-hearted element had been present in the groups that she worked in and a lot of 'silliness' was involved as well as work. Clearly this appealed to her. For me this point was very important. Unfortunately many of our learners come to school with lots of 'baggage' and emotional problems. One of the elements of DIE is to help Phindile grow holistically and to have lots of fun and escape for a while. From this learner's comment I can see that for her these classes were a way of being a carefree child again and just being in a safe space having fun. Phindile also mentioned that she enjoyed the feeling of being free and having the space to build on and share ideas. "I was working with people that were willing to work with me and we had loads of fun during the working process and stuff." Clearly for these two learners having the room to experiment and the freedom to develop their own education was important and uplifting. This is one of the key concepts of DIE – being learner centered and letting the learners develop their own ideas about a topic and have the power in the learning process. If one had to base an argument on these two learners, one could say that this element of DIE has proved to be a success.

As mentioned previously this cannot be the defining factor as no learning will take place, but a balance between being free and having fun and knowing that this is school work must be achieved.

When she was watching the character scenes and scenario's Phindile felt that seeing her friends playing certain roles and seeing the play/scenario helped her to remember the stock characters a lot better. She states "…because we did it all, like every group had the same characters, so it was like a constant reminder." Interviewer: "So you visualized the characters that your friend's plays and that popped up in the exam?" Mpho: "Yes" This tied in with the comments from all four learners who said that the visual element helped them understand and remember various elements of CDA. This shows that the page to stage concept was successful for these four learners. In my pilot study I used many different modes of relaying the information. This time I focused more on the DIE principles, but it is important to see

how the visual is quite helpful and important in the learning process for today's child. I think that a combination of multi modal and DIE techniques would serve as excellent teaching tools. The four learners emphasized the visual aspect in particular and how seeing something made them remember and be able to think back and apply it on stage.

This very enthusiastic learner seemed to enjoy most aspects of the classes and wouldn't change anything. The only aspect that the learner was not fond of was the drawing as she doesn't like drawing at all and feels that she is not good at it "I don't like drawing". This point is interesting as when the task was given, I ensured the class that although marks would be given for creativity and the aesthetic of the picture, their drawing ability would not be marked. Clearly this learner felt self conscious about her drawing ability and this determined her attitude toward the task. From this, I am made even more aware that if a learner feels threatened or feels that they do not have the ability or skill to complete something, their enjoyment level drops. It is therefore very important that when planning a lesson a teacher ensures that the tasks are varied and that the learner feels encouraged and confident rather than threatened and unsure. Although this learner felt very confident with the DIE techniques used, the more multi modal – artistic – technique left her feeling unsure and did not add to the enjoyment of the class for her. When selecting exercises and tasks like this, a teacher must remember that all learners are different and may not like certain elements. We cannot cater for every child but a sense of awareness must be one of the foremost considerations when preparing lessons.

However, even though the learner did not like this exercise, she did say that by selecting a character and having to draw their face/mask, she was able to understand the written description in the textbook and remember it more. This is a fascinating point as it shows for Phindile the enjoyment of a lesson does not necessarily mean that she will understand more. She clearly did not like the lesson but did feel that it aided her understanding. I was very focused on seeing whether or not the learners enjoyed the lessons and if this increased their level of understanding, but here that does not apply. I do feel that it is important to recognize that learning can take place no matter what level of enjoyment is present, perhaps the link between activity and learning/understanding is the key and adding fun and enjoyment for our learners should definitely be there, but is an extra to the learning process.

Phindile said that the information and exercises from the series of lessons was information that she would remember for life. It is slightly contradictory that she says this since she could not remember any of the exercises done in class. What I think she meant was beyond content. I do think that she will remember some of the information, as she did satisfactorily in the exam, but I think that she was referring to the process and experience rather than content. From my teachers journal I remember her group in particular really enjoying the amazing race and having a lot of fun. This is what I think will be remembered. This is not altogether a bad thing as I did want to see if these classes proved more enjoyable for the class and certainly for this learner they did. As a teacher I do feel that it is important that the learners have fun and feel happy during most lessons, and this learner definitely had fun.

When studying for the exams, Phindile did say that she found the section easier to study due to the work done in class "I think I did well" – it proved to be a good trick for recognizing and remembering the information, even though this learner did not study that hard. She found that the exercises reinforced the work covered last year and made the key characteristics clearer, a similarity with learner one. It was interesting that the learner said that she didn't remember all of the names but she understood the content better. Part of the lessons was to try to get the learners to remember all of the stock characters complicated names, as well as aiding understanding. From this learners statement we can see that this ideal was only partially achieved.

The last point that Phindile made was that she felt more in control of the lessons and the action. For her, group work helped with the sharing of ideas and gave her a sense of empowerment that is not normally present in other academic classes. The DIE technique is learner centered and for this learner, this was effective and this aim was achieved.

Katleho's Interview

7/10 was the rating that this learner gave the series of classes. Although he liked the classes, he did not like the style of acting "'cause I really enjoyed it, but then I don't know if it's the

type of acting I am really into, but it was interesting learning about it and it was also very funny, you know." Interviewer: "Which lesson was your favorite"… Katleho "I think the practical work." Although funny to watch and to perform in, this was not his favorite dramatic art form. For me this makes sense as Katleho is a more introverted learner who is fully involved but more an observer than a leader. He is a sensitive and intellectual learner and even in the teacher's journal I made a note that he seems overshadowed by some of the other learners he worked with and seemed to prefer being more introspective than out going. I feel that it makes sense that he would not really enjoy this style of drama but still enjoy the acting and the activities.

As with all of the learners he really enjoyed the practical activities and the drama that was utilized during the classes. For him, the scenario's was the most enjoyable activity done in class as it was a "final product" going on stage. It was the culmination of all of the group's hard work and all of the classes. This attitude could also have been adopted by the other learners, thus the reason why the marks were higher for this exercise than the first tableau activity.

As with the other interviewee's, this learner found that the practical exercises helped him to remember the work better when studying for and writing the exam "Because I remember when I was studying, okay, it wasn't in the exam was it? … It was, yes it was, that's why I remember, because when I studied, I remembered a lot more easier…" However, when asked he couldn't remember the section being in the exam. He said he was tired and had written so many exams. He did say that he thinks that he will have done nicely in this section, which he did, and definitely saw a clear correlation between the exam questions and the exercises completed in class. He was very stressed whilst studying for the drama paper but then many of the practical exercises came back to him and this made the studying process a little easier. "Because it's more in-depth, you know, when you are doing it instead of just writing something down, throwing it away and forgetting about it, then it just sticks better." This is a common link between all of the learners interviewed.

When asked what class exercises he liked, he couldn't remember. Once I reminded him, he liked the exercise where various CDA terms were defined in tableaus. He stated that this

helped him remember. The discussion afterwards where I explained and corrected also helped him as he said that it made the terms clearer and easier to remember. It is interesting for me that only one out of the four mentioned the discussion, which had the teacher feature more strongly than the other classes. The drawing of the masks was not an enjoyable exercise for this learner as he doesn't like drawing. Katleho states "I don't like drawing." However he got very good marks for this assignment. It is clear to see that there is no in between with something like drawing, you either like it or you don't and I think that this is largely due to whether you feel that you are talented in this field. Perhaps it is not wise to select an art form that is related to a specific talent. That said, the student understood the concept of the masks and said that it did help breaking the characters down. For him, the visual helped to make the written description come alive and be clear.

Just like Phindile, he found that doing something rather than being stuck behind a desk made things easier to understand and remember and made it "stick better". This notion of activity seems to be important in this study. Watching the drama and activity helped this learner a lot. He could remember things more and see where things were right and wrong. This too is similar to statements from the previous interviews.

As with all the learners interviewed, the AR seemed to be spoken about enthusiastically. Katleho enjoyed this activity and felt that it was a good way to 'sum up' or revise a lot of what was covered in class. "It was taking us back to what was done." Kagiso felt that it was definitely better than writing a formal test and was far more fun and he would have forgotten a written test. He also mentioned the sense of competition, which came out when the other learners were interviewed too, and he clearly liked this. Looking for clues and solving the puzzle was a fun adventure for him. Being more active made it easier to remember and clearer to understand. This common is a common thread.

With regards to peer assessment, Katleho so felt that it was beneficial. It forced you to change and put yourself in the performer's shoes and watch with a critical eye "Do you think it was fair?"... Katleho: "Yes, you had to fair and objective." These skills are good holistic skills that the learner seemed to have gained from peer assessment.

Due to the activities done on CDA, this learner felt that everyone could have learnt or grasped something about this section. For him, these lessons were a success and he feels he learnt something and is sure that everyone in the class learnt something too.

From my teachers journal I had made a note stating that many scenarios looked like they had changed from what was done in rehearsals and felt a little too improvised. This applied to Katleho's group. According to the learner the storyline changed dramatically "Yes the storyline changed completely", but they were able to put on a good scenario that worked out well so Katleho didn't see it as a huge problem. He had no idea why this happened but it went well. This scenario did adhere to most of the CDA principles which shows that even though this group was rather unprepared, they still had a good idea about what a CDA scenario should be like.

Katleho spoke about the classes enthusiastically and seemed to enjoy them. He stated that they were far more active than his other academic classes and he seemed to like this approach. Katleho states "there wasn't that practical element, you know…in the academic classes…there was never that practical element that just got it stuck."

Buyani's Interview

Buyani enjoyed the classes and loved the fact that practical elements were often used. It stopped the class from being boring for him "normal classes are boring, this was fun and exciting." This correlates with the points mentioned in the previous interviews as all the learners seemed to find the practical exercises more fun than sitting behind a desk.

For him the AR was the most exciting exercise "It was cool 'cause we won!" The learners seem to like having to compete against their classmates. It was also interesting to see that out of all the groups, his group worked very well together. They had the aim to win and they all

focused and made sure that they did. Their group worked very effectively together and a sense of team work was seen.

Once again Buyani had to have his memory jogged regarding lessons done in class. The AR was definitely his favorite but he liked performing in and watching the scenarios “they were funny, made me laugh watching the other shows.” Buyani is an exhibitionist and loves being on the stage, so it is no surprise that he enjoyed this element. Like Katleho, he felt that the Amazing Race was a lot more enjoyable and helpful than a written test. He states “It helped me remember and was better than a test.”

When asked about the exam questions, he felt that there was a definite link between the exercises and the questions asked. The practical exercises helped the terms and information stick in his head and they made it a bit easier to study. Buyani said “when I was studying I had pictures of what we kind of did in class. I could see the performances and stuff and this helped me study better.” This learner did quite nicely in the exam and when asked, he seemed to feel confident about how he would do in this section.

The drawing of the masks helped him understand the definitions better but he was a bit skeptical of this exercise because of his drawing ability “Drawing masks was cool but I can’t draw…so I don’t know.”

Overall the lessons were a success. Buyani would have liked to have seen more practical exercises “I wanted more practical stuff”, but really enjoyed what he did in class

4.7. Overall findings and conclusions

Understanding

From a learning aspect it seems that the lessons that adhered strictly to the DIE techniques and principles proved to be the most beneficial. Many comments were about how the acting and tableaus helped the learners remember the names, definitions and various other bits of

information. It seems that in order to achieve really enjoyable and fun lessons, the more activity the better. But to achieve more learning and a deeper level of understanding, the DIE techniques also proved to be more successful.

Enjoyment and enthusiasm

The learners definitely have a lot more fun when doing practical DIE exercises rather than sitting behind a desk. The more activity there was, the more fun the learners had. All of the learners enjoyed the drama exercises, both watching the activities and performing in them and this increased the levels of participation.

The learner's favorite exercise seemed to be the Amazing Race. I feel that this was because this was the most physical activity done in class and the learners liked the fact that they were competing against their peers and stood to win a prize.

Level of involvement and participation

Group work and team skills

All of the learners enjoyed the group work and learnt about themselves and the CDA information. However, it is easy for learners to 'get lost' in the group and let others develop the ideas and this is something that the facilitator must watch out for.

Assessment

Peer assessment is a well liked concept and boosts the learner's focus and confidence in the class. The facilitator must design clear and detailed rubrics in order to ensure that effective peer assessment takes place. I feel that peer assessment must be done more than once in order for the learners to become more comfortable with the idea and to practice their objectivity.

Confidence

DIE techniques did seem to aid certain children in becoming more assertive and confident when dealing with their peers and being on stage. From my observations, many learners seemed more comfortable sharing ideas. However there were certain learners who were not fully involved and needed to be encouraged by myself and the group members in order to get involved.

Peer assessment and the mantle of the expert techniques aided confidence immensely.

Academic improvement

Page to stage

The effectiveness of this DIE component was noticeable. It was particularly evident in the scenario activity and the tableaus. From my observations I could see that the learners enjoyed making the theoretical components practical, they were involved and spoke in an animated fashion, with bright expressions and energetic gestures. When they were performing, they also showed good teamwork, gave energetic performances and most learners in the group smiled as they left the stage. For me, these signs are indicators that they enjoyed the process of taking the written information and transferring into some kind of practical presentation. Beyond enjoyment, I wanted evaluate if the page to stage concept aided the learners understanding and remembering of the information in the textbook as Heathcote and Way assert. From the four learners involved in the case study, this conclusion seems to be correct as they state that these tasks helped them remember information in the exam and helped to improve their understanding of the concepts and information.

Mantle of the Expert

In this study this technique was evident in the peer marking component as well as the tableaus. In peer marking, I feel that the mantle of the expert technique is a problematic one. Although effective at the end of the process, the first task of peer marking was definitely not a true reflection of the group's ability. I would recommend that peer marking be introduced but that the seriousness of being an 'expert' is explained well and perhaps the learners have a test run that does not count in order to maintain a high and fair level of marking. From a more

esoteric point of view, peer marking is successful but needs to be conducted in a careful way and the teacher must monitor the process closely.

My learners really liked the fact that I had confidence in their ability to figure things out and be in charge of the action and I feel that this created a positive feeling amongst the learners and myself and aided in creating a very positive learning environment for the learners. The mantle of the expert technique is a very successful DIE technique in the classroom.

Learner centered

Having freedom and feeling like you are in control of your own learning experience was a key finding from this study. From my observation and from the learner interviews I could see how the learners appreciate the responsibility given to them and feel like they are important and have a say as to what happens in their lessons. DIE proves to be very successful at enabling this learner centered approach.

Learner centeredness proved to be the crux of this DIE study. Exercises such as the tableaus, the amazing race and the scenarios complied with the concept of learner-centeredness and I feel that this was a successful tool that had far-reaching benefits. In the interviews, the four learners all stated in some way, that the lessons were different from 'conventional' lessons and that they liked this difference. They were in control of their learning and felt that they had more freedom to experiment and drive the process. By observing the learners I was able to see that they developed a great deal of confidence and worked well together. I had no problems with discipline or having to constantly guide the learners back into 'work mode.' They clearly liked the fact that they were largely in control and could determine the action and work produced. These senses of power or being in control made them apply themselves and work very hard. Having seen the class do group work before, I noticed a change in their behavior. Largely, they seemed to take the exercises more seriously and put strong emphasis on rehearsing and preparing for certain tasks. There were times however, when certain groups were playing around and needed to be directed. Overall learner-centeredness served as a very effective tool and excited the learners as they were not used to this way of teaching. It also aids the enjoyment of the lessons for the learners as they loved group work.

Play

One of the most important findings was that the emphasis on activity rather than drama was quite apparent. It seems that the learners weren't really that bothered by what they were doing as long as it was more active and different to what they normally do in class. The AR was the most enjoyable lesson for the learners, this lesson merged DIE techniques and general 'adventure' activities and I think that this was why this lesson was so successful. The learners enjoyed it because it was so active and competitive. From this I can conclude that in my environment, although the learners love the drama, any activity gets them interested and having fun. I feel that it is more about being out of their chairs, out of the classroom and doing things rather than the actual activity being done.

Many of the activities in the series of lessons utilized the three different forms of play that Kane writes about. ***Play as progress*** (play in education, as healthy development – children learning about the world and themselves through play) was seen in most of the activities, particularly in the scenarios and the amazing race. Through play the learners learnt about the theoretical information and the background to CDA as seen in their Dramatic Arts textbook, thus learning about the world and a form of theatre that was staged in Italy. The tableaus served as an exercise of play as the learners had to use their imaginations in order to develop definitions for each of the terms as well as for the tableaus that they presented that lead to the educational development of the learners.

Play as imagination (play as art, scientific hypothesis, as culture) aided the concept of the mantle of the expert technique as the learners had to imagine that they were experts and knew the definitions of the terms. In order for this exercise to be effective, the learners had to 'buy in' or believe in the concept of the expert

Play as imagination automatically worked well with learners at the NSA as they are generally very creative learners and are encouraged to use their imaginations and to think very creatively. The learners also have many opportunities to use their imagination and I feel

that this made the learners more open to this kind of play. They did not hesitate at getting involved and really showed some unusual ideas and creative presentations.

Play as Selfhood (play as freedom, voluntarism and personal happiness) was definitely evident in every class. The learners were given the freedom by me and by their peers to express opinions and to get involved in the creative and learning process. When observing the class, I did not see any learners belittle another learner's idea or cause them to not participate fully.

The DIE techniques utilized in this study increased the sense of enjoyment that the learners got out of the lessons. Every learner in the case study stated that they had fun and found the lessons beneficial. From my observations, I could see the enjoyment when the learners were conducting the various activities and a high level of happiness was evident. During the classes on the tableaus and scenarios I saw that the learners understood the information being dealt with and yet the results in the exam were not showing great improvement. From this I conclude that the DIE techniques used in this study helped the learners understand the work in the short term, increased their enjoyment, but did not have any significant effect with regards to remembering this work. However I do feel that the exercises done in class will be remembered by the learners.

I feel that this series of lessons proved to be more enjoyable and creative for them. They were largely experimenting and developing forms of drama and they really seemed to enjoy these rather 'unconventional' theory lessons.

From my observation, I would say that using more practical exercises and DIE ways of teaching and working, a learner's enjoyment and enthusiasm for learning theoretical concepts can be increased.

DIE did improve the learners understanding of CDA, but the long term benefit is not very apparent from an educational point of view, yet the learners did do better in this Theatre Tech

section than that of Greek theatre in their exam. I feel that the learners will remember the experience and the activities but many will not remember much of the CDA information.

I don't think that DIE is a foolproof theory that will automatically get every learner interested and involved in the action. I do think that in a class of learners there will always be those who remain uninterested and who will need to be encouraged to share ideas. I do not think that it would be healthy for the educator to merely rely on DIE activities to ensure engaging lessons. Facilitation and monitoring is very important in the classroom and goes hand in hand with DIE to ensure a successful learning experience.

The DIE techniques were not analyzed individually, rather they fit together as a whole and I feel that the overall DIE effect was effective. DIE serves as an excellent tool to improve enjoyment, encourage group work, improve confidence, aid understanding and memory and encourage personal development and for these reasons this series of lessons was a success.

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