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**A critical analysis of the teaching technique Role Play, with particular
reference to Educational Drama.**

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**Submitted in partial fulfilment of the requirements for the degree of
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ABSTRACT

This study analyses Role Play teaching techniques employed in Educational Drama and examines the possibility that the current practice of Role Play may actually obstruct the personal and collective empowerment of students, thereby limiting the educative potential of drama.

Part One surveys the concepts of role, play, role-taking, role-playing and role acquisition. The educative value of Role Play is reviewed, and the effect on current Educational Drama practice of concepts developed in the social sciences and humanities is explored.

Part Two traces the development of Educational Drama. It surveys the initial influence of play upon drama practice and from that beginning the increasingly sophisticated use of Role Play teaching techniques -- with specific reference to influential British exponents. Role Play practice is evaluated as part of a larger debate about the motives, values and future direction of Educational Drama. It is argued that current Role Play teaching techniques are not value-free, and alternative approaches are suggested.

Two action research lesson series, described in Part Three, explore alternative structures and techniques of role-playing. This kind of improvised drama is seen to empower students because it gives them the chance to negotiate rules, confront issues, and develop new frames of expression.

In conclusion this study argues that current Role Play practice limits the active involvement of students and stultifies innovative Educational Drama. It is recommended that Role Play practice draw on essential elements found in play and ritual, as it is this route to personal and collective empowerment that will better serve the needs of South African drama teachers working towards a democratic culture.

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ONCE UPON A TIME

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes;
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow.

There was a time indeed
they used to shake hands with their hearts;
but that's gone, son,
Now they shake hands without hearts
while their left hands search
my empty pockets.

'Feel at home,' 'Come again,'
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice -
for then I find doors shut on me.

So I have learned many things, son.
I have learned to wear many faces
like dresses - homeface,
office face, streetface, hostface, cocktailface,
with all their comforting smiles
like a fixed portrait smile.

And I have learned too
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say 'Goodbye'
when I mean 'Goodriddance';
to say 'Glad to meet you';
without being glad; and to say 'It's been
nice talking to you' after being bored.

But believe me, son
I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs!

So show me, son
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

Gabriel Okara

INTRODUCTION

**And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
T. S. Eliot**

Play embraces endless possibilities. When we play we begin a journey into a dreamworld where countless mysteries can unfold. I recall as a child the intensity of play, the abandon, the power, the need to make meaning, and above all the delight of creation. This imaginative activity was an exploration in search for hidden gold. Play like gold mining is systematic. There are rules and there are boundaries, but unlike gold mining, the rules in play are there to be changed. The joy of mining lies in the discovery of gold. The joy of play comes from the way we go about discovering our world. Innovation, change and the act of exploration elicit a heightened state of awareness, and the feeling of being alive. Such experiences may be momentary, but remain imprinted upon our memories.

The stark, rigid formality of much schooling almost suffocates the holy spirit of curiosity and inquiry nurtured in play. I well recall the long hours spent sitting, listening to the hollow ring of voices, looking at eyes encased in a role. We never knew the person who was teaching us. We were never sure if they knew who we were, but we were acutely aware of what was expected of us. Our role model was the nondescript child who never dreams, but sits quietly, listens, writes, and raises his hand when he wants to know something because he values both the knowledge and power of the teacher. Our imaginative skill to investigate reality was relegated to breaktime and as a result, both our knowledge and power was systematically buried beneath the rubble of adult ignorance.

I realise now that I was deeply disturbed by school. Like many children, I used to go home and 'play school' with immense vigour. Play compensated for the alien experience. Through play, I tried to make meaning of this didactic imposition on my life. One does not easily forget violent words: 'You must not do this!' 'Don't answer

me back!' 'If you don't do it this way you'll fail.' Role-playing teachers was a way of integrating a whole set of new values and behaviour patterns. Teachers were neat, tidy and dressed conservatively. Teachers spoke in authoritative tones, raised voices when angered, and became irate when they were not understood. Teachers were never vulnerable, and they were (purportedly) never biased. They were powerful people because they inflicted their constructs of reality upon us. We, the children, felt powerless.

While 'playing school' I was learning about two contradictory kinds of power. On the one hand the process of play taught me that personal power is the ability to create meaning in one's life. The sense of being in control of one's own life was empowering, and the joy of working collectively with others was liberating. On the other hand by playing 'school' I learnt about a kind of power achieved through the control of others. By role-playing teachers I integrated some of the dominant values and behaviour patterns inherent in a deeply divided, autocratic society. These values influenced the way we children played together and as a result, we acted out struggles for power in our own groups.

The more school imposed upon my life and the life of my peers, the more difficult it became to travel into imaginary realms. The pressure to memorise a received body of knowledge, the competitive nature of education, the expectations adults had of us, and the increasing sense of moral obligation inhibited our individual and collective play. This debilitating environment persisted, to greater and lesser degrees, throughout my school and undergraduate university career. There were positive experiences which reinforced my belief in creative work, and there were negative experiences which made me ever more determined to search for alternatives. This determination was also influenced by the politics of change in South Africa.

The student uprisings in the 1970s and particularly in the 1980s gave me the courage to stand-up and challenge social, educational and political values. Furthermore, student politics taught me a great deal about the nature of power. Within that experience I became acutely aware of the contradiction between spoken

intention and action. While I supported many of the ideas espoused within the student political movement, I found it difficult to reconcile the movement's ideals and decision-making process. Many of the movement's methods were simply a reflection of those used by the dominant culture. The ideology was different, but the approach and power structures were the same. The meaning of democracy in South Africa remained confused. This was compounded by the fact that divergent groups of people promoted various dogma in the name of democracy. Bronowski's description of a 'dogma that closes the mind, and turns a nation ... into a regiment ... of tortured ghosts' rings particularly true here (1973, 370).

There were parallels between my experience of political theatre, particularly workshop theatre in the 1980s, and my experience of student politics. Workshop theatre grew out of a need among people to find more democratic methods in theatre which would give them greater control over form and content. The process was empowering for individual participants, however as with most political organisations, political power tended to remain centralised. People lacked organisational and collective decision-making skills. Moreover, people were more inclined to integrate existing theatre skills and frames of expression than develop new cultural forms. Theatre specialists within such circumstances fulfilled a particular role expectation, retained political power and as a result, failed to teach people skills which would help create a more democratic culture. In many instances, the role of the director as the final decision-maker was reinforced. I believe this is because of the nature of the education to which South Africans, regardless of class or colour, have been subjected for so long. We integrate cultural values from an early age through the repetitive and depowering experience of school, and through the subsequent translation and integration of these values in play and later activities. These issues are just as relevant in creative university departments where the play of power, role expectancy and fixed cultural values become far more subtle. The need for alternative methods which can facilitate the development of a multi-cultural society are just as great today as they were a decade ago.

Turning to education was not a chance occurrence, but a real need on my part to understand my own subjective responses, my values and the society I am so intrinsically bound up with. Educational drama appeared to offer countless opportunities. I began to play again, but this time I began to understand what it meant to play. Children taught me, and that alone was a liberating experience. And as I gained experience and grew in understanding, I began to grapple yet again with the subtle power structures at play in the educative process. My search for alternative methods which would give students skills to work collectively, and empower them on both a personal and a political level, made it necessary for me to confront my own values and behaviour in the classroom. I began to understand a subtle duality in drama. Playing a role is an empowering act, but the way a teacher utilises role-playing in the educative process can ultimately depower the child. The way we perceive our selves and society is coloured by our concept of role, power, and the methods we utilise in the classroom. Playing a role does not imply active control of the learning process however. In this instance, I began to understand empowerment, and sought to explore ways in which personal power could contribute to collective power and vice versa. A healthy dialectic between personal and collective empowerment nurtures a democratic culture.

Empowerment is a process in which we become subject rather than object: a time when we become aware of the truths we choose to live by, and our capacity to transform those truths both individually and collectively through mutual understanding, respect and freedom. According to Kromberg:

Empowerment suggests a sense of control over one's life, in terms of personality, cognition, and motivation. It expresses itself at the level of feelings, at the level of ideas about self-worth, at the level of being able to make a difference in the world around us. (1990, 4)

Scott Peck calls this kind of power spiritual power. He writes:

Gradually things begin to make sense. There are blind alleys, disappointments, concepts discarded. But gradually it is possible for us to come to a deeper understanding of what our existence is all about. And gradually we can come to the place where we actually know what we are doing. We can come to power. (1978, 286)

For Peck this is an inner state achieved over a long period of time, but the process is not a difficult one, it is a joyful one (p.286). Such an inner state enables one to gain confidence, knowledge and skills to take action and change life situations. Thus we can become the instruments of change rather than the victims of change.

On a macro level empowerment may be defined literally as the process of increasing collective political power (Kromberg 1990). A liberated community is one which actively controls its own destiny through the conscious and committed involvement of all its members. Collective power becomes democratic when people have the freedom to learn, argue and power to choose. Democratic cultures are created by people who have a deep respect for the personal power of all individuals, and (paradoxically) for the community as a whole. Marx's utopia of the 'whole man' is applicable here. According to him:

Man is an individual, unique, free: these traits are never sacrificed to the collectivity. But man is also universal, a species being, a recapitulation of mankind and of all its potential wealth. He is a social being, he is with-others, and for-others, and from-others. He is an historical being, and finds himself in all of history.... Individuality and freedom grow in proportion to man's universality. Only thus will man overcome the split between an isolated subject and external objects, the split between fact and value, cause and effect, nature and society. (Leatt et al. 1986, 202)

Democracy is a process of personal and collective empowerment, where all have the right to rule and actually rule (Williams 1983). We should not seek the power to control in our classrooms, rather we should seek to create a democratic culture in our classrooms because power has an intrinsic bearing on the manner in which we learn.

Education is an inevitable process that changes the growing individual from an egocentric child to a socially competent adult. However, education should not obfuscate, but rather nurture knowledge of self and society. Education exists in many forms and can be used to subvert and manipulate people to the extent that they are denied self-knowledge, dignity, respect and freedom. When education becomes dogma

it becomes destructive; for dogma seeks to destroy rather than acknowledge contrary truths. When people are made into a 'regiment of ghosts' they can make no positive or innovative contribution towards society. When people become 'obedient ghosts' they become the supporters of concentration camps, atomic bombings, apartheid and a culture of violence. Conversely, people who are empowered are conscious of their own subjective experience, and are considerably more creative. The tragedy of the current South African education crisis is that:

the teacher suddenly became politicized before undergoing political self-education, i.e. learning the use of political power. The novelty of it all enchants him: ah, he says, I can actually toyi-toyi, march and demand! And then he takes on that born-again fervour that has no patience for the non-conformist or dissident. (Mphahlele 1991, 128)

There is a common thread amongst societies which are deeply divided by class, colour, religious or political affiliations. The divisions reinforce stereotypical roles, behaviour patterns and oppressive ideologies. Both dogma and undemocratic power structures obstruct real encounters between people, and make the task of self-realisation a difficult one, thus effectively disempowering people. It is not by chance that the concept of role-taking took root at the height of capitalism in America, and in this regard has been charged with an ideological bias which supports the status quo (Gouldner 1970). Role-taking is the 'process of anticipating the responses of others with whom one is implicated in social interaction'(Stryker and Statham 1985, 324). And according to Moreno, 'role-taking is an attitude already frozen in the behaviour of the person ... a finished product, a role conserve'(1960, 84). When people take on roles they are fulfilling certain obligations and expectations formulated by the rules of the society. Discussing rules of conduct, Goffman states:

[Rules] impinge on individuals in two general ways: directly, as obligations, establishing how he is morally constrained to conduct himself; indirectly, as expectations, establishing how others are morally bound to act in regard to him. (1967, 49)

In societies which tend to be more autocratic, rules are formulated to control and reinforce existing power structures. Thus, people enact roles through obligation and expectation which maintain the existing order. Seen in this light, we can understand why Biko (1978) was such a threat to the South African government. Black consciousness sought to liberate people from the psychological alienation reinforced by white stereotypes who created the rules of the land. Conversely, a democratic culture would not reinforce role-taking to maintain the status quo. If everyone could participate in the formulation of rules, then the expectations and obligations would be self-created, they would be subject to change, allowing for greater flexibility and innovation, thereby empowering the community and its individuals. Working towards a democratic culture may appear utopian in principle, but we can at least explore this ideal in the classroom.

Play, role-playing, role concepts, role-taking, personal and collective empowerment, and the search for a democratic culture in the classroom are central to my study of the teaching technique role play. There is an arrogance amongst those drama teachers who believe that we are immune from the politics and play of power in our society. We assume that drama is naturally creative, innovative and empowering, but as I describe the influence, use and function of role play in educational drama it will become clear that this actually accentuates the inherent problems of power play in the drama classroom, and reflects those in our broader society.

The Teaching Technique known as Role Play

In order to understand role play in drama, I shall examine the concepts that have fostered this method in educational drama and what we hope to achieve by it. I wish to show how and why role play has become a predominant expressive form in educational drama, both here and abroad, in the last two decades. My concern lies in the fact that Role play is now used so extensively in educational drama that it is actually circumscribing the art of drama. A sorry result of this is that students do not have the power to create their own expressive forms. South African students, regardless of class or educational background, require empowerment to think, feel,

communicate, debate and act upon their values. Unless students have control over communicative forms, they will be unable to make meaning of their lives.

Apart from analysing current role play methods in educational drama, I intend making some suggestions about how we could use role-playing in the classroom. I believe we should be finding ways to establish a drama which develops the individual and the society; a drama which is democratic and holistic. Moreover, we need to develop drama as an art.

Frame of reference

This study uses as a frame of reference, the current educational drama debate in British primary and secondary education, particularly with regard to role play.

The debate has occurred for two primary reasons. First, the retirement of two important educational drama practitioners -- Heathcote and Bolton who have dominated the nature and direction of drama in schools worldwide -- was bound to stimulate debate. Secondly, teachers have been forced to re-evaluate the ideological roots of drama as a result of political, social and economic conditions affecting education in Britain.

In a series of articles Hornbrook accuses teachers of using drama to reinforce educational myths 'for fear of demystifying their own practice'(1985, 357). He says:

Teachers who rail against the evils of indoctrination and propaganda fail to see how, by investing cultural meaning with the status of transcendent truth, and suggesting that what they reveal in drama is somehow beyond ideology, they are unconsciously but effectively reinforcing a dominant value system, and assuring the continuing hegemony of those whose interests it serves. (1986, 21)

His cry is not new. Clegg, in 1973, had made a passionate plea to drama teachers to discard liberal notions of individualism and universality, and to develop a methodology which would make educational drama relevant to its social context. According to Clegg and Hornbrook (1988), there is no inherent social radicalism in drama. This view is supported by Nixon (1986) and Bennett (1984). Hornbrook argues that because practitioners take it for granted that drama is socially radical, current drama pedagogy

is 'caught in a vacuum of process'(1987, 18). He believes a narrow sectarianism has grown out of the Heathcote and Bolton tradition which has promoted 'dramatic pedagogy over dramatic art'(1988, 19-20). Hornbrook insists that current 'forms of dramatic pedagogy ... are restrictively individualistic, even consumerist, in conception and practice'(1988, 17); therefore the nature of drama advocated by Heathcote and Bolton -- 'despite the very real contribution this is making to the comprehension of the dramatic process in schools' -- has not addressed the crucial questions raised by Clegg (1985, 347). At the heart of this debate is a fundamental difference of view points about the social values, function, and praxis of educational drama.

The future of drama in the new British National Curriculum is uncertain (Readman 1988, 8). Hornbrook believes this is because teachers have sought to place drama at the centre of curriculum development, and not as an art and subject in its own right. He believes drama is first and foremost an art, and advocates the return to theatre forms, such as 'circus, carnival, street-theatre, agit-prop', which have a direct relevance to our society (1988, 20). The movement 'to categorize educational drama as primarily a teaching method -- a way of deepening children's understanding' -- has placed considerable value on 'sophisticated role-playing techniques'(1986, 18). Although role play is a powerful educative weapon, Hornbrook reminds us that it is 'as they say, as natural as breathing', and is successfully used in many professions (1986, 18). What function then does it have in drama? I agree with Hornbrook that role play is a worthy teaching method, but he draws attention to the difference between the non-specialist and the specialist drama teacher. Role play for the non-specialist is a teaching method; whereas role-playing or improvisation for the specialist is 'what it means to do drama, regardless of content' (Hornbrook 1986, 19). In this light, Hornbrook accuses drama teachers using role play of 'jumping on a variety of educational bandwagons in an opportunistic, unprincipled way' (Byron on Hornbrook 1986, 11). He warns us that those who sell drama 'as a utility subject within the school, while offering solid benefits to many areas of the curriculum', may sentence 'its

practitioners to a precariously nomadic existence, and expose them to accusations of ideological opportunism' (1986, 18). For example, Hornbrook observes:

'Life and Social Skills' prepare the young for the market place. The best dressed, the best behaved, the most compliant, the most aggressive, and above all the most conformist, will be the successful human commodities. What a deep irony lies here in this list of desirable attributes; what hypocrisy in those who practice this deceit in the name of drama. (1983, 18)

The value of drama is questioned because insecure teachers have sought to justify their drama work by borrowing evidence of the success of role play teaching in other professions (Hornbrook 1988). Readman, for instance, states rather tartly:

One of the strange ironies of this recent emphasis on training, skills, employment needs, and an emerging curriculum which has a clear focus on the world of work is that role play is being recognised, by those outside the classroom, as a process of immense significance, value and power. It is used extensively in Industrial Management Training; it features regularly in counselling situations for professional care workers; it is recognised as an effective tool for people to explore their personal problems, and it serves a whole host of uses when used to simulate real-life situations and experiences. All of which seems to indicate that Drama should be an integral part of the present Government's plans. (1988, 10/1)

Thus the educational aims of drama have come to include alternative opportunity awareness and employability skills within a particular 'real-life' construct. Hornbrook rightly asks: 'What commitment ... can a subject willing to admit aims like these onto its agenda have to the ideals of radical progressivism?' (1986, 19).

Hornbrook is very much alone in his attempts to make drama teachers evaluate their subject in this context. Most believe he simply does not 'understand the enormous contributions made by Heathcote and Bolton over the last thirty years or so' (Davis 1988, 49). Nonetheless Hornbrook has raised significant issues for us to deal with here in South Africa even though he fails to substantiate his own argument.

While it is important to acknowledge obvious differences between South African and British political, social and economic conditions, we cannot ignore the substantial influence British educational drama models have had on South African

teaching. Almost all major contributors at the annual Southern African Association of Drama and Youth Theatre (SAADYT) Conferences, from its establishment in 1979 until 1985, were imported from Britain. Similarly, the majority of educational drama reading material and theory used in South African tertiary education is British.

While I do not agree with some of Hornbrook's ideas, I believe he has raised some issues of crucial relevance to drama teachers in South Africa, issues which are fundamental to the future status of drama in South African schools. While there are critical needs in South African education, we should not underestimate the vital role drama could play in a future education system. Drama can empower students. For too long South African students have suffered from oppressive educational systems. Our students need empowerment in order that they may give value to their lives, become more responsible towards their society, and help create a democratic culture. I question whether the use of current role play teaching techniques in drama can facilitate the meeting of these objectives. While role play is increasingly acknowledged as a valuable educational tool in many professions, is this the kind of drama education we wish to promote?

Method of analysis

In this dissertation the analysis is concerned with qualitative rather than quantitative interpretation of role play. My analysis has been influenced by the environments I have lived, studied and worked in. It has also been steered by my perception of the needs of people I have worked with. My analysis is largely subjective, the advantage of which is indicated by Bleich:

Under the objective paradigm, the first question automatically is, what is it? Under the subjective paradigm, the first question is, what do I want to know? I think it is obvious that this latter question actually precedes the former. (Bleich 1981, 41)

I believe it is essential that my subjectivity reveals itself at the heart of the dissertation. For me method and subject, writer and topic are indivisible. This dissertation is evidence of an intimate and subjective relationship I have formed with the art of

educational drama because I believe emphatically that educational drama is about us, and about the relationships we form with the world we live in. Furthermore, I believe it is imperative for drama teachers to come to grips with their own intentions and values in the classroom because educational drama 'could claim to be one of the most powerful processes of indoctrination into an established order known to mankind' (Hornbrook 1987, 18). I believe we need democracy in South African classrooms, not a repetition of past traditions, and this dissertation is a search for an empowering democratic alternative in drama. My intention is not to duplicate old paradigms but to create new ones. I do not plan to catch fish that are already dead! (Bakker on Brown 1985, 37) Teachers and students are empowered by catching live fish in drama, together.

Classroom Drama Terminology

Drama teaching techniques and the subject drama have accumulated many names in a short history. The different names, such as Child Drama, Drama in Education and Creative Drama, bear testimony to the educational perspectives and creativity of influential drama teachers. There are some terms which are considerably contentious and thus, for the purposes of this study, I have chosen to use the less contentious and more inclusive term, Educational Drama. This should be seen as an umbrella term which signifies the different approaches in the classroom.

The meaning of the terms role play and role-playing are continually discussed in this study.

Contentious or Borrowed Concepts

I have chosen a particular convention to indicate a borrowed term (e.g. active culture), or where the meaning of a word or phrase is contentious (e.g. universal). The first time a borrowed term is used it will be placed in quotation marks. Thereafter the term will be taken as accepted. Similarly with contentious terms, unless the ironic or contentious use of the word requires a renewal of emphasis. To place such terms in quotation marks throughout would clutter the text.

Use of pronouns

To maintain clarity and ease of communication, and in order that I do not reinforce sex stereotyping, I have chosen a particular convention to handle the personal pronouns 'he' and 'she'. The female pronoun is used to denote teachers, and the male pronoun is used to denote students. Apart from this convention, I have tried to avoid being gender specific where possible.

Form of the dissertation

This study is divided into three parts. Part One attempts a brief exploration of the different theories and disciplines which have helped form the concept and practice of role play, and which have directly affected drama educationalists. I do not pretend to be an authority on role play as it has developed in business training, psychology or sociology, but I have broadly surveyed the field and have picked up themes and issues which are contentious and influential in educational drama.

Part Two attempts to trace the major trends in educational drama, with particular attention to concepts of role and the interpretation of different frames of expression in relation to role-playing in the classroom. I will consider the impact of Heathcote's and Bolton's emphasis on sophisticated role play teaching techniques, and thereafter the ideological implications of using role play as a value-free teaching technique.

In Part Three I explore different educational drama teaching structures through practical demonstration. The description of two lessons series which I have taught will serve as the basis for a discussion of how role-playing can be used to empower students.

PART ONE

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts...

William Shakespeare
(As You Like It, Act II, Scene 7)

University of Cape Town

CHAPTER ONE

CONCEPTS OF ROLE

A Brief Explication

Role-playing is a particular form of expression used to engage the student in different learning contexts. It is used as a teaching, training, assessment or therapeutic tool in many disciplines, such as sociology, anthropology, clinical psychology, business management, language teaching, and educational drama.

Role play is not easily defined because of its wide and varied use. Differences exist in the way people perceive this form of expression and utilise it to achieve a variety of goals. However, there are certain common denominators found in role play work. How these common factors are interpreted and structured influence the nature of the educational experience in role play. Briefly, they are as follows:

The people it involves

Role play is not a form of entertainment for public enjoyment. It is a technique used to foster learning in group situations. A teacher, therapist or trainer is required to organise the process and in most cases, to observe the action. Role plays are a social activity. They involve two or more people interacting with one another in an imaginary or real context. How many people are involved in a role play depends upon the social context and the imaginary situation, its inherent structure, and purpose.

The Imagination and Role

When we take part in a role play we need to suspend our belief in reality, and our disbelief in the imaginary world. Imaginary time becomes real time. Imaginary situations and roles become the focus of our attention. This focus may take on one of several forms. First, we may be required to play ourselves in an imaginary situation. Secondly, we could role-play identifiable people in everyday situations. Thirdly, we may play imaginary roles in imaginary situations.

A Social Orientation

Role play does not involve characterisation or character development. Characterisation involves a bringing together of a multitude of human traits into a complex form encapsulating the physical, mental, spiritual and emotional realms of human nature; where role play only focuses on specific aspects of human behaviour that apparently determine our social behaviour. These determinants can generally be divided into the following categories: role, status, position, power, attitude, beliefs, purpose and motivation. The perception and practice of these influence a role play's structure and educational potential.

Structuring Role Play

Role plays are usually written or planned by the teacher or facilitator, however sometimes the participants are encouraged to devise their own role plays. There are varying debates as to what constitutes a role play in terms of structure and action. It is argued that role plays are most effective when their boundaries are carefully drawn so that objectives may be met. In this case, simulations are the most highly structured role plays. However, the technique has also come to signify improvisational drama.

The following criteria need to be examined to understand the nature and educational potential of role play:

- (a) the concepts used to develop Role plays, namely: role, status, position, power, attitude, beliefs, purpose and motivation.
- (b) the nature and purpose of the imagination and imaginative activity in role-playing;
- (c) the kinds of role play structures and methods which are influenced by points (a) and (b).

This examination will serve as a foundation for an investigation into the practice of, and implications arising from, role play's use in educational drama. Part One does not presume to analyse role and play in other disciplines, but rather attempts to focus on relevant notions which have influenced or can shed light on educational drama.

The Development of Role Play

Role play has a short, confusing and complicated history. First we need to reflect on the meaning of role. Role theory, as examined by psychologists and sociologists supplies some insight. Then we need to analyse the purpose of play, play theory and its relevance to role. Various theories of play reveal the significance of the imagination and imaginative activity in role play.

The Concept of Role

Moreno argues that it was the psychodramatists who developed role theory, a theory that he insists tried to 'transcend the limitations of psychoanalysis, behaviorism and sociology' (1972, ii). He has written a succinct history of the concept of role. He shows that the word role derives from a theatrical tradition:

"Role" originally a French word which penetrated into English derived from the Latin rotula (the little wheel, or round log, the diminutive of rota-wheel). In antiquity it was used, originally, only to designate a round (wooden) roll on which sheets of parchment were fastened so as to smoothly roll ("wheel") them around it since otherwise the sheets would break or crumble.... Whereas in Greece and also in ancient Rome the parts in the theater were written on the above-mentioned "rolls" and read by the prompters to the actors (who tried to memorize their part), this fixation of the word appears to have been lost in the more illiterate periods of the early and middle centuries of the Dark Ages, for their public presentation of church plays by laymen. Only towards the sixteenth and seventeenth centuries, with the emergence of the modern stage, the parts of the theatrical characters are read from "roles", paper fascicles. Whence each scenic "part" becomes a role. (1960, 80)

In the twentieth century, usage of the concept of role clearly comes from a theatre tradition. However, complications have arisen for the drama teacher since sociologists and psychodramatists took on the term 'role' to designate a position held by a person in society, a person's behaviour in social situations or the part a person plays in a therapeutic situation. Although role theorists and psychodramatists use theatrical terminology, their usage of the term 'role' and 'actor' does not mean the same as a performer who, for instance, takes on the 'role' of Iago in Othello. Drama and theatre practitioners have consequently looked to other disciplines for clarification. According to Biddle and Thomas, the common-language meanings of

role are: '1. A part or character performed by an actor in a drama. 2. A part or function taken or assumed by any person or structure' (1966, 11/2). Their view does not differ from a popular one: the Concise Oxford Dictionary states that a role is either an 'actor's part' or 'one's function'. By 'one's function' they mean what a person is 'appointed or expected to do'. With regard to role-playing, the Dictionary indicates it is how someone behaves in accordance with a 'specified function'. This view is closer to what Biddle and Thomas regard as the selected meanings of role in role theory, namely: '1. A behavioural repertoire characteristic of a person or a position. 2. A set of standards, descriptions, norms, or concepts held (by anyone) for the behaviours of a person or position. 3. A position' (1966, 11-12).

A review of these definitions reveals that there is one common denominator; namely that role pertains to the behaviours of particular persons (p.29). This view is supported by Van Ments:

The concept of role acts as a shorthand way of identifying and labelling a set of appearances and behaviours on the assumption that these appearances and behaviours are characteristic of a particular person and predictable within a given situation. (1983, 18)

The concept of role this century has therefore grown out of a belief that we role-take in everyday life. Van Ments describes this as 'a natural and continuous' process 'for anyone who is socialised within their community', and he considers role-taking to be a 'serious matter', because

most of our social life consists of such activity and failure to adapt to the right role at the right time can lead to a breakdown in communication. A conversation, for example, depends on each person anticipating the other's feelings, expectations, thoughts and probable reaction to their own behaviour. (18/9)

Kinds of Roles

Our understanding of role-playing can be further enhanced if we look at the different factors that constitute role. A teacher's notion of role will determine the structure and learning potential of a role play. The following discussion about

different kinds of roles serves as a basis for analysis about structure and learning in role play. The kinds of roles that Van Ments (1983) suggests we ascribe to people all have a social purpose. He claims roles are determined by three factors: namely:

(a) social position: these roles include positions such as priest, husband and police officer, and often

imply reciprocal relationships: husband and wife ... delinquent and police officer. A role is then a way of expressing group norms and the social pressures acting on an individual or group. It characterizes a person's social behaviour. (p.18)

(b) context: roles are determined by the context or situation in which people find themselves. These may include a

church, concert hall, football match ... so that people see themselves as a members of a congregation, an audience, football supporters ... The role behaviour of an individual changes in accordance with his surroundings - the role behaviour of a congregation is different to that of a football crowd. (p.18)

(c) function or purpose: roles are determined by the function or purpose assigned to people in different positions. For example, a doctor or hospital administrator is expected to fulfill certain functions (p.18).

Moreno (1972), on the other hand, appears to have a more holistic view of the kinds of roles people develop. He argues that psychodramatic role theory involves all roles, not only social roles, because roles do not exist on a verbal level only. He feels that roles should include three dimensions, namely:

(a). social roles, which are an expression of the social aspect of our lives. These roles would seem to include all the kinds Van Ments has explored, as well as language roles which are the linguistic manifestation of social roles;

(b). psychosomatic roles, which are the forms our physiological lives take on;

(c). psychodramatic roles, which serve as expressions of our psychological selves (1972,

v).

There are several social and psychological factors which influence role concepts. It would be useful to examine some of these concepts because they are used to construct Role plays in educational drama.

Status, Position and Power

Linton, a pioneer in role theory, said the following about status:

A status, as distinct from the individual who may occupy it, is simply a collection of rights and duties.... A role represents the dynamic aspect of a status. The individual is socially assigned to a status and occupies it with relation to other statuses. When he puts the rights and duties which constitute the status into effect, he is performing a role.... There are no roles without statuses or statuses without role.... Every individual has a series of roles deriving from the various patterns in which he participates and at the same time a role, general, which represents the sum total of these roles and determines what he does for his society and what he can expect from it. (1936, 113/4)

Role determines what a person does for society. What a person does will determine the response. A role is perceived as a pattern of behaviour which seeks certain responses. The rules of conduct in a society prescribe and reinforce behavioural expectations. This is achieved by assigning status' to individuals. Each status is constituted by certain 'rights and duties'. Thus, a role is determined by what a person is allowed to do, and what he has to do.

Status can be further understood in relation to 'social positions' and 'power'. For example, Biddle and Thomas classify the common-language meanings of status as follows: '1. A state or condition of a person. 2. One's rank, particularly high rank. 3. Social class' (1966, 12). On selected meanings in role theory, they explain that status generally designates the following: '1. A position. 2. Power, prestige, or wealth associated with a social position' (p.12).

Position in Role Theory terms means either 'a designated location in the structure of a social system, or a set of persons sharing common attributes or treated similarly by others' (Biddle and Thomas 1966, 11). Van Ments's definition of social

positions, the latter's implication of 'reciprocal relationships' and expressions of 'group norms' and 'social pressures', is applicable here (1983, 18). The imposition of rules of conduct are implicit in a position. According to Stryker and Statham, a positional term:

serve[s] as a cue to or predictor of the behavior of persons to whom the term is attached. Doing so, the term organizes behavior with reference to these persons. When a positional label is attached to an actor, we expect behaviors from the actor, and we behave toward that actor on the premise of these expectations. It is these expectations that the term role designates. (Stryker and Statham 1985, 323)

Power, which is also a signifier of status, is determined through wealth or prestige. If someone has a high status it implies that they have certain powers or 'rights' in particular situations -- usually over other people. People who are afforded a high status have to control social expectations in order to retain their political power. Therefore status, position and power are social factors that influence role concepts.

These concepts have had a strong impact on drama. Johnstone has illustrated the effective use of status in improvisation and theatre. His exercises show the power status has in role formation. When he began using his status exercises in classes he discovered that 'every inflection and movement implies a status, and that no action is due to chance, or really 'motiveless'' (1981, 33). He concludes: 'normally we are 'forbidden' to see status transactions except when there's conflict. In reality status transactions continue all the time' (p.33).

Drama educationalists O'Toole and Haseman argue that role should always be seen in the light of human relationships because it is the 'central, real-world component of dramatic situations'. They believe we can establish relationships in drama 'by taking on roles'. According to them, taking on a role is the representation of a point of view which is determined by, amongst other things, status (1988, 3). They explain as follows:

All relationships have an element of power in them -- this means that one person has some hold over the other, some special knowledge or a higher position. We call this status. You have to consider your role, in

relation to each other, in terms of status: will your role be of higher, lower or equal status? (p.8)

Attitudes

Attitudes in psychology are a vast and complex field of study. I cannot attempt to cover the various debates with regard to this concept in this current study; however it is important to note the significant influence of attitudinal studies on educational drama.

Attitudes always exist in relation to something, and cannot exist in a vacuum (Allport 1985). An attitude represents a body of beliefs and feeling responses held by a person or a group of people, a pattern of beliefs and feeling responses that determine our outlook on life and the relationships we form towards society. Attitudes determine how we relate to people, ideas and our environment, giving rise to action or certain predictable patterns of behaviour (Freedman et al. 1976, 754). Moreover, attitudes are the impetus behind different behaviours which influence and give rise to role formations (Biddle and Thomas 1966, 26/7). In this instance, role play is used to modify attitudes because a change of attitude will bring about a change of behaviour (Van Ments 1983, 16 and Wohlking and Gill 1980, 4). According to Cohen and Manion, 'role-playing provides a means of exploring ... stereotypes and developing a deeper understanding of the point of view and feelings of someone who finds himself in a particular role' (1980, 234).

Focusing on attitudes in educational drama is a common technique. It is regarded as one of the motivating forces in taking on a role, and a means through which 'insightful change' can take place (Bolton 1979, 45). In this regard, attitudes serve to focus the meaning and value of a role play in drama. According to O'Toole and Haseman, when we take on a role in drama we identify with 'a particular set of values and attitudes, which may or may not be' our own (1988, 4).

Now to reflect upon the forces seen to motivate behaviour associated with role. For drama teachers who use sophisticated role play methods, motivation is determined by factors such as status, position, power, attitudes, beliefs and purpose.

A Critical evaluation of the concept of role

Those of us who are concerned with finding out what motivates us to do the things we do, and why we behave in certain ways, seek to make meaning of our lives. Artists, philosophers, politicians, scientists have all striven over the centuries to give our lives meaning and form. The development of role concept is yet another explanation of who we are and what motivates us. It is therefore crucial to comment explicitly on this concept because of its significant influence on role play in educational drama.

Rules of conduct are determined by the expectations and moral obligations inherent in a society. These rules are implicit in role formation and the act of role-taking. This point is reinforced by our understanding of status, position and power in this context. Those who have developed these concepts have, generally, worked from a certain ideological persuasion that seeks not only to gain understanding, but to determine and control social forces on a class basis (Gouldner 1970). Role-taking is a notion which rests upon the belief that we all have to develop a set of social personas as a means to cope with the highly complex social order of the twentieth century where we are regarded as powerful and skillful if we can manipulate a great number of roles. Role theorists, psychodramatists, educationalists who use role-taking as an assessment tool or role-playing as a teaching technique often quote Shakespeare's words: 'All the world's a stage' (As You Like It, Act II, 7). It is not by chance that they use the theatre as their metaphor for life. Human behaviour is likened to a theatre script: written, planned, rehearsed and performed. In this instance, role-playing is used as a technique to help people learn their roles more adequately in order that the 'play' may continue. They learn to 'ad lib' just enough so that they can slot back into the existing design when something goes 'wrong'. They learn the required roles because the 'play' must continue. When there is too much 'ad libbing' the pattern is upset, the rules of the 'script' are challenged and someone is caught foul. Such a scenario reinforces the worst attributes of role-taking. Seen in this light, the use of status, position and

particular kinds of power in role play is dubious. These concepts may serve to reinforce a questionable social structure.

The concept of attitudes also raises certain questions relevant to role play in educational drama. If we are going to be involved in work that encourages attitudinal change and we believe in the integrity of each individual, in the right of each person to choose with integrity, in the selfhood of all individuals; then we must acknowledge that we, as teachers, should not intervene in others' lives to the extent that we become the major instigators of change. Students (as individuals working within groups) need to be protagonists in their own learning experience, and teachers should provide the space in which individuals can explore their attitudes towards themselves, others and the situations they find themselves in. The spaces we create are never value-free, hence the need to create structures which will empower our students. The structure should not allow only cerebral activity to occur because if individuals are going to have control over their own learning, then they should be given the opportunity actively to explore all the aspects which determine their attitudes. We cannot change our attitudes with integrity unless we go through a fundamental transition which entails, not only our intellects, but our emotions, intuition and our physical selves. Attitudes are not simply points of view or 'universal' perceptions as some drama practitioners would have us believe. Drama teachers should tread carefully because they are working with powerful educative tools which can effect attitudinal change.

Finally, the influence of the social sciences upon the concept of role, content and structure in educational drama should be considered. Although role theorists use the theatre as their metaphor, their criticism of theatrical terminology is telling. Biddle and Thomas argue that the use of metaphorical concepts both in psychodrama and role theory have led to several problems (1966, 13). They support Nash's (1963) criticism, saying that it has: 'a. irrelevance to scientific theory, b. lack of parsimony, c. unbelievability, d. impression of comparison, e. and conducibility to error' (Biddle and Thomas 1966, 13). The belief that scientific observations are bound to be more accurate than those made by people working with metaphorical and symbolic meaning

was and still is very strong. This obsession with accuracy has had a damning effect on our intuitive understanding of the complexities of human nature. Truth has in effect become the sole property of those concerned with concrete answers, and this in turn has had a detrimental effect on the arts and education. The emphasis on the scientific rather than the scenaristic, the literal rather than the literary, and the plausible rather than the metaphorical, has had significant impact on educational drama in the last twenty years.

The concepts of role -- informed by status, position, power and attitude -- have had a direct influence on the structures of role play practice. The issues raised in this chapter will serve to illuminate later discussion on the nature and purpose of role play, and its relevance to educational drama.

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CHAPTER TWO

PLAY, ROLE ACQUISITION AND ROLE-PLAYING

Introduction

To further our understanding of role play we need to examine the word 'play' and the activity it represents. Play is a word associated with games and the 'unreal' -- the imaginary and symbolic world as opposed to the concrete world. Piaget classified play into three kinds of activity, namely:

Games of mastery (block construction, reproduction of designs, climbing ladders), games with rules (checkers, marbles, hide-and-seek) and finally "ludic symbolism", games of "make-believe" in which the simplest stick may become the sword "Excalibur", the controls of a rocket ship, and a little baby being rocked to sleep. (Singer 1973, xi)

In this chapter attention is focussed on games of make-believe because of its direct relevance to role, role play and drama for the following reasons. First, some of drama's roots derive from make-believe play. Secondly, play is meaningful activity; much of the potential learning value in role play and educational drama can be understood in relation to make-believe play. Thirdly, imaginary play gives us insight into role formation and the child's socialisation, and finally, make-believe play which involves more than one person requires collective rule making. In this instance, I would like to explore the value of collective rule formation in educational drama.

Play Age

We all have the innate ability to play. Unless we are severely inhibited by anxiety, we all go through a period in our lives when play becomes a dominant form of activity -- a time when we begin to develop our imaginations -- when we start distinguishing between reality and symbol. Piaget called this period of development the Preoperational Stage, lasting from about the age of 2 to the age of 7 (Ginsburg and Opper, 1979); whereas Lowe (1979) identifies this period of development as occurring between the ages of 5 and 7 years, calling it the 'play age'.

Play is Highly Motivated Behaviour

Early play theory discounted the significant learning value of play. However, there seems to be considerable agreement in later discussions -- with regard to Groos's theory that play is a means for attaining high goals, and Freud's view of play being serious work -- that play is a valuable source of learning because it is highly motivated behaviour (See Piaget 1951, Erikson 1963, Vygotsky 1985, Courtney 1968, Singer 1973). In Vygotsky's words: 'play contains all developmental tendencies in a condensed form; in play it is as though the child were trying to jump above the level of his normal behaviour' (1985, 552). There are obvious differences between what is learned and how it is learned in play, but there appears to be greater clarity and agreement amongst theorists that learning occurs in areas such as intellectual, social, physical, emotional and personality development. And Sutton-Smith notes that there seems to be an agreement that play 'is at least something multidimensional that has importance in the life of the individual, in the life of the group' (1979, 276).

Implications of the Development of the Imagination in Play

During the play age the child develops his imaginative abilities or what Lowe (1979) calls 'fantasy thinking' which is the ability to move and think beyond the concrete world. According to Vygotsky the 'imagination is a new formation which is not present in the consciousness of the very young child, is totally absent in animals, and represents a specifically human form of conscious activity' (1985, 539).

To play is to be able to translate one's real world into the unknown, to enter into a world where images can be created, changed and translated; where symbols can change meaning, appearance, and take on and be invested with feelings, value and power. It means one can transcend one's personal boundaries and 'play at being' an imaginary or unknown person. Piaget stated that it was during this period that the foundations are laid for the development of 'mental symbolism' (Ginsburg and Opper 1979, 81).

From merely being able to envisage objects in their absence, the child learns to symbolise a whole universe of objects and relations between them. But he is as yet unable to regard these from any point of view except his own. (Miller 1972, 52)

As a result the child is freed from 'the here and now' (1972, 52). The child no longer has to manipulate the real things because substitutes can be created. These mental symbols, according to Piaget, are formed through imitation (Ginsburg and Opper 1979, 81). In his analysis of play Vygotsky is not concerned with the imitation of symbols but with meaning. His thesis is that in play the child masters the ability to shift and create meaning. He argues:

A child does not symbolise in play.... In play an action replaces another action just as an object replaces another object. How does the child 'float' from one object to another, from one action to another? This is accomplished by movement in the field of meaning -- not connected with the visible field or with real objects -- which subordinates all real objects and actions to itself. (1985, 550)

Sutton-Smith supports this view. He describes play as a process that develops thought flexibility. He says: 'Play opens up thought. As it proceeds it constitutes new thought or new combinations of thought' (1979, 315).

The development of the imagination allows the child to manipulate and symbolize meaning, and to develop a flexibility of thought. Furthermore, imaginative activity is rule bound, thus making it highly motivated behaviour and a safe medium for intellectual, social, emotional and physical development. There is no play without rules (Singer 1973, xi). Vygotsky succinctly explained this principle:

What passes unnoticed by the child in real life becomes a rule of behaviour in play.... I think that wherever there is an imaginary situation in play there are rules. Not rules which are formulated in advance and which change during the course of the game, but rules stemming from the imaginary situation.... In play the child is free. But this is an illusory freedom. (Vygotsky 1985, 542)

Vygotsky related this principle to Piaget's theory of the child's development of morality (1985, 543). Piaget (1932) distinguished two kinds of morality as two distinct sources

for the development of rules of behaviour. The first is that which is determined by the child's external world: the 'one-sided influence upon him by an adult'. These are the rules the child is taught by adults. The second kind of morality arises out of 'mutual collaboration' through the collective understanding of child and adult, child and peer (Vygotzky on Piaget 1985, 543). These rules, created by the child in collaboration with others, add greatly to the learning value of play. Nohl's research illustrated this principle: 'a child's greatest self-control occurs in play. He achieves the maximum display of will-power in the sense of renunciation of an immediate attraction' in a game (Vygotzky 1985, 549). The second kind of morality is of fundamental importance to the child's development and has specific pertinence for educational drama. It is through the child's own rule making and own choices that the child learns about morality, self-restraint and self-determination.

The Social Implications of Play: Role-Playing

Just as play assists in the intellectual development of the child, so it does with the social awareness of the child. Through play the child learns to interact with other people, and thus learns social skills as make-believe play in groups 'require[s] effective give and take' (Smilansky 1968, 13/5). Through mutual collaboration, the child learns to negotiate, compromise and make decisions with his peers as a result of collective rule making. Through this process the child becomes socialised. This raises several questions about play and the dichotomy between self-realisation and socialisation. If we are to examine the functions and objectives of role play then it is necessary to understand how roles are learnt. In dealing with role learning, particularly in imaginary play, we must explore the dynamic at work in the drama classroom. There is a paradox in the educative value of role play: play's spontaneity versus role's social inheritance. Drama teachers need to examine whether they are using role play as a means to integrate socially acceptable roles, or as a means to educate beyond role formation. We need to clarify whether role-playing is a means towards imaginative impersonation or an opportunity to nurture innovation.

Sutton-Smith describes the integrative process of play:

Playing a new game introduces the child into conventional sex-role or social behaviours for his age level. The new frame for the child may be an old frame for the culture, but it is always a venture into new rule systems and new rule subject-matters that have not been a part of the child's accomplishments beforehand. (1979, 315)

Burns interprets play as an integrative process during which the child becomes socialised. He says that 'by playing with others, the child voluntarily submits to law and order, obeying rules and subordinating himself to a leader which prepares him for the social roles and hierarchies of adult life' (1986, 263). The relation between role acquisition and play is pertinent here. According to sociologists children begin to play out roles in the play age. The sociologists would therefore argue that the 'playing of roles' is a natural development, just as it is with the animal kingdom. Play is the preparation and practise of roles through imitation for later life. Thus, playing different roles is viewed as an integrative process (Lindzey and Aronson 1985). On the other hand, according to Moreno (1972) role-playing is a process we are required to go through to reach selfhood. It is a natural development in human growth, and it always takes place 'prior to the emergence of self'. Therefore, role acquisition becomes an essential stage in human development. Moreno states:

The infant lives before and immediately after birth in an undifferentiated universe which I have called 'matrix of identity'. This matrix is essential but not experienced. It may be considered as the locus from which in gradual stages the self and its branches, the roles, emerge. The roles are the embryos, the forerunners of the self; the roles strive towards clustering and unification. (1972, iii)

Moreno's thesis of self is similar to Piaget's, in that both maintain that there are basic pre-existing structures at birth. Both also postulate that selfhood is reached through a process of interacting and coming to terms with the environment.

Sarbin makes a distinction between two kinds of role learning, namely, by 'intentional instruction' and by 'incidental learning' (1954, 227). By intentional instruction, Sarbin denotes that which is consciously taught to others. Incidental

learning refers to the kind of learning that takes place on an implicit level or unconscious level. Furthermore, Sarbin says dramatic play brings about two results, namely: '(1) the acquisition of roles, and (2) the acquisition of skill in shifting roles. In fact, role theory sees imaginative impersonation as the keystone of social learning' (Sarbin, 1954, 227).

Piaget's theory of mental development in humans differs considerably from Sarbin's view of social learning. Piaget worked from the premise that there are two fundamental processes to 'organic growth' and 'adaptation' to the environment. These are 'assimilation' and 'accommodation' (Miller 1972, 51). Assimilation is the process whereby the individual includes new information in existing structures.

Accommodation is the process whereby the individual changes to incorporate and facilitate new structures (p.51). These processes are not only applied to the individual's personal growth, but also to the individual's interaction with society.

Ginsburg and Opper explain:

On the one hand the person incorporates or assimilates features of external reality into his own psychological structures; on the other hand he modifies or accommodates his psychological structures to meet the pressures of the environment. (1979, 19)

A balance between accommodation and assimilation is necessary for adaptation to take place. Both are complementary and occur simultaneously. The total process is a move toward 'equilibrium with the environment' (Ginsburg and Opper, 1979, 23).

According to Ginsburg and Opper:

When a new event occurs the organism can apply to it the lesson of the past (or assimilate the events into already existing structures), and easily modify current patterns of behaviour to respond to the requirements of the new situation. (1979, 23/4)

In view of Piaget's theory, Sarbin's statement that impersonation is the foundation on which social learning is developed, is questionable. Is role acquisition, particularly in play, purely a process of accommodation? In the light of Miller's analysis of play and

imitation in relation to Piaget's hypothesis, it would seem that this is not the case.

Miller explains:

Intelligent adaptation occurs when the two processes balance each other or are 'in equilibrium'. When they are not, accommodation or adjustment to the object may predominate over assimilation. This results in imitation. Alternatively, assimilation -- filling the impression in with previous experience and adapting it to the individual's need -- may predominate. This is play. It is pure assimilation which changes incoming information to suit the individual's requirements. Play and imitation are an integral part of the development of intelligence, and consequently, go through the same stages. (1972, 51)

If role development is simply a case of imitation, as Sarbin suggests, then it would seem that there is no true adaptation taking place. Intelligent adaptation requires a process of equilibrium. This argument also discounts those put forward by Behaviourists such as Skinner, Tolman and Hull. Skinner proposed that behaviour was learned through selective reinforcement (Miller, 1972, 42). If this is the case, then behaviour that only meets the needs and demands of the environment is pure accommodation. Similarly, Hull assumed that rewarding behaviour was essential to learning. Miller explains the process as follows:

The child learns to imitate his parents and older children because matching his behaviour to that of the older and stronger has led to desirable results more often than not in the past. (Miller, 1972, 41)

The child in this situation is only accommodating his behaviour to meet the expectations placed on him, and to be rewarded for realising them. In relation to play, Hull argued that it was still a matter of behaviour being rewarded. In this instance, the rewards are secondary rather than primary. Thus, role learning, in this sense, can be considered as behaviour that is accommodated to suit the environment. This view is reinforced by Freedman et al.:

It [role acquisition] has its roots in childhood and is influenced by significant people with whom the person had primary relationships. When the behaviour pattern conforms with the expectations and demands of other people, it is said to be a complementary role. If it does

not conform with the demands and expectations of others, it is known as a noncomplementary role. (1976, 1327)

However, if we look at role-playing in relation to Piaget's theory, does not the combination of role and play suggest a process of assimilation and accommodation? In terms of the play age this would not be the case. Both Piaget and Freud's research show that during this stage the child's development is still primarily in relation to the self. It is only thereafter that the child begins to separate self and environment.

Making Meaning in Play

Sutton-Smith (1979) points out that there is considerable evidence of the relationship between creativity and play (p.315). He suggests this relationship fosters 'adaptive potentiation' (p.315). Play therefore develops thought and behaviour flexibility, thus making 'many alternatives possible' (p.316). For this reason, Sutton-Smith does not simply see play as a means for integrating the child into already existing structures. His argument is similar to Piaget's:

Play may socialize not simply by imparting behaviours that integrate the players into their cultural systems, but by providing them with innovative alternatives that they may be able to use to change that cultural system. Socialization may occur as well by innovation as by integration. (p.315)

Smilansky (1968) supports this argument. She describes this kind of play as sociodramatic, and says that it increases 'sensitivity to alternative role possibilities' (p.13/5). However, Sutton-Smith argues that the ratio between integration and innovation changes in different cultural contexts. Sutton-Smith describes this as follows:

In a more authoritarian system the children's play is more strictly imitative; in a relatively open society . . . the play is more reversible and transformational, as children feel free to attempt varying permutations of the possibilities before them. (1979, 315)

Thus, how and what children learn through play is dependent on the social structures in which play takes place. With regard to making meaning, Sutton-Smith says there are

'good socialization grounds' for arguing that children are making belief during make-believe play (1979, 317). Using Handelman (1977) as a reference, he points out that play is not the only social state of being in which reality is suspended. He says rituals, religious life and ceremonials are other 'states of social being ... in which there are special meta-messages about being in a new social reality' (Sutton-Smith 1979, 317). There are, however, several differences. We do not take play seriously, but we take religious rituals more seriously than ordinary reality. Play deals with microcosmic forms. Religion deals with macrocosmic forms. Play has a low status. Religion has a high social status. The lower the status, 'the more often they must use the defense of make-believe' (p.318). However, these differences do not deviate from play, ritual and religion's intrinsic function, namely, making belief. Sutton-Smith concludes:

Make-believe is in these terms a social defense for the outrageous behaviour of making new belief instead of merely following ordinary belief; for making realms, not accepting the world as it is. (1979, 318)

If drama teachers want students to make belief, then they need to empower their students through access to democratic structures. The methods teachers utilise need to be open enough for the drama to be more reversive and transformational so that students develop innovative alternatives to change the cultural system they live in. In role play teachers should seek means to nurture innovation rather than integration.

The Implications of Play for Self-Realisation

In his early work, Freud argued that play was related to the pleasure principle: a principle based on the thesis that people seek 'pleasurable experiences' and avoid 'painful ones' (Miller 1972, 25). His thesis of play has also been called a 'wish-fulfillment' interpretation (Pikunas 1976, 192). However, Freud's later work acknowledges the fact that children often play-out traumatic or disturbing experiences. He noted that children take their play very seriously and expend 'a great deal of emotion on it' (Freud 1959, 174/6). According to Freud this is because children need to restore or re-establish earlier equilibrium. With regard to the emotional life of a child, Piaget (1951) argued that symbolic play served to assimilate and consolidate

disturbing experiences as a means for regaining equilibrium. While Erikson (1963) declared the child overcomes defeats and frustrations through symbolic play. In this instance, the pioneering work of Axline in play therapy serves as a testimony to the role of play in the emotional development of a child. She states:

Since play is his natural medium for self-expression, the child is given the opportunity to play out his accumulated feelings of tension, frustration, insecurity, aggression, fear, bewilderment, confusion.

By playing out these feelings he brings them to the surface, gets them out in the open, faces them, learns to control them, or abandons them. When he has achieved emotional relaxation, he begins to realize the power within himself to be an individual in his own right, to think for himself, to make his own decisions, to become psychologically more mature, and, by so doing, to realize selfhood. (1969, 16)

Play is a safe way of exploring potentially explosive issues. Children can explore their relationships with others, and their feelings about particular circumstances through imaginative contexts and roles.

A Critical Evaluation of Play

Play is not a meaningless activity. It is a way of understanding the real world. Play is imaginative thought and feeling in action, and it is through play that thoughts and feelings are expressed, reflected upon, translated and given deeper meaning. Structures which are 'open' and provide innovative alternatives do not inhibit the self. They encourage flexibility of thought, behaviour and choice. Thus within democratic structures, play becomes a vehicle for self-realisation. In authoritarian structures, play becomes a means for reinforcing existing social orders. Self-realisation is inhibited because there are no choices available to the individual. Role conformity is encouraged because such behaviour reinforces the status quo. This is an integrative process. Thus, we can experience a process of socialisation in play that obfuscates the self or nurtures the self. As we have already seen, the concept of role is intrinsic to certain social structures. Thus, role acquisition can be viewed as a form of socialisation that inhibits self-realisation or makes the task a more complex one. However, social structures are never simple. No society is absolutely authoritarian or entirely democratic, but has tendencies towards one or the other. For this reason, drama

teachers need to be aware of the impact of social structures on learning, and the choices they make for their students.

Finally, play's lasting influence on the child is debatable. Much depends on 'further cultural encouragement' (Sutton-Smith 1979, 316). The more encouragement and experience there is of play, the 'greater the chance that the child may become more flexible, in general more able to consider alternatives' (p.316). Such encouragement is found in democratic cultures. Creativity, spontaneity and innovation occur when we can consider alternatives. Considering alternatives fosters self-knowledge, respect for the community and, in turn, a democratic culture. If a student is able to determine the alternatives he will have greater freedom of choice -- as an individual and group member.

Now we need to consider the relationship between play and role since the term 'role play' suggests their marriage. It is their conjunction which is significant for educational drama.

CHAPTER THREE

ROLE PLAY: OBJECTIVES AND METHODS

The Marriage of Role and Play

The combination of play's instinctual character and role's inevitable social inheritance requires that we seriously consider the purpose of the teaching technique role play.

We need to examine play and role concept's relevance to what theorists claim are the objectives and methods of role play.

Make-Believe Play's relevance to Role Play

Play has to do with the imaginative development of the child. Role play is imaginative activity. Secondly, play is rule bound: this derives from the imaginative contexts that are established in play. Role play is rule bound, but unlike play in some cases, the rules are consciously created for specific reasons. Thirdly, play is a highly focussed activity: this is a result of the concentration required in the enactment of roles and in the establishment of an imaginary context. Role play is focussed activity. Fourthly, whereas play is a safe vehicle for different kinds of investigations, role-playing is a safe process for serious exploration. Fifthly, while play is a medium through which much learning can take place, role play claims to facilitate several kinds of learning. Finally, play is the natural medium of the child, whereas role play -- the teaching method -- uses role-playing in contrived situations. Most practitioners agree that role-playing is the natural medium of the child, and that it does not require any 'acting' (Ladousse (1987), O'Toole and Haseman (1988), Van Ments (1983), Johnson and Johnson (1975)). Teachers frequently believe all they are doing is harnessing what is natural to the child to meet certain educational goals. The emphasis on the natural quality of role-playing supposedly gives the medium and the teaching technique a value-free stance. It is necessary to establish whether role play methods nurture this natural ability or simply use it as a smokescreen for dubious ideological reasons.

The Concept of Role's relevance to Role Play

The concept's of role and role-taking, and the nature of role acquisition in play raise serious questions about the purpose of role play. We need to consider the extent to which role play as a teaching tool is a form of social control. The structural implications of role play must be considered because they determine the kind of learning implicit in the act. An examination of the formulation of rules in the teaching technique role play is necessary because role-playing has an uneasy relationship with assimilation and accommodation. There is a need to ascertain if this teaching technique is an innovative means for integrating students into already existing structures in society or a means for students to make their own meaning of the world they live in.

If we examine what theorists claim are the objectives and methods of role play, we may then notice where there is a correspondence between the questions raised, the stated intention and practice of role play.

The Objectives of Role Play

The following is a summary of what is commonly believed to be the value of the use of role play in learning situations.

Role Play may change behaviour

Role play's primary function is to bring about a change in behaviour. This is the fundamental principle on which all role play is based. Behaviour modification, through role play, serves to increase role usage, role flexibility, role training, skill acquisition for various role situations, the understanding of personal attitudes and other people.

According to Biddle and Thomas, Moreno's main contribution towards role theory lies in his 'innovations in the technology of change' (1966, 7). His interest in changing behaviour led to the development of role-playing which has, as a major objective the modification of behaviour through the use of 'an opportunity to try out behaviour before mistakes' are made in real-life situations (Wohlking and Gill 1980, 9).

Role Play may help assess behaviour

Sociologists use role play to 'determine factors affecting motivation and attitude change' (Wohlking and Gill 1980, vii). They use role play as a means to assess human behaviour: to determine what motivates people to behave in certain ways, and what brings about a change in attitudes affecting behaviour. In education and training, role play is designed for participants to study, and hence assess 'the interacting behaviour of the group' (Van Ments 1983, 16). Through assessment participants come to understand their own behaviour, and other people's behaviour. Furthermore, role play assessments can serve to predict success in the market place. Wohlking and Gill explain:

Role-playing as a tool designed to predict success in specified job functions is now coming into widespread use in the assessment centres which have been created by many of America's leading corporations. (1980, vii)

Thus, through assessment, modification geared for success can take place.

Role Play may teach effective functioning

Psychodramatists developed the technique as a means to teach the performance of 'roles more adequately' (Moreno 1960, 84), in order that the individual could 'function more effectively in his reality roles, such as employer, employee, student and instructor' (Freedman et al. 1976, 1327). Effective role-playing is also the objective of trainers and educationalists who tend to focus on effective role performance in the market place. Wohlking and Gill's concern is that education does not ensure job effectiveness. They believe role play can serve as a 'training method to deal with almost any type of situation where face-to-face transactions are involved' (1980, 3/4). In role play, according to Van Ments, we get the opportunity to test our 'repertoire of behaviours' (1983, 16/9).

He claims:

Not only is it possible to try out one's skill in dealing with a customer, negotiating with a union representative, being interviewed for a job or

chairing a meeting, it is also possible to repeat the experience and hence improve one's performance. (p.26)

As a result, the experimentation and acquired performance skill of new roles fosters healthy human interaction (Moreno 1972, Stanford and Roark 1974, Remocker and Storch 1982).

A great number of role play practitioners tend to define the objectives of role-playing in terms of acquiring skills. These skills, I believe, all fall under what Moreno calls role enactment. They include perception skills, social skills, job skills, problem-solving skills, and the skill to change roles with flexibility. Therefore, the greater the reservoir of skill a player has, the more effective his functioning will be.

Role Play may develop role perception skills

Effective role-playing requires role perception. According to Moreno, role perception is 'cognitive and anticipates forthcoming responses'. It is an ability to perceive stimuli, process them and respond to them in the appropriate manner. Thus, role play seeks to develop role perception because it is one of the factors that enhance role performance (1972, vi).

Role Play for problem-solving skills

Many practitioners focus on role play's function as a method for problem-solving in situations like inter-group conflict, research projects, business and union problems. Wohlking and Gill state that role play teaches people to 'handle more effectively' several 'interpersonal problems' found in business and social settings. They explain:

A life situation, typically involving conflict, is developed and acted out. The enactment is then followed by a discussion or analysis to determine what happened, to whom, how the problem/conflict was resolved, and possibly how the problem/conflict might be better resolved in the future. (1980, 4)

For Duke (1978), Shaftel and Shaftel (1976), and Van Ments (1983), the essence of solving interpersonal relations through role play depends on what I see as two primary factors. First, that the individual experiences the consequences of choices

made in the process: 'to feel what is at stake' (Duke 1978, 64); and secondly, that the individual learns to understand others. He has 'the experience of relating the situation to the differing situations of others' (p.64).

Role Play may develop role flexibility skill

Sarbin's (1954) argument that role-playing serves to improve our skill in shifting roles is supported by Moreno, who believes that we all desire to have more roles than we are allowed to act out in our daily lives (1972, v). For this reason, Moreno argues, role-playing serves to increase the number of roles we can call on at any one time, and gives us the skill to move from one role to another. In this sense, role-playing is used 'to broaden people's repertoire of behaviours' to modify the way they relate in social circumstances.

Role Play for understanding other people

Role play, according to several practitioners, enhances our understanding of other people and their situations. Duke describes this as the 'essential core' of role-playing (1978, 64). It is through understanding other people's circumstances that role conflict can be resolved. Van Ments articulates the thesis for using role play as an experiential process:

To read or hear about something is not the same as experiencing it, and it is often only by actual experience that understanding and change can come about. It is easy, for example, to have an intellectual grasp of deprivation and poverty, or to discuss the feelings of those who are disadvantaged or oppressed. To actually experience being powerless or discriminated against is a different matter. (1983, 23)

Role Play may develop self-understanding

For Moreno, role-playing takes place prior to the 'emergence of the self', and it is through role-playing that the unconscious is entered and brought into shape (1972, v). This thesis has had considerable influence on other theorists (Greenburg 1974). Moreno is one of the few who has articulated at length what Stanford and Roark describe as the 'development of increased self-understanding' (1974, 173). It does appear, however, that many role play practitioners regard the awareness and

expression of feelings as a means to self-understanding. They also imply that a general awareness of how one behaves in social situations, and a knowledge of related attitudes, serves to increase self-understanding (Stanford and Roark 1974, Duke 1978, Van Ments 1983, Schützenberger 1975).

Role Play for the release of feelings

There seems to be common agreement that role play facilitates the release of feelings. For Stanford and Roark, it is a way of 'releasing feelings safely' (1974, 173). While Van Ments describes it as a means for students to 'express hidden feelings', he also suggests it trains students to 'control feelings and emotions' (1983, 25).

Role Play may develop spontaneity and creativity

Moreno's work with role play in relation to spontaneity gives us a different perspective on the possibilities that it offers us as teachers. According to him, when someone does not have a role conserve they have to 'ad lib' and turn to:

experiences which are not performed and readymade, but are still buried within them in an unformed stage. In order to mobilise and shape them they need a transformer and catalyst, a kind of intelligence which operates here and now, hic et nunc, "spontaneity". (1972, xii)

Moreno believes role play could be a way to elicit the spontaneity required in the healing process; for spontaneity 'relates to all forms of expression'. He explains that 'it was an important advance to link spontaneity to creativity, the highest form of intelligence we know of, and to recognise them as the primary forces in human behaviour' (1972, xii). Corsini explains the link between spontaneity and creativity:

Spontaneity is defined as natural, rapid, unforced, self-generated behavior in new situations. A person in complex behavior begins to wonder "What will happen if ...?" in relation to what he is doing. This thought is spontaneous, and is, in a sense, a creation. (1966, 13)

Role Play for simultaneity

Corsini draws our attention to an objective taken for granted amongst role play practitioners: the objective to involve the whole person in the activity. He explains his principle of simultaneity:

We act, feel and think simultaneously in real life behavior.... In roleplaying [sic], not only do these three elements of thinking, feeling, and acting occur at the same time, but, due to the summing effect of each on the other, they tend to be heightened -- exaggerated -- forced to fuller limits. The whole becomes more than the sum of its parts. The simultaneity of thinking, feeling and acting tends to create total involvement. The person acts as a fully functioning totality. (1966, 12/3)

Methods of Role Play

These objectives are better understood in the context of role play methods. We need to examine how practitioners structure role play sessions to achieve their objectives. Evaluating different methods will further enable us to pinpoint the underlying reasons for role play usage. Then we can judge whether role-playing methods are being used for dubious ideological reasons or whether they can be a means to empower students. This discussion will serve to show whether educational drama differs from other disciplines which use role play. Part Two explores insights into educational drama using role play teaching methods discussed in this section. A comparison of the different models will reflect the influence other disciplines have had on educational drama.

In Role playing, which was one of the first educational books to deal with the entire role-playing process, Wohlking and Gill (1980) propose two different role play methods that can be used, namely: method-centered role-playing, and developmental role-playing. Method-centered role-playing is used to teach a wide variety of specific procedures, skills, methods and techniques. Here the participant is provided with particular instructions, rules and structures. In most cases, the situations recur often and have simple procedures. Situations could include helping a new student to register, 'taking an incoming call' or 'dealing with a customer returning merchandise' (1980, 7).

Developmental role play involves difficult situations that cannot be oversimplified, or proceduralised. There are two primary objectives, namely:

- (1) training people in attitudinal areas (learning about attitudes and motivations -- oneself as well as others), and (2) integrating and applying learning from a variety of sources to deal with problem situations. (p.6)

Wohlking and Gill state that the subjects often taught through this method include: communication skills, non-directive interviewing, counselling, problem-solving, contract negotiations, arbitration, conference leadership and joint goal setting (p.7).

There are two main differences between the methods. Where method-centered role-playing is highly structured, developmental role-playing is not, and where developmental role-playing will often focus on attitudes or at least allow for discussion on attitudes, in most cases, method-centered role-playing does not (p.6). Wohlking and Gill do not relate these methods to any learning theories.

Shaw et al.'s (1980) analysis of role play methodology does not differ from Wohlking and Gill's analysis. They suggested two approaches, namely structured role play, and unstructured role play. Structured role play is similar to method-centered role play. The goals and structure of the role play are simple and systematic. Particular constraints are built into the role play so that the outcome is predictable. In other words, it guides the actions and responses of the participants to meet specific objectives.

Structured/method-centered role-playing can be considered as teacher-directed education or as Van Ments suggests, didactic education. Some argue however, that this kind of approach should not be called role-playing, but rather 'simulation games' (Van Ments 1983, Ladousse 1987). This process is an integrative one. The process allows for little flexibility of thought or behaviour. There is minimal emotional engagement in this kind of role-playing, and hence very little focus upon spontaneity or creativity. The process simply reinforces existing social structures and behaviours (See Appendix A).

Unstructured role play allows the action to develop more freely. It encourages participants to use their own knowledge. There is often 'no pre-determined end point' so the action continues until the participants feel there is no further need to go on (Van Ments 1983, 63).

Unstructured/developmental role-playing can be considered as experiential education, or discovery-orientated education. In comparison to a Structured/method-centered process, unstructured/developmental role-playing appears to be innovative, but it does take place within a strict role framework. Thus, the context is integrative. However, the open-ended process does allow for more holistic involvement. This could result in greater spontaneity, making the process less integrative than assumed (See Appendix B).

Van Ments supports Shaw et al., and Wohlking and Gill's two basic methods for role play use. He goes further however and classifies different types of role play appropriate to these two methods. They are as follows:

Describe: the role play is used to illustrate a point. The piece may be rehearsed or planned. The players simply play out a situation as an example to the rest of the group. Its purpose is to stimulate discussion or other educational activities.

Demonstrate: the role play is used as a role-model for students to copy. For example, the students copy 'the salesman demonstrating how to close a sale with a client' (Van Ments 1983, 55).

Practise: the role play is a means for practising social skills. Precise instructions are given to the students to follow. They are observed, assessed and given the opportunity to repeat the exercise several times. For example, teaching interviewing skills.

Reflect: the role play is used to reflect upon previous action. The original players replay their actions with the intent of being conscious of what they are doing, or other group members will replay action to show how the original players behaved.

Sensitize: the role play provides the opportunity for students to become aware of other points of view, or focuses its attention on the role player's emotional

awareness. Much of what happens depends on the pre-play instructions, the post-play discussion and the teacher's guidance.

Create/Express: the role play is used as a creative teaching tool to foster 'self-expression throughout the medium of drama' (Van Ments 1983, 54-61). Van Ments classifies educational drama under this section, but it will be shown in Part Two that this is not necessarily true.

The Describe, Demonstrate and Practise kinds of role play all belong to the teacher-directed methods of approach. The Reflect, Sensitize and Create/Express kinds of role play all belong to the experiential methodologies.

Moreno's interpretation of role play differs considerably from all of the above mentioned theorists. Quite simply, he sees role play as an experiential technique, not as a teacher or therapist-directed technique. Role-playing, according to Moreno (1972), is 'a function of both role perception and role enactment' (p.vi). Both concepts have previously been discussed. He suggests an alternative concept for teacher-directed Role Plays, namely 'role training'. He explains that 'role training in contrast to role-playing is an effort through the rehearsal of roles, to perform adequately in future situations' (p. vi). Role-playing, by the very nature of its name, suggests a certain degree of spontaneity. Moreno's concept of role-playing fits this description. Role training suggests social behavioural practise. Many teacher-directed Role Plays are not spontaneous, and they are often highly structured, step-by-step procedures that have to be practised. The teacher retains structural control throughout the process so students are not empowered. Moreno's concepts, supported by Corsini (1966), Greenberg (1974) and Schützenberger (1975), seem to have more valuable potential because they encourage us 'to perceive what is really going on in the 'here and now'', and to be 'spontaneous and creative enough to invent new solutions' (Schützenberger 1975, 132).

Critical Evaluation of Role Play Objectives and Methods

We now need to reflect on these objectives and methods of role play because a number of contradictions have emerged. For example, role play seems to teach

integrative behaviour, while also claiming to encourage innovation, self-expression and understanding.

Role Play teaches integrative behaviour

If role play is a means to practise behaviours before mistakes are made, then it must be considered as an integrative process. It is used as a tool for socialisation; for conditioning behaviour in order that people may interact with one another in a predictable and, therefore, 'successful' fashion. Success is measured in relation to what is considered as appropriate behaviour, hence what is deemed successful becomes prescriptive. Thus, teaching effective role functioning is an integrative process and reinforces role-taking. This is particularly true when structured/method-centered approaches are used because they ensure that the teacher retains the power of choice and evaluation.

Particular role play forms encourage practised behaviour, rather than spontaneous behaviour, and could be said to promote the separation of feeling and thought. Students are taught to live in the past: all their responses are based on what they have learnt is appropriate behaviour in role play situations. All responses and behaviour are based on prediction and expectation. There is insignificant spontaneity, flexibility or innovation. At its worst, behaviour becomes programmed. Developing role perception is just another way of teaching people to read the right signals and to respond to them in the appropriate manner. Training people to recognise, accept and respond to roles cushions people from any real interaction with each other.

Role flexibility and role skill are primarily integrative objectives. Greater role flexibility and skill will allow for greater integration into society. It does allow for innovative behaviour, but only within a role framework.

Role Play teaches innovation within socially accepted structures

There does seem to be a strong case for role play as a tool for facilitating innovative learning. Role play does appear to be able to involve the whole person in a learning experience, and can engage a person on a personal and social level; but this depends on how and why role-playing is being used. Using role play in problem-solving

cases, for example, requires flexibility of thought provided the process is spontaneous. The more spontaneous the involvement is, the more innovative and creative students become. But the depth of innovation depends on methodology. If the teacher retains structural control -- whether it be in the obvious structured/method-centered approach or the more subtle unstructured/developmental approach -- students will only be able to be innovative within the given parameters. In this way students are taught to be innovative within socially accepted structures. The chance of their making new or challenging meaning is minimal.

Role play serves to modify the roles we play in our daily lives, and builds-up our reservoir of roles in order that we may be better socialised. It develops our role-taking abilities. What theorists like Van Ments fail to do is to question the expectations that are placed upon us, and the nature of the socialisation process we are expected to go through. For instance, Schützenberger says that through ‘role playing and role rehearsal [sic],’ one reaches an understanding ‘of how one influences, by assumed roles and by one’s reactions, the role of others’ (1975, 137/8). Understanding role-taking does not necessarily help create real encounters amongst people, but it does improve performance of role-taking. The value systems implicit in role-taking remain unquestioned. We can only assume that through omitting to do so, role play practitioners are supporting a kind of socialisation filled with expectations, judgements and attitudes bound up within a hierarchical structure, and are in danger of categorising human behaviour into stereotypes. Schützenberger’s observations are telling:

Role expectancy of others not only brings bias to the situation of the co-actors, of each actor in the situation, but transforms their behaviour....

These ‘rules of the game’ are taught, learned or inbred -- people climbing up the social ladder or changing status or culture have to learn them, either the hard way or in a psychodrama session. Any change in role or status will involve this process of adaptation based on [sic] understanding of the circumstances touching the role. Often status and role changes go with a great change in social or family relations, of residential areas or even of religion. (1975, 138)

Psychodrama is able to teach 'people climbing up the social ladder or changing status or culture' the 'rules of the game', but it is also able to re-establish 'contact between people, showing their relation to themselves, their 'real self', and their 'here and now' (p.139). Rules in our society are determined, and kept in check by existing political, social and economic structures. The dominant ideological hegemony determines the nature of rules in our society. Schützenberger however does not question 'the rules of the game', but simply infers that we should seek a balance between accepted rules in our society and self-actualisation. She states that 'too much concern with the 'rules of the game' approach to life may result in a kind of amputation from one's life of experiences and vital feelings' (p.138/9). There is an implicit belief that the real self is separate from the rules of the game. Learning about the real self appears not to be affected by the social values we are taught and conditioned to accept. This is a very common assumption held by role play practitioners in education, business training and psychotherapy. More significantly, this assumption has been cause for considerable debate in educational drama. The separation of the 'real world' from the 'real self' raises another problem: role-playing could reinforce notions of self-understanding which shun knowledge of, and responsibility towards the society we live in. Moreover, this calls into question the way practitioners choose to establish rules in role plays. These issues will be discussed in relation to educational drama methods in Part Two and Three.

Role Play and 'the emergent self'

The question of experiencing self-actualisation through role play is fraught with problems. We have seen how play forms a vital part of the child's discovery of the world, and we have noted that role-playing in its natural form serves the personal discovery and social integration of the child. Further, we have noted both the negative and positive impact of role play as an educational tool because of the uneasy relationship between play and role acquisition. Superficially one could argue a good case for role play facilitating equilibrium -- which is the process of assimilation and accommodation (See Chapter Two). But I do not believe role play establishes true

equilibrium. In essence the emphasis is placed on accommodation because values implicit in our society remain unquestioned. This raises a serious question about what Moreno means by 'the emergent self'. To what extent can we achieve self or group-actualisation if we do not understand or have the power or innovation to change the values which have helped form our thought, feeling and behavioural responses? Moreno implies that the process of self-discovery is separate from the political, social and economic structures we are born into. I cannot accept this assumption.

Most role play practitioners acknowledge the emotional power of the medium. They believe the release of feelings fosters self-understanding. Self-understanding is achieved when students are given the opportunity to reflect upon their own attitudes, and this knowledge develops self-confidence. Whether this confidence is in relation to role-taking or personal insight is debatable. Furthermore, role-playing is also viewed as a vehicle for fostering an understanding of other people and their situations. Whether this is social tolerance, political support, or simply knowledge of self in relation to other people depends on the method and values of the teacher, and on the level of empowerment students experience. If students are emotionally engaged in a role play it does not necessarily mean that they are empowered. Being emotionally engaged, yet lacking structural control raises doubt about the nature of emotional responses in role play. If students lack structural control in a learning situation, the potential to understand themselves and one another becomes a complex one. Expressing feelings and analysing attitudes in an environment which has implicit structural expectations is difficult. In this instance, we should take heed of 'criticism levelled at role-playing as a research technique':

Role-playing is unreal with respect to the variables under study in that the subject reports what he would do, and that it is taken as though he did do it.... the verbal reports in role-playing are very susceptible to artefactual influence such as social desirability.... role-playing procedures are not sensitive to complex interactions (emphasis added). (Cohen and Manion 1980, 228)

Corsini's principles of simultaneity and spontaneity cannot be achieved unless students have the power to make meaning of their personal and collective reality. Thus, we should take note of Ginsburg's (1978) warning that behaviour displayed in role-playing is not spontaneous even in the more active methods.

The negative impact of the teaching technique role play is that on the one hand it could reinforce notions of individuality which abdicate knowledge of, and responsibility towards the society we live in, and on the other hand it could be a powerful form of social control. My thesis is that in too many cases role play may serve to inhibit self and group actualisation because it denies students the power to understand and control their own learning. Furthermore, certain objectives and methods of role play foster role-taking which, in turn, smothers innovation, creativity and spontaneity. Role functions as a mask: a mask considered necessary for successful social interaction. Role-taking in our daily lives encourages dishonesty and reinforces hierarchical structures. Van Ments goes so far as to say:

Just because roles in everyday life are largely determined by a person's surrounding culture and his position in it does not mean that his role behaviour will always correspond to his disposition and feelings. It is a common observation that people dissimulate and pretend to be a different sort of person to what they really are.... Role-taking may therefore infer both a natural inclination towards a set of behaviours and a deliberate following of guidelines in order to create a given impression. In that sense the role-taker may at times 'act out' being a president, judge, shopkeeper or doctor. (1983, 19)

Many questions concerning the use and function of role play have been raised in this chapter, and these will be pursued through the examination of the use of role play in educational drama.

PART TWO

Acting begins with a tiny movement so slight that its almost completely invisible.

Peter Brook

In everyday life, 'if' is a fiction, in the theatre 'if' is an experiment. In everyday life, 'if' is an evasion, in the theatre 'if' is the truth.

Peter Brook

The question I asked myself was this: how is it that the human subject took itself as an object of possible knowledge? Through what forms of rationality and historical conditions? And finally at what price? This is my question: at what price can subjects speak the truth about themselves?

Michel Foucault

University of Cape Town

CHAPTER FOUR

EDUCATIONAL DRAMA AND ROLE PLAY

Introduction

Imagining that you are someone else is the process at the core of all dramatic experiences. This ability seems to come easily to many people and can be widely applied; however, a closer examination of this process in educational drama reflects a diversity of interpretations. It has been given names such as 'characterisation', 'role-playing' and 'acting-out'. Each of these names testify to differing orientations on the part of practitioners, and although they may seem to be similar, they reflect divergent educational objectives and methods used in the classroom. In recent history however, role play has been a predominant educational drama method. The purpose of Part Two is not only to analyse these differences in relation to role play in educational drama, but to show how role play in particular has limited the student's power in the classroom, and has hindered the development of drama as an art and subject in its own right.

I do not intend to analyse the theory and practice of educational drama of this century in detail, but wish to draw attention to selected features relevant to this discussion. The use of role play as concept and teaching tool in educational drama did not come about until the late 1960s. There is no mention of this technique in educational drama theory until that time. However, it is necessary to look at the origins and major trends in practice before the advent of role play in educational drama, in order that we may have a sense of the history from which role play arose and the reasons for its current predominant use.

The Beginnings of Educational Drama

The origins of educational drama can be traced back to two broad traditions: namely the Romantic school of thought in education, and the impact of Stanislavsky's

method in theatre. The Romantic school of thought stems from the revolutionary theories propounded by Rousseau. According to Rousseau, 'the child [should] be held in reverence, and be allowed to grow naturally and, by definition, in goodness' (Bolton 1984a, 3). In Britain, this thinking infiltrated into the so-called New Education movement which advocated placing the child at the centre of the learning experience. Such an educational system recognised the 'sacredness of the individual' personality and the natural spiritual development of every child (Bolton 1984a, 3). Drama pioneers at the turn of the century associated themselves with the New Education movement because of its emphasis on child-centredness.

But child-centredness and self-expression were not the only catch-words of the New Education movement with which drama was to become associated. 'Learning by doing', 'activity method' and 'play-way' were to become absorbed into the drama teacher's vocabulary. (Bolton 1984a, 7/8)

This tradition of child-centred education has had a lasting influence on the theory and practice of educational drama. However as Bolton points out, the practice of educational drama is not a purely child-centred activity. There are many contradictions between the stated intention and the practice of drama teachers. Ironically, the advent of role play as an educational drama method which has sought to resolve these problems, has itself become questionable as a child-centred approach.

Different Frames of Expression

Morgan and Saxton have classified different ways in which students involve themselves in the dramatic process that draws attention to the different concepts of acting that exist. They believe their classification illustrates the 'increasing complexities' a student encounters when he imagines he is someone else (1987, 30). A chronological examination of the following categories of identification reveal diverse acting concepts and, in turn, methods that have been developed by drama teachers this century. There are different expressive frames which range from an inherent ability to play in an imaginary context to more complex processes which express identification

with a character. However, not all students are able to enter the 'expressive frame in the same way' (p.30).

Dramatic playing: This process involves 'being oneself in a make-believe situation' (Morgan and Saxton 1987, 30). The concept of dramatic play for personal development was first developed by Cook, and then firmly established by Slade.

Acting: According to Morgan and Saxton, this expressive form implies 'selecting symbols, movements, gestures and voice to represent a particular individual to others' (1987, 30). This kind of acting was influenced by the emphasis on naturalism in theatre, particularly in the 1930s, 1940s and 1950s. According to Bolton, 'it was a sophisticated convention of projecting (to the back of the gallery) a resemblance of the detail of everyday actions' (1984a, 26). Such acting was advanced by the Speech and Drama teachers who applauded pupils 'for the clarity with which they artificially conveyed naturalistic behaviour' (p.26). Bolton rightly says that 'we have suffered from generations of teachers and pupils who have thought learning to act was to do with acquiring the clichés of naturalism' (p.26). Naturalism in British theatre was influenced by what certain people perceived to be Stanislavsky's method of acting which emphasises detail; however, they overlooked the significance of his core principle.

[Stanislavsky] realised that whilst the actor is bound to know that everything around him on the stage is false, he must say to himself: 'But if it were true, then this is what I would do, this is how I would react to this or that event.' This sense of truth Stanislavsky called the 'creative' or 'magic if', from which proceeded the actor's 'inner justification' for his role. (Braun 1982, 75)

Acting as imaginative activity had a major impact on educational drama. Both Slade and Way (who did not support the Speech and Drama teachers' idea of 'Naturalism') were particularly influenced by this notion which is central to their work. The 'magic if' has become less important since the advent of role play which tends to focus on participants 'being themselves' in realistic situations.

These definitions of acting do not take into account more recent developments in theatre and acting, as this will be discussed in Part Three.

Characterising: According to Morgan and Saxton, characterisation entails 'representing an individual lifestyle, which is somewhat or markedly different from the student's own' (1987, 30). This view differs from the more generally accepted notion that characterisation is a process of creating the inner life of a personality rather than focussing on the attitudes or life style of a personality. This concept of acting was significantly influenced by Stanislavsky who believed that creating a character 'is the conception and birth of a new being -- the person in the part. It is a natural act similar to the birth of a human being' (1937, 312). According to Stanislavsky, 'the fundamental aim of our art is the creation of this inner life of a human spirit, and its expression in an artistic form' (p.14). Way taught this frame of expression in educational drama to develop students' ability to communicate, and to foster self-understanding.

Role-playing: This process requires 'being in a role representing an attitude or point of view' (Morgan and Saxton 1987, 30). The use of role play to explore and alter attitudes, and to personalise knowledge was advanced by Heathcote, Bolton and followers. Drama as a means for personalising knowledge and mastering content was originally mooted by 'one notable fore-runner to Dorothy Heathcote', namely, Findlay-Johnson (Bolton 1984a, 12). This interpretation of role play is similar to those discussed in Part One, but differs from the natural and spontaneous role-playing experienced in the play age.

Mantle of the Expert: This drama process was developed by Heathcote. It involves 'being oneself, but looking at the situation through special eyes' (Morgan and Saxton 1987, 30). This frame of expression is used to induct the 'young towards understanding their society', and to 'promote a context in schooling by which the normal school tasks' are met (Heathcote 1985, 9).

We need to focus our attention on the above mentioned practitioners because their influence on worldwide educational drama concepts and practice has been

immeasurable. It will also provide insight into the use of role play in current educational drama theory, criticism and practice.

The Play Way: Caldwell Cook

There are two leading theorists who have paid special attention to the relationship between play and drama, namely Cook (1972) and Slade (1954). Cook used play activity as a means for teaching dramatic literature and artistic form. Cook's primary concern was to involve the child in the learning experience through play, because talking was 'a waste of time'. He argued that play was a 'natural means of study in youth', and that 'a natural education is by practice, by doing things, and not by instruction' (Cook 1972, 145). Cook was clearly part of New Education thinking because of his emphasis on 'doing' as the key to learning. His perception of play as 'a natural means of study' is similar to views discussed in Chapter Two. Furthermore, he argued that play can be used as a rehearsal for the preparation of adult life as it would not 'be wise to send the child innocent into the big world' unprepared (p.146). He does not focus on the process of acting associated with theatre. His concern is the natural acting that takes place through play.

He made no attempt to structure experiences with poetic meanings in mind, nor did he attempt to train the boys in the skills of acting. The boys' responsibility was to show the play's action, to make the events clear to an audience. (Bolton 1984a, 16/7)

Cook was well aware of 'the personal values the drama has for those taking part' (Hodgson 1972, 146), but he allowed the aesthetic experience -- in artistic and spiritual terms -- to speak for itself.

The Art of Child Drama: Peter Slade

Slade's Child Drama was the first major attempt to deal with the nature of children's drama. The significance of his work cannot be overestimated. His innovatory work from the 1940s until the 1960s emphasised the relationship between play and drama. According to Slade, drama is 'born of Play' (1954, 19). He says: 'wherever there is Play there is drama, but Drama of a kind which is not always

recognisable to the adult' (p.23). Although Slade's discussion of drama encompasses all age groups, it is his observations of the nature of make-believe play in young children which serve as the foundation for his concept of child acting -- 'an Art Form in its own right' (p.7).

Slade was not interested in the acting ability of the child -- his concern was about the natural involvement of the child in dramatic play. He wanted to encourage dramatic activity that was natural, spontaneous and sincere. Slade does not focus on characterisation or role. There is no mention of role-playing. It could be argued, however, that the kind of acting Slade was referring to is the kind of role-playing experienced in the play age. This would be applicable as Slade avoided the imposition of an adult's acting style which destroys the child's natural and spontaneous acting.

Slade, like Cook, believes genuine learning takes place through play because the activity is spontaneous. The more spontaneous the play, the greater the joy derived from the activity. The child is motivated to learn because play is his natural medium and, in turn, a pleasurable and spontaneous act. According to Slade, there are two qualities that arise out of spontaneity, namely sincerity and absorption. These qualities exist because of the 'emotional spell of spontaneity' (1954, 89). Genuine spontaneity is intense emotional involvement. Slade maintains these qualities are essential for good child acting:

Absorption -- being completely wrapped up in what is being done or what one is doing, to the exclusion of all other thoughts, including the awareness of or desire for an audience. A strong form of concentration.

Sincerity -- a complete form of honesty in portraying a part, bringing with it an intense feeling of reality and experience, generally brought about by the complete absence of stage tricks, or at least of discernible tricks, and only fully achieved in the process of acting with absorption. (1954, 12/4)

Although Slade makes very little reference to Stanislavsky (1937), it is evident from the above statements that Stanislavsky's work had a profound influence on Slade's perception of drama. For Stanislavsky, the emotional involvement of the actor and, in turn, the realistic performance given by an actor, was achieved through concentration,

the use of the imagination, the use of realistic situations and conditions, and the abhorrence of stage tricks (p.267-270).

Self-discovery is nurtured by the child's spontaneous involvement in dramatic play. If there is no spontaneity there is no self-expression. Slade perceives child acting as a way of 'being' -- a means in itself: for its natural essence gives the child free reign of expression. Free expression is synonymous with 'doing'. And Slade, like Cook, argues that the nature of drama is ideal for placing the child at the centre of the learning experience because 'Drama means "doing"' (1954, 23).

Slade was also interested in drama as a way to develop the individual's social well-being. This is clearly illustrated by his reference to 'the importance of the circle' and the 'constant repetitions and use of symbols' (1954, 25). The importance of the circle is enhanced through play, not role, and is an acknowledgement of the self and external world. According to Slade, 'the circle and its implications are connected with something of inner as well as of external significance' (p.26).

Inner reflection and expression facilitate the discovery of moral truths. According to Slade, moral development is implicit in the 'organic development of Child drama' (1954, 123). The moral truths are intrinsic in the natural process of 'doing'. It is this process which fosters the 'development of Self outwards, towards a consideration of others' (p.31). Child drama serves the growing needs of the individual and fosters the individual's 'social consciousness' (p.31). This learning experience is a means for developing 'sincerity' and 'aids concentration on [moral] values' (p.107).

Slade wrote:

I would say without hesitation that cleanliness, tidiness, gracefulness, politeness, cheerfulness, confidence, ability to mix, thoughtfulness for others, discrimination, moral discernment, honesty and loyalty, ability to lead companions, reliability, and a readiness to remain steadfast under difficulties, appear to be the result of correct and prolonged drama training. (p.125)

For Slade, self-discovery is synonymous with the acquisition of 'moral responsibility' (p.106/7). However, Slade's emphasis on the 'naturalness' of the child, 'the primacy of

self-expression', and the 'discovery of moral truth by inner reflection' is not value-free, and this in itself has been cause for concern (Hornbrook 1985, 354). This dilemma will be discussed in Chapter Five. Nevertheless, I believe the essential qualities in drama identified by Slade have since been lost to the cause of role play enthusiasts.

Extending the Self through Characterisation: Brian Way

Way's work has influenced educational drama practice all over the world. The height of his innovative work took form during the 1960s -- a period in Britain which witnessed a move towards freedom in education, an emphasis on art education and creativity. For Way, drama is a means to personal development. In Development through Drama he expounds on his perception of the individual who, through drama can become more 'sensitive', 'self-confident', 'tolerant', 'self-disciplined', and 'aware of others'. According to Bolton, 'in carrying the banner for the 'uniqueness of the individual', Brian Way has been seen as an articulate and effective militant against the authoritarian stance of traditional education' (1984a, 45). Way writes: '...education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence' (1967, 3). Like Slade, Way believes that students learn 'universal truths' through self-discovery. Universal truths are acquired through greater self-knowledge, and sensitivity towards self and others. The student learns that 'all people are fundamentally creative' and different in essence through a process of sensitisation (p.3).

Way's concept of drama is similar to Stanislavsky's. Way developed drama exercises, 'a parallel training for pupils' to Stanislavsky's training for actors, which serve the child's development, and lead to total engagement in drama (Bolton 1984a, 47). Whereas Slade focuses on the natural involvement of the child in drama, Way focuses on the child's natural inclination towards characterisation. Although Way acknowledged the worth of dramatic play in the development of the child -- the kind of child acting Slade was concerned with -- he believed it did not hold the full possibilities characterisation has to offer. Way observed that dramatic play involves little or no :

actual conscious characterisation, in the sense of 'being' other people -- it is largely made up of being oneself in situations and circumstances different from those that are normal and ordinary to one's personal everyday life, commonplace as the circumstances might in fact be in other people's lives. (1967, 172)

This description of dramatic play is very similar to descriptions of role-playing in its natural form. According to Way, dramatic play does not involve the whole person:

But these experiences are seldom as full or as rich as those obtained through the use of the whole self as provided in drama. The former experiences work through the mind, affecting the feelings only to the extent that the imagination is able to bear upon the circumstances. (p.172/3)

According to Way, dramatic play is the beginning of a natural progression towards characterisation which requires the 'use of the whole self'. Characterisation is not an imposed method, but a natural development. He says that characterisation 'will develop quite naturally from the unconscious and intuitive to the fully conscious, intended and controlled' (p.173). According to Way, the process of characterisation helps develop the uniqueness of the individual; for the process can broaden an individual's life experience:

Characterisation provides the opportunity through which depth is added to these experiences by more detailed personal awareness, both conscious and unconscious, as a result of imaginative projection of oneself either into the circumstances governing other people's lives or else into actually 'being' other people in such circumstances. (p.172)

Thus, characterisation is a means for extending the self; for it requires considerable depth of involvement and skill at communicating the inner life of a character. This view differs markedly with the definitions of role and role play as a teaching technique.

Role Play and The Mantle of the Expert: Dorothy Heathcote

We now need to turn our attention to Dorothy Heathcote whose innovative work has had a major impact on the theory and practice of educational drama all over the world. The nature of her work has changed and developed over a considerable

time span, however several constant principles can be identified. There has always been a deep concern for drama as a means for learning and contextualising 'normal school tasks'. She has sought to achieve this by focusing on the literary value of drama, its linguistic potential, the content of drama, the value of knowledge, and the value of making appropriate meaning of the world we live in through constant reflection. She has emphasised the 'politics of social living', and worked towards the bonding of people and the fostering of a 'community sense' through universal understanding (Davis 1985b, 73). Heathcote's work was influenced by Cook's use of drama as a method and Findlay-Johnson's use of drama as a means for making knowledge accessible and meaningful to the student.

Now the content or subject-matter of any particular dramatic experience is for Dorothy Heathcote what gives it significance. But where she differs from Miss Findlay-Johnson is that she looks beyond the facts to more universal implications of any particular topic. (Bolton, 1984a, 52)

Heathcote's early work was also influenced by Slade and Way's emphasis on engaging children in dramatic activity. Her prime concern with drama was and still is, the potential it holds as a 'living through' process (Heathcote 1972, 158). However, the similarities in objectives ends here. Heathcote became increasingly critical of dramatic activity which allowed free reign of expression and seemed directionless. We find in Heathcote a cynicism toward those who believe much learning takes place during total 'absorption'. She believes that drama should not only engage the child, but foster a hyper-awareness of what he does. Bolton says Heathcote expects children to:

operate intuitively in their make-believe, but she believes the intuition can be a refined instrument, accompanied by a high degree of awareness, at its best, bringing about reflection on what one experiences even as one experiences it. Absorption, so important to Peter Slade, is not a criterion for good quality endeavour. Hyper-awareness is what Dorothy Heathcote seeks. (1984a, 55)

This hyper-awareness is linked to her concern with content and the production of 'appropriate meanings' in educational drama. Bolton explains that 'because Dorothy

Heathcote has always taken the importance of content for granted it has made her less than tolerant with dramatic activity that appears to lack significantly focused meaning' (p.54). What Heathcote seeks to achieve is 'perception' through drama: a state of being, achieved during an 'amazing experience', whereby 'perception takes the place of imagination' (quoted in Davis 1985b, 66). This is the crucial difference between Heathcote, Slade and Way, for whom drama's significance lies in the 'doing' and the learning is found in the child's imaginative absorption in the action. Whereas for Heathcote, drama is a way of achieving:

a moment of realisation rather than a moment of action. I see it as being: -- as this is happening, I'm actually dealing with it and I'm seeing what I want to deal with. It seems to me that immediately after that, if any meaning can happen at all, the perception at that point then creates imagination after itself. (quoted in Davis 1985b, 66)

But Heathcote has never really been interested in 'the individual psychological aspects of drama' (p.73). Her focus on creating perception in drama is interwoven with her appreciation of the 'value of Doris Lessing's "substance of we feeling"' (p.73). She explains:

In the form of schooling we have, I think bonding is a much more important thing to pay attention to. Not because I neglect the child as a person, because I do protect individual children all the time, but my big concern is to protect them into a sense of social considerations. (p.73)

Thus, Heathcote has shifted the focus of drama from being a subject for personal development to being a means for understanding the world we live in. She adds:

Dramatic work is first of all a social art. In which the interaction of people comes under scrutiny in a specific encounter or matter of concern in which they are trapped. It spans all time, race, social strata, faiths, behaviours and feelings. Thus it is a mirror of society. (Heathcote 1984, 196)

According to Heathcote, drama can be a practice of life because it operates on a metaphorical level that has universal application. Like Slade and Way, she places emphasis on drama as a reinforcer of 'universal truths'. Educational drama is a means for moving from the 'particular to the universal'. Heathcote claims:

Drama ideas usually begin with a general area of interest, narrowed to a particular, then, if the experience is to be related to the person's own experience universalized to draw in the unique experience of the group at work on the idea. This dropping of the particular into the universal is the digestion process of the arts, which creates the opportunity for reflection which is what education is all about. The centralizing in oneself of all the different experiences one meets so that they can come into direct (though not necessarily recognizable) use of each person. (1984, 35)

It is through her work that we witness the introduction of role play and role-taking as opposed to characterisation and acting. Role play, as a teaching technique, offered Heathcote the opportunity to put her theories into practice. In this sense, Heathcote took advantage of developments in other fields of study to reinforce a belief that drama is a means to learning beyond the self. She claims that 'dramatic activity is the direct result of the ability to role-play -- to want to know how it feels to be in someone else's shoes' (Heathcote 1984, 49). Moreover, Heathcote argued that a broad definition of educational drama is role-taking 'either to understand a social situation more thoroughly or to experience imaginatively via identification in social situations' (p.49). Heathcote's concept of acting in the classroom situation is similar to role play theory. Her use of the concept of role-taking is what we would define as role-playing. Although she makes little reference to theorists in general, there are several similarities between her concept of role play and the ideas discussed in Part One. First, role play is an appropriate tool for handling group situations. Secondly, role play allows 'differing attitudes and experiences to be available to the group' (p.51). Heathcote places particular emphasis on the exploration and acquisition of different attitudes. Thirdly, role play demands 'adequate communication of these attitudes by the individuals in the group, to the group' (p.51). Finally, role play should have

elements of spontaneity, so that it can constantly 'surprise the individual into new awareness' (p.51).

Heathcote's techniques are firmly rooted in the concept of role-playing. However, according to Wagner, Heathcote does not view her work as role-playing, creative dramatics, sociodrama or psychodrama, but rather as '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' (1976, 13). This is a curious statement because Heathcote's use of the concept of role and role-playing has formed the basis of teaching techniques she has developed, for example: 'teacher in role', the use of 'registers', and the 'mantle of the expert'.

Teacher in role

This technique is similar to the use of the 'director' in psychodrama. Heathcote pioneered this teaching technique, now widely in use, whereby the teacher plays a role in the drama to achieve certain objectives, namely to heighten emotion, thereby building belief in the drama, and to help break down the traditional roles between teacher and student. Wagner states that 'the great advantage of a teacher's assuming a role is that it takes away the built-in hierarchy of the usual teacher-class relationship' (1976, 132). According to Wagner, Heathcote applies four rules to the teacher's use of role in the class. First, the teacher should not hold 'onto a role any longer than is necessary to get the emotional energy of the group going' (p.131). Secondly, the teacher should use a role to give a great deal of 'information nonverbally ... to actually say very little, giving each word weight and importance' (p.131). Thirdly, the teacher should 'use the authority of the role to keep the whole group functioning as one' (p.131). Fourthly, the teacher should use a role as 'a way to get the group to explain what they are about' (p.132).

The teacher's use of registers

Heathcote's use of registers is the employment of attitudes as a tool for teaching

students. Her definition of register goes beyond the language definition:

The attitude implied in the way the teacher relates to the class. The attitude can be exhibited whether or not the teacher is in role as a character in the drama and, if in role, in dialect, tone, or social variation in language appropriate to the dramatic situation. (Wagner 1976, 38)

Heathcote gives telling advice about the use of registers in the class. She says it is important that the teacher knows which is the most appropriate register for what she wants to happen. Furthermore, the teacher should know that she will not get the same response when changing registers -- she must know what to expect. And with regard to registers, the teacher will have to determine the threshold of her status as a teacher (Wagner 1976, 41). According to Wagner, 'if you let things happen in the classroom that cross your status threshold, you are in the worst position possible -- for you and the class' (p.41). It is telling advice because it reveals the extent to which Heathcote -- and her followers -- control the learning environment and, in turn, the behaviour of the students.

The Mantle of the Expert

Although Morgan and Saxton classify The Mantle of the Expert as the expressive frame preceding role-playing, it is in fact a sophisticated role play method developed by Heathcote who gives the following explanation:

My own despair at not being able to find ways in the classroom to make work feel 'real for society in action' led me to develop the system of drama which I call the *mantle of the expert*. . . . a person will wear the mantle of their responsibility so that all may see it and recognize it, and learn the skills which make it possible for them to be given the gift label 'expert'. It enables me to create context for school work. The gift of drama is that it makes micro-societies and micro-skills and micro-behaviour and endeavours available to the teacher. (Heathcote 1984, 192)

Heathcote's concern with the functioning of people in society is demonstrated in the concept of The Mantle of the Expert. With regard to a person's wearing the 'mantle', she seeks to draw attention to a person's 'calling' and the 'mark of quality' the different tasks require (Heathcote 1985, 9). Being an 'expert' means a person should be

prepared to submit to the discipline, 'the skills and craft' of that calling. Each person works 'within a domain of influence at different levels'. There are five different social positions or 'series of plateaus' upon which she has based her teaching (p.9). Briefly they are: 1. 'Mankind as maker'; 2. 'Mankind as exploiter and user of resources'; 3. 'Mankind as servant and colleague'; 4. 'Man in hire'; and 5. 'man as aspirer' (p.9).

Heathcote's concept of role

We now need to compare Heathcote's concept of role with those discussed in Part One because of the insight it will give us into the teaching technique role play in educational drama.

Heathcote's concept is similar to those advocating a sociological point of view. Heathcote believes role is determined by the tasks (kinds of labour) that people undertake in society. Thus role is structured according to what people do and why they do what they do. This view is similar to Van Ments's (1983) definition of role in terms of function and purpose. And Heathcote perceives role as a means for teaching skills, responsibilities and different kinds of labour. This view is similar to Van Ments's definition of roles in relation to social positions because the position determines the skills and responsibilities and hence, the behaviour. Moreno's concept of social roles -- as expressions of the social aspects of our lives -- applies to the above mentioned two points. It is significant that Heathcote implicitly perceives role in terms of attitudes. This is clearly demonstrated in her use of registers. There are considerable similarities with Heathcote's definition of role play and those discussed in Part One, particularly with respect to attitudes and status. Her definition of role-playing is not so much the natural state experienced in the play age, but the more controlled and structured use of this frame of expression. It differs markedly from the types of expression explored by Slade and Way. In view of this, we can conclude that Heathcote is concerned with the particular rather than the whole. Her concept and use of roles does not necessarily involve the whole person, as the process of characterisation or dramatic play seek to do.

Heathcote's concept of role needs to be viewed in relation to those who advocate role-taking. Heathcote suggests that role-playing is a means to inculcating an understanding of society in young people: a way of promoting a context for the child's schooling. She is concerned with closing the gap between school education and the work force in society -- between 'person-energy and product-producing' (Heathcote 1985, 9). This view is supported by some of the major role play experts mentioned in Part One, namely, Van Ments (1983), Wohlking and Gill (1980), Shaftel and Shaftel (1976). They too are concerned that real social life has little bearing on a child's education; for this reason they have devised and advocated the use of role play inside, as well as outside the formal classroom situation. There are also similarities between Moreno and Heathcote's views. Moreno (1972) believes role play should improve the individual's social skills. However, he is also concerned with the psychological and physiological development of the individual, and here his concepts differ considerably from Heathcote's.

However, Heathcote's view of role-taking differs from those previously discussed for ideological reasons. Heathcote works from a specific ideological perspective that has grown and changed over time, but has increasingly developed a ('British') socialist orientation. Her progressive outlook differs from the ('American') capitalist orientation advocated by the likes of Van Ments. Her educational approach also appears to steer clear of any behaviourist philosophy or practice. Whereas theorists such as Wohlking and Gill encourage integrative behaviour, Heathcote calls for more innovation. Whether Heathcote's approach is simply a more innovative form of behavioural modification, or a democratic approach that actually does nurture self and community realisation, needs to be clarified. For this reason, it is necessary to reflect upon Heathcote's educational drama method.

Heathcote's Method of Educational Drama

Heathcote's method appears to be similar to that of Unstructured/development role-playing, which was discussed in Part One, because Heathcote allows the drama to develop more freely and she encourages students to use their own knowledge all the

time for she wants them to integrate and apply learning from a variety of sources to deal with problem situations. Heathcote focuses upon attitudes and motivations, and her dramas are usually complex and cannot be over-simplified. Taking these factors into consideration, we find similarities between Heathcote's drama and some of Van Ments's categories of role play: namely Reflect, Sensitise, Create/Express, and there seems to be an implicit belief at work that this kind of drama is child-centered -- that it involves the whole child because it is an expressive medium.

However, Heathcote's method has been criticised for being too much of a cerebral exercise. This may not have been the case at the time Wagner (1976) wrote about Heathcote's 'gut-level' drama, but it does seem to apply to Heathcote's later work, particularly with reference to her use of *The Mantle of the Expert*. It would appear that her early work applies to the Unstructured/developmental approach, but her later work -- even though it is highly complex -- applies more to the Structured/method-centered approach. Although Heathcote's goals are not simple, her approach to role-playing becomes highly structured and systematic. It would appear that the dramatic outcomes are predictable and contain little spontaneity. The only freedom lies within the tight confines of the context established by Heathcote, in which students never gain structural power.

Heathcote's approach is a radical departure from earlier educational drama forms (Davis 1985b, 65). Although Heathcote uses theatrical terminology and dramatic forms, her manipulation of these elements is so subtle and internalised that while they still remain theatrical for Heathcote, this may not be true for children participating. Heathcote has reduced the status of drama in the classroom as an art form because paradoxically, it would seem that the more internalised the dramatic qualities become, the less recognisable it is as dramatic art.

Heathcote structured her later work to achieve certain specific goals. Structuring drama lessons has become the focus of her attention, and the surprise element in which she believed so strongly has decreased in importance. As a result, Heathcote tends to retain power over the drama. There is indeed very little

transference of power. This may not only discourage commitment and responsibility from the students, but it also blocks spontaneous action. Heathcote's use of reflection during the drama is a constant reminder to the pupils that she is in charge. It reduces their intuitive involvement and increases their intellectual deliberation, thus encouraging an intellectual distancing. Such a process is not dissimilar from the kind of 'unselfing' that takes place in an ordinary classroom which is teacher directed. Although the pupil is involved in the 'doing', his level of involvement remains a passive one. This is particularly true of Heathcote's later work -- it appears much of her 'gut-level' drama has changed to a drama seeking constant perspectives, and it is the way she has sought to do this that has made it a cerebral exercise. Drama of this nature destroys spontaneous involvement. And spontaneity is not only a mark of children's active engagement, but also a mark of the level of control they have over their own learning. Spontaneity is empowered intelligence.

Heathcote's drama does not necessarily include the whole person in the dramatic process; for her drama focuses on a 'frame' depicting a role-function which provides students with a 'specific responsibility, attitude and behaviour in relation to an event' (Heathcote 1980). Students are required to focus on a frame to gain an understanding of a social pattern through the eyes of an expert. According to Morgan and Saxton, 'the role is a general one (we are all engineers, advisors, the tribe, anthropologists ...), which implies special skills, particular information and/or expertise which can be brought to bear upon the task' (1987, 31). Bolton says that working from a frame 'requires not engagement, but detachment' (1984a, 56). Bolton argues that this process of 'detachment' cannot and does not 'remove affect' (p.56). He states:

The scientist is motivated by a passion for what is true and a sense of responsibility towards what is true. Thus the affective is deeply embedded in everything a scientist does, but it is also a process of 'unselfing'. This is the kind of frame from which Dorothy Heathcote often (increasingly) wants children to work, and this is why it often seems to be the case in her work that the pupils are not in role at all -- they are merely required to look at something from a particular scientific perspective. (pp.56/7)

There are some contradictions in this argument. A process of unselfing is an intellectual distancing mechanism -- a way of looking at the world without any cause or effect. This unselfing or particular mental-set is a means for searching and recognising objective truths. How the child's involvement in a drama can be an affective and passionate state of being when a state of distancing is required, is inexplicable. Of course it raises questions about whose truth is being sought. This is a central issue for understanding Heathcote's drama. We will deal with this important question of objective truths and universal truths in Chapter Five. But first we need to turn our attention to Bolton. He has also been a leading educational drama figure, but not for any innovative developments in the field, rather for his theoretical perspectives on educational drama and his support for the kind of work initiated by Heathcote.

Drama, Learning and Universal Truths: Gavin Bolton

Bolton needs to be assessed on two counts: namely the issue of 'universal truths' and Bolton's concomitant search for 'objectivity', and to examine his classification of the different types of learning that take place through drama and their relation to role play.

Bolton (1976) expounds on drama as a metaphorical medium whereby students can become acquainted with universal truths. The subjective, personalising experience of drama helps the participants in 'finding the deeper response that is both personal and universal' (1977, 5). Bolton has argued that 'drama is not very good in tackling controversial issues 'head on' not in the theatre, nor in the classroom' (quoted in Byron 1987, 12). Furthermore, he has stated that 'drama can normally only engage obliquely with a topic or issue obliquely, for a drama's contextual meaning is but a vehicle for a level of greater generality or universality' (p.12).

Although Bolton (1984b) has tried to distinguish the teaching technique role play from drama, the expressive frame he advocates in drama does not differ from role-playing concepts upheld by Heathcote or theorists discussed in Part One. According to Bolton, dramatic activity in the classroom should consist of various kinds of role-playing which allow the teacher to focus on attitudes. It is the focus on attitudes

which enables the teacher to teach universals through drama. For Bolton, the teacher is not concerned with characterisation, but with the genuine belief in an attitude.

It is not that in a Stanislavskian way they are playing their parts so well that they have become the prisoners. When the teacher assumes they 'are' he is not judging some impressively successful artistry. It is that the participants are themselves sharing an agreed attitude. (Bolton 1979, 64)

The purpose of this kind of dramatic activity is to bring about a 'change in understanding' (p.44). Bolton implies that a change in understanding is brought about by the 'sharing of an agreed attitude'; a universal truth. According to Bolton, there are four stages which lead to a change in understanding:

The artificial drama stage occurs when 'the feeling quality brought to the experience by the participants is not compatible with the intellectual understanding of the subject matter'(1979, 44). Secondly, if there is 'no congruence between feeling and objectivity', there can be no change in understanding (p.44).

The reinforcement drama stage happens when students work from 'what they already know', and the drama usually remains an 'unconscious reiteration of what is already understood' (1979, 44/5). For Bolton and Heathcote, there is little educational value in this kind of learning.

The clarification drama stage is important because the students clarify what they already know or what they have just learned. According to Bolton, this stage occurs when 'a child is helped to grasp some value that hitherto he has held implicitly: 'making the implicit explicit' has long been recognised as a significant function of drama' (1979, 45). Heathcote and Bolton seek to help students gain clarification by offering them structures within which they can make meaning of the knowledge they have.

The modification drama stage is the most important as students modify their understanding if they work at an 'experiential feeling level' (1979, 45). However, both Bolton and Heathcote have subsequently argued that a change in understanding can only take place if there is reflection. In this instance, Bolton emphasises the need for

an objective experience to balance the subjective experience (Davis 1985a, 14). Thus, if universal truths are taught in drama, the child will learn about the objective world.

There are considerable similarities between Van Ments's (1983) description of role play methods (discussed in Chapter Three) and Bolton's stages of drama. A comparison of the two will provide insight into the possible educational value of this kind of drama.

The Describe and Demonstrate methods (of role play) can lead to artificial drama because of the limited emotional or critical engagement required in such a process. Such methods can also simply reinforce what is already known on an unconscious level. Roles or types of behaviour are reinforced and as a result the process becomes an integrative one, rather than an innovative one. This kind of process has dubious educational value because it reinforces thoughts and behaviours without critical or spontaneous involvement.

The Practise and Reflect methods serve to clarify knowledge of how people think and behave. These methods are similar to the Clarification stage because they facilitate a process of becoming conscious of personal behaviour. However, being 'aware' does not necessarily mean there will be a change in understanding or behaviour.

The Sensitize and Create/Express methods are similar to the Modification stage. They seek to engage the student on a feeling level. It is asserted that through discussion, assessment and emotional awareness the student will become more sensitive, expressive and creative, thus bringing about a change in behaviour. Bolton claims this is the most 'significant form of learning' in educational drama (1979, 45).

Taking the above comparison into account, we can then assume that the Artificial and Reinforcement stages of learning occur when there is structured/method-centered drama. The Clarification stage can also be facilitated by this kind of drama. Such a process serves to integrate a child lacking a sense of self, into existing social structures. This process could be called role-training. Theoretically unstructured/developmental drama methods should foster the Clarification and

Modification stages of learning. However, we have seen how such methods can reinforce structural control, and as a result only teach innovative behaviour within acceptable structures.

It is still necessary to establish whether educational drama serves to integrate the child into society in an innovative way or whether the process nurtures self-realisation and the development of individuals who are able to make a healthy contribution toward the society they live in. For this reason we will turn our attention to the current educational drama debate. New theorists not only clarify the major problems facing educational drama practitioners, but attempt to explore future directions. This debate is crucial to an understanding of the place of role play in educational drama.

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CHAPTER FIVE

EDUCATIONAL DRAMA, ROLE PLAY AND IDEOLOGY

The Current Educational Drama Debate: No More Universals

Now we need to direct our attention to the current British debate about future directions for educational drama, and consider the challenge South Africa faces. Hornbrook, whose ideas were introduced at the beginning of this thesis, has been instrumental in challenging the establishment's inclination to engage drama students in so-called universal contexts.

What the children learn is of less importance than their active engagement in a learning process; the object of this process is that they should become aware of the self-evident truths -- the universals -- of our existence. If, on closer inspection however, these 'universals' turn out to be simply a kind of political consensus, a construction of a particular economic system in a particular set of historical circumstances ... then drama in education could claim to be one of the most powerful processes of indoctrination into an established order known to mankind. (1987, 18)

Hornbrook's claim requires serious attention: for it has been shown in Chapter Four how educational drama practitioners up to and including Bolton and Heathcote, have adhered to a strict belief in the universal -- a tradition begun in the New Education Movement.

Roots of the Current Debate: Clegg's Challenge

Clegg was a lone critic of the 'drama for personal development' movement in the 1970s. In 1973 he wrote a highly critical article titled The Dilemma of Drama in Education. Clegg was making particular reference to the educational drama tradition established by Cook, Slade and Way. What Clegg sought to do was to place educational drama within a specific social context: analysing its aims and basic philosophy, which until then had been accepted without much question. He sharply criticised the value-system embodied in drama concepts such as 'absorption',

'awareness' and 'sensitivity'. Clegg wrote:

Try saying something like 'Sensitivity to what?' and you'll get thrown out of the pub. Talk to drama teachers in Belfast at the height of the crisis in Ulster. Sensitive to rubber bullets? Awareness of military presence? The famous exercise that starts, 'listen to any sounds you can hear outside the building ...' is apt to focus on the sporadic shooting. (p.38)

Clegg accused drama teachers of selling-out to the establishment because they used social drama and role-playing as a creative guise to help students 'fit into what society needs and wants' (1973, 40). According to Clegg, 'it's no good pushing the notion of the sanctity of individual expression when you really want a safe society of conformists' (p.42). Furthermore, he stated: 'this notion that the sudden inclusion of drama in all schools and colleges will lead to the production of happy, contented children -- to the good life -- is altogether too simplistic' (p.38). The assumed universal application of drama was highly questionable. Clegg argued that educational drama was intrinsically subversive by nature and hence, if fully realised, could have social value (p.40).

Clegg's article sparked a flood of correspondence, but the essential questions he posed were not answered (Theatre Quarterly 1973, 61). The responses were mostly defensive. Slade, Heathcote, Feasy, Davies and Emmet failed to deal with Clegg's argument that drama teaching involved 'attitudes to social values that are by no means universal' (Clegg 1973, 41). For example, Slade's response failed to acknowledge the ideological impact of drama in the classroom. He wrote:

[Clegg] goes courageously on in speaking of drama used for a purpose as a 'sell out to the Establishment.' For my part, I believe in some ordered society and might incur criticism by being unafraid to use drama situations for helping youngsters to understand certain obligations to that society. (emphasis added) (1973, 61)

More telling was Emmet's concluding statement:

It seemed to me a pity that Mr. Clegg should have spoiled an otherwise thoughtful, challenging and stimulating article by the trendy assumption that creative work in drama should be socially subversive and therefore 'left-wing.' I cannot for the life of me see why it should be regarded as

'impossible to be both encouraging creative work in drama and right wing.' This seems to me a total irrelevance. (emphasis added) (1973, 63)

The Current Debate: A New Challenge

Heathcote and Bolton have also been severely criticised in the last decade for their positions on universality. Satisfactorily capturing the essence of the arguments of recent major critics -- Hornbrook, Nixon and Bennett -- Byron writes:

What all three seem to be urging is that drama should be more relevant, should address important contemporary issues in the society in which we live. They seem to agree that 'universals' are areas of learning which centre upon "what people have in common with each other" -- are, to put it simply, too universal, too bland to address contemporary realities. (1987, 5)

Furthermore, Hornbrook who deliberately placed himself as successor to Clegg, has persistently and articulately criticised the nature of universal truths which have become central to educational drama orthodoxy. He states:

By investing cultural meaning with the status of transcendent truth, and suggesting that what they reveal is somehow beyond ideology, they (drama teachers) are unconsciously but effectively reinforcing a dominant value system, and assuring the continuing hegemony of those interests it serves. In an inevitably mild-mannered way, drama teachers have written for themselves an aesthetic of quietism. (1985, 21)

Spontaneous responses in drama, according to Hornbrook, 'are manifestations ... of values we have internalised during our upbringing' (quoted in Byron 1986, 12). Our responses are 'mediated by the imaginative structure of the drama, and forced into the open by the pressures of performance' (Hornbrook 1986, 22). Our 'feeling responses', our values and meanings in our lives, evolve, according to Williams:

as they are actively lived and felt ... not feeling against thought, but thought as felt and feeling as thought: practical consciousness of a present kind, in a living and inter-relating continuity. (quoted in Byron 1986, 12)

The meanings and values in our lives arise out of a 'living and inter-relating continuity'; but for Hornbrook -- who bases his argument on Williams' thesis -- they are socially derived. Hence, he advocates that we:

shift the ideological base of drama practice, from a romantic - progressive insistence on 'individuality' and 'subjective authenticities', to one, Marxist in derivation, which sees our spontaneous feeling responses as socially and culturally derived. (Byron on Hornbrook 1986, 7)

Hornbrook (1986) believes that drama should become interpretive rather than revelatory. He advocates a particular interpretive drama so that we may change toward a 'broadly socialist vision of a better future' (p.13). Nixon has also challenged Bolton and Heathcote in particular for their 'indirect or allegorical' treatment of themes that fail to address 'those issues of race, class and gender which have been uppermost in the minds of many teachers, policy-makers and politicians over the last ten years' (1986, 286).

Bennett believes that educational drama should be committed to an 'open pedagogy' (1984, 19). He states that 'the test of committed open pedagogy is to develop tools to establish truth.... The test of a doctrinaire closed pedagogy is that it answers the questions for you' (p.24). Drama which advocates 'universal truths' answers questions for students. However, if educational drama is democratic it will allow for the discovery of different truths and not the establishment of an absolute truth. Bennett's definition of drama as lived culture is democratic by implication. He draws a distinction between culture that is made and culture determined by the 'best thought and expression which has developed historically' (p.16). He explains:

As we relate to our environment we are challenged. As we respond we begin to construct meanings for ourselves, we are impelled into action, we begin to control, we test our humanness. This starting point includes all people in whatever circumstances and class. It focusses on human beings as acting either as agents in their lives, participating in the real world, free, or as objects receiving and being adaptive to forces in the environment, oppressed. (p.17)

Hence, if we are making culture we are living in the present and becoming free. If we live in the past or future based on a received body of experience, we become oppressed (p.16). Bennett argues that to develop a committed open pedagogy the questions should be: 'What do we know and how do we know it?' (p.18). He elucidates his position as follows: 'the teacher does not know the answer but uses drama and theatre method to open up an investigation of real cause and real effect' (p.19). And as a result, the students will:

know that there is often a choice to accept a 'problem' and use drama method to experience and reflect on its effects; or to use drama method to focus a problem, to see it for what it is, to 'problematise', to see who or what is really responsible. (p.19)

Much of this kind of educational drama relies on the role of the teacher, the empowerment of students, the nature of content, who controls it, and how structures are created in the classroom. 'Universal truths' cannot function in this kind of drama.

The criticisms of mainstream educational drama have been so extensive that Bolton has begun to review his stance on universals. In Byron's article Bolton says:

If in any of my teaching I am continually striving for these kinds of generalisations I am in effect neutering the potential explosiveness of the material the pupils are handling and by doing this achieving a false kind of neutrality. (1987, 13)

Evaluating South African Educational Drama: Butler's Challenge

The incredibly harsh on-going political, social and economic realities of South Africa have also given rise in this country to a debate regarding a more contextualised educational drama practice. Butler's paper Drama in Education in South Africa: Spearhead or Sop? delivered at the 1986 SAADYT Conference, in which he argues that educational drama should be defined by its socio-political context, has been of particular significance. His views are not dissimilar from views expounded by

Hornbrook, Nixon and Bennett in Britain. Butler maintains:

On a spearhead-sop continuum, I see [educational drama] as having moved more and more in the direction of sogginess as the years have slipped by and events in the broader society have overtaken us. (p.39)

He argues that the current state of educational drama is like it is (not much has changed since 1986) because South African teachers have relied heavily on Western models and because of their simplistic, if not naive, view of educational drama as a method of teaching.

One of these assumptions is that we can best improve and develop our teaching practice by closely attending the words and deeds of some British 'Guru'. Apart from anything else, I think a real danger here is that we have come to associate [educational drama] with a very specific methodology. We must therefore beware of any tendency to shoot down or turn up our noses at [educational drama] initiatives in South Africa on the grounds that they are somehow 'impure' or 'not the way Dorothy [Heathcote] would have done it'. We must come to terms with the fact that [educational drama] is a method -- not a closed system. As such, the methods which we use in our classrooms must be open, flexible and in keeping with the changing demands which our society places upon us. (p.41)

Butler's primary argument is that drama, particularly in South Africa, should be 'geared towards one goal -- liberation' (p.45). He conceives this process on a structural level. The liberal ideal of drama as a means of healing can only hamper this process: it implies the advocacy of a dangerous passivity (p.45). According to Butler, 'drama leads to understanding which prompts action aimed at bringing about a more just society which in turn -- and only then -- will be conducive to individual self-realisation and peace' (p.45). As a result, Butler believes we should focus on methods which will transform our society as opposed to a process that facilitates self-realisation; for such a process has simply reinforced the status quo. Indeed, we have seen how concepts of self-realisation determined by universal truths have inadvertently assisted the status quo.

The 'Principle of Uncertainty'

The concept of universal truths assumes that there are certain objective and untouchable truths, and that they are created by those who seek to control or establish specific realities as absolute. There are no absolutes -- no certainties because all knowledge is limited. Bronowski made this point cogently clear in the Ascent of Man. He said that possibly one of the most significant scientific discoveries in the first half of this century was the 'Principle of Uncertainty'. According to Bronowski, 'one aim of the physical sciences has been to give an exact picture of the material world. One achievement of physics in the twentieth century has been to prove that that aim is unattainable' (1973, 353). It was a discovery that brought about the realisation that 'whatever fundamental units the world is put together from, they are more delicate, more fugitive, more startling than we catch in the butterfly net of our senses' (p.364).

Ideological implications of Role Play

There are implicit beliefs held by role play practitioners which reinforce the notion that it is a value-free medium. First, role-playing is regarded as a natural form of expression: we can all role-play so therefore we can all be involved in the so-called drama activity. Secondly, role-playing is not considered to be acting: you only have to be yourself, therefore everyone can be involved. The distinction between imagining you are someone else and being yourself becomes obscure, and as a result the significance of imaginative activity becomes redundant. Thirdly, role-playing is advocated only as a means for switching attitudes and points of view. Fourthly, role-playing is considered as experiential learning because students are involved in 'doing' rather than listening; however, students acting out a situation do not necessarily have control over what they are learning.

While Slade and Way sought to involve the whole person within imaginary activities because it was a 'natural' means of learning, current practice tends to emphasise the adoption of attitudes and points of view which serve to bring about a change in understanding. The distinction between the imaginary and the real becomes less apparent because the student is asked to remain himself in the situation. By

developing a more socially relevant method, current practitioners have sought to distance themselves from the more Romantic tradition set by Cook, Slade and Way. Ironically, they place just as much emphasis on the 'natural' process of role-playing. For example, O'Toole and Haseman say:

Role-playing does not demand elaborate acting skills -- when you take on a role you are simply representing a point of view. You can portray this simply, honestly and as yourself, without elaborate costumes and props. You need not 'act' the part with special voices and funny walks. (emphasis added) (1988, 3)

This view corresponds with common role play methods in other disciplines. For instance, Johnson and Johnson state:

When participating in a role-playing exercise, remain yourself and act as you would in the situation described. You do not have to be a good actor to play a role; you need to accept the initial assumptions, beliefs, background, or assigned behaviors and then let your feelings, attitudes, and behaviors change as circumstances seem to require. (emphasis added) (1975, 12)

These beliefs all tend to reinforce the view that the teaching technique of role play, and hence role play structures, are value-free because of the emphasis on the natural and appropriate quality of the medium. Being asked to remain yourself while needing to accept the initial assumptions assigned to you is fraught with problems. It is this dangerous assumption which gives the teacher considerable power and leverage to integrate the students within pre-conceived structures. Such an approach is depowering for students because it reinforces the teacher's power over knowledge and more particularly, over the medium of drama.

Role-taking presupposes a social order based on position, status and applicable attitudes. The educationalist who works from this basis seeks to help people understand their roles and improve their performance in a given social structure -- the rules of the society are not in question because they are accepted as universal. In educational drama, particularly with the work of Heathcote and Bolton, the emphasis is placed on a common attitude which by implication, will bring about modification in

the students behaviour. The common attitudes are based on an historical perception of humankind, and are regarded as universal. The implications are considerable if students are implicitly expected to take on an agreed attitude based on a pre-conceived construct of reality or what Bolton calls the objective world (Davis 1985a). Such an approach obfuscates the immediate issues which confront a group of students (Nixon 1986). In this instance, there is little difference between teaching students how to behave within the 'rules of the game' and teaching students how they form part of a universal 'script.' Role play methods based on either the behavioural concept of role-taking or philosophical concept of universal knowledge tend to reinforce and integrate the child into already existing 'scripts' rather than empower the students in order that they may become innovative. Thus, the teaching technique role play is not devoid of ideology. The concepts and techniques implicit in this frame of expression combined with our own personal concepts of reality, make it a powerful educational weapon. Hornbrook's comparison of role play with rhetoric clarifies this argument:

Like rhetoric, role-play can be said to be devoid of ideology. I can use it as effectively, let us say, in the training of a Conservative election candidate as I can in the preparation of teachers of the deaf. The exaggerated claims that have been made on behalf of educational drama over the last two decades have unwittingly served to reinforce this view....

As Plato saw only too clearly, the moral neutrality of rhetoric qualifies it to serve the unscrupulous every bit as faithfully as the man of virtue. In its subtle appeal to the emotions, it shares with role-play the ability to sway opinions and influence judgements where straightforward debate or pedagogy might be found lacking.

Both skills require a suspension of disbelief just sufficient to foster the illusion of open-ended discourse. By defining the parameters of the acceptable, and consciously inducing emotional engagement, the teacher-in-role, like the rhetorician, is able to steer opinion and manipulate feelings behind a facade of innocent 'negotiation'. (1986, 19)

Drama as a dialectic between Self and Society

I believe that drama should allow for interpretation that will empower people to the extent that they become conscious of, and responsible towards the constructs of the reality they choose to embrace. Such a process is democratic in essence; for it requires students to make conscious choices, and thus interpret the values they uphold. What transpires as a result of those choices could be revelatory or

predictable. Likewise, drama teachers can not separate the private psychology of the individual and the classroom dynamic from the social values implicit in the choices they make, and the structures they create. Therefore, I am in agreement with Hornbrook, Bennett and Nixon who argue for a pedagogy which recognises and acknowledges value stances, and gives 'attention to the larger social structures within which we live, and within which the encounters we dramatise occur' (Byron 1987, 5). In this regard, I agree with Butler's argument that liberation in South Africa will only be achieved if there is fundamental change on a structural level. However, I believe that if we accept responsibility for our personal and collective constructs of reality, then we cannot separate ourselves from our society or set about changing social structures if we ourselves do not simultaneously change. Furthermore, I disagree with Hornbrook's view that our spontaneous responses are entirely 'socially and culturally derived'. I believe our feeling responses -- our values and actions -- are determined by a dialectic between self and society.

Students need to develop their own Methods of Investigation

Where I differ from Bennett is his emphasis on educational drama only as a method whereby a class learns about the 'real significance of events' in society (1984, 19). Whereas I believe a class should learn about themselves and the choices they make in relation to the society they form. Moreover, it should not be the teacher's only task to use 'drama and theatre method to open up an investigation of real cause and effect' (Bennett 1984, 19). If students are going to be empowered then they need the skill to develop their own methods of investigation because it may enable them to deal with why, how and what they explore through the dramatic medium, rather than just what and how they know. To avoid this issue is to limit students' potential for learning. This approach to drama makes it possible for students to make the implicit explicit. Active learning then is not only intuitive and receptive, but also conscious and active. Freire describes this process as the true revolutionary project: 'a process in which the people assume the role of subject in the precarious adventure of transforming and recreating the world' (1977, 52).

Integrating Value, Structure and Method

Much of the current debate revolves around the search for a suitable ideological framework for educational drama. Theory seems to have taken the prominent position practice held for so long. But apart from Hornbrook's theoretical analysis, it is evident that role play as a medium for teaching remains unquestioned. What is questioned is the ideological context in which it takes shape. The lack of change in teaching strategies exists because theorists are unwilling to deal with the fundamental issue at stake, namely, empowering the students by giving them the freedom to choose. Moreover, the use of role-playing as the suitable medium for teaching remains largely unquestioned. Drama practitioners fail to acknowledge the value-system attached to this form of expression, particularly when it is controlled for teaching purposes. Treating role-playing as a value-free medium is a way of reinforcing existing ideological structures.

There is a need to integrate theory into practice. First we must look closely at the kind of drama we should be developing in the classroom. Educational drama could contribute to the development of a healthy democratic society. It should be the means toward personal and collective power, but without the necessary praxis these objectives will not be met. Role play does not meet these objectives. Hornbrook, Nixon, Bennett and Butler are correct in their analysis of mainstream educational drama practice which has largely avoided explosive issues; avoided the particular; avoided contextualising, and as a result has served more as an emasculating agent. This kind of educational drama has served to reinforce existing structures and behaviours in society rather than encourage innovation and liberation. Art's survival is dependent on innovation and liberation, and this is why drama as an art form has not developed. However, I believe current practitioners have been so concerned with placing educational drama in a relevant ideological context that they have failed to attempt what they claim their predecessors were unable to do, namely, develop a method which fulfills their objectives. This is because they have inadvertently overridden the students' personal and collective power in the drama classroom.

In Part One and Two I deliberated on the nature, function and method of role play. Part Three will attempt a demonstration of current and alternative role play teaching techniques in educational drama.

University of Cape Town

PART THREE

Dear Sir
Smothered in a transient, greasy haze of
fatuous phrases, glib lines and Oscar Wildean wit,
you nod and smile at us.
Our laughter, fluttering, thickens the mist
and obscures the steel
reality?
Your indispensable buoyancy
supports and creates
moist, soft shelters
on a dry, hard plain.
Your words float like dust particles
in a sunbeam of mutual admiration,
wafting, affecting, inspiring, disappointing.

Through a hypodermic sting of high-pitched giggles you turn
you turn
I catch your eye and . . .
the fragile, silken mask drops.
I know what cowers in the grey backstreets of your mind
and I am comforted by what I glimpse there,
as when one recognises a smile, or a long-forgotten laugh
heard again through closed doors.

Dear Sir, and I call you this sincerely
for you are precious to me
you taught me to think, to question, to know myself.
May you live in perpetual certainty
of love, light and fulfilment,
secure in your realisation of truth.

Elizabeth Mallet

CHAPTER SIX

DEMONSTRATING ROLE-PLAYING IN EDUCATIONAL DRAMA STRUCTURES AND PRACTICE

Introduction

Part Three is devoted to a discussion and demonstration of educational drama structures, methods and principles which, I hope, will show the strengths and weaknesses of role play.

In this chapter, I will attempt to survey different drama structures and describe two lesson series which I have taught. These lessons will reflect some of the positive aspects of role play, and illustrate educational drama practice which facilitates impromptu acting to a much greater extent than predominant role play methods do.

Drama structures and the choices the teacher and students make

In Part One and Two attention was drawn to the impact of imposed structures, and thus of value stances upon learning in the classroom. How we understand drama structures is determined by who formulates the rules. On the one side of the continuum there is drama which is structured by the teacher. The teacher controls the structure and hence power, because choices are being made for the students. On the other side of the continuum we find drama structured and controlled by the students. The students determine their own learning and frame of expression in this kind of drama. The middle of the continuum is occupied by drama which is created by the teacher and the students.

Teacher controlled structures

- i. Drama for students in pairs. The students are put in roles by the teacher (See Appendix C);

- ii. Drama in groups. The students are given roles by the teacher or the students can choose their roles within a given context. The teacher designs the dramatic situation for the students (See Appendix D);
- iii. Drama involving the whole class. The teacher designs a drama, structured to suit the class. The teacher puts the students in roles or allows the students to negotiate their roles within a given structure; however the structure will limit the choice of roles. The teacher may use teacher-in-role and the freeze technique, amongst other strategies, to develop the structure and guide the drama. The teacher tries to make meaning of the drama for the students and she facilitates the process towards implicit objectives (See Appendix E).

The students' choices are limited in this kind of drama, which is structured in such a way that the outcome is predictable. The frame of expression tends to remain in the controlled role-playing mode, and hence the spontaneity of the exercise is questionable because it is pre-planned. The final category in this section relates to the transition from drama to theatre:

- iv. Students work from a scripted play. The students are required to come to a conventional understanding of the play, and the teacher plays a central role in guiding the students' understanding.

Teacher and student structured drama

There are three types of drama in this section, namely:

- i. The teacher structures the beginning and middle of the drama, but leaves the ending to be negotiated during the drama (See Farming Lesson later in this Chapter);
- ii. The teacher negotiates a structure with the students before the drama begins. She uses her role as teacher to define the learning structure, and her experience to guide the drama according to what she perceives as educational (See Appendix F);

- iii. The teacher negotiates a drama structure with the students during the drama. The teacher does not have any preconceived ideas, but uses devices like teacher-in-role, the 'freeze' convention and dramatic focus to direct the class's ideas. The students have a choice of what role they will play. All the students are expected to participate, and the teacher seeks active methods to involve everyone. The students' choices are increased in this kind of structure. They have greater freedom to interpret content, and they are given the opportunity to choose or define their own roles. They can collectively create a drama structure, but the teacher's method could influence the final outcome. The spontaneity appears to increase in this kind of drama, depending on the quality of empowerment. This can influence the nature of acting -- students may explore different frames of expression (See Class Improvisation later in this Chapter).

The majority of drama structures described here usually require more thinking and talking than active participation, although this seems to depend on the teacher's willingness to take risks. Also, the teacher tends to use more subtle, and often more manipulative, techniques as a way of guiding and controlling the drama. The degree of manipulation depends on whether the teacher's educational objectives are implicit or explicit;

The final categories in this section involve the transition to theatre:

- iv. The teacher gives the students a stimulus or theme. The students then improvise within the initial framework, and sometimes prepare their improvisation for performance in the class (See Improvisation lessons later in this Chapter);
- v. The teacher negotiates the choice of script with the students, and they are given greater freedom to interpret the content and style of the work;
- vi. The teacher devises a script with the students. The teacher's preconceived ideas and skill in writing and in theatre form can influence the nature of this work (See teacher's influence in Community Theatre project later in this Chapter).

Student controlled drama structures

- i. The students negotiate a drama using their own ideas and choice of stimulus. The teacher is a source to turn to if in need, and helps students reflect upon their ideas and actions. The students act once they have negotiated the structure. This kind of drama gives the students control of the structure. The process involves sharing ideas, debating and deciding before the drama begins. The primary negotiation takes place before the drama takes shape. The pre-planning involved limits the degree of spontaneous action (See Appendix G);
- ii. The students choose a context and negotiate the structure within the dramatic mode. The teacher no longer acts as a guide, but as an equal participant. Values and objectives are explicitly discussed and negotiated with the students. This structure elicits spontaneous acting, and gives considerable scope for students to develop, quite naturally, other frames of expression because they have the personal and collective power to do so. Students are encouraged to think on their feet, work intuitively and take risks. Under these circumstances, they have the opportunity to be more innovative rather than to reinforce existing structures, frames of expression, and old solutions to problems. Such a structure gives the student the opportunity to become actively involved in the dramatic action (See Improvisation lessons later in this Chapter);
- iv. The students devise their own play. They have choice over content and form, and can use their improvisation skills to develop the play (See Community Theatre Project later in this Chapter).

At present role play methods in educational drama tend to reinforce teacher controlled structures or teacher and student controlled structures. The structured/method-centered approach reinforces teacher controlled structures, and the unstructured/developmental approach reinforces teacher and student controlled structures (See Chapter Three). For example, Heathcote's methods apply to these

categories because she retains structural control of the drama. There is little evidence, however, of practitioners using the kind of structures mentioned in the last category. Even recent trends in developing improvisation as an art, tend to focus on the pre-planning stages. The discussion, planning and re-structuring of improvisation make it a far less spontaneous exercise than is implied (See Nixon 1987a and O'Toole and Haseman 1988). The immediacy of the act of drama, and all that that entails, becomes questionable.

I believe drama which is structured and controlled by students is the kind we should be working towards in the classroom. There are several reasons for this which also demonstrate the limitations of role play. First, students are empowered individually and collectively because they invest more of themselves in work which they are creating and hence, become more conscious of, and responsible for, their choices and actions. Secondly, the immediacy of such drama -- whether it be improvisation in its purest form or improvisation which is used to devise and perform a type of theatre -- challenges students to become totally involved. Thirdly, the emphasis of this kind of drama is on both the individual and the collective act of drama, and thus allows for the incorporation of play and ritual. Such drama requires collective decision and rule-making, for which both play and ritual have much to teach us. Fourthly, significant learning takes place when students gain control over the content of the drama and the creation of symbols because 'the subject matter is perceived by the students as having relevance' for their own purposes (Rogers 1969, 158). Fifthly, the life and art of drama are dependent on innovation and liberation.

At this point the description of two lesson series which I taught at different schools will make it easier to follow the thrust of the argument resumed in Chapter Seven.

Demonstration of Teacher and Student controlled structures

Farming Lesson for nine year olds at Observatory Junior School

I have chosen to describe and analyse the following lesson because it serves as an example of educational drama based on some of Heathcote's teaching techniques; and they illustrate how the teacher can effectively empower the students. I am indebted to Heathcote and Patricia Terry (a past teaching student of Heathcote's), whose demonstration of *The Mantle of the Expert* was the inspiration for this lesson. This lesson was the last taught to a class. It served as my teaching exam and was observed by my teaching supervisor, other staff members of the University of Cape Town Drama Department, and an external examiner.

The lesson was taught to a Standard Two class at Observatory Junior School in September 1986. There were twenty-eight children in the class, and the average age of the boys and girls was nine years. Observatory Junior is a state sponsored school in Cape Town, South Africa, which until the end of 1990 admitted only so-called white children. The school looks like most State-run institutions: solid and square, neat, clean and freshly painted. Within those sturdy walls the atmosphere is not dissimilar from the impression gained from the outside. The entrance hall and corridors are spotless and uninhabited. Work is the order of the day, silent work, for even as one proceeds down a corridor the only sounds coming from classrooms are those made by restrained teachers or the rather muffled rumblings of children. It appears that the primary thrust of education here is teacher directed.

I taught this class for a period of two terms, once every week. My method of working and analysing this process was simple. All my classes were observed by two fellow student teachers and our supervisor. After teaching each lesson we would discuss the lesson in depth -- we would look at the lesson planning, the children's grasp of the medium, their response to the lesson and to us as teachers. I would then write notes about the lesson, but instead of writing according to specific categories I wrote about one or two issues which had come to my attention as a teacher of drama.

Aims and Objectives

The aims and objectives of this lesson, consisting of two parts, were created to deal with specific problems encountered in this class.

The general aims were as follows:

1. To develop group co-operation.
2. To improve the quality of dramatic activity through certain given structures.

These aims were developed during the first term I taught this class. The class were always enthusiastic, but extremely restless and lacking in group skills. Their grasp of the dramatic medium was weak. Shortly after I started working with them, I commented in my teaching journal:

The children in this class were particularly hyperactive and lacked the ability or skill to build upon the drama. They often became concerned with fantastical events (e.g. killing whales, drowning man) in a very superficial manner.

The teaching supervisor supported this view, and expressed concern at the children's inability to engage in the drama (and my lack of skill in overcoming the problem). She felt the children took 'a long time to get involved' (quoted in Teaching Journal). Many of the first drama lessons consisted of 'poor negotiation', 'poor quality of interaction' and 'poor use of [the drama] medium' -- always illustrating 'little belief in their own ideas' (Teaching Journal). Gradual progress was made during the two terms. They began to grasp basic dramatic skills, were more willing to enter imaginary contexts, but still found it difficult to work together as a whole class and listen to one another and to me. The supervisor commented: 'This class must learn group co-operation and above all they must learn to listen to you and to each other' (quoted in Teaching Journal), while I wrote:

This class is able to co-operate fairly well in small groups, but they do not operate well as a whole class. They battle to concentrate while their peers are talking and as a result find it difficult to listen to one another. (Teaching Journal)

Therefore a great deal of my attention was focused upon the children's social skills. I devised numerous dramas to help them develop basic listening and talking skills, first in groups and then working together as a class. When I devised these lesson plans I had already realised the importance structure played in this situation. These children required drama skills if they were to gain structural control.

Taking all the above mentioned factors into account I decided on the following specific objectives:

1. To challenge the pupils to interact and act with one another within the given drama structures.
2. To foster male and female co-operation in the classroom.
3. To revise the Standard Two Geography syllabus, and to develop the children's knowledge of farm produce within a specific social context.
5. To develop an understanding of the significant role agricultural workers play in our society.

These children had been to a farm and had done a considerable amount of work with regard to different kinds of farming. These particulars had been discussed with their class teacher.

Description of the lesson

Part One (Duration: One hour. Venue: School Hall.)

Step One: We began the class by sitting together in a circle. I introduced the topic of the lesson: 'We are going to develop a drama about farming. How we create our drama depends on your knowledge of farms. Now I know you have all studied different kinds of farms in Geography, and more recently you visited a dairy farm. Would you like to tell me about your visit to the farm?' The response was enthusiastic and varied. I asked them about what they did, what they saw, and what they had learned. Thereafter, they were asked to compare dairy farming with other kinds of farming, and to discuss the function farmers play in our society.

Step Two: The class, boys and girls together, were divided up into five groups. (Each child was given a number from one to five. All the children with the same number had

to form a group.) Although some of the children, particularly the girls, were somewhat alarmed at the idea of having to work with peers they never interacted with, the game of numbering diverted their attention.

Large sheets of cardboard had been placed around the hall. Each sheet of cardboard had a number, a title and a question with some key words encircled. Apart from group five, each group had the same question and key words:

Group One: Beef Farming

Question: What does a beef farmer require to make his/her farm productive? Key words: land, equipment, livestock, staff, buildings.

Group Two: Dairy Farming

Group Three: Poultry Farming

Group Four: Sheep Farming

Group Five: Department of Agriculture

The following question was written on Group Five's sheet of cardboard: If you were employed by the Department of Agriculture what would you need to know about Beef, Dairy, Poultry and Sheep farming? If you don't know then feel free to go and find out from the other groups.

The groups of children were asked to find the sheet of cardboard which corresponded with their number. I said: 'Examine the question and the key words. When you are ready begin answering the question. Write down everything you know. Your answers don't have to be neat or in full sentences.' I gave the students considerable time to relax into brainstorming on the topic. After a while I asked the groups to swap with one another so they could see what the other groups had done and so they could add any knowledge which may have been omitted from the sheets. The students were able to refer to their text books or work books when they needed to. Thereafter, I asked the groups to return to their original sheet of cardboard. They were asked to reflect on, and discuss what had been recorded.

Step Three: At this point I said: 'We are going to create our own farms, based on the knowledge we have combined. Let us imagine that the school hall is the Western Cape. All our farms will be based in the Western Cape. Each group will be able to construct their farm in the area they have been working in. The town closest to your farm is on the stage, and that is where the Department of Agriculture operates from. If

you need any help, the Department officials will gladly assist you. To help you begin creating your farm I have prepared a worksheet for you.'

Worksheet

1. Where is your farm?
2. What kind of farm is it?
3. What is the farm's name?
4. Who are you? What is your name? How old are you?
5. What is your relationship to the other people in the group?
6. What do you all do on the farm?
7. Together, draw a map of your farm.
8. Begin working on your farm once you have completed the above.

Each group received one worksheet, and began developing a concept of their farm. The tight structure challenged the children to work together, and kept their focus on the given task.

Step Four: Meanwhile, I called group five together on the stage. Group five, of which I was to be a part, were the Department of Agriculture Officials. At this point I went into role as the Chief Supervisor for the Department. I informed the group that the Department wanted them to collate information for the government. There were five officials -- four of the officials had a specific farm which they had to go to. They had to question the farmers, and fill in the required information on an official Department Questionnaire.

Department of Agriculture Questionnaire

- Name of Farm?
- What kind of farm is it?
- Who owns the farm?
- Who works on the farm?
- How big is the farm?
- What buildings are on the farm?
- What kind of livestock is kept on the farm?
- Amount of livestock on the farm?
- Who do you sell your produce to?
- Have you any debt? If so, why?
- How much money do you make per annum?

The fifth official was asked to co-ordinate the whole procedure, and she was informed that she would be required to chair any departmental meetings in the future.

Step Five: Thereafter, I rode around in my imaginary truck as Chief Supervisor introducing myself to the different groups of farmers. I used this time to question their choices, and to encourage greater imaginative detail in building and working on their farms.

Step Six: When I returned to the stage the Department officials had completed their task. At this point I dropped my role as Chief Supervisor and asked the children to 'freeze', a convention they were familiar with. They were asked to close their eyes and to visualise their farms, concentrating on the smells, textures, images and spaces. Towards the end of this reflective moment, I played a taped announcement to the class: 'We apologise for this brief interruption in our broadcast. We have an urgent message for all farmers in the Western Cape. Weather conditions are deteriorating drastically. There is a high expectancy rate for flood conditions in this area. A gale force wind is developing and rain clouds are building up. Please be prepared. Thank you.' As expected, the children reacted with grave concern. (Floods are a common experience in South Africa.) Many began preparing themselves for the predicted flood.

Step Seven: In role as Chief Supervisor, I explained to the officials that I was going to fetch all the farmers in my truck and bring them back to the local town hall (on stage) because it was the only place which was not at great risk. The officials would have to prepare bedding and food for the farmers in the meantime. I drove around to all the farms collecting everyone. The farmers were given little option in this regard: 'Sir/Madam, I'm afraid you will have to come back to the town hall with me. Your lives are at great risk, and it is my responsibility to see that you are all safe.' A convention for travelling on the truck was established with everyone in single-file holding onto the person in front of them.

Step Eight: When we arrived back on stage the officials began organising sleeping places and food for the farmers. Much interaction took place, and amusing anecdotes were related to one another.

Step Nine: At this point I dropped my role and asked everyone to 'freeze'. I questioned the children: 'How do people really feel in circumstances like these? Have you ever felt that you may lose something? What did you feel when you knew you could lose something and it was beyond your control?' Thereafter, I ended Part One of this lesson: 'The drama will continue from this point tomorrow.'

Part Two (Duration: Thirty minutes)

Step One: The class assembled on stage. A map of the space we had utilised the previous day was presented to the pupils. It indicated where each group had created their farm, the road the Department of Agriculture had used to get to the farms, and the town hall. We discussed what had happened the previous day, and I asked the same questions I had at the end of the last lesson.

Step Two: The children were asked to close their eyes. I said: 'It's early in the morning and you're fast asleep in the town hall...' I then switched on a tape recording of a radio announcement: 'Good Morning. This is Radio Today. It is 7 a.m. and here is the news read by John Slovo. There have been flood rains in the Western Cape. Our news team report that widespread damage has been caused. Trees and plantations have been up-rooted. Many buildings have been flooded and, in some cases, washed away. Some farming areas are reported to have lost much of their livestock. The government has announced that a disaster fund has been created for devastated farming areas. The government will be collating disaster claim forms with the farmers in the region. And that is the end of the news. Till we meet again, this is John Slovo signing off.'

Step Three: In role as the Chief Supervisor, I said: 'Right ladies and gentlemen, I think it would be safe for you to return to your farms and take account of what damages there may be. My government officials will be coming shortly to assess what damages there are, and to ascertain how much money you will require to make repairs. Please ladies and gentlemen, we must know what happened. If you don't know, we can't help you. I will take you back in my truck. In the meantime, the goverment officials better clean-up the hall and make some phone calls to find out what's really happened.'

Step Four: 'Is everyone on the truck,' I called out as I started the engine. 'Yes!' most replied. Some shouted, 'Don't leave me behind.' Soon we were on our way. We had a sense that the 'real' drama had just begun. As we travelled along in our imaginary truck, I took the opportunity to comment on the condition of the road (we got stuck once or twice), and pointed out how some trees had been destroyed. The children followed suit. When we arrived at their farms, the farmers did not waste any opportunity to survey the situation.

Step Five: On my return to the town hall, I asked if the officials had any new information. They told some imaginative anecdotes about the flood. Thereafter, I explained to the officials what was required of them. Each official had to go to a farm and begin collating details with regard to the Disaster Fund. 'We want correct information -- all your facts must be accurate. Make sure nobody fools you otherwise the government will roast us alive,' I instructed. Each official was given a claim form, and a time limit in which to complete the task.

Disaster Claim Form

What is the name of the farm?
 What kind of farm is it?
 Who owns the farm?
 How big is the farm?
 How many livestock were lost?
 What buildings were damaged?
 What farming equipment was damaged?
 Please give details.
 What is the estimated cost of the damage?
 How much money do you need from the government?
 When will you be able to sell your produce again?

Step Six: I travelled around -- still in role as the Chief Supervisor -- to observe and question the children. Where it was appropriate, I complained to the farmers about the debris on the roads. 'Can't you clean this place up?' I asked.

Step Seven: When all the officials had returned to the town hall, I said: 'The Minister of Agriculture has sent me a message. He says we need to hold a meeting about the Disaster Fund in the town hall tonight. Now I'd like you to go and hand these letters out to the farmers.'

Letter

Department of Agriculture
 P.O.Box 4769
 Pretoria
 0001

TO ALL FARMERS

It is with due consideration that I announce an important meeting to be held on this day, 16 September 1986, at 6 p.m. in the town hall. It is vital that the farming community assemble to discuss significant financial matters.

Signed:
 Jack van der Ross
 Chief Supervisor
 Department of Agriculture

Step Seven: While we waited for the farmers to complete whatever they were doing and make their way to the hall, we organised the meeting space. One official was to chair the meeting. The rest of us were to sit together facing the farmers. When we were all seated, the Chair asked me to read a message the government had sent to us. I slowly rose from my seat, and began unfolding the letter while I kept eye contact with the children. The silent moment was filled with dramatic tension.

Dear Citizens,

As you are all know, the government is facing a terrible economic crisis. The government has very little funds available. This means the government will not be able to give you the money they promised you. We are indeed very sorry and apologise for any inconvenience caused.

Yours,

The Minister of Agriculture.

There was a hushed silence as the farmers tried to grapple with the contents of the letter. I asked the Chair if I could speak. In a quiet and understanding tone, I said: 'Ladies and gentlemen, farmers, people. We know you are upset, but I think if we could all help each other we could solve our problem.' This was the last definite

strategy I had planned. The structure was open to negotiation within the given imaginary situation. (I was not sure how the children would respond, although I felt the drama could develop two alternatives. First, the children could protest which would lead to a debate or a walk-out. Secondly, the children could decide to solve the given problem. However, I hoped the children would realise that their power lay with their produce and their function (as farmers) in society.) The farmers slowly began to realise that they had been betrayed. They sat and glared at the officials. The tension was tangible. Then some took the risk to speak-up. They demanded the officials do something to ensure they received the promised financial assistance. Thereafter an intense debate developed. The Chair managed, quite remarkably, to control the arguments. In this instance, I used the opportunity to fulfill my objectives. (I wanted the students to realise that they could challenge authority in a direct, honest and constructive manner. Too many South African students are not taught to think for themselves and as a result, their responses are a reflection of the dominant ideology in education. They are denied value in their own lives.) In an obviously manipulative manner, I said: 'The government needs your help. They need your produce to feed the people. They need your produce to collect taxes from the people.' The farmers were up in arms. Some would restore their farms, but refused to let the government come anywhere near their produce. Others demanded the government fund them immediately or they would not go on farming. I explained that I could not do anything about the situation as I only carried out orders given to me by the Minister. This incensed the children; however what delighted them was the fact that the Chair kept on reprimanding me for interjecting. The children became more committed to the points of view they had chosen to argue because I had relinquished control over the drama structure. The fierce debate continued for some time. The energy was electric as tensions ran higher than I had anticipated. Eventually, I said I would phone the Minister to tell him how they felt. They listened to my conversation with the Minister and finally, I gave them his reply to their demands: 'There's nothing the government

can do.’ Now the children began seriously to discuss the action they would take against the government.

Step Eight: The period was soon at an end. It took a while for us all to bring our focus back to the actual hall. I summarised what we had done and asked them to think about some questions: ‘What would farmers do if they were in this situation? What do you think the government would do if they stopped selling their food? What would city people do?’

A Brief Commentary on the Farming Lesson

Structure

The defined structure of the drama was achieved through the use of specific devices. First, the context was set by the teacher. Secondly, the use of worksheets, questionnaires, radio broadcasts and letters guided the children’s focus. The children knew what to do, and their imaginary work took place within tight constraints. The structure focused the children’s attention on tasks, and on the need to interact with one another, regardless of likes and dislikes. Thirdly, the use of space in the hall clarified what happened where. This helped concretise the action. Fourthly, the use of an imaginary truck helped guide the children’s movement in a focused and dramatic manner. Fifthly, the teacher-in-role strategy was a subtle way of guiding the children’s attention and imaginary focus. Moreover, it was a role which gave the teacher control over the procedure and helped build the foundations of the drama in order ultimately, to transfer power to the children. It also gave the teacher the opportunity to interact with the children within the imaginary situation. Sixthly, the freeze technique served as another control and focusing device, but it was only used at times when it would not dampen the dramatic action. Finally, the beginning and the middle served to guide the children towards a particular stance. They had invested a great deal of their time and energy in the creation of their farms. They had been promised help after the floods, and then they were betrayed. Instead of feeling helpless and apathetic, they were challenged to take a stand in relation to authority. The children had to think for themselves, speak-up and be heard. They also had to listen and debate within a given

constraint. Moreover, they had the opportunity to take action. In this instance, we needed another lesson for the children to deal with the consequences of their actions, and learn about the implications of their choices in a society like South Africa.

Role

The defined structure gave the children a fair amount of freedom and time to develop an idea of an imaginary role which would suit the farm setting. The tasks and constant interaction ensured that this was done in a broader context. Their roles had to develop in relation to the rest of the class. The situation demanded a certain amount of expertise and knowledge. This relates to Heathcote's notion of 'mankind as exploiter and user of resources' within The Mantle of the Expert framework (See Chapter Four). However, there was enough freedom for children to work in a frame of expression of their choice. Thus, they did not have to remain themselves in the imaginary situation. What was telling was the quality of their participation and expression towards the end when they were challenged and gained more power. One had a sense of their increasing involvement. For example, the few who had created more elaborate and 'theatrical' characters, became less stilted, more expressive and yet (paradoxically) exaggerated. This in turn, encouraged others to explore (quite unconsciously) the use of body, voice and language. There were some who did not give any indication of characterisation, but who were quite convinced they were someone else. In a sense, they had invested their selves in the action. Their frame of expression was role-playing. The students were working from an instinctive ability to play roles; however what they were doing cannot be considered as natural because the context was contrived. The level of excitement during the meeting however, required the children to be involved in the process of making quick, incisive decisions, and of responding in the 'here and now'. The children could not rely on past experience or on the teacher's directives. They had to use their own faculties within a demanding situation. In this regard, the children's responses were sincere, intelligent and spontaneous.

Demonstration of teacher and student controlled structures, and student controlled structures

Improvisation Lessons at Maru-a-Pula Senior Secondary School

Introduction

This is a description of different types of drama undertaken at Maru-a-Pula School, Gaborone, Botswana, between May 1989 and December 1990. This description is an illustration of what current role play methods, in many instances, fail to achieve.

Method of Research

There were three beliefs which had a direct bearing on my research methodology. They are, respectively, a deep respect for the subjective experience, for the community, and for the teacher who lives side by side with the students (Morris 1983). Therefore my method reflected Interpretive Study. Cohen and Manion sum-up this approach:

A researcher assuming an interpretive perspective ... favours an inner view of social reality and is therefore much more involved, an involvement which frequently demands participation in the ongoing action as a member of the group he is studying. There is no question of his being neutral; more likely he himself will be changed by the events he becomes a part of. Indeed, this kind of change will provide him with fresh insights he seeks. (1980, 28)

My approach for finding alternative teaching methods was influenced by Action Research. Such a method is suitable for a project seeking to explore 'personal functioning, human relationships and ... innovation and change and the ways in which these may be implemented in ongoing systems' (Cohen and Manion 1980, 175). Action Research is undertaken in schools either by individual teachers, a group of teachers or a group of teachers in collaboration with researchers. My approach applies to the first category. Cohen and Manion explain:

There is the single teacher operating on his own with his class. He will feel the need for some kind of change or improvement in teaching, learning or organisation, for example, and will be in the position to translate his ideas into action in his own classroom. He is, as it were,

both practitioner and researcher in one and will integrate the practical and theoretical orientations within himself. (1980, 177)

My method, during the period I was teaching, therefore involved the following. First, I held informal discussions and interviews with students. Secondly, I tried to be consistent with lesson planning and note taking. Thirdly, I took the children's needs and feelings into consideration. If a lesson plan did not correspond with the children's needs I negotiated a new lesson with them. Fourthly, I observed and interacted with the students inside and outside the classroom situation. Fifthly, I directed students in theatre productions, and helped them direct their own plays. Finally, I did not treat the project as formal research, and I did not publicly inform the students or teachers of my intentions. My first and foremost intention was to teach.

At the end of my teaching contract, I devised a formal method for collating data. This included a pilot study for a formal survey, a formal questionnaire, and selected teachers and students were asked to write on the impact of drama on the students and school (See Appendix G). These surveys serve as qualitative and not quantitative information.

The Context

The nature of the Maru-a-Pula appears to be unlike most schools in Southern Africa. The student body is made up of privileged and not so privileged citizens from all over the world. Approximately fifty percent are Batswana, the other fifty percent are from more than thirty-three different nations. This alone contributes towards an interesting social dynamic. Furthermore, students never have to line-up here, rules are seldom spoken about, neither is there a strict adherence to wearing a uniform. Teacher/pupil relationships tend to be informal. The belief is that responsibility should be placed upon the students' shoulders: they are expected to be self-disciplined and responsible for their own learning. However, this is not always realised because in practise there are a 'plurality of versions of what the school is about' (Johnstone 1990, 12). There is some agreement that the teaching methods are not as progressive as they are made out to be.

Despite what teachers in my particular school say about encouraging their students to talk and question, and I believe that our students are empowered in this regard more than students in most schools in the region, the fact remains that many of my colleagues (myself probably included) are compulsive talkers and their students compelled listeners. (McKenzie 1990, 2)

However, the plural values are also 'conducive to new ideas and developments being promoted in the school' (Johnstone 1990, 13). The introduction of new exploratory courses and the growth of the dance, music, art and drama departments testify to this.

I have decided to describe lessons undertaken at Maru-a-Pula because the school, despite its relative wealth, is a good testing ground for what could be achieved in a new, democratic South Africa. The non-racialism and international flavour of the school provides a relevant place to explore different methods of teaching. While I was teaching at Maru-a-Pula I had the freedom to experiment with the nature and role of drama and theatre in the school and community context.

The school offered drama as an 'enrichment' subject for Form One, Two and Three students. All the Form One students had to take drama. The Form Two and Three students could take drama as an optional subject (other options included music, art and computer studies). On average more than ninety-five per cent of the Form Two and Three students chose drama as their option. There were three classes in each form. Each class consisted of thirty-two mixed ability female and male students. The average age for each form ranged from thirteen to fifteen years old, respectively. Each class attended two drama periods -- forty minutes per period -- in a six week cycle.

The following is a basic description of the lesson procedures and of how I and the students interacted and acted with one another. It is of necessity, generalised.

Description of a series of four lessons

The lessons described here are all based on an improvisation structure developed by Ladousse (1987) and Johnstone (1981). The aims and objectives of these lessons were as follows:

(a) General Aims:

To develop the students' skill in drama.

To foster co-operation amongst the students.

(b) Specific Objectives:

To develop the students' improvisation skills and ability to enter and sustain a role of their own choice spontaneously, because I wanted to enable students to develop their own understanding of the dramatic medium through active engagement. If the responsibility for making an improvisation work is placed upon the students, then they would learn the necessary skills required for collective work.

Motivation

I utilised most, if not all, the teaching structures described at the beginning of this chapter. My approach was inclusive rather than exclusive. Work done in these classes included games, mime, movement, group acting, oral communication, and structured/method-centered and unstructured/developmental role-playing. Different role play methods were explored. Structures such as the one illustrated in the Farming Lesson were used, as well as role play exercises which involved students working in pairs or groups. A term (three months) was spent working with the Form Two and Three students on structured/method-centered and unstructured/developmental role play lessons. These lessons serve as an introduction to role-playing and emphasis is placed upon increasing the students' awareness of status, attitude and point of view in relation to role formation. The exercises are aimed at developing the students' skill in reading, and engaging in a role. While these different exercises served to increase the students' ability to role play, I became aware of the limitations of both teacher controlled structures, and teacher and student controlled structures. The students' ability in oral communication increased rapidly. They could enter and sustain a role for long periods of time. Although they invested much energy in the exercises, their involvement tended to remain on a cerebral level. They became skilled at manipulating words, attitudes and different status positions. They weaved ideas out of

ideas. This view corresponds with the perceptions of the Headmaster and English Department. The Headmaster wrote:

My observations are that through drama the less fluent gain in confidence through appearing to be more fluent than they are. This fluency appears to be a source of great delight to the [student] ... and has therefore a positive influence on that person's approach to the language concerned. (Questionnaire)

However, what alarmed me was the lack of challenge role-playing was offering them, how little they were gaining in other drama skills, and how narrow their expressive range remained. I was also concerned about the value stance implicit in role play, the concept of role and the lack of genuine spontaneity and innovation. Role play seemed too safe. A contradiction began to emerge: although the students hardly hesitated to engage in role play, many criticised the relevance and felt such work was a bore. I was intrigued by this contradiction because it appeared as if they were enjoying themselves. This began to confirm my suspicion that some role play approaches obstructed the students' creative development. I could pinpoint several reasons for what was happening and these views were confirmed in the questionnaire answered by the Form Two and Three students (See Appendix H). First, Maru-a-Pula students were, on the whole, more skilled and motivated in drama than most students in the region. (The quality of the school and the long tradition of drama account for this.) Thus, it appeared that particular role play structures limited students who had a firm grasp of the medium. Secondly, many students did not like the restricted choice of roles. They wanted to choose roles and situations which interested them. Thirdly, students felt it was difficult working with someone who could not relate to a role. They complained that the level of effort and enthusiasm was too low to engage in the imaginary situation when someone did not relate to their role. Fourthly, some students did not like working with people they did not choose to work with. Some felt uncomfortable working alone with someone they did not know. However, most enjoyed working with their whole class. Finally, I had begun experimenting with different kinds of improvisation. The challenge and spontaneity in these structures seemed to appeal to

the students who wanted more opportunities to explore different frames of expression. I wanted the students to gain greater control over what they were learning because I felt it was the only way they would learn about the values and skills necessary for collective and spontaneous work. Improvised drama can produce a high degree of excitement and involvement, and it is this 'state of being' which teachers should work towards in drama, where the students are involved in the drama, from moment to moment, relying on their own knowledge, intuition, experience and ability to adapt and assimilate innovative situations which they have created and are creating.

Lesson One: Improvisation

(Lesson for Form's One, Two and Three: repeated at least four times a term)

I asked the students to form a circle. I explained that the lesson would deal with improvisation in which students would be required to think spontaneously and to use their own initiative. Students would have to observe the action carefully, listen, and be sensitive to the nature of the drama. I said this kind of drama needed a sense of commitment and willingness to participate. I was careful to explain that in this lesson students could have the choice to participate or not: students could either observe the action or choose to act. Students could choose the role they wished to play, how they wanted to enter into the action and how they wanted to influence the nature of the drama. I explained the procedure as follows:

The drama will start with two people in the centre of the circle. They will not discuss the nature of the drama. One person will start the scene and the other will respond in a way that will further the imaginative situation established by the first. The scene could take place anywhere, for example: in a home, an office, a cinema, a bus or a restaurant. The first two people who begin the scene must create a master/servant relationship. The person who begins the drama should decide whether he/she is the master or servant. The other person will then have to respond accordingly. Once the scene is in progress any student in the circle can come and join in the action. You may enter as any character as long as your motive is to sustain the established imaginative context. Furthermore, if you are acting you can stop and return to the circle when you feel your character has lost relevance to the imaginative context. You can leave the action if you no longer have the motivation to help sustain the action, but you cannot stop acting all of a sudden. You have to weave your exit into the constraints set by the drama. (Notes)

I invited a student to come forward and improvise a scene with me. I initiated the scene either in role as a servant or master because I felt it was important to show that I was willing to risk the situation. This gave the students the opportunity to assimilate what the possibilities were. One or two students came out of the circle and joined in the action as soon as it was in progress. The scene developed until, losing its sense of purpose it faded out or a student stopped it abruptly, for example, by either shooting all the characters dead or shouting 'Fire!' (This kind of extreme action only happened if a student did not like the content of the drama or if the drama had deteriorated and become a bore to watch).

As you are acting you know there is no structure holding the drama together, apart from the fact that you know who you are in relation to the other person. You know that the structure is being negotiated and re-negotiated every moment. There are two examples I wish to refer to here. The situations were within the master/servant structure. I initiated the action as a racist boer (farmer) and referred to the other person as my servant. I used this scenario in every class, but not once was it the same because I had no control over the choices the students made. The similarities ended after my first line. For example:

Example 1: 'John, come here immediately!' I called in a thick accent. He ran to me and stood to attention. (Form Three -- Notes)

Example 2: 'Sophie, come here immediately!' She swaggered up to me, fluttering her eyelids. (Form One -- Notes)

It was important that I responded to the given stimulus, to what was happening there and then. For example, the scenes continued:

Example 1: 'What do you say John?' I asked.
He mumbled.

'What do you say?'

'Um, I ...'

'Yes sir! That's what you say,' I roared.

'No sir,' he replied. He obviously took delight in getting it wrong.

'Are you trying to be funny boy?'

'No sir. I mean yes sir.'

The scene began to take shape: the boer's servant was not as stupid as the boer thought. The servant began to become quite subversive, but not at the expense of his job (or at least that is what I thought until he got his friends to come and harass me!)

Example 2: 'Where have you been?' I asked irritated. 'Waiting for you,' she replied. She took great delight in flirting with me. There was a lot of laughter. I got embarrassed. 'Will you stop it? People are watching,' I fumed in a whisper. The scene began to take shape: the master had been having an affair with the maid. I hoped I'd be able to under-play this dynamic. Instead someone arrived as her boyfriend. He wanted to take her away. She didn't want to go because she wanted to be with me. Now the affair became public property. (Notes)

Thereafter I asked the class if there was anyone willing to start a scene in which I would be the other party. There was always someone willing to do this. In many cases the students took advantage of this to play the master in relation to me, particularly once they realised they could say and do anything. Thereafter I would encourage two students to go up and begin a scene together. I used this opportunity to increase the improvisational possibilities by entering the action in a minor role. I used this role to create circumstances for many more students to enter the situation. For example: Two students set-up a manager/employee relationship. The manager felt that the employee was not fulfilling his job function. I entered as the manager's secretary: 'Sir, there's someone to see you. She says she isn't happy with the products we sent her.' This gives another student an opportunity to enter the drama. It also provides the manager with concrete evidence that the employee had not been doing his job. The focus was sustained, not broken.

This device was not always possible because my involvement was never central to the action. Where possible, I used the opportunity to establish situations which required detail of character. The more I used acting as my means of expression in the class, and took considerable risks, the more the students were challenged with regard to the degree of their involvement, and their range of expression. For example, if an improvisation was developing a strong focus, and a student started laughing because of the tension, or because someone was doing something unusual I would say something confronting like: 'I'm sorry but I actually don't think this is funny' or 'Madam, are you

laughing at me?' In many cases the student would find the situation (real and imaginary) even funnier. I would then persist, making sure the original focus was not entirely lost. What I was trying to do was allow the student to use his laughter to develop his own character in the drama. I wanted the student to realise that he could use his own real responses to give the drama a life of its own. In many cases, we would get a reply like: 'Well, I think this whole situation is pathetic.' This always provided fresh impetus for the drama to proceed. On other occasions we would all start laughing, but instead of stopping the drama our laughter gave us a new perspective on the imaginary situation.

Watching the action

The students who were standing in a circle around the acting area seemed to be engaged in the action because of the elements of surprise, dramatic tension and spontaneity. These students were concentrating to see if and when they could enter the action. They knew someone involved in the action could come up to any one of them and put them in a role. For example: An actor who found himself in a difficult situation decided he needed a lawyer. He looked around the circle, spotted his friend, walked up to his friend and said: 'Thank God you're in town. I need a lawyer to defend me. Can you help?' The friend had the opportunity to accept or reject the offer (Notes).

Sometimes students would put each other in difficult situations, not giving each other the opportunity to accept or reject the role they had been cast into. Much entertainment and interest was gained in these circumstances because the students wanted to see how their friends would cope. The students seemed to realise that innovative responses would generate more life and humour in the drama. For example: a popular male student walked up to a female student, put his arm around her and said, 'Hi honey, I've been waiting for you the whole day.' The class were in fits of laughter. It was obvious classroom politics had something to do with the interaction. However, she remained unperturbed and replied curtly: 'Darling, you forget we were

divorced two years ago. Now take your dirty, sticky hands off me before I call my lawyer.' He was stumped (Notes).

The students openly commented on the action, often giving suggestions to the actors. Having been trained according to Western models, I was initially concerned that this would destroy the confidence of the students participating. I was wrong. Many of the students came from a strong oral tradition. The African oral tradition invites lively communal participation (Morris 1987). One does not only listen and observe -- one responds, interjects and joins in the action. This exercise facilitated such a background. Some of the students who came from traditional Western schools were alarmed at first, but were soon drawn into the action. They were scared at first because Batswana (primarily) have an uncanny manner of laughing at situations Westerners would find profoundly disturbing. They laugh because it is disturbing and it is convincing, and on occasions they laugh because it is bizarre watching someone pretend that they are suffering when it is quite obvious they are not. There are certain acting exercises which require stillness, and a quiet respect for the actor at work. This exercise does not. It is a communal affair: an example of what Boal (1979) sought to achieve in his community theatre experiments. However, this scenario did not always work -- precisely for the reasons Western drama teachers are so afraid of. There was a group (mixed nationalities) in one class which developed a rather critical and damning attitude towards their peers. They were obsessed with image, witty 'rap' and perfection, lacking patience and respect for others who wanted to participate in their own way. The effect was disastrous and as a result, the drama lacked substance, life and innovation. Such critical interjection kills drama and potential growth.

Students learnt through observation. They were able to assess for themselves what qualities and skills were necessary to make an improvisation work. Moreover, they gained insight about their peers, and about matters addressed in improvisation. Finally, students could choose whether they wanted to participate or not, and they could choose the role they wanted to play. There were a few students who enjoyed watching for several reasons, but did not want to participate (See Appendix H).

Master/Servant Rule

The master/servant situation in this lesson provided a structure for students to become acquainted with some possibilities for improvisation. It gave students a base from which to work. The use of status in this exercise evokes focused attitudes, but instead of reinforcing behavioural types it reveals the absurdity of human relations based on hierarchies (See Johnstone 1981, 33). If the teacher works with students in this mode it appears to help break barriers rather than reinforce role expectancy.

Removing constraints

Without exception, all the classes wanted the master/servant constraint removed after the first two or three lessons. They felt the constraint inhibited the choices they could make with regard to character and situation. Students now chose to explore relationships and situations of greater complexity, and which had direct relevance to them. This was a new incentive for innovation.

Persisting and encouraging

Some of the action was awkward during the initial stages of this lesson. There were students who felt threatened or who felt they had little to offer the drama. I encouraged the students, but did not force them to participate. I felt it was necessary to allow them the time to develop the confidence to risk themselves. I did not negatively judge the actions of the students because that would have made the students more self-conscious; however I chose to comment on positive aspects of the drama.

I realised that such an exercise had to be repeated if it was to have any positive effect. The repetition of this lesson gave the students the confidence to involve themselves, and to evolve the action creatively. The Form One drama teaching assistant noted:

The format with which the students worked was initially intimidating, as students were effectively 'put on the spot' and had to devise various scenarios without any assistance. However, by the end of the term, these same students were confident enough to perform improvised work enthusiastically and skilfully. Students have shown that they like this free-style of expression. (Questionnaire)

This view corresponds with the Form Two and Three views expressed in the questionnaire (See Appendix H).

Lesson Two: Class Improvisation

(Lesson for Form One's: Each class had at least four lessons based on this structure in the year. Venue: drama studio)

I used the improvisation structure of Lesson One as a means for starting a drama which would eventually involve the whole class. The improvisation structure gave students choice over content and dramatic structure. Thereafter, I used the 'freeze' convention if the situation was not well established by the students. Like Way and Heathcote, I would use the 'freeze' to stop the drama and to encourage reflection, analysis and planning on the nature and direction of the drama. By revising and adapting the rules, we were able to build a structure strong and believable enough to carry the whole class. For example, the following dramatic situation developed in a difficult Form One class. A rich man decided to hold a dinner party. Slowly but surely, as the preparations for the dinner got under way, he collected more and more servants -- including me. One of the students playing a servant was a strong and rather 'theatrical' force in the class. He became more and more prone to temper tantrums as the drama progressed -- throwing his hands in the air when things did not go his way. (He did this in class all the time, and chose to take full advantage of the possibilities the drama offered him.) In the meantime, a long lost relation of the rich man arrived. He obviously wanted financial assistance. The rich man wanted him out. Some clever dialogue took place. We discovered that the rich man had a secret past. The relation threatened to blackmail the rich man if he was not allowed to remain in his household. This dialogue was interrupted on several occasions by our tantrum-servant who insisted the relation was getting in his way; and everytime I was asked by the rich man to take the tantrum-servant back to the kitchen. Then the guests started to arrive. Chaos began to reign: too many things were happening. The noise level reached fever pitch as our tantrum servant competed for centre stage. 'Freeze', I shouted, intervening on the action. 'What's the problem here, and how can we continue this drama?' I asked.

Some complained about our tantrum-servant. Some felt others were not being 'realistic' enough. Some wanted to know what the purpose of the drama was. This led us to some serious negotiation. We tried to decide on a dramatic focus. We decided to focus on the guests' arrival. We began the drama again, but soon we had to stop because most of the class were involved now. There were too many new characters to negotiate and the space seemed ill-defined. We re-negotiated the focus, space and intention. This time we decided to focus on the rich man and his relationship with everyone present. We started and stopped a few more times. The class's energy was powerful -- too many individual students were competing with one another. (I was aware that other teachers were rather wary of this class because of their forceful and rather individualistic nature.) Although the class were painfully aware of the need to listen and interact with one another, many still chose to do the opposite. Eventually the drama took a back seat and we reflected upon the action, but only briefly because criticism seemed to fuel the fire. Individual students argued fiercely: they were still trying to compete with one another. 'What are you trying to prove?' an astute student asked. 'Why don't you ever listen to us?' another asked. The problems in this class had been revealed in the drama. Now we began to face them. It would take many more drama lessons to solve these problems.

Freeze Technique for Reflection

This teaching structure was utilised so that the students would learn to listen to one another, and value each person's contribution. Students do not have to like one another, but they are capable of learning to work together constructively. They can use their religious, political, and cultural differences positively rather than negatively (Nixon 1987b, 48). Similarly, students do not have to change their personalities. If students are loud, exuberant and easily excited they can learn to use and share those qualities effectively in drama. The 'freeze' technique was an effective device because it enabled students to reflect upon what they were doing, and search for new solutions. However, the real learning took place within the imaginary situation because it revealed many of the problems this class experienced, and it was then that students had

to use all their faculties to work collectively. There is no person outside the drama classroom who shouts 'freeze', and gives us the opportunity to reflect upon, and solve problems like racism. We all need skills in order that we may assess, become conscious of, and responsible for our actions and interaction in society. Moreover, the development of drama as an art depends on the acquisition of these skills.

Lesson Three: Characterisation through Improvisation

(Lesson for Form Two's. Not repeated. Venue: theatre)

I used the improvisation structure to help build character work which was spontaneous. Once I felt a class was fairly fluent in different forms of expression and confident enough to extend and risk themselves, I invited the students to select a costume which appealed to them. There was an extensive costume cupboard from which students could select a costume or construct a costume from a variety of garments, pieces of material, masks and hats. The students spent time dressing, observing themselves in mirrors, then each other, always making comments and suggestions. By the time we re-entered the drama space, most students had created intriguing characters. I asked the students to concentrate on the kind of movement the costume evoked. Briefly, I said:

Walk around the room and concentrate on your body posture in relation to your costume. Does your dress require you to walk in any fashion? Do you need to take small footsteps? Are your shoulders wanting to droop because of the weight of the costume? (Notes)

I observed the action and made suggestions to individual students.

Having played with the relationship between costume, body posture and muscular tension, I asked the students to be seated. I invited students to enter the stage either alone or with a partner. They had to walk across the stage in character with a specific intention or focus. They were asked not to speak unless they felt it was imperative. Talking can become a wall to hide behind in the drama class. The sense of walking on stage in costume with an 'audience' added a new dimension to the acting.

The students began dealing with the form of the character -- there was a sense of externalising rather than just internalising the nature of the character.

Thereafter we used the improvisation structure from Lesson One without the master/servant rule. This time I did not participate because the students had sufficient skill to develop an improvisation by themselves. Students were willing to begin scenes in their established characters. Through the action on stage, students began to add depth to their chosen characters. The majority had chosen unusual characters. For example, in one class there was a regal Ghanaian King, an over friendly rather 'randy' Mexican, an old fortune teller, a quick witted damsel in distress, God and one of her angels. Complex plots were woven, remarkable combinations of characters interacted with one another and some began to create fantastical situations. Places, characters, and time were quite removed from the mundane: students worked imaginatively, and did not reinforce American television stereotypes or characterisation based on tricks and facades. The costumes were a revelation rather than a facade to hide behind. There was considerable involvement (See Student opinions in Appendix H). There is one example I wish to mention here:

Onkutule created a female character, rather shy but flirtatious at the same time. 'She' was not the stereotypical prostitute boys are so fond of portraying. What added to the characterisation was his incredible sense of stylised movement. He seemed to be calculating his every move. There was commitment in what he was doing -- a sense of pleasure and fun derived from the experience -- communicated between this actor and his audience. He was using his audience to interact with, until Rudolph arrived as an over friendly, rather 'randy' Mexican. Rudolph's character almost verged on stereotype yet because he was consumed by the role a striking character emerged. He seemed to take certain characteristics and exaggerate them quite spontaneously. He was very funny. (Notes)

What followed was an enchanting, humorous and highly exaggerated mating dance between the two characters. The Mexican sang and became more excited, as the girl giggled, danced almost balletically, and made the 'right' moves at the right time. The spontaneity was evidence of the lack of embarrassment. They continued for some time, but we did not get bored, neither did they lose the energy they had created. Then

the Ghanaian arrived as the father of the 'girl'. He wanted to remove her from the spell the Mexican was casting over her. The scene changed gear as it became a matter of serious concern.

Those of us watching began to debate what should happen next. Then Rehema, God's earthly angel, and Khumo, the Devil incarnate, decided to enter the scene. They served to increase the conflict of choice the young girl was facing. The angel encouraged her to listen to her father. The devil wanted her to surrender to the Mexican. This increased the tension of the drama. The action was intense, but soon started lacking clarity. Improvising a drama which has two contexts, the seen and the unseen, at the same time is difficult. With regard to structure, we made the following suggestions to them while they were acting. First, we suggested the angel and devil should speak after each of the other characters had spoken, but this suggestion broke the thread of action. Secondly, we said the angel and devil should whisper to the young girl. It wasn't important that we hear them. This still seemed to hamper the action. Finally we decided that the angel and devil should only enter the action when deemed necessary. This suggestion seemed to keep the drama focused for a while longer. By the time they had had enough their arguments had gone full circle, and they had explored all the dramatic possibilities.

Lesson Four: Clowning through improvisation

(Lesson for one Form Two class: Not repeated. Venue: theatre)

The final lesson based on the initial improvisation structure in Lesson One was devised in response to a request for a 'fun lesson' by a class which worked extremely well together. We worked on stage. This time instead of asking students to stand in a circle I asked them to sit in the first few rows of the theatre. Briefly, I explained the proceedings as follows: 'We are going to improvise some of the most famous fairytales, folktales and myths today. Once we have done this we will begin to create our own. Anyone can begin the action. If someone feels the need to narrate some of the action then they must take the opportunity to do so. Focus your attention on exaggerating character and situation. We are working towards pantomime.'

The students decided that they wanted to re-create fairytales, but not as they had learned them as children. They wanted to combine characters from different fairytales they knew. They proceeded to do this with much hilarity, using the convention of narrator to structure the proceedings. What started off as an exercise in controlled, exaggerated acting turned into a delightful session of clowning. Such a mode of expression is difficult to master, but the essence was there. We discovered that we needed to concentrate on the stereotypical attributes of a role, and then allow ourselves to be consumed by them. Much of the expression we used ranged between playing at being someone and becoming someone. The first is a clowning mode for it says, 'Look at me. I'm pretending to be the wicked witch. Aren't I silly?' The second form is a stylised mode for it says, 'I am being the wicked witch. I'll show you how wicked she is.' I tried to extend the styles we were playing with, but the class's energy soared. The tone of the class was one of irreverence as archetypes, myths and traditional tales were mocked and attacked.

This lesson should have been repeated. First, we needed to become fully aware of the forms of expression which we were developing organically. Secondly, we needed to explore myths and traditional tales more closely to arrive at a more conscious understanding of their implicit value stances and our responses to them. But the lesson had its merits. First, the students were (unconsciously) exploring new frames of expression. They became more innovative as they began to realise the expressive and structural possibilities. Moreover, some of the African students were able to extend and explore a bold, highly energetic style with which they were familiar. As a result, this gave others the freedom to learn from their peers. Secondly, the pace and energy required students to work incisively, together. Thirdly, students had the power to explore old tales, and make their own meaning.

Community Theatre Project: Placing Improvisation within a Broader Context

Maru-a-Pula school was asked by the Forestry Association of Botswana to devise a Community Theatre project about tree conservation for performance in rural villages. I decided to ask a particular Form Two class -- a group which relished

improvisational work -- if they were prepared to tackle such a project. The proposal to do the project was put to them and they accepted because the sense of purpose and the idea of performing in communities appealed to them.

There were talented students in the class who had performed in school productions. They were quite willing to share their talent, skill and love for theatre with others. Furthermore, the other students were keen to develop their own skills. The class worked extremely well with one another. Within seven days, improvising, rehearsing and researching two hours a day, the class had created a forty minute play with considerable verve. There had been discussions and lectures prior to the rehearsal week given by the Forestry Association and Geography Department.

Taking into account that their play was to be performed in an open-air Kgotla (traditional Botswana Court) to inform Batswana (citizens of Botswana) about tree conservation, the students decided to structure a short play (scripted) within a play (improvised). The play was about villagers who gather at a kgotla to watch students from Maru-a-Pula perform a play about tree conservation. Having watched the play the villagers are asked by the Kgosi (Chief) to discuss this pertinent issue and find appropriate solutions. These actors sought to include the real villagers in the discussion towards the end.

The play within the play was created and written in English by one of the students in collaboration with the class. It was a mythical story about the creation of trees, their purpose and place on earth, and their subsequent destruction. Setswana -- the language of the Batswana -- was only used to clarify objects and ideas. The rest of the play was improvised in Setswana with minimal use of English. The students had to be critical of, and responsible for ideas expressed through the spoken word because I did not understand Setswana. The Setswana students also had to assist the other students (approximately thirty per cent of the class) who had little or no grasp of the language. This provided me with the chance to assess their work with regard to image, action and integrity of character. I discovered that when I questioned actions in relation to feeling or meaning, students either did not understand what the point of the

moment was or why they were involved in the action. This helped us develop characters relevant to the context, and clarify the function of the play. Not being bound by a script, and yet having considerable control over the spoken word, gave the students power over the medium and structure. In this regard, they were able to utilise their skill in the oral tradition.

The rich and vital characters portrayed by these thirteen and fourteen year olds served as the dynamic link between actor and audience. The students would never have been able to do this without the confidence and trust they had in themselves. Neither would they have been able to work so efficiently if they had not had respect for each other, and the skill to improvise with focus, intention and depth. The most significant aspect of this work was the absolute pleasure the students gained from their spontaneous involvement. The students were capable of rehearsing by themselves without any teacher supervision for up to two hours. There were four skilled students who, quite naturally, facilitated the process. The students were also quite undaunted by the fact that they were breaking a traditional taboo: children educating adults in a traditional and revered venue (the Kgotla) was unheard of.

My purpose was simple. I was there to inform them of educational theatre possibilities, and to question and reflect upon the action. The students could accept or reject what I had to say because I had relinquished control. I did spend some time working with the scripted play group because of the difficulties they had in staging theatre-in-the-round.

A Brief Commentary on the Improvisation classes

Structure

We would reflect upon improvisation in class when the students wanted to examine what happened. However, discussions were not encouraged in every case because deconstructing a process could be destructive, particularly when cerebral analysis deviated from intuitive and honest interaction. But if the students were disturbed by the content of an improvisation, or the improvisation did not successfully deal with its subject matter, we would reflect on what happened and on our responses

and values. When an improvisation did not work because of the structure, I would ask the students how the problem could be solved. Similarly, I would ask the students what action they could take if many people were involved and the improvisation lacked focus, dramatic tension and tone. I never asked the students to repeat an improvisation because then it would have become a rehearsed piece of acting, and the students who were watching would have lost interest. The students were, however, encouraged to use what they had learnt in new situations.

The following aspects became obvious to many students during improvisation. Listening and observing the action was imperative if the drama was to progress with meaning. If they wanted to develop a drama, students had to take the other actors and the imaginary situation into consideration. We had to work collectively if the exercise was going to succeed. Thus we had to be sensitive to the dramatic moment. For example: during certain scenes the Community theatre students initially had difficulty making sure they heard one another, and as a result their message lacked clarity. This happened especially during the performance which took place within the play. The students had decided that because the myth was performed in English, the villagers in the actual play had to translate and repeat some of the more important lines for the real audience. So there was a three way communication system which had to be dealt with, namely from one group of actors to another group of actors, and then from the last group of actors to the audience (and on some occasions vice versa). The students became aware of this need during rehearsals because they would get over-enthusiastic, lose the dramatic focus and all begin talking at once. Some of the students asked me to intervene and stipulate when each person was to react to the main action; however others felt this would destroy the energy of the drama. I said they needed to listen to one another, learn when it was appropriate to respond, by judging the action, the audience's response and the noise level. Furthermore, I reminded them of their responsibility to the audience. It took time and patience to master this because improvised performance requires a heightened sensitivity to the imaginary and real context. Thus the performer must be committed to performing every moment of the

play. Everytime the students lost the play's focus of intention, and their attention on the action, they became indulgent and lacked clarity. The class learnt to work as a cohesive unit and as a result, managed to solve the problems they confronted in improvisation.

Students began to realise that tension in drama did not have to derive from different points of view. There could be tension between the actors and an unknown force or between the actors and an object.

We all spoke a lot, thus our medium of communication was primarily oral. To develop the tension, focus and frame of expression we could limit our utterances. Students began to realise that they could use more of themselves in the drama. Acting did not mean only talking.

The knowledge and understanding of these concepts and values gave students the choice to become more conscious of, and active in, formulating rules in drama. Without this knowledge and insight students are unable to work collectively.

Role

The students began to develop different frames of expression because they had the freedom to formulate rules amongst themselves or with the teacher. Moreover, the improvisation structure which developed -- in relation to the students' varied cultural backgrounds -- facilitated inherited forms of expression. It did not impose a single mode of expression on the students. This approach differs considerably from current role play methods which depend on western notions of 'authenticity', 'sensitivity', 'control' and 'appropriateness'.

Although the students varied in ability and range of expression, in all their work there were four predominant qualities evident. These qualities were the foundation on which they were able to build their roles. The immediacy of genuine improvisation challenged the students to begin from a point of 'pure possibility' (Ferrucci 1982, 62). They could not plan what would happen or how they would react. They may have had an initial idea, but that was inevitably challenged by fellow peers within imaginary constraints. They had to trust their selves within the given circumstances. When

students realised they could formulate and re-negotiate rules in the drama they began to use more of their own faculties.

The improvisation elicited an unguarded playfulness in classes. Although there were moments of seriousness, there was a quality of imaginative play sparked by the humour and spontaneity in the lessons. The improvisation also evoked imaginative activity, and provided a safe context for students to explore both the fantastical and issues of immediate, practical relevance. Finally, the immediacy of the exercise gave rise to a high degree of energy and excitement. Thus, the nature of improvisation provided a space for the Maru-a-Pula students to channel their own incredible energy creatively.

The engagement of the self, the playfulness and imaginative activity provided a sound foundation for students to act, and in this regard could be considered as role-playing. This view corresponds with some of those discussed in Part One and Two, however the difference lies in the approach which gives rise to the other remaining quality: energy. Role-playing of this nature elicits a high degree of excitement -- an energy which is contained and in many instances, suppressed by tightly structured Role Play methods. Both the essence of genuine improvisation and purpose of the teacher help create the space for living drama (Brook 1972). Such energy leads us 'to a journey into the dreamworld of the imagination ... and this world contains the secrets which we all know, individually, deep down in our unconscious, but which need to be shared publicly' (Bates 1986, 194/5). In traditional societies, communal rituals fulfill a similar function. By maintaining contact with the manifold mysteries underpinning life, individuals and communities do not become cut off from the value and meaning in their lives (p.196). The high degree of engagement in the imaginative world is 'the capacity to be completely relaxed and completely energised at the same moment; the ability to invest an emotion or an idea, a gesture even, with all the energy that you have and be able to control it absolutely' (p.200). Such engagement in improvised drama is like the natural form of role-playing in the play age (See Chapter Two). However, the values implicit in such a perspective has already been noted, and thus I shall briefly

examine some of the principles and values which guide improvised role-playing. In this instance, I will illustrate the limitations of current Role Play practice in educational drama, and argue why improvised drama can solve some of the problems posed by Hornbrook and other current practitioners.

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CHAPTER SEVEN

ROLE-PLAYING IN IMPROVISED DRAMA: TOWARDS NEW FRAMES OF EXPRESSION

Introduction

In this final Chapter, an attempt will be made to examine particular principles which serve as the foundation for student controlled drama structures. We have seen how role-playing could be considered the natural medium of the child in the play age, and we have discussed how drama practitioners have tried to utilise this phenomenon through different techniques in education. We have also noted the propogandist potential of role play as a purportedly value-free method. Role-playing in a classroom will never be free of artifice. The very enviroment is contrived; however this should not stop us from searching for new methods which could empower students, and which will break boundaries rather than reinforce notions such as role-taking.

Improvised drama enables students to work with what is instinctual -- playing a role -- because students have greater control in formulating rules in the drama, and they are able to work from their own constructs of reality. The less the classroom situation is controlled by the teacher, the more chance there is of students becoming actively engaged in their own education.

Many of the ideas discussed in this Chapter will not be new to the reader, and yet to date have not been fully realised. These principles are the foundation for developing a drama which celebrates the individual and the community, and one which requires the heightened involvement of the student actor. As drama implies a process of investigation, innovation and change; this study should be seen as part of an on-going experiment.

Dropping the life-mask

The process of one person imagining he is someone else should not obfuscate but actually reveal the essence of the actor. In improvised drama the aim should be

the total involvement of the actor, for when there is total involvement the actor is 'bare' because he does not have the time, patience or the need to hide behind masks or tricks. He has the discipline, commitment, trust and integrity to reveal himself and sacrifice 'the innermost part of himself' (Grotowski 1968, 35). The actor, according to Grotowski, must give himself totally, in his 'deepest intimacy, with confidence' (p.38). 'If we strip ourselves and touch an extraordinary intimate layer, exposing it, the life-mask cracks and falls away', argues Grotowski (p.23). There is a paradox in this acting process: the actor uses his self to engage in a role. Ferrucci's discussion on self and identification clarifies this process, and highlights a primary difference between improvised drama and role play based on the concept of role-taking. He describes the self as:

consciousness in its essential state, undiluted, chemically pure. It is a state of psychological nudity in which we have taken off all our psychological clothes -- thoughts, feelings, images, physical sensations -- and only pure being remains. The way things usually work, this pure consciousness spontaneously takes the form of whatever it comes into contact with.... This process we call identification.... With training, it is possible to detach our consciousness from the states that mold it (dis-identification), and to experience it devoid of any content or support (self-identification).

Identification can be equated with a loss, a dream, or an illusion. We identify with our feelings, and our desires, with our opinions, with our roles, with our body.... On the other hand, identification with the self leads to the experience of our permanent being, that unconditioned core which remains the same throughout all of life's events. As one woman put it, "When I say 'I am'.... I am aware of being pure possibility." The look in the eyes of a newborn baby can remind us of this same openness to all possibilities -- an openness unobstructed by any past experience, without veils, without thoughts, without exclusions. Similarly, the unbound nature of self makes it the place in a human being where freedom is maximized. (1982, 62)

If an actor can identify with his self, then he is able to 'observe, regulate, direct, or transcend' any of the contents of his consciousness because he no longer identifies with sensations, feelings, desires, and thoughts which can submerge him, control him, limit his vision of the world, and 'block the availability of all other feelings, sensations, desires, and opinions' (Ferrucci 1982, 62). The process of dis-identification from 'states that mold' our consciousness (paradoxically) leads to better identification with

everything than before (p.63). It gives the actor an opportunity to avoid a 'continual, unknowing identification with any random process' (p.63). As a result, the actor is able to invest his whole being in the creation of a character of his choice. Conversely, the actor who separates his self from the act of creating a character or who does not have the personal power to make conscious choices in the creative process, is responsible for deadly drama. Ferrucci says that when we 'persistently identify ourselves with it ... a role tends to become a mask' (1982, 63). Seen in this context, the process of self-identification is at odds with Heathcote's and Bolton's process of unselfing.

The drama teacher can learn about this process from theatre practitioners of the last three decades. People such as Grotowski (1968), Brook (1972), Bates (1986) and Sher (1985) have revolutionised theories of acting, taking us beyond Stanislavsky and the Method approach. Discussing this process of acting, Brook states: 'Actors are mediumistic: the ideas suddenly envelop the whole in an act of possession ... the actors are 'penetrated': penetrated by themselves (quoted in Bates 1986, 83). A clearer description lies in Sher's record of preparation for the role of Richard III. It is a remarkable testimony of how this actor slowly came to grips with the character and, in turn, let go of all the tricks, masks and manners he initially thought fitted this character. A critic writes:

Sher must himself become the freaks or fiends he imagines, permitting them house-room inside him.... Though he begins to assemble the character authologically, from mimicry of others and from trying on a battery of prosthetic disguises, as he goes on he sheds the assumed personae, the false noses and lank wigs, admitting that Richard is himself: he uses his own voice, his own hair, his own body, his own personality. For the coronation, he appeared naked: what is acting, after all, but self-denudation. (quoted in Bates 1986, 82)

Thus, acting is revelation, a process of self-realisation. Bates writes: 'The allowing of creatures within oneself is the same process as revealing oneself' (1986, 82). Such acting requires a wide range of expression, the flexibility to explore new forms of expression and the freedom to choose how to communicate. Improvised drama provides the space for the student to build upon what is instinctive: playing a role. It

does not confine the student's ability to play a role within an imposed structure because the student has the freedom to formulate the rules and work within his own construct of reality. The student thereby has the tools to understand his own values and society, and the choice to change.

Spontaneity: the inner life of the drama

To create improvised drama the action has to be spontaneous and simultaneous. Such drama can achieve what Corsini calls simultaneity: when 'thinking, feeling and acting' occur simultaneously and are 'heightened -- exaggerated -- forced to fuller limits' (1966, 13). There can be no mind/body split in drama if we want students to be totally immersed in the action (Gelb 1981, 36). Drawing on Slade's 'absorption', Way's 'characterisation' and Heathcote's 'gut-level' drama, we should seek to engage the whole person in the dramatic act. Education's role in reinforcing a mind/body split is as relevant today as it was during Slade's time. Fromm's analysis of this split draws attention to what some drama teachers have sought to work against:

Man has followed rationalism to the point where rationalism has transformed itself into utter irrationality. Since Descartes, man has increasingly split thought from affect; thought alone is considered rational -- affect, by its very nature, irrational; the person, I, has been split off into an intellect, which constitutes my self, and which is to control me as it is to control nature. (1960, 16)

Total immersion in drama takes place when there is trust and commitment in a situation that is unpredictable. However, such trust and commitment is dependent on students' personal and collective power in the situation, and consciousness of the choices implicit in the process. This will in turn determine the depth of spontaneity in drama. I believe Slade and Way fail drama teachers who want to learn from them because their implicit values were never made explicit, and students seldom gained collective power during the process. Although Heathcote sought to foster 'hyper-awareness' in her later work, she tightened her structural control which hampered the children's spontaneous and simultaneous involvement. Herein lies the major difference between improvised drama and structured/method-centered role play.

When there is spontaneity in improvised drama the student taps his inner resources -- he has to draw upon his intellectual, intuitive, creative and physical strength without having to calculate or manipulate his every action because he experiences 'pure possibility' (Ferrucci 1982, 62). Spontaneity is an electric energy resulting from a trust in the unknown. The trust has to come from a deep commitment within each individual, but it also has to come from a commitment and respect towards other participants in the drama. Such a commitment is possible when the actor experiences self-identification or what Grotowski calls 'self-penetration' (1968, 34). Furthermore: 'If the actor, by setting himself a challenge publicly challenges others ... he makes it possible for the spectator to undertake a similar process of self-penetration' (p.34). Similarly, the drama student who is willing to reveal himself by 'casting off his everyday mask' makes it possible for other students to risk revealing themselves as well (p.34). As a result, individual and collective risk-taking and revelation generate spontaneous action.

Drama as both an individual and a collective act

Improvised drama highlights the dialectic between self and society; for drama is not only a symbolic medium, it is also a social medium. The symbols created in a drama will reflect the nature and depth of the social interaction between individual participants and their understanding of power. This kind of drama requires individual participation in an imaginary situation that is collectively agreed upon and, or created. As a result drama can become an imaginative, creative and artistic means for exploring, expressing, evaluating and evolving our actions on both an individual and a collective basis. According to Bakker, 'our sense of creativity depends deeply upon the respect we have for our truth, our understanding, and our realisation that we are both a part of, and the creators of, the truths we choose to believe' (1987/88, 27). A creative process which acknowledges the worth of each individual, but also demands a respect for others and a responsibility towards the society we choose to live in, is inherently democratic. Herein lies the difference between improvised drama and role play used for personal development in educational drama. Improvised drama does not reinforce

what Hornbrook calls the 'myth of the free-floating expressive spirit', neither does it remove the act of 'self-expression from its social and cultural context' (1985, 354). On the contrary, self-identification makes it possible for the actor to investigate and consider the values which form part of his consciousness. If the actor is able to dis-identify from his context, he is more conscious of the choices he can make (Ferrucci 1982, 62/3). Freire clarifies this idea in his argument for freedom through cultural action:

Whereas the being which merely lives is not capable of reflecting upon itself and knowing itself living in the world, the existent subject reflects upon his life within the very domain of existence, and questions his relationship with the world. His domain of existence is the domain in which men experience the dialectic between determinism and freedom. (1977, 52)

Identification and dis-identification take place simultaneously or rather 'consciousness of and action upon reality are ... inseparable constituents' (Freire 1977, 52). The personal development movement however, is concerned with what Ferrucci defines as 'pure consciousness spontaneously [taking] the form of whatever it comes into contact with' (1982, 62); hence Witkin's definition of self-expression as a 'self-referential system of reflexive and reflective actions' (Hornbrook on Witkin 1985, 354).

Play and ritual can help develop improvised drama as both an individual and a collective act.

Play: the individual act

If our objective in drama is to create spontaneous action, then we need to acknowledge the purpose play has in the drama classroom. We have looked at the significance of play in Part One in relation to role play, and in Part Two in relation to Dramatic Play. We can conclude that if we are to develop a drama which involves the whole person then we need to learn from play; because play engages the self, and play is an empowering act in which children have the power to make significant meaning both individually and collectively through negotiation. Play is empowering because the children create their own rules according to how they feel, how they interpret reality

and the social conditions in which the action takes place; but conversely play is spontaneous because it is not practised action; and it is empowering and spontaneous because the child implicitly believes in the imaginative world of make-believe. Thus play can assist in the intellectual, social, emotional and physical development of the child because it is assimilation: it serves the needs of the growing individual (Miller 1972, 51). Herein lies the difference between play in improvised drama and the teaching technique role play based on the concept of role-taking. Play nurtures self-identification, whereas role play facilitates identification with roles. Self-identification makes it possible for the student to involve himself totally in the act of drama, whereas role-identification limits the student's total involvement and hence, growth potential.

If we are to develop improvised drama which results from negotiation; and allows for freedom of choice; is committed, disciplined, trusting and spontaneous, then I believe we need to reunite play with drama. We need to acknowledge the worth of Slade's drama because there has been a growing division between play and drama for too long. Finally, play is largely the child's unconscious discovery of the world, whereas drama's use of play can help make that discovery a conscious one. Improvised drama can make the implicit explicit.

Ritual: the communal act

Ritual is a communal act. It relies on the explicit agreement between individuals to take definitive action to meet particular objectives. It is a way of making public what is regarded as sacrosanct. All rituals, be they religious, political or social, require repetition of action symbolising the magnitude of the event's significance. It is a symbolic process and the essence is the common agreement amongst the participants that the communal union and age-old action carries great significance. Out of the communal union arises an affirmation of that which is inexplicable, that which has greater power over us all (Bates 1986). The reinforcement or creation of myth is central to ritual's function in society. Grotowski describes myth as both a 'primeval situation, and a complex model with an independent existence in the psychology of

social groups, inspiring group behavior and tendencies' (1968, 22). According to Grotowski:

The theatre, when it was still part of religion, was already theatre: it liberated the spiritual energy of the congregation or tribe by incorporating myth and profaning or rather transcending it. The spectator thus had a renewed awareness of his personal truth in the truth of the myth, and through fright and a sense of the sacred he came to catharsis. It was not by chance that the Middle Ages produced the idea of "sacral parody". (1968, 23)

However there are two distinct kinds of ritual. There are static rituals which reinforce old beliefs, myths and traditions, serving to integrate the new into the old, and there are improvised rituals which reinforce that which is relevant to the present, sharing a readiness to accept new meaning. Improvised rituals rely on the immediate, the spontaneous and a heightened meeting of people. Such rituals unite amongst people a spiritual essence which is open, unguarded, genuine and transient.

The theatrical experiments led by Grotowski in the 1960s and 1970s sought to reunite the ancient with the new -- the ritual with the theatre. Grotowski worked with 'archaic situations sanctified by tradition' and religion which were taboo (Grotowski 1968, 22). His own attitude toward such situations reflects the vitality of theatre based on improvisation:

They fascinated me ... while at the same time I was obeying a temptation to blaspheme: I wanted to attack them, go beyond them, or rather confront them with my own experience which is itself determined by the collective experience of our time. (p.22)

Grotowski's quest for an experience which did not separate audience from actor finally led to a method of collective activity (Braun 1982, 200). His 'paratheatre' or 'active culture' experiments had their 'roots in drama, but specifically [did not] result in a theatrical presentation before an audience' (p.200). As a result, the relationship between audience and actor lost its 'divisive significance, and both the action and creation [became a] collective responsibility' (p.200). Improvised drama is in a sense

an active cultural experiment. Having experienced one of Grotowski's events, a psychiatrist noted:

I would like to meet such people all the time, people who have been awakened, who are wide open to receive reality. People who participate in the drama of life, their own and that of other people. It seems to me that this work turns passive participants, through action, into actors of their fate. It seems to me that this is one of the forms of theatre for the future. What matters is to bring out the vitality inherent in every man, and once it has been brought out, to enrich life itself so that it can become again the source of strength for culture and for theatre. (quoted in Roose-Evans 1984, 162)

Richard Mennen's description of his personal experience in a particular event organised by Grotowski illustrates the powerful union of ritual and theatre:

As I dug deeper into the earth, my whole arm in it and the roots [sic], I felt in my body, with each thrust, something strong, hidden, like birth, like sex, like death; frightening and necessary. I do now know what it was, but it was something. It was like a source.

The literalness of the metaphor is almost appalling, yet clearly it was not a metaphor for me. It was an action to which I was committed and thus went beyond aesthetic naivete and became a simple act with reverberations in my organism. It is clearer to me now that I was only at the beginning of a process of exploration that had a vitality and reality born out of a special context. My normal patterns of behaviour were disrupted and my actions bound up with something bigger than my ego. Furthermore, I was not alone. (quoted in Roose-Evans 1984, 161)

These personal accounts demonstrate how active culture heightens personal awareness and forms a vital bond between people. Individual engagement within the unique context of ritual provides opportunity for the creation of new meaning. Unlike role play, drama builds on ritual, it uses ritual to bring people together, creating a union which has an impact greater than any individual could make. Improvised drama, like ritual, can attack, investigate and revere mythology, but ultimately discard it for something relevant to the immediate context. Herein lies a subtle, but significant difference between improvised drama and sophisticated role play techniques used in drama which adheres to universal contexts. By establishing universal contexts, Heathcote and Bolton implicitly reinforce old myths, whereas improvised drama enables students to transcend myths, investigate their 'own subjective responses and ...

discover the values that lie behind them' (Clegg 1973, 42). Similarly, Grotowski and Brook's search in theatre for 'an experience of common human truth' by means of self-penetration (Grotowski 1968, 23), is at odds with Heathcote and Bolton's conception of universality as 'the very heart of all theatre' (Bolton 1986, 369). Heathcote and Bolton's use of metaphor to sustain a 'universal implication' based on past common life experiences obfuscates actual issues at stake in a particular drama classroom (1976, 43). In this instance, metaphor, like role, becomes a life-mask.

I believe that we haven't even begun to give students the freedom in drama to make active culture or to explore the vitality of being alive. It seems to me that we underestimate what they are truly capable of: total and dynamic involvement in the drama -- of life!

Uniting Play and Ritual

If we return to Sutton-Smith's comparison of play and ritual in Chapter Two we will grasp the powerful impact these 'states of social being' could have when combined (1979, 317). The implications of uniting play and ritual in drama are considerable. First, drama could deal with microcosmic and macrocosmic forms and as a result, become a process of assimilation and accommodation. Such a process facilitates both the individual and collective act of rule formation. Secondly, the educative value of drama could (paradoxically) span the realms of reverence and irreverence towards existing mythology, and moreover the combination of excitement, playfulness and profound seriousness make the activity highly motivated behaviour. These qualities can only help develop innovative alternatives. Finally, the heightened element of make-believe enables us to explore issues, to investigate our values and choices, and in this way to develop 'new belief instead of following ordinary belief; ... making realms, ... not accepting the world as it is' (Sutton-Smith 1979, 318). In this regard, structured/method-centered role play must certainly fail.

The teacher in improvised drama: dropping the role

The teacher's participation in improvised drama is prerequisite in a democratic process. Her intentions need to be genuine and explicit. Talking about collective

power in the classroom situation is not enough. To simply acknowledge the difference between her power and the students' power is no solution. She needs to be part of the collective. The only way to achieve such a position is for her to risk being herself instead of identifying with the role of teacher. She is no superhuman, but clarity of feeling, intention and expectations are an essential part of the dramatic process. The teacher does not have to be a step ahead of the student, she does not need to question the student, she does not have to know more than the student: she needs to interact and grow side by side with the student. She is part of the process. It is vital the student perceives her accessibility. Morris elucidates:

The nurturing experience of real personal contrast, congruence and contact is what we need, and need for our children. The task of the drama teacher is to meet her class of children on the journey and go some way with them. She knows some things which they don't know and they know some things which she doesn't know and dialogue arises out of the imbalances -- not only, it must be said -- between her and the class, but between members of the class as well and hopefully their's will be an experience of true mutuality. (1983, 7)

Furthermore, if we accept the notion that self-identification leads to a state of 'pure possibility', then we can assume that such a state will extend to the teacher who will accept and identify with the students' potential to take collective responsibility for drama in the classroom. Thus, the teacher will be more able to accept the values, thoughts, feelings and behaviour of the students. Describing his relationship with actors, Grotowski writes:

There is something incomparably intimate and productive in the work with the actor entrusted to me. He must be attentive and confident and free, for our labor [sic] is to explore his possibilities to the utmost. His growth is attended by observation, astonishment, and desire to help; my growth is projected onto him, or, rather, is found in him -- and our common growth becomes revelation. This is not instruction of a pupil but utter opening to another person. (1968, 25)

Conversely, identification with her own personalised experience in the drama allows the teacher to explore, assess and understand what she does in the classroom, and what the students accomplish. In this instance, she explicitly appraises her own values and

decisions with the class, and in doing so encourages them to do the same. Her revelation of self challenges the students to take a similar risk. If we value honesty, integrity, self-knowledge and democracy in classrooms then we as teachers need to practise these values ourselves. What value has collective power in the classroom when a teacher manipulates subtle power over knowledge, meaning, form and choice? There is considerable difference between role play methods which are either teacher controlled or negotiated with the students, and improvised drama. The teacher's primary aim in improvised drama is not to classify and guide the students needs and understanding within a preconceived method, but to help the students create their own methods and this will empower them. Apart from dropping the role of 'teacher', there are several ways in which the teacher can begin achieving this kind of relationship with her students.

Negotiation of the drama

For any kind of negotiating process to take place in drama, choices have to be made available to the participants. It is the one basic principle that has to exist before the drama can begin. This principle of choice means that the participants, both as individuals and as a collective, are given the responsibility for making rules and the power to move the drama in the direction of their choice. It also suggests that the teacher has to have a real respect for her students as thinking and feeling beings who are quite capable of making decisions with insight. There are a number of factors directly related to this principle of choice that aid the whole process of negotiation in drama. These factors are essential for the development of good drama, and while they are not new, they should be considered new in relation to this appeal for a shift in emphasis in educational drama.

Commitment

The more involved a student is in a drama, the greater his participation will be, thereby enhancing the potential for learning to take place. Like theatre, drama in the classroom has a life of its own. Without capitulating to the world of pretence, there can be no life in the drama. If, through exercising choices in the initial phase, the

participants are given the responsibility and power to manoeuvre the course of events in a drama, their level of personal involvement, and hence their commitment, will increase.

Discipline

Drama, like all other art forms, requires discipline. The discipline of being attentive, informed and focused on the actual moment of creation, as well as an adherence to the rules established to further the objectives of the drama. But artistic discipline cannot be taught by hearsay or be enforced, rather participants should be given the responsibility to choose a system of rules of conduct relevant to the dramatic situation. The greater their involvement in the formulation of codes of conduct, the greater their sense of discipline will be.

Trust

Creativity is reliant on the participants' trust in the sensitive, dynamic and unquantifiable act which is drama. Therefore, the creation of a trusting atmosphere is essential. Trust is an act of confident expectation placed in another person and suggests that there is a reliance on the truth of statements and actions made by such a person. It is both an individual and social act: each individual needs to go through the process of putting their trust in the act of drama and in their fellow participants, and such action is beneficial to the growth of the individual, to the group dynamic, to the level of creativity, and ultimately to the learning that may take place. But individuals will only trust the process if they know they have control over the medium, and the choice to create.

Confidence

By nurturing the students' trust in themselves and each other for the purposes of classroom drama, the teacher will also assist in the students' growth of confidence in themselves and in their ability to do drama. The confidence to speak up, to be heard, to take risks, to stand up in front of others and perform, to work constructively with others, to explore the expressive uses of the voice, body and language, to be able to

manipulate symbols and create, is vital if any fundamental learning is going to take place.

In theatre the performer needs to express the nature of a character's internal world -- ideas, emotions, images -- to an audience. Thus there is a duality in drama between individual activity and social activity -- between the internal world and external world of the personality. For the student to grasp this dynamic duality between internal and external worlds, and come to a more complete realisation of the act of drama, he must be confident in himself and in his ability to explore his own being as a means of communication. The more confident a student is, the more he will risk himself in a drama. This confident immersion in an imaginary world generates the spontaneity, inventiveness and intuitive work that forms so much of the life of classroom drama or a theatre performance. Confidence doesn't just happen, it requires careful nurturing. If students are given the freedom to make choices, if they are required to be responsible for their actions in relation to the community, if they can discover their own potential, then their confidence soars. The first time a student realises that he has been able to do something on his own the change in his attitude to himself and others is often breathtaking. Realising that we have the power to change, to be more fully who we are, is a gift, not only to us individually, but to others as well because our contribution can only benefit the whole.

To develop confidence, the student must be able to root work firmly in his own experience: he must have a basis from which to work, or the work must be clearly distanced to allow him to explore without any misgivings. Here the individual student should be the judge: the student should be able to choose his roles and the extent of his involvement in relation to the lesson. The teacher could help the student investigate the choices available to him, but should not make the final decision for the student. Moreover, the behaviour of a student when acting should not be judged; it could be challenged, but should never be condemned.

Compromise

Drama requires compromise from all parties concerned. This doesn't mean that people should compromise themselves to the extent that their personal involvement comes into question. Rather what is required is a compromise on behalf of the drama itself. Mutual concessions have to be made so that the drama may progress and be of benefit or interest to all parties concerned. The trust that participants put into the drama and the manner in which the drama is negotiated is important since people often compromise themselves in drama when they do not trust their own involvement in the work, or they allow themselves to be compromised by others, or the teacher makes decisions that compromise each individual. The notion of compromise may seem to contradict the notions of choice and discovery that have already been discussed, but this is exactly the point, for just as much as drama is an individual act, it is also a social act, and to assume that the relationship is a harmonious one would be a fatal flaw. It is this rich but extremely difficult relationship between the individual and the collective, that has been compromised (in the negative sense) by so many theatre and drama practitioners for far too long and thus needs to be addressed.

To work for compromise in drama the teacher needs to be critically conscious of her choices in structuring the drama, and the kinds of roles the students take on with regard to status, power and stereotypes. How choices are created, and who creates those choices in the process of a negotiated drama must be considered. The students lack of total involvement will result in conflict and a superficial decision making process which will benefit no one.

Now we need to consider the elements of drama which give it shape as an art form, and which show its intrinsic relationship with theatre. This discussion reflects another difference between improvised drama and role play. Although improvised drama starts from the same basis as role play, namely in the act of playing a role, it

offers the chance for students to develop divergent frames of expression. Improvised drama is the link between role-playing in the play age and theatre.

Communication

Drama in the classroom is the beginning of a developing art form -- the art of using one's whole being in relation to others as a communicative tool. Moreover, the process of negotiation in drama is, in effect, a process of communication. There can be no negotiation in drama unless students are able to communicate the choices they wish to make with clarity.

What then does the communicative act in drama entail? It is a combination of several different forms of communication interacting in a dynamic relationship. First there is oral communication; here students are called upon to speak clearly so that they are understood, to be audible so that they are heard, and to think out loud so that they can order their thoughts spontaneously through the spoken word. Developing the quality of listening is just as important in communication as the ability to speak with clarity. Without effective listening there can be no development of more advanced skills such as debating skills, including the ability to put one's arguments across effectively and in such a manner that it will have the desired impact. Furthermore, the voice can convey the most subtle ideas, attitudes and emotions because the tone, resonance, pitch and overall quality of one's voice is a powerful expression of one's identity and state of mind (See Hart in Roose-Evans 1984, 181). According to Langer:

Speech is a highly specialized activity in life, and its image in all modes of poetry, therefore, has peculiar and powerful uses. Verbal utterance is the overt issue of a greater emotional, mental and bodily response, and its preparation in feeling and awareness or in the mounting intensity of thought is implicit in the spoken word. Speech is like a quintessence of action. (1953, 314)

Linked to the last point, the way we use our bodies is of vital importance, as it is through movement, gesture and physical presence that other messages can be expressed. However, these aspects should not be viewed or learned as separate entities. The student should learn 'organically rather than cerebrally' to harness his

whole being as a tool of communication (Kumeiga 1987, 119). In Grotowski's terms, we should be working for a 'natural, organic flow of impulse towards action, sound and expression in the individual human being' because if this flow is released, it 'forms the material for artistic expression' (p.125).

Focus

The crux of all theatre, as well as drama and ritual, is the use of focus. Rituals have always been performed with clear intentions, using massive symbols or traditional performance routines that ensure that the existing energies are focused on the set objectives. In drama the level of focus and its complexity may be much simpler than that which is required in the theatre, but its use can not be underestimated. It is the means through which the intentions behind a particular drama are realised. The focus in drama is never fixed because a fixed focus suggests an enforced focus or drama lacking life. It may shift from moment to moment; change from one person to another, but it creates the momentum in drama -- moving it forward and clarifying the meaning. The greater the opportunity to negotiate the drama, the more chance there is that the focus will be clear.

Tension

A hallmark of all theatre and drama is the existence of an inner tension which conveys the feeling quality of the human condition. It exists as an inner tension experienced by an individual, or the tension between characters; between characters and an unknown force, or between the performers and the audience. Tension results from the energy created by the opposition of ideas, 'hidden agendas' or feelings. Two or more forces pull away from each other: two opposing sides generate an energy that helps focus the intention of the drama and creates a world full of complexities rooted in reality. The need for tension in drama is very different from the use of conflict.

Conflict is the open opposition of ideas and emotions. It is about direct confrontation which can generate brutal raw energy which is vital but potentially destructive. Thus the use and or encouragement of conflict at the beginning of a drama, or even during a drama in the classroom situation, has to be carefully

considered. Its use often lacks the depth that drama requires, seems naive and can result in hysteria. And there is a danger of creating a conflict situation with no foundation in lived experience.

The quality of acting is vitally important here, as is the extent to which the whole self is engaged in the creation of a character -- which in turn develops the imaginative situation.

Images and Symbols

Images and symbols are representations of our perceptions of the world around us. They are forms we give to our understanding of existence. We invest meaning in these forms and use them as identity reinforcements and tools for communication. They are there either to reinforce our existing beliefs, or to give us the opportunity to evaluate our beliefs, and hence change our identities.

In drama, established symbols are used to set-up the contexts of imaginary worlds. They also serve as focal points and as a means to reflect upon and critically evaluate existing ideologies. This of course does not always happen. While old symbols are challenged, drama offers the wonderful opportunity to create new images invested with the life of those involved in the creation, images which serve as mirrors to their actions and values.

The more choice given to each participants in the drama, the greater the value each image and symbol is going to carry. It requires an investment of meaning from all concerned and the evaluation of existing symbols. This is the great value of drama: it operates on the concrete and abstract levels simultaneously: a factor that gives us the opportunity to become critically conscious of the ideologies we adhere to and create.

The quality of role-playing in improvised drama, unlike current role play teaching techniques, has an integral part to play in the formation and evaluation of images and symbols. Through drama, students can gain insight into the relation between an image of a person and an ideology. Moreover, this kind of drama provides the opportunity to challenge existing stereotypes, to change our concepts of people and our environment -- until now considered sacred. Students cannot break free from

stereotypes, prejudices and ignorance unless they have the power to do so. If drama is to have any potential for making significant meaning, then students require, through drama structures, personal and collective power.

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CONCLUSION

This study has attempted to unravel the concepts and inherent values which guide the nature of current role play teaching techniques in Educational Drama.

Part One was a survey of the implications of role and play, and the subtle tension born of the relationship between the two; it explores the attributes of role-playing, its instinctual features in the play age, and the tension arising in play as assimilation and in role acquisition as accommodation. Common role play objectives and methods were discussed in relation to the inherent expectations and obligations which guide role acquisition, and to the innovation and flexibility experienced in play. The problems arising from the relationship between structure and method raised significant questions about the nature of role-playing in the educative process. Innovation flourishes within democratic cultures, and integration is reinforced within authoritarian cultures. In this debate, the value of role-playing has not been dismissed, but attention has been drawn to the problems facing the teacher who uses role-playing as an educational tool.

Part Two surveyed different concepts of acting with regard to influential British educational drama practitioners. This included an analysis of the early emphasis of play in drama, the similarities between the nature of dramatic play and the instinctual character of role-playing, and between Way's concept of a young child's acting and role-playing. The value of Way's concept of characterisation in educational drama is noted, and attention is drawn to the values implied by Slade's and Way's practice. Thereafter, Heathcote's and Bolton's methods were evaluated. There are obvious structural differences between behavioural methods of role-playing and the more experiential methods, and while Heathcote and Bolton may not work as behaviourists, they work within certain boundaries which establish questionable constructs of reality. These constructs serve to reinforce a particular social structure and concept of role which prevent the students' spontaneous engagement in drama. Within this context, the impact of British educational drama models upon South African practice was

noted, as well as the congruence between the educational drama debates in Britain and South Africa.

Part Three explored alternative role-playing structures and practice. I contended that teachers should work towards empowering their students on a structural level, and demonstrated through practice the principles informing my argument. Several conclusions were drawn. Current role play practice was shown to limit self-identification, a process which leads to personal empowerment, and to spontaneous and active involvement in drama. Role play structures tend to reinforce the teacher's power over knowledge, the dramatic frame of expression and the concept of role, and as a result the students lack the collective power to negotiate rules, develop new frames of expression and create active culture. This study does not discount the value of role play teaching techniques, but emphasises essential educational and drama principles which have been lost to the cause of role play. The development of drama as an art depends on conscious, innovative and energized empowerment. In this way we can put the real action back into educational drama.

Current Role Play Teaching Practice in South Africa

As South Africa moves towards a democracy, albeit amidst a cycle of violence, we hear much talk of reconstruction. If drama teachers are to have any part in the arduous journey from a culture of violence to one which is democratic, we will need to examine our own values, subjective responses and actions. We need to understand the dynamics of power in the classroom, the roles which constrain and alienate rather than empower, the structures which impede the development of innovative frames of expression, and the way in which we stultify the creation of active culture. Mphahlele's challenge, in this instance, is not untimely:

[t]ake a hard, steady look at things ... Decide whether it is enough merely to be one of a crowd that will do the thinking for you, provide easy answers, or whether you prefer rather to work hard towards self-fulfilment within the teaching fraternity in relation to political modes of self-expression. (1991, 128)

If we persist to enter the drama classroom clutching preconceived frames of expression, teaching structures and strategies, we will continue to use the power of role-playing as a subtle, integrative teaching tool. Personal and collective empowerment, and the process of democracy in the classroom, is crucial if we are to shed the deeply ingrained roles of the oppressed and the oppressor, the white and the black, the dogmatic and the apathetic, the mindless political supporter and the intolerant political activist, the exploiter and the exploited, the powerful and the powerless, the teacher and the student. We will know our job is done when real encounters with people become an everyday occurrence, and when there is a deep respect between us and others in our vibrant multi-cultural society.

Discussing the role of drama in the current educational crisis at the 1990 SAADYT conference, the African National Congress (ANC) Department of Arts and Culture stated:

It makes little sense to leaven our children's education with drama if they have no books, no paper to write on, no pencils to write with. Morally and politically bankrupt as the DET [Department of Education and Training] is, it must be pressured to fulfil its statutory obligations, and we call upon all of you to assist ... in campaigning for this. (1990, 7)

While it is imperative that the DET be pressurised to meet its obligations, the ANC Department of Arts and Culture appears to underestimate the power of drama as education. Instead of waiting for the DET to provide the 'education', we should make full use of the potential of drama in the classroom. For this purpose current role play teaching techniques do not entirely serve our needs, and we must face Butler's (1986) challenge and keep the best of what we have learnt from British educational drama models, discard the rest and develop appropriate techniques which serve our personal and collective needs.

In accommodating change, the use of role play in improvisation offers us countless possibilities, because in improvisation, the drama classroom is the place where new worlds are created. The classroom is not the stage of the existing world. We do not enter a situation with preconceived 'scripts', rules and expectations. We

negotiate and re-negotiate meaning. Together we determine the rules of conduct in the classroom and in the drama. We trust our own intuitive responses, the experience we bring to the situation, and the unknown. We do not think and then act, neither do we act without thought, we act and as we act we think, incisively. We watch each other, we interact with each other and as we interact we interpret, communicate, shed our learnt roles and learn about our selves and each other.

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APPENDIX A
STRUCTURED/METHOD-CENTERED
ROLE-PLAYING

Wohlking, W. and Gill, P.J. 1980 Role Playing, New Jersey, Education Technolog, pp. 75-80

A Method-Centered Single Role Play:
An Initial Sales Presentation

Objectives: The objectives of this session are to:

- (1) give the trainees (managers, supervisors) a set of steps that can be used to handle effectively an initial sales presentation; and
- (2) give the trainees an opportunity to see and analyze an actual sales presentation using the guidelines taught.

1. The Warm-Up

This is a two-part warm-up. It is designed to relax the trainees, raise their awareness about the issue at hand, and motivate them to learn and use the key steps.

A. On a chalkboard or flip chart, print the words SELLER and BUYER. Ask the group to develop a list for each. This list should be of the problems that each group faces in an initial sales presentation. Here are some thoughts on what the group may come up with . . .

Seller Problems

buyer doesn't listen

Buyer Problems

salesperson too pushy

buyer doesn't give enough time	salesperson is uninformed
buyer is really not interested and is wasting salesperson's time	salesperson talks too much and too quickly—not allowing enough time for questions
so much to say—hard to organize oneself and say everything in order	item not suitable to needs—or at least the salesperson does not relate item to needs of buyer
tired of going over the same points—buyer asks same questions over and over	not enough time—problem in getting relevant information quickly . . . etc.
buyer asks a question that seller doesn't know the answer to . . . etc.	

B. Once the group has exhausted problem areas, they should be ready to accept a set of guidelines to handle an initial sales call effectively. Go over these steps carefully and discuss them with the group so that everyone is clear about their use. (These guidelines should be put on the chalkboard and/or distributed.)

Guidelines for Handling an Initial Sales Presentation Effectively

1. Greet the buyer in a warm, friendly manner, introducing yourself by name.
2. Ask the person a question related to your product or service that will gain his or her attention. This question should relate directly to his or her needs.
3. Ask the person to describe his or her situation and needs in relation to your product/service area.
4. Explain how your product/service matches the needs expressed. Stress benefits of using product/service.
5. Explore any objections the buyer may have. Respond to each objection carefully, each time stressing a benefit.
6. Begin to sum up the presentation by reviewing product/service benefits and stressing *features* of product/service that would be of particular value to the buyer.

7. Close politely and strongly by asking for an order, or scheduling another meeting, if that appears necessary.

The instructor should then lead a discussion designed to clarify any questions the group may have about the steps which have been placed in front of the group. Go over each item on the list in sequence. Ask if there are any questions on each item. If there is any person in the group who suggests he or she does not understand a step—give one or two illustrations.

2. The Enactment

Explain to the group that they will now have an opportunity to see the steps in action. Two people will come to the front of the class and one will be a potential buyer—the other, the salesperson. Using the guidelines just reviewed, the two people will demonstrate an actual sales situation. While this is happening, the rest of the class will observe and respond to questions on the observer guides provided. These questions will then be reviewed in the post-enactment discussion.

Ask for volunteers to come up and demonstrate the steps. If no one volunteers, try to encourage several people to come up who have been maintaining strong eye contact with you and who have been outgoing and generally enthusiastic. Do not force volunteers. For more details, see Chapter III, The Warm-Up section, Selecting Role Players.

At this point, give the two role players their briefing sheets and distribute observer guides to the rest of the group.

Set the scene by saying something like:

“Our two volunteers are about to demonstrate how an actual sales presentation might happen. The salesperson is trying to sell the person on the use of his or her services as an (insurance person, stockbroker, ad executive, etc., leave it up to volunteers to choose an area they are comfortable with).

Let's see what happens when (*fill in name of volunteer*) tries to sell (*fill in name of volunteer*). Please use your observer guide . . .

"Let's begin . . ."

An Initial Sales Presentation: Role A

Role of Chris Brown, Salesperson

You have been an (insurance person, stockbroker, ad executive, real estate broker—choose one) for only six months. You love it so far. You have learned quickly and know that the firm you work for—Jones and Amber, Inc.—has been in business for 40 years and has one of the best reputations in the field. This firm has every resource possible. This means that you can give your customers the best advice on how to spend their money and get the most value. You have no doubt that anyone who comes on as a customer will save time and money. You have just met someone whom you feel is a good potential customer for the services of Jones and Amber. You have arranged a meeting and hope to convince him or her in one sitting to switch from the firm he or she is presently using. You feel the benefits are clear—lots of experience, a good research department, a good service department, and convenient location. You feel that once the needs of the client are defined, a list of what can and should be done can be developed.

An Initial Sales Presentation: Role B

Role of Pat Barrett, Buyer

You have been using your neighbor, Gene Smith, as your (insurance agent, stockbroker, ad executive, real estate broker—your fellow co-role player will let you know which) for five years. Gene is competent and you never really thought about changing. You do a substantial amount of business with this person. Gene works with a small firm. You never considered that as part of your reason for using Gene—it was simply a personal thing. A person from Jones and Amber, a much larger firm in the same line of work, has just called you to get together.

An Initial Sales Presentation: Observer Guide

This is a two-part observer guide. Answer both parts carefully.

- I. For each of the steps below, note if the salesperson did or did not achieve it.

<i>Step</i>	<i>Yes</i>	<i>Somewhat</i>	<i>No</i>	<i>Unsure</i>
1. Greet the buyer in a warm, friendly manner, introducing himself or herself by name.				
2. Ask the buyer a question, related to the product or service that will gain his or her attention. This question should relate directly to his or her needs.				
3. Ask the person to describe the situation and needs in relation to the product/service area.				
4. Explain how the product/service matches the needs expressed. Stress benefits of using product/service.				
5. Explore any objections the buyer may have. Respond to each carefully, each time stressing a benefit.				
6. Begin to sum up the presentation by reviewing product/service benefits and stressing <i>features</i> of product/service that would be of particular value to the buyer.				
7. Close politely and strongly by asking for an order, or scheduling another meeting, if that appears necessary.				

II.

Would you say that this presentation was a success for the buyer?
For the seller? Why and why not?

What things did the seller do that you felt were most effective?

What things did the seller do that you felt were not effective or that you might have done differently?

Were the problems noted in the warm-up part of this session handled by the demonstration? Which problems still existed for the buyer?
For the seller?

3. The Post-Enactment Discussion

The purpose of the discussion is to reinforce the steps and get the trainees to see the value in using them in their own sales presentations.

APPENDIX B
UNSTRUCTURED/DEVELOPMENTAL
ROLE-PLAYING

Van Ments, M. 1983 The Effective Use of Role-Play:
A Handbook for Teachers and Trainers, London,
Kogan, pp. 72/5

The graduated lead-in

The key to this approach is not to force a role-play on the students but to let it arise naturally as a result of exploring the problems that they are interested in. It is best illustrated by means of an example.

Let us suppose that a youth club leader or social worker wishes to explore some of the problems of authority and understanding between parents and their children. The group has got as far as agreeing that there can be areas of disagreement on how far the prerogative of a parent extends. The tutor questions the group:

'Can you give me an example of a situation where a parent is likely to want to exert authority?'

'Well, say on the question of returning home late after a party.' 'Yes, particularly if you're a girl.'

'What would the parent do?'

'Probably they'd meet you when you came in and tell you to go to bed and they'd discuss it in the morning.'

'So let's assume that both parents are having breakfast and their daughter comes in having arrived home late the night before. What do they say?'

'What time do you think you came home last night?'

'Who says that?'

'The father.'

'And what does the daughter reply?'

'You know what time it was, you met me in the hall.'

'And then what would the father say?'

'Don't be so cheeky.'

'What is the mother doing all this time?'

'Well I think that she is waiting to get a word in.'

'And what would she say?'

'I think she'd want to cool it down a bit.'

'What would she actually say?'

'Did you enjoy the party, anyway?'

'All right, so we've got an idea of what might happen to begin with. Let's try and see what happens from there. Now you suggested that the father might say "What time do you think you came home last night?" Let's put a table here for the breakfast, and you two parents sit having breakfast. You come in and start to get your breakfast and father – you say, "What time do you think you came home last night?", and you reply "You know what time it was, you met me in the hall". And we'll carry on from there.'

And so the role-play has begun, using the problem situation and initial words suggested by the group. Note that an imaginary activity such as having breakfast, or writing out a form helps to fill the initial silences and gives the role-players something physical to occupy themselves with.

In some cases it may be useful to begin much further back in the process. Starting with a general problem, the tutor can gradually refine it down and separate out the interpersonal element which is the aspect he wishes to deal with at that particular time. From there it should be possible to get an example and hence develop a role-play. The problem or difficulty should, whenever possible, be presented in situational rather than behavioural terms, ie what is happening rather than the behaviour that appears to be causing it. The two are not easily separated but if, initially, the tutor can put the emphasis on the general situation, the framework of constraints and the effects which a system is producing rather than individual behaviour, then students are more likely to approach the role-play with an open mind. The tutor should also resist the temptation to pose the problem in such a way as to indicate his own solution, but should leave the outcome to the students as in the following example:

'Would anyone like to say what their biggest current problem is? Yes John, what's your current problem?'

'As far as I am concerned, it's the mistakes and extra work created by the computer invoicing system.'

'But I thought that computers speeded up the work?'

'Yes, but our computer department operates such a rigid system. For example the way they insist on all-numeric codes.'

'And mistakes? How can the computer make mistakes?'

'It's not really the computer itself I suppose, but the data isn't checked properly.'

'What does the head of the computer service section say?'

'Well, I suppose he's under pressure. But the system doesn't seem to be able to make the simplest correction without a mountain of paper work. And delays in getting out invoices cost us a lot of money.'

'What have you done about it?'

'I've complained of course – told him to buck his ideas up a bit.'

'Can anyone think of another way of approaching him?'

'I suppose one might have asked for his help and co-operation, explained the problems, and asked how one could help him with his.'

'How would you open the conversation?'

'I'd have said something like "Could we discuss the invoice problem and see what we can do to get round it."'

'All right, would you try that approach? Susan can be the computer services manager, and John can watch and give you a prompt about the details when you need it.'

Note that the tutor did not start by saying 'What changes should be made to the way the computer operators work?', or 'How could one ensure that the person who checks the invoice gives the job a higher priority and accepts non-numeric coding?' The students are left to identify the possible solutions and the way they might be implemented.

In this way the group can home in on a real problem which faces one of its members. The interest and challenge of such a problem will normally carry them through the first experience of role-play. Although for the sake of brevity the dialogue above has been made succinct, in practice the last stages of the discussion would probably lead to John taking aside the two role-players and briefing them in some detail about the problem. Alternatively he could take aside the role-player who is representing him, whilst other members of the group discuss the computer services manager's attitude with another student, Susan, who will role-play that part. One of the major

advantages of this approach is that the tutor can encourage students to look at both sides and try to understand the problems faced by both participants.

There are many other ways of starting these simple, introductory role-plays. The tutor can ask for an indication of a problem area – how to ask for a refund of money on faulty goods for example. He can then suggest the scenario – ‘Let’s suppose that Jane is going into this shop with a transistor radio she bought yesterday . . .’ – and ask for the lead-in sentences from the group. Alternatively he may have already prepared a very simple example with the first four or five lines of dialogue written:

Arthur goes to get his money out to pay the conductor

‘I’m sorry, but I seem to have left my money at home.’

‘Well, I’m sorry, but you’ll have to get off the bus.’

‘But I’ve got to get home; it’s too far to walk.’

‘Then you’ll have to pay, won’t you?’

Using this method the tutor can either ask the role-players to say the lines and then continue, or he may ask them to discuss what should have been said, rewrite the first few lines, and then use them as before as a lead-in.

A particularly interesting variation on this concept of giving the role-players a stimulus with which to start them off is the use of short pre-recorded scenes on film or video. These are known as ‘prompt’ or ‘trigger’ scenes and they consist of brief presentations of situations by actors. In some cases the actors act to one another; in other cases they act towards the viewer, as if he is part of the action. The scene only lasts a minute or two and finishes at a point at which a decision or reaction needs to be made. A typical finishing remark might be ‘. . . so what are you going to do about it?’, or ‘. . . there doesn’t seem any way round it does there?’, or ‘. . . I’m so worried about it I thought I’d come and tell you’. They can therefore be used to stimulate the role-players to continue the scene between themselves.

APPENDIX C

TEACHER CONTROLLED STRUCTURES

McCaslin, N. 1987 Creative Drama in the Intermediate Grades: A Handbook for Teachers, New York, Longman, p.88

IMPROVISATIONS FOR TWO CHILDREN

Suggestions for the Teacher

Suggest that pairs of children imagine themselves in the following situations.

6. A salesman comes to the door. He insists on demonstrating a vacuum cleaner, although you tell him that you have one. How do you handle the situation?
7. Your aunt, who is always very generous with you, has taken you downtown to buy a jacket for your birthday. She likes one that you don't like at all. You like another jacket, which happens to be very expensive. You hate to ask her for it, even though you know she can afford it. How do you and she work it out? (There are several possible solutions.)

IMPROVISATIONS INVOLVING MORAL AND ETHICAL CONFLICTS OR SOCIAL ATTITUDES

Objective: To improvise a situation and then follow with open discussion

Suggestions for the Teacher

Relate each situation slowly and carefully, suggesting that the children think about the various options they have for completing it.

Each situation is good for a serious discussion involving responsibility, morality, values, social concerns, and attitudes. Children in the middle grades are perceptive and fair-minded, and readily enter into discussion on such subjects. Thus the improvisation is extended with, we hope, lasting implications for social attitudes and behavior.

1. You are in a gift shop in a terminal. Over the glass and china counter, there is a sign that says if you break anything, you will have to pay for it. Your sweater sleeve accidentally catches a glass dish, and it falls to the floor and breaks. It is so noisy in the terminal that no one sees or hears it. What are you going to do?
 - a. Go to the clerk with the broken pieces and explain what happened.
 - b. Decide to do nothing, hoping you can get away with it.

APPENDIX D

TEACHER CONTROLLED STRUCTURES

O'Toole, J. and Haseman, B. 1988 DramaWise: An Introduction to GCSE Drama, London, Heinemann Educational, pp.9-10

- Roles:** **A:** Branch Manager of the Amicable Bank
 B: a 17-year-old in his or her first job
 C: District Manager of the Amicable Bank
- First context:** An interview between **A** and **B** in the Branch Manager's office. **B** wishes to borrow money from the bank, but the outcome depends on the interview.
- Management:** **1 B:** decide why you want the money and how much you want. Where do you work? How much are you earning in your job? (Be realistic!)
- 2 A:** you are prepared to make loans to young people, but you must be convinced that they are responsible citizens who have the ability to meet the repayments.
- 3 C:** just watch this scene, and see how the manager maintains the higher status, and the young person the lower.
- Outcomes:** **1** Eventually, the manager will lend the money.
- 2** Manager **A:** write a brief report to attach to that customer's file, explaining what your doubts were, and why you finally decide to lend the money
 Young customer **B:** write to a friend triumphantly that you got the loan and include a brief account of how hard your interview was (and perhaps how much the manager used his higher status over you).
 Monitor **C:** just write an account of what

you saw, picking out as accurately as you can examples of high and low status.

Second context: Some months later in the same manager's office. **A** is being reprimanded by **C**, the District Manager. Young **B** has proved to be a bad risk, and defaulted on repayments.

Management:

- 1 **C** wants to know why **A** lent the money to **B**, and accuses **A** of being a bad judge of character.
- 2 **B**: just watch the scene, and see how **A**'s behaviour changes when in the lower status position.

Outcomes:

- 1 Eventually **A** is forgiven, but not before being quite humiliated — and having to swallow it.
- 2 Briefly, out of role, share what you noticed about the difference in behaviour between the low and the high status characters. Look especially at the signals given out by **A**, who was still the same person in the same job, but with the status completely changed.

APPENDIX E

TEACHER CONTROLLED STRUCTURES

Example One

Lynch, M. 1977 It's Your Choice: Six Role-Playing Exercises, London, Edward Arnold

POP FESTIVAL

Pop fans

WHO YOU ARE

- You are pop music fans. You like modern pop music very much and have a large collection of records and tapes.
- You enjoy going to pop festivals and have already been to three. They have all been fun, although there was a little trouble at two of them, once involving fighting and once because local people complained about the noise. However, you think they are exciting and allow lots of people to have a good time. They allow you to listen to music, to meet other young people and to see something of the countryside.
- You like a peaceful, well-ordered festival.
- It will cost you a lot to travel to Charnwood, unless you hitch, and you wouldn't want to spend a lot on your entry ticket (not more than £1.00).
- You have heard that a public meeting will be held in Charnwood to discuss the pros and cons of having a pop festival near the village. Some of you have decided to go to the meeting to put forward your views.

WHAT YOU MUST DECIDE

- Should Upper Charnwood have a pop festival or not?
- If so, then which site for the festival should be chosen?
- What rules should be followed at the pop festival?

Example Two

Nixon, J. 1987 *The Dimensions of Drama: The Case for Cross-Curricular Planning*,
New Theatre Quarterly, 3, no.9, pp.72/3

Whole-group unplanned improvisation

A group of top juniors are reading Nina Bawden's *Carrie's War* as part of a course of lessons on the evacuation of children from high-risk areas during the Second World War. The pupils have a sympathetic grasp of the children's situation, but the teacher is hoping to extend this to an understanding of the kinds of conflicts and dilemmas this presented to the parents of the evacuees. She asks them to imagine that they are themselves the parents of young children likely to be evacuated, and that they have been asked to attend a meeting at which the evacuation policy will be explained to them. They will be given an opportunity to ask questions and talk through their worries with other parents in a similar position.

At this meeting, the teacher explains, she will take the role of an official who has been sent to chair the proceedings, to answer parents' queries, and to coordinate the evacuation at the local level. In preparation, the pupils are to decide on the kinds of questions they might like to ask. There is to be no 'rehearsal' to the meeting, however, and no decisions made beforehand as to its outcome.

The great advantage of this strategy is that it enables the teacher to guide and develop the drama from within. It also helps to keep the group together, in terms of both the intellectual focus of the work and its social cohesion, and thereby escapes the risk of fragmentation inherent in much small-group work. It enables pupils to share ideas across the group within the security of a framework over which the teacher is able to retain some measure of control.

Provided that the teacher is informed about the historical and social context of the drama, this can be a very useful means of developing pupils' empathetic skills. It does, however, rely on *the willingness of the teacher* to adopt a role within the drama. This does not mean that the teacher has to be a great actor, but it does mean that she has to be able to project a certain set of attitudes through the information she offers to the pupils and the way in which she relates to them in role.

The teacher-in-role strategy is an informing and prompting device, not an opportunity for fulfilling a lifelong ambition to play Hamlet. The successful use of the strategy also presupposes a *willingness by the pupils* to accept the convention of the teacher adopting a role within the drama. Such flexibility is very difficult to achieve within an authoritarian structure that relies on an asymmetrical relation between pupils and teachers. But in any classroom where the teacher is in the habit of explaining the purpose of the work to the pupils and of admitting occasional failures, a shared dramatic experience of this kind can be of great value.

APPENDIX F

TEACHER AND STUDENT CONTROLLED STRUCTURES

Wagner, B.J. 1976 Dorothy Heathcote: Drama as a Learning Medium, London, Hutchinson, pp.21/5

Heathcote begins by getting acquainted and soliciting ideas. "How many have never done any dramatics in school?" Two children timidly raise their hands. Then she asks the others, "Do you enjoy doing it?" Nods show they do. "What shall we do today then? I have no plan. I can't plan until I have met a class. Is there any idea you have that you'd like us to work on? (I'm asking you the widest possible questions I can think of.)" This is followed by a long thoughtful pause. A few children look at each other incredulously.

"Well, let's narrow it down a bit. Let's say there are three kinds of drama. First, there is drama that happens because things happen to people that they cannot possibly control—like the tidal wave that strikes a community or a war that begins that's none of our doing and that we could not have avoided. Another kind of drama is where some people start pushing other people around—big 'uns tellin' little 'uns what to do. And a third kind is where ordinary people find it tricky just to get on together." There is another pause. "Now we can choose any of those to start us thinking."

"I'd like a ship, at sea," suggests one girl.

"A ship at sea," repeats Heathcote slowly. This is her pattern; it gives importance to what the child has said and thereby focuses the attention of the group. "Are we going to be in a situation of a disaster, which is the first type of drama? Or are we in the position of big 'uns telling little 'uns what to do, or are we going to be in the position of ordinary people who just have a bit of a problem gettin' on together—because a ship at sea is just a place to be." The children sit thoughtfully as she adds, "You need to know how you are when you're in that place to be that—

A child interrupts with, "A disaster!" and there are murmurs of agreement near him.

"You'd like a disaster," she says, magnifying the child's soft voice.

"Let's have the ship sink."

Then, from another side of the group, "When everybody disappears, then us kids, we have to know how to take care of the boat and everything."

"And we'll be way out in the ocean somewhere, and we have to—" several other voices interrupt him.

Heathcote listens, smiles enthusiastically, and says, "Yes . . . yes . . . yes," looking from child to child. After a few moments of suggestions, she summarizes, "For some reason there are no adults left in the world—in your case in this ship, if you like the idea of a ship. Can we agree for the moment that we like the idea of being in the ship? Is there anybody who says, 'Oh, no!' to a ship?" The children look at one another and smile and shrug. "I can understand somebody that thinks, 'Well, OK,' but is there anybody saying 'No?'" After a pause, "Right; it's a ship." Through this process she builds commitment. The ship is their decision, and they know it.

There are times when she finds herself with a child or two who decide not to go along with what the rest want to do. She smiles at such children and tells them to watch until they see a place to come in. Then she ignores them for a while. Often she will later give such a child an important role with high status, like that of an outsider who comes into the group in some way—maybe a stranger who wanders into the colonists' village or a person with special information the group needs. Suppose this child is the one who doesn't want to go on the lion hunt the others have decided upon. She or he can then watch the hunt and, after it is over, explain to the group the horror of what they have just done, killing a creature who meant them no harm. The dissenter can choose to play a part later, after the rest of the group has begun.

After the group has agreed to a ship, Heathcote's job is to particularize it and make it come to life. Again, she does this with questions. "Now, can you please tell me how your ship is powered?"

"Sail."

"You'd like a sail ship," she repeats.

"It'd have to be a pretty big sail ship."

She nods agreement. "Well, there were sailing ships, you know, that sailed right round the world."

"It could have two sails."

"It could have even more than two."

"There were ships with hundreds."

"A lot of sailboats have motors also."

Heathcote stops them, not to add more information, but to summarize the facts they have provided. Again, she focuses with a question calling for the class to decide. "Is it a modern sail ship or an old-fashioned sail ship?"

"Old-fashioned!" chorus several children.

"It's an old-fashioned sail ship?" Watching the nods, she says, "Right!"

A child asks, "Is it in old times?"

Again Heathcote turns the decision to the class. "Well, I don't know. If it's an old-fashioned sail ship, it can be either people who are trying to sail in the old ways in our time or who are themselves sailing a new ship in the olden days. You know, it's up to you."

The students all start talking animatedly now. One says, "So it's like an old ship, and a whole mess of guys got together, and they just bought it 'cause it was cheap." They laugh.

Heathcote listens—"with her pores as well as her ears," as she describes it—smiling and saying "yes . . . yes . . . yes." When there is a pause in the suggestions, she speaks, not with authority but in a tone that leaves the decision in the hands of the class. "Now, I know of a ship in the States which is lying in want of somebody to buy it and do something with it. It's one of the last trading ships you [meaning Americans] own. And evidently the community is really annoyed about it, because outside that ship it says, 'This ship came here in good working order fully manned and with a full head of sail, and because nobody would pay the docking charge, this ship is dying here' So it's not so farfetched as it sounds."

This starts the students remembering. "It could be like the Ra Expedition where they were trying to prove that people could sail in a reed boat."

Heathcote says, "Yes . . . to prove that in the old way they could have done this."

"Like the Kon Tiki expedition that the Norwegians did."

"Right," says Heathcote. "Which is it going to be, then? Did we put our money together and buy it to prove to ourselves that we could do it, or did we buy it and make it as a copy to see if people could have done it? Is it the olden days; do we genuinely live in the times when everybody used ships like this?"

"I'd kind of like to do the olden times."

"What about the rest of you?" Heathcote asks, concerned about the passive ones.

"I'd like to have made it, the ship."

"As modern men or people living in the past?"

"In the olden days," several say.

"Is there anybody who feels, 'No, that's out?'" Looking at the boy who had suggested that they buy an old ship because it was cheap, she says with a twinkle, "I know your nose was sort of going like this, which made me think, 'Ah, he's not too keen on that idea.' Will you go along with it?" He grins and nods, and she moves to the next decision: when?

"I don't know, though, what 'olden times' is to you." Laughter. "You see, olden times is different for each one of us. Now, if I go back in years, that might be just dates to you. Some people find meaning in dates, and others just hear numbers. So shall I just go backwards in time, not by dates but by what men knew at each period. You stop me when I have gone too far back, to where you don't want to *not* know about that." Laughter. Then she tells the group to come a bit closer so they can get a sense of what other people are thinking. They move nearer and sit right at her feet where she's sitting in a low chair. By this time their posture shows them to be alert and eager.

"Unless you speak, I shall just go on going back.

"On our ship we know that there is land covered in ice to the South as well as to the North, and we have instruments that will take us there.

"On our ship we have to make charts because we do not have charts for the ocean.

"On our ship we do not know the importance of fresh meat and fruit." She told her adult students later that at this point, had she been in England, she would have said, "On our ship there were men who took other men unwillingly," but since she was teaching an interracial group in America, she didn't want to land herself in the slave trade; she felt uncomfortable doing it. In order to protect herself, she did not feed in this idea.

She goes on, "On our ship we believe the world is flat; we do not know the world is round."

"I think we're too far back", said one boy, and all laugh.

"But you didn't think we were too far back over the fresh meat, and they were both about the same time."

Another child says, "I don't think he wants to be that ignorant," and they laugh again.

"Right. Let's work up forward then. On our ship we know the world is round. That's safer, isn't it?" They nod amid some giggles.

"On our ship we know all the continents that today are known."

Several children say, "No."

"Too far forward?"

"Yeah."

"Well, I'll tell you what. You tell me what you'd like to know, and I'll see if I can fix a date to it." She goes to the blackboard and writes what they agree that they know at the time of the drama. She writes, "We know the

world is round." Then she says, "So that takes us to around the time Christopher Columbus because he knew. He had this idea that he could sail west and get to India in the east. So he must have thought the world was round. Actually, he found the West Indies, didn't he? But he thought they were the East Indies. So we're somewhere around the time of Christopher Columbus. I don't know the exact date..." she says; either as a British teacher she really doesn't know, or she is deliberately withholding her expertise to allow the class to win at this one.

"1492."

"Thank you so much," she says, as the class laughs. "Right. Not everything is discovered. Could you tell me what isn't discovered?"

"The South Pole and the North Pole." She then draws on the board a map of the world, leaving off the continents that haven't yet been discovered. "Anything else you'd like to know?"

"I don't want North America not to be discovered, but just not explored."

Heathcote writes on the board, "We know there is land to the west." Then she asks, "Is there anything else you'd like to know?"

"We know how to store food, but we don't know what's good for us." This is greeted with loud laughter.

"Our medicine is primitive."

"Doctors are scarce."

Heathcote says, "They may not even be called doctors, of course. What were they called? You knew about Columbus; tell me." She's looking at the boy who said "1492." The children laugh and suggest "leeches" and "apothecaries." She then reads the list of what they know. They add weapons such as muskets to the list.

Then, subtly adding information, she says, "We're a pretty well-equipped ship. We probably look back on those olden sailors and say, 'How did they manage without a sextant or without a knowledge of the stars?' Now we need to know why we're on this ship and where we're heading." The class is eager to decide. They want the date to be July 26, 1610. Through Heathcote's questions the anchor of group inertia has been lifted, and the drama is ready to sail.

APPENDIX G

STUDENT CONTROLLED STRUCTURES

O'Toole, J. and Haseman, B. 1988 Dramawise: An Introduction to GCSE Drama, London, Heineman Educational, pp.135/8

So, now it is time to use your understanding of drama to explore topics of your own choosing from the world in which you live.

Sources for improvisations

Where to find ideas and topics to explore? At first it may seem there is little you want to base a drama around. Don't worry, there are millions of dramas out there just waiting to happen, and with the right skills and commitment you can make them happen. This list will give you many starting points.

An A to Z of improvisation

- A** Advertisements
- B** Books and novels
- C** Cartoons
- D** Documents
- E** Entries in diaries or journals
- F** Funeral notices
- G** Government statements
- H** Holograms and photographs
- I** Images (frozen tableaux)
- J** Just the headline
- K** Koran and other books of knowledge
- L** Letters — personal or 'to the editor'

- M** Myths
N Newspaper articles
O Oral accounts and histories
P Pop songs
Q Quality films — or even poor ones
R Rules and regulations
S Sculptures and paintings
T Television programmes
U Useful objects and items
V Verse and poetry
W Wise sayings — proverbs
X X-tremely good or bad plays
Y Yellow Pages
Z Zodiac signs and the stars

Isolating a theme

That A to Z of improvisation will give you plenty of sources for your dramas. Often a group will find that there are quite a number of topics put forward by participants, more than can be handled in one drama. One drama class recently listed the following topics:

- child abuse
- cruelty to living things
- soap operas
- nuclear war
- the irony of criticism
- double standards.

Clearly not all of these topics could be considered in one drama, so the class isolated one using the following steps.

- 1 They discussed all topics and suggested possible ways of focusing the action. All topics were listed on the blackboard.
- 2 Attempts were made to group topics which seemed to go together.
- 3 The class voted on which topic it would select. They voted a couple of times, each time eliminating those with the smallest number of votes. Finally one topic had a majority of class support — nuclear war.

You may wish to follow similar steps to isolate a topic for your group.

Managing the improvisation

Before you start you should have an idea of the time available to you for the improvisation. You may spend a week on a particular topic, or at times you may have longer. The nuclear war drama lasted for sixteen lessons over about a month.

Any improvisation which is built by 20 to 30 people over a long period of time poses a huge dramatic challenge for the participants. Clearly the building process needs to be managed carefully, otherwise the work may become disorganised and lack direction.

For a group to work successfully in this way trust between group members is crucial, as is a shared commitment to the topic and the drama. The points raised on page 2 in 'How the drama group works' also apply in an extended improvised project.

An improvisation can be managed in two ways.

- *Inside the action* — changes are introduced during the drama, while the participants are in role.

- *Outside the action* — changes are decided upon after the action has been temporarily stopped, while participants are out of role.

Inside the action

After an improvisation has been set up — roles established, tensions introduced, focus selected and time and place clarified — participants may introduce new material or ideas spontaneously, during the action. Of course such input must be constructive; it must stem from the drama and advance the action.

APPENDIX H

Maru-a-Pula School Drama Questionnaire

Questionnaire

Date: November/December 1990

The Form Two and Three students answered a questionnaire which sought to establish their opinions about different drama exercises. The questionnaire was based on methods advocated by Cohen and Manion (1980). The questionnaire serves as qualitative information, and as a frame of reference. The survey reflects many views expressed in the main body of the thesis, however it also provides the teacher with further challenges. An indepth analysis of the percentages does not serve the purposes of this particular study. Also, the reader will note certain problems in the phrasing of some questions. A wide selection of answers from the open-ended questions have been recorded. The students' answers have not been edited.

Procedure

1. All the Form Two drama students were given a questionnaire.
2. A random selection of the 1989 and 1990 Form Three drama students were given a questionnaire.
3. The students did not have to complete or return the questionnaire.

Amount of Questionnaires Answered

1. 31 Form Two X students -- 27 drama students 22 returned.
2. 32 Form Two Y students -- 31 drama students 14 returned.
3. 32 Form Two Z students -- 29 drama students 22 returned.

Average age: 14 years old (November 1990)

Form Three combined drama class 20 students randomly selected 13 returned (30 students -- 1989 and 60 students -- 1990).

Average age: 15 years old (November 1990)

Placing the Form Two Classes in context

Form Two X - This class is referred to in the text. It was this class that had a group of highly critical students.

Form Two Y - This class is also referred to in the text. It was this class which produced the Community Theatre Project and participated in the Clowning Through Improvisation lesson.

Form Two Z - No major reference is made of this class. This class worked well in drama, even though students were quieter and more reserved.

QUESTION 1

How would you describe acting?

Tick the statements you agree with.

- a) Pretending you are not yourself
- b) Being yourself in imaginary situations
- c) Playing silly buggers
- d) Not being yourself in imaginary situations
- e) Showing-off
- f) Expressing your feelings
- g) Telling lies
- h) Using your imagination
- i) Becoming someone else

	3*		2X		2Y		2Z		ALL	
	TOTAL		TOTAL		TOTAL		TOTAL		TOTAL	%
	/13	%	/22	%	/14	%	/22	%		
a)	5	38	5	23	5	38	2	9	17	23
b)	6	46	4	18	4	29	10	45	24	34
c)	1	8	2	9	0	0	0	0	3	4
d)	5	38	1	5	2	14	3	14	11	15
e)	2	15	1	5	1	7	1	5	5	7
f)	11	85	4	18	6	43	10	45	31	44
g)	1	8	1	5	1	7	1	5	4	6
h)	12	92	14	64	10	71	16	73	52	73
i)	11	85	8	36	13	93	9	41	41	58

Note: 73% of the respondents would describe acting as 'using your imagination'.

QUESTION 2

Which acting exercises did you enjoy doing in class? Rank your preference from 1 to 8. For example the exercise you enjoyed most would be no.1, and the exercise you enjoyed least would be no.8.

- a) role play a given situation with a partner
- b) role play a given situation with a group
- c) improvise a topic with a group
- d) watch or join a class improvisation
- e) rehearse a scene and act it out
- f) choose a costume and improvise a scene
- g) mime a scene
- h) act out a scene from a play

	3* (/13)		2X (/20)		2Y (/12)		2Z (/22)		TOTAL	RANK
	TOTAL	RANK	TOTAL	RANK	TOTAL	RANK	TOTAL	RANK		
a)	48	2	105	8	64	7	111	6	328	6
b)	58	4	96	5	60	5	102	4	316	5
c)	42	1	104	7	43	2	109	5	298	3
d)	54	3	66	1	43	2	83	2	246	2
e)	60	6	88	3	66	8	114	8	328	6
f)	58	4	70	2	32	1	65	1	225	1
g)	70	8	100	6	63	6	113	7	346	8
h)	65	7	89	4	59	4	95	3	308	4

Note: 1 = the lesson enjoyed most (Costume Improvisation lesson).

QUESTION 3

Explain the reasons for your first choice.

Improvise a topic with a group: It gives the individuals a lot more freedom to express whatever they want - however they want to. You also learn a lot from working with a group.(3)

Choose a costume and improvise a scene: You tend to use your imagination and you become people you've always liked to be, but couldn't.(2Y)

Choose a costume and improvise a scene: It was interesting to see what people could come up with from different kinds of things. It gave people the chance to let their imaginations run wild.(2Z)

Watch or join a class improvisation: Nothing was rehearsed - that meant nothing could go wrong, even if it did you wouldn't know.(2Z)

Improvise a topic with a group: Improvising with a group is fun, and you don't know what's going to happen next. It's exciting.(3)

Role play a given situation with a partner: I work better with people on a one to one basis. In a small group your efforts can be more concentrated and directed, and you achieve your goals faster.(3)

Rehearse a scene and act it out: There is always something to do. I cannot dry up like in improvising, not knowing what to do.(2X)

Watch or join a class improvisation: When you think you can contribute you join. It's much better than being 'told' to do something.(2X)

Mime a scene: I like it because everything happens unexpectedly and you have to work real hard, and once it works it is very good and humorous.(2X)

Choose a costume and improvise a scene: You had to use your own imagination, and also get to learn to feel and act your costume.(2Z)

Choose a costume and improvise a scene: It makes you really feel you are someone else, and forget what you really are.(2Z)

Improvisation situations: I enjoy exploring situations and relationships such as master/servant and parent/teenager where the dialogue can be controlled or very emotional.(3)

QUESTION 4

What acting exercise did you not enjoy doing in class?

Answers confirmed those given in Question 2.

QUESTION 5

Why did you not enjoy doing this exercise?

Acting with someone I'm not used to: I cannot make friends easy with people so I find it difficult to try and act with someone I'm not used to because I don't feel their encouragement.(2X)

Mime a scene: I don't like anything where you cannot speak.(2Z)

Act out a scene from a play: It's kind of dreary. You know what's going to happen next.(3)

Choose a costume and improvise a scene: I was afraid of being booed and laughed at.(2X)

Improvisations: It was difficult to come up with things. My mind just went blank.(2Z)

Miming: I find it difficult to express my thoughts with actions. I also like to use my voice as it helps me to concentrate a lot better when I voice my thoughts out loud.(3)

Role play given situations with a partner: This is because some people don't want to work with you and it becomes hard to work with someone who doesn't want to. Sometimes you explain to your partner what to do, but he doesn't do it and messes up.(2X)

QUESTION 6

What did you learn by doing drama? (e.g. about yourself/about others/about social issues/about acting?)

What I learnt was that you couldn't act if people weren't cooperative.(2X)

I learnt to work as a community with others. I also learnt to cooperate. I learnt not to be afraid. Acting is using your imagination and concentrating.(2X)

I learnt to be more open, not to care what other people thought. I learnt acting is whole lot of fun.(2Z)

Socialising with others. Confidence in self. Working and communicating with others.(2Y)

I learnt I was quite stubborn, and so are the other members of my class.(2X)

How to learn to listen to what others have to say.(2X)

I learnt to be less shy, and I also learnt about acting, improvising and being imaginative. I learnt drama is something you have to take serious, but you have a lot of fun from it.(2Z)

To be honest with you and myself there is only one thing I learnt by doing drama: To be honest, kind and have manners and respect for the others.(2X)

I learnt that I could express myself through acting.(2Z)

I learnt by cooperating and giving others personal space, we could achieve incredible results. I also learnt things about myself that I did not know before. Using my voice, body, hands and imagination were all fulfilling experiences.(3)

I learnt how to co-operate with others, and how to let my imagination go. (2Y)

I learnt drama is no easy play - you had to work really hard at it! I learnt how different classmates interpreted a scene. To portray you're angry - the feeling actually comes from inside of you - naturally; you and your role becoming a harmonious whole - as if it were a part of you, producing a unique character. (3)

(This answer was edited because it was more than a page long.)

I learnt a lot of messages can be conveyed through drama.(2Y)

I learnt how to express my feelings, I learnt so many things about myself which I never knew before, I learnt how to get into any situation and work it out, and I also learnt how to work in a group.(2X)

I learnt with some imagination and willingness anything is possible.(3)

QUESTION 7

Did you enjoy participating in the short role play exercises? (e.g. young business person seeks loan from bank manager/district manager objects to bank manager's decision about young business person.)

	3		2X		2Y		2Z			
	TOTAL		TOTAL		TOTAL		TOTAL		TOTAL	%
	/13		/22		/12		/22		/69	
a) Yes	6	46	6	27	4	33	8	36	24	35
b) No	1	8	4	18	0	0	1	5	6	9
c) Sometimes	6	46	12	55	8	67	13	59	39	56

QUESTION 8

Explain the reason for your answer.

Yes answers

I could develop a character, but also had someone else to help.(2Y)

I felt like this could be me having power, not having power, Intimidating people and vice versa.(2Z)

I was a very angry and emotional bank manager - this is what I am sometimes. Most times.(3)

Because I was a very very rich man and I had a supa dupa briefcase which I carried with me. And a limo.(2X)

I was able to observe different peoples' reactions and compare them with my own when confronted with situations like that.(3)

No answers

Because it's all planned and boring (nobody wants to act a business person).(3)

This got boring towards the end because we hadn't enough to say and we didn't all know about these situations.(2Y)

It all depended on the people/the group you worked with.(2X)

It wasn't very interesting and my partner never co-operated.(2X)

Depends who you are acting with.(2X)

Didn't enjoy it when with dead people.(2Y)

Sometimes I found it boring because my partner and I would end up doing and/or saying the same things over and over again.(2Z)

QUESTION 9

How would you describe role-playing? Write YES or NO next to each statement.

- a) focusing on an attitude
- b) talking about things you don't believe in
- c) taking on a status
- d) thinking differently
- e) expressing a point of view
- f) you don't really have to act
- g) quick-witted
- h) you have to be able to argue
- i) you have to talk a great deal
- j) the teacher tells you what to do
- k) the action is planned
- l) spontaneous
- m) no point to the exercise
- n) being yourself
- o) thinking on your feet
- p) using your body, feelings, thoughts to create a character
- q) exciting
- r) doing something you don't normally do
- s) humorous
- t) feeling threatened
- u) the teacher tells you what role to play
- v) other (please specify)

	3* (/13)			2X (/22)			2Y (/12)			2Z (/19)			TOT		Y		N		S	
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	/66	%	/66	%	/66	%		
a)	13	0	0	18	3	1	10	2	0	17	2	0	58	88	7	10	1	2		
b)	6	6	1	4	16	2	2	10	0	3	15	1	15	23	47	71	4	6		
c)	10	3	0	14	7	1	9	3	0	12	7	0	45	68	20	30	1	2		
d)	9	3	1	18	4	0	10	2	0	13	4	2	50	75	13	20	3	5		
e)	11	2	0	12	10	0	11	1	0	14	3	2	48	73	16	24	2	3		
f)	0	12	1	3	19	0	1	11	0	5	14	0	9	13	56	85	1	2		
g)	9	3	1	12	10	0	9	3	0	8	9	2	38	57	25	38	3	5		
h)	9	4	0	12	10	0	4	8	0	8	10	1	33	50	32	48	1	2		
i)	5	7	1	8	12	2	2	10	0	10	7	2	25	38	36	54	5	8		
j)	3	10	0	4	17	1	2	10	0	11	7	1	20	30	44	67	2	3		
k)	5	8	0	4	15	3	2	8	2	11	8	0	22	33	39	59	5	8		
l)	9	3	1	14	7	1	9	3	0	11	7	1	43	65	20	30	3	5		
m)	1	11	1	2	20	0	3	9	0	3	15	1	9	14	55	83	2	3		
n)	4	5	4	7	14	1	1	9	2	3	14	2	15	23	42	63	9	14		
o)	11	1	1	9	13	0	7	5	0	11	8	0	38	57	27	41	1	2		
p)	11	1	1	16	5	1	8	4	0	15	4	0	50	76	14	21	2	3		
q)	11	1	1	16	4	2	10	2	0	17	2	0	54	81	9	14	3	5		
r)	8	3	2	16	5	1	8	3	1	15	3	1	47	71	14	21	5	8		
s)	9	2	2	7	12	3	10	1	1	13	3	3	39	59	18	27	9	14		
t)	1	11	1	6	16	0	0	12	0	4	15	0	11	16	54	82	1	2		
u)	6	7	0	12	9	1	5	6	1	12	6	1	35	53	28	42	3	5		

QUESTION 10

Did you enjoy doing class improvisation? (e.g. class stand in a circle, two people begin a scene, others can join or watch the action.)

Tick:

Yes

No

Sometimes

	3	2X	2Y	2Z	TOT	AVE	%
TOTALS	/13 %	/22 %	/12 %	/23 %	/70	/	

a) Yes	8	61	13	59	8	67	14	61	43	61
b) No	1	8	2	9	0	0	3	13	6	9
c) Sometimes	4	31	7	32	4	33	6	26	21	30

QUESTION 11

How would you describe acting in improvisation? Write YES or NO next to each statement.

- a) exciting
 b) putting you on the spot
 c) quick-witted
 d) thinking on your feet
 e) spontaneous
 f) humorous
 g) no point to the exercise
 h) being yourself
 i) doing something you don't normally do
 j) feeling threatened
 k) using your body, feelings, thoughts to create a character
 l) the teacher tells you what to do
 m) you don't really have to act
 n) focusing on attitudes
 o) talking about things you don't really believe in
 p) taking on a status
 q) thinking differently
 r) expressing a point of view
 s) you have to be able to argue
 t) you have to talk a great deal
 u) the action is planned
 v) the teacher tells you what role to play
 other (please specify)

	3 (/13)			2 X (/22)			2Y (/11)			2Z (/19)			Y		N		S	
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	/65	%	/65	%	/65	%
a)	12	1	0	12	8	2	19	1	0	15	4	0	49	75	14	22	2	3
b)	10	3	0	12	9	1	5	5	1	12	7	0	39	60	24	37	2	3
c)	13	0	0	15	6	1	9	2	0	13	6	0	50	77	14	22	1	1
d)	13	0	0	16	6	0	8	2	1	13	6	0	50	77	14	22	1	1
e)	13	0	0	11	9	2	10	1	0	15	3	1	49	75	13	20	3	5
f)	12	1	0	8	10	4	10	1	0	11	5	3	41	63	17	26	7	11
g)	1	11	1	4	18	0	1	10	0	5	13	1	11	17	52	80	2	3
h)	1	11	1	4	15	3	2	7	2	4	14	1	11	17	47	72	7	11
i)	12	1	0	13	9	0	7	4	0	17	2	0	49	75	16	25	0	0
j)	3	9	1	3	19	0	0	10	1	3	16	0	9	14	54	83	2	3
k)	10	3	0	14	8	0	10	0	1	19	0	0	53	82	11	17	1	1
l)	4	9	0	1	19	2	0	10	1	4	15	0	9	14	52	82	3	5
m)	4	9	0	9	13	0	5	6	0	10	9	0	28	43	37	57	0	0
n)	10	3	0	14	7	1	10	1	0	17	2	0	51	79	13	20	1	1
o)	6	6	1	3	18	1	4	6	1	7	12	0	20	30	42	65	3	5
p)	9	4	0	8	14	0	10	1	0	14	5	0	41	63	24	37	0	0
q)	10	2	1	14	8	0	8	2	1	15	4	0	47	72	16	25	2	3
r)	10	3	0	14	6	2	10	1	0	12	7	0	46	71	17	26	2	3
s)	8	3	2	8	14	0	3	8	0	10	7	2	29	45	32	49	4	6
t)	3	8	2	6	15	1	2	9	0	8	10	1	19	29	42	65	4	6
u)	0	13	0	3	19	0	0	10	1	2	17	0	5	8	59	91	1	1
v)	2	11	0	2	18	2	2	6	3	2	17	0	8	12	52	80	5	8

Note: A brief comparison of % over and above 70%

YES ANSWERS	ROLE PLAY	IMPROVISATION
quick-witted	57%	77%
thinking on your feet	57%	77%
spontaneous	65%	75%
humourous	59%	63%
using your body, feelings		
thoughts to create a character	76%	82%
thinking differently	75%	72%
expressing a point of view	73%	71%
exciting	81%	75%
focus on attitudes	88%	79%

NO ANSWERS	ROLE PLAY	IMPROVISATION
No point to the exercise	83%	80%
Being yourself	63%	72%
feeling threatened	82%	83%
you don't really have to act	85%	82%
the action is planned	59%	91%
teacher tells you what role to play	42%	80%

QUESTION 12

When we did class improvisation what was your response? Write YES, NO or SOMETIMES next to each statement.

- you joined the improvisation when you wanted to
- you wanted to join, but didn't
- you didn't want to join, but felt you had to
- you didn't feel the pressure to join the improvisation

	3 (/13)			2X (/21)			2Y (/11)			2Z (/19)			Y		N		S	
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	164	%	164	%	164	%
a)	10	0	3	9	9	3	7	1	3	8	6	5	34	53	16	25	14	22
b)	5	7	1	10	6	5	1	7	3	5	7	7	21	33	27	42	16	25
c)	2	9	2	2	15	4	2	6	3	2	14	3	8	12	44	69	12	9
d)	5	7	1	7	13	1	3	8	0	5	12	2	20	31	40	63	4	6

QUESTION 13

What the students enjoyed about improvisation:

Question: If you participated in the class improvisation, what did you enjoy about the exercises?

I didn't know what to expect.(3)

The impromptu feeling, being very spontaneous and thinking on your feet. One didn't expect the things that happened to happen.(3)

Some of the actors did things they would never normally do.(2Z)

Making up a character all on your own.(2Y)

Nothing was rehearsed that meant nothing could go wrong even if it did you wouldn't know, which is fun.(2Z)

It's stimulating and you've got to think on your feet.(2Y)

I could let my imagination run wild. I could manipulate my character to do what ever I wished. It gave me a strange sense of freedom.(3)

It gives the individuals a lot more freedom to express whatever they want to however they want to.(2Z)

You could act however you wanted to. No one telling you what to do.(2X)

Letting your ideas get the best of you and act it out.(2X)

You could alter the situation completely.(2Y)

I enjoy working with my class as a whole, it's a fantastic atmosphere.(2Y)

QUESTION 14

a) If you didn't participate in the exercise, did you enjoy watching?

Yes: 79%

No: 6%

Sometimes: 15%

b) Why?

I like to watch . . . but I don't really like to join.(2X)

It's funny, exciting, full of humour, just like a good film.(2Y)

The end result was most of the time hilarious.(2Z)

Because of the way people really got into their characters after sometime and found something to focus on.(2Y)

Improve acting skill through watching.(2Z)

It was interesting to see how a scene could be created and how everybody reacted with each other.(2X)

I didn't enjoy participating. I enjoyed watching very much.(2X)

You could learn quite a bit from your fellow actors.(2Z)

Watching people who I'd always respected make fools out of themselves.(3)

It's nice watching others, then when you think you can contribute you join.

It's much better than being "told" to do something.(2X)

I love seeing people making a fool of themselves! Most of all its the fact that they are enjoying themselves!(2Z)

That all my friends and classmates took on different characters from the usual - we all became different people and could see what we were like inside.(2Y)

Because I could place myself in that person's shoes - the one who was acting.

Enjoyed it as if it was almost me acting.(2X)

QUESTION 15

What problems did you/we encounter in class improvisation?

Occasionally [sic] the students don't work together.(2Z)

When the scene turned into another huge, boring cliché.(3)

People not working together.(2X)

Some people got too carried away with their own thoughts and their own way of doing things.(2Z)

It's hard when someone else puts you in a tricky situation or when they think you are someone else than you had planned.(2Z)

Because soon the whole class is on stage and everything is lost - the plot, scene, characters.(2Y)

People didn't want to co-operate, they were shy and mostly criticising others.(2X)

A few students try to steal the show because they have better skills, but I feel this discourages the weaker students especially those who are just learning.(3)

Some students criticised and laughed at other students.(2X)

Thinking you will do the wrong thing.(2X)

Too many people talking at once.(2Y)

Not disciplined enough.(2Y)

Too many things going on at once.(2Z)

QUESTION 16

Which of the following most nearly describes your reaction to people in drama?
Tick:

I don't like working with someone who doesn't want to try

I don't mind working with anyone

I like working with someone who tries to do their best

	3 (/13)		2X (/21)		2Y (/11)		2Z (/20)		TOT (/65)	
	TOT	RANK	TOT	RANK	TOT	RANK	TOT	RANK	TOT	AVE RANK
Y:N										
a)	9:4	2	15:6	1	6:5	2	11:9	1	41:24	2
b)	8:5	3	8:13	3	6:5	2	9:11	3	31:34	3
c)	13:0	1	13:8	2	8:3	1	11:9	1	45:20	1

QUESTION 17

Write YES or NO next to each statement:

I don't like being told who to work with
 I like being told who to work with
 I prefer choosing the people I work with
 I don't mind who I work with

	3 (/13)			2X (/20)			2Y (/11)			2Z (/21)			Y			N			S		
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	/65 %	/65 %	/65 %	/65 %	/65 %	/65 %	/65 %	/65 %	
a)	8	4	1	10	10		3	7	1	11	9	1	32	49	30	46	3	5			
b)	9	3	1	6	14	0	4	7	0	6	14	1	25	38	38	56	2	3			
c)	9	2	2	15	5	0	5	4	2	13	5	3	42	65	16	25	7	10			
d)	10	3	0	14	6	0	7	3	1	16	5	0	47	42	17	26	1	2			

QUESTION 18

Write YES or NO next to each statement:

I like being told what to do in drama
 I prefer making my own decisions in drama
 I don't mind who makes the decisions
 I prefer making decisions with the whole class or with the group I'm working with

	3 (/13)			2X (/18)			2Y (/11)			2Z (/21)			Y			N			S		
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	/63 %	/63 %	/63 %	/63 %	/63 %	/63 %	/63 %		
a)	5	7	1	8	8	2	3	7	1	6	15	0	22	35	37	59	4	6			
b)	10	1	2	8	10	0	5	5	1	9	9	3	32	51	25	39	6	10			
c)	6	6	1	10	8	0	9	1	1	10	7	4	35	55	22	35	6	10			
d)	10	2	1	17	1	0	9	1	1	16	4	1	52	82	8	13	3	5			

QUESTION 19

Write YES or NO next to the following statements:

- I find it difficult acting a part I can't relate to
 I don't like being told which part to act
 I prefer being given a role to act
 I like choosing my roles

	3 (/13)			2X (/19)			2Y (/11)			2Z (/20)			Y		N		S	
	Y	N	S	Y	N	S	Y	N	S	Y	N	S	/63	%	/63	%	/63	%
a)	8	5	0	17	2	0	6	5	0	19	1	0	50	79	13	21	0	0
b)	4	8	1	4	15	0	2	0	0	9	11	0	19	30	43	68	1	2
c)	4	6	3	9	10	0	5	6	0	9	10	1	27	43	32	51	4	6
d)	11	1	1	14	5	0	7	4	0	14	5	1	46	73	15	24	2	3

QUESTION 20

Rank your preferences from 1 to 4. 1 is your favourite acting situation, 4 is your least favourite acting situation.

- I like acting with a partner
 I like acting with a group
 I like acting with the whole class in improvisation
 I prefer acting alone

	3 (/13)		2X (/21)		2Y (/11)		2Z (/19)		TOT. (/65)	
	TOT.	RANK	TOT.	RANK	TOT.	RANK	TOT.	RANK	TOT.	RANK
Y:N										
a)	26	1	42	3	20	1	43	2	143	3
b)	30	2	36	1	23	2	32	1	121	1
c)	36	3	39	2	24	3	44	3	143	3
d)	38	4	66	4	33	4	71	4	208	4

QUESTION 21

Which of the following exercises do you find challenging? Tick:

Role-playing with a partner you know
 Role-playing with a partner you don't know
 Acting a scene out in front of the class
 Improvising with the class

3 (/13)		2X (/18)		2Y (/11)		2Z (/20)		Y	N	S				
Y	N	S	Y	N	S	Y	N	S	Y	N	S	/62%	/62%	/62%

- a) 2 11 0 4 14 0 2 9 0 1 19 0 9 15 53 85 0 0
 b) 11 2 0 12 6 0 8 3 0 15 5 0 46 74 16 26 0 0
 c) 10 3 0 12 6 0 4 7 0 10 10 0 36 58 26 42 0 0
 d) 6 7 0 6 12 0 3 8 0 8 12 0 23 37 39 63 0 0
-

QUESTION 22

Can you describe the most rewarding drama experience you had in the last two years?

All the students who answered this question wrote about a theatre production in which they had participated.

QUESTION 23

Do you think there is value in having drama in the school curriculum?

3		2X		2Y		2Z		TOTAL		
/13	%	*	%	/11	%	/21	%	/64	%	
Y	13	100	17/19	89	11	100	19	90	60	94
N	0	0	2/9	11	0	0	2	10	4	6

QUESTION 24

Would you have taken drama if you had been given more options to choose from?
 Yes/No.

3		2X		2Y		2Z		TOTAL		
/13	%	*	%	/11	%	/21	%	/64	%	
Y	12	92	12/18	66	10	91	11	52	45/63	71
N	1	8	1/18	6	0	0	5	24	7/63	11
MAYBE			5/18	28	1	9	5	24	11/63	18

QUESTION 25

Do you think the school should introduce G.C.S.E. drama as an examinable subject? (G.C.S.E. is a new form of the international O-level system, but is not part of the Botswana School Leavers' Certificate.) Tick:

Yes

No

	3			2X			2Y			2Z			TOTAL	
	/13	%	*	%	/11	%	/21	%	/64	%				
Y	13	100	13/18	72	10	91	16	76	52/63	83				
N	0	0	5/18	28	1	9	5	24	11/63	17				

QUESTION 26

Would you take drama as a G.C.S.E. subject?

	3			2X			2Y			2Z			TOTAL	
	/13	%	*	%	/11	%	/21	%	/64	%				
Y	12	92	8/17	47	7	64	3	14	30/62	48				
N	1	8	9/17	53	0	0	16	76	26/62	42				
MAYBE				4	36	2	10	6/62	10					

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