Process drama: Affecting the Second Language Learning Classroom

Sepiso Mwange MWNSEP001

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:_____ Date:_____

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Praise be to God through whom all things are possible.

A special thank you to my parents for the sacrifices they have made to make this moment possible. To my sibling, thank you all for your support, strength and love. Last but not least, thank you to my supervisor for her constant guidance, support, advice and numerous feedback drafts with comments too many to count!

Abstract

This is a practice as research (PAR) study that investigates Process drama as a pedagogical methodology for second language acquisition. The dramas were structured around role play in fictional situations designed to improve the pupils' vocabulary in English, mainly using the strategies of Teacher in Role and Mantle of the Expert. This research demonstrates the effect and affect of placing the pupils in experiential learning environments that empower him/her to be a co-creator of knowledge, as well as the skills needed by the researcher to facilitate this process.

The pilot study was designed for implementation over four months, with pupils in second language English classes in grades 2 and 3 (i.e. seven/eight years old). Qualitative research methods were used, including critical and reflexive ethnography, simple questionnaires, and unstructured interviews with teachers and pupils, Teachers' and Visitors' feedback, video recordings and the researcher's journal. The sample of participants was too small to make recommendations, but the study tested the Process Drama method and the techniques of role, Teacher-in-role and Mantle of the Expert. The analysis of the project draws from the theoretical principles applied in other case studies by practitioners in the field, comparing the methods used and their outcomes. As well as the assumption that Process Drama is a good way to teach language because it creates the space for emotion and cognition to co-exist within the learning space.

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Chapter 1: Introduction

Tell me and I forget; Teach me and I may remember; Involve me and I learn. (Benjamin Franklin)

Traditionalists have stood firm in the idea that the attainment of knowledge of grammar rules, principles and sentence structure coupled with study is the best evidence of second language learning. As a result, the second language learning and teaching field has been dominated by the Transmissive approach, "the teacher delivers *status quo* content *via* some method such as lecturing or demonstrating" (Petrina, 2007:127). Debra McLauchlan explains that the role of education, using this approach, is to "transmit facts, skills and values from a knowledgeable source (teacher/textbook) to a relatively unknowledgeable recipient (2007:8).

The Transmissive approach can be thought of as a 'spoon feeding system' - the teacher is placed at the top of the teacher-student hierarchy and the students are positioned at the bottom, at the receiving end, because they are assumed to be empty vessels that need to be fed and filled with the teacher's knowledge (Morgan & Saxton, 2006 in McLauchlan, 2007). This approach is more concerned with students mastering "the traditional school subjects through traditional teaching methodologies" (McLauchlan, 2007:8). The dialogic is non-existent and at an appropriate time, such as exam time, the students regurgitate everything they have eaten or learned throughout the year through assignments, tests, presentations, quizzes and exams, and this is used as evidence to illustrate the efficacy of this approach. McLauchlan comments on these forms of evaluations being means by which the government meets its demands for accountability (2007).

What is problematic is the lack of agency for the students in the learning process…"students are treated as generic knowledge consumers, largely in terms of their similarities as learners" (McLauchlan, 2007:9). Anthony Jackson (2007:39) defines learning as the "process of perceiving, digesting, negotiating, adjusting, making meaning…in response to and in interaction with the social and cultural world". Students are not taught how to think critically about the content of the subject they are learning, and how to become producers instead of just receivers in the

learning process. I am not dismissing the importance of transmissive teaching, as it does have its place in the education field and it is possibly a more effective approach to teaching other subjects. However, what I am suggesting is that this methodology may not be the best-suited method for teaching and learning a second language.

This is because language learning entails more than just a set of grammatical rules, structures and principles. Language is a representation of culture, status (socio-economic), politics and personal experience. For example, your mother tongue is a language that you are in constant engagement with through everyday activities – meals, family activities, arguments with siblings, spending time with friends, talking and listening to your parents. The mother tongue is taught and learned in a meaningful and relevant (personal) context. Therefore, it is easier to understand and make meaning because of the *experience.* In the traditional classroom there is no room for experience, or it is often neglected.

“Teachers are not living textbooks, students are not sponges or empty vessels”, (Morgan & Saxton 2006:6 in McLauchlan, 2007:11) therefore, there is a need for a methodology that allows “the teacher and students [to] arrive at *status quo* content to be learned through transactions and dialogue” (Petrina, 2007: 127). The Transactive approach identifies closely with drama pedagogy and views students as ”uniquely rational problem-solvers who construct both individual and collective knowledge through interaction with the teacher, the curriculum and each other” (McLauchlan, 2007:10). This approach breaks down the teacher-student hierarchy by proposing that knowledge is not a ”transferable world-in-it-self” that can be transmitted from teacher to student, it is ”a subjective construction of reality” (McLauchlan, 2007:10).

David Kolbe’s (1995) refers to learning as an ‘experiential process’ (in Jackson, 2007:40). Kolbe’s notion similar to that of Jackson (2007) is that learning involves more than just books, tests, exams and hidden curriculum. The term curriculum is used in reference to the content of subjects taught at schools, but also includes the learning and teaching objectives, assignments and projects given to pupils, course material and readings, assessments and various methods used to evaluate the pupils. According to MacLauchlan (2007) there are three principles that govern the Transactive approach. The first of these is that in order for learning to happen, sense and understand have to be achieved first – this is an active process that allows pupils

to engage and interact with the environment. Secondly, knowledge is shaped by the human experience, it is a “human artefact, produced by beings and shared among communities” (McLauchlan, 2007:11). And finally, learning and education is not a process of transmission of knowledge from a knowledgeable to an unknowledgeable source, on the contrary, knowledge should be seen, not as transmissive, but as transformative and transactional.

This is not to say that a second language taught in a transmissive approach is not meaningful or has no value. After all, I myself am a product of the transmissive approach. However, I did not learn my mother tongue in this manner. What I am advocating is that learning and teaching a second language can be enhanced and maximized with a Transactive approach. In particular, Process drama

Dorothy Heathcote refers to drama as an “ancient shapeshifter...capable of adapting and transforming itself to activate many different types of learning” (in Anderson, 2012:4). Maxine Greene states that the role of education “is not to resolve, not to point the way, not to improve….[but instead] to awaken, to disclose the ordinarily unseen, unheard and unexpected”. She rationalizes that because this is the role of education, the presence of drama in education is a rather seductive and “irresistible” idea (in Jackson 2007:45). Drama can be a uniquely effective tool because it exploits the duality of its practices – the pupil learns *about* the art form and also learns *through* the art form (Anderson, 2012:27).

This art form is an appropriate vehicle through which the opportunities for collaborative work between teachers and pupils to take place, for pupils to bring their experiences to the learning process and become knowledge producers. it changes the dynamics of a traditional classroom by placing the learner as the focus of learning, and this changes the position of the teacher to that of a facilitator and assistant to the pupil’s learning process. Some of the advantages drama offers Second Language Acquisition (SLA) are, “the contextualization of language, the motivation, confidence and enthusiasm that drama promotes; the encouraging and safe atmosphere of the drama class; the shift in power from teachers to students” (Stinson, 2008:199 in Dora To et al, 2011:520).

Traditional language learning and experiential learning may seem like polar dichotomies, but Process Drama is able to act as a bridge between the two,

enhancing and enriching the process in a manner that is fun and learner-centred. It allows the learner to learn the language at a deeper, meaningful, critical, thought-provoking level (Ntelioglou, 2011).

1.1. Background: Why English?

Language is considered to be the central mode of communication and also a symbol of political power. According to Neville Alexander, language obtains its supremacy in two ways. The first is from the "ability of individuals or groups to realize their intentions (will) by means of language (empowerment), the second is the ability of individuals or groups to impose their agendas on others," thus disempowering these others (2012:2). "In a multilingual society, it is in everyone's interest to learn the dominant language (of power) because doing so will help to provide equal opportunities in the labour market as well as in other markets" (Alexander, 2012:3). This is problematic in the case of South Africa, which is a nation that boasts many languages. Most languages of the official eleven are spoken by a majority of the population, whereas English (as a mother tongue) is spoken only by a minority. This makes it difficult for notions such as national identity and nationalism to be created or even sustained because the interests of the people are not as important as they should be, especially considering the oppressive history of the country. One of the beliefs of nationalism is that a group of people who share the same language, culture and history should be an independent nation, without foreign domination. This is not the case for South Africa and many other African countries.

Alexander elucidates that just like the planning of cities a language can be planned, "formed and manipulated within definite limits to suit the interests of different groups of people" (2012:2) resulting in it becoming a language of power**.** Alexander talks about language as the primary instrument of communication and defines the language of power as "the language in which production process takes place and if anyone is unable to speak that language, they are automatically excluded and disempowered**"** (2012:2). He further ascertains that due to South Africa's oppressive and colonialist history, "the language of power in post-apartheid South Africa is undoubtedly English" (2012:2).

The choice of language is a conscious politically driven one, intended "to redistribute power in the global context and in African countries between elites and masses"

(Alexander, 2006 in Brock-Utne and Holmarsdottir, 2003:68). In Kenya, author Ngugi wa Thiong'o, became a threat to the government in the 1980s. He wrote plays in Gikuyu, a language that the masses could read and understand. He was later imprisoned as a result of this. However, when he wrote plays in English the government had no problem with this because only a minority could read and understand his work. (Brock-Utne and Holmarsdottir, 2003:68). Historically, theatre has been able to provide a relatively safe space to "talk back to power" (Prendergast & Saxton, 2009:7). Being able to express oneself is a basic human right but, talking back to power is not something any government would encourage even though they claim to be democratic. There are various examples across traditions and cultures that have used this space as means of creating dialogue. Therefore, if the government cannot control the dialogue theatre creates, they shut it down as in the case with Ngugi wa Thiong'o.

South Africa and many other African countries are a good example of how indigenous languages are neglected and the language of power is offered in their place. According to *SouthAfrica.info* (2015), only 9.6% of the population speak English as mother tongue, whilst 13.5% of the population speaks Afrikaans. English is the least spoken language by the least amount of people and yet is it recognised as the official language of business, legislation, education and many other contexts.

Furthermore, the South African constitution states that parents and caregivers are allowed the liberty to select the language of instruction for their children (Joubert, 2004:17 in Theron & Nel, 2008:22). English is the main Language of Learning and Teaching (LOLT) from grade 4 onwards. This means that children are exposed officially to English by the time they are eight or nine years old and for some, this may be their first encounter with the language. (Mboweni-Marais, 2003; Nkabinde, 1997; Bosman & Van der Merwe, 2000; Radebe, 2004 in Theron & Nel, 2008:203; Brock-Utne and Holmarsdottir, 2003:72). Even though there are policies that advocate mother tongue education many parents and caregivers still prefer English as the LOLT. A similar situation is found in Nigeria. According to their language policy, students are taught in the local languages for the first three years of primary school and English is taught as a subject. From grades 4 onwards, the students are taught in English and the local languages become subjects (Federal Government of Nigeria, 2004 in Okebukola, 2012).

Brock-Utne and Holmarsdottir (2003:70) explain that parents prefer an education in English for their children because English is seen as the gateway through which their children can participate in “communication, academia, business, and technology” (Vermeulen, 2001; Cele, 2001; Mulholland, 2006 in Theron & Nel, 2008:203) on a global level so that they may have the chance to “go abroad, have a chance at a higher position in business, government or academics” (Brock-Utne and Holmarsdottir, 2003:70).

Thus the ability to communicate in English becomes the bargaining chip for a better education, job and life. And because of the luxuries its status affords it, it is understandable why parents would advocate for it as the language of learning and teaching (LOLT) even if it is not the parents’ or the child’s first language. However, the reality is that many pupils not educated in their own mother tongues is problematic because if the pupils are not already literate in their own mother tongue this creates barriers to them learning in general and specifically learning a second language.

This is not a problem that is unique to South Africa or Nigeria. Much like South Africa, Namibia boasts an array of indigenous languages, however English is considered the official language. Having gone through the Namibian education system and gone to public schools, I was taught all subjects in English from Kindergarten to High school and even at undergraduate level in University.

The only other language we learned at school was Afrikaans and that was a compulsory subject we learned from grade 1 through to matric. The private schools only differ in the fact that, Afrikaans is not a compulsory subject and the students are free to pick from languages such as German, Portuguese, Spanish or French. These languages came about as a result of colonialism and imperialist powers. Language policies were created and implemented in similar fashion throughout the African continent. And as a result, there are several African countries that have the colonisers’ mother tongue as their official language.

The privileging of English is not unique to the African content. In South Korea for example, English generates disparity between the pupils whose parents can afford to pay for private education and those who cannot. This results in an increased chance of pupils falling behind in class (Zotzmann and Hernandez-Zamora, 2013:359). Birgit

Brock-Utne and Halla B. Holmarsdottier agree with this sentiment and comment that "the language issue is a class issue...private schools can inflate their prices when advertised as English medium schools making it impossible for the children of the poor to attend these schools" (2013:71). Consequently, because English is accessible to only a minority, this makes it a valuable commodity, but at the detriment of indigenous languages. Nonetheless, one cannot ignore or dismiss the fact that there is a demand for the English language.

"In an age dominated by Information and Communication Technologies, English is rated as the most widely used language of the Internet, with 536.6 million English language users in 2010" (Najeeb, 2012:1244). The ability to speak more than one language has become an invaluable asset as a result of the quick paced globalisation world we live in. Even more significant is the ability to speak English. **"**English is also the main language of books, academic conferences, international business, diplomacy and sport" (Najeeb, 2012:1244). According to Graddal (2007) approximately two-thirds of the best 100 universities are in English speaking countries (in Najeeb, 2012:1244). This does not take into consideration non-English speaking countries. However, Graddal's statement means that an education in English equates a good education and this creates a demand for English medium universities, schools and other educational institutions. As a result, there has been a growing demand for teachers qualified to teach English as a second or foreign language, creating a language industry of some sort.

Qualified SLA teachers are spoilt for choice with destinations ranging from Asia to Europe, competitive salaries, (obviously based on one's experience and skills) and several allowance, health and travel benefits. Many of the *Teach English Abroad* programmes require a South African citizenship or residency. South Africa is the most preferred African country to source second language English teachers, generally White South Africans. The common perception is "that all native English speakers have blonde hair and blue eyes, right?" (Young in International TEFL Academy, 2013). There is a definite criterion that extends beyond skills and qualifications that some employers of English teachers are accustomed to or find acceptable, abroad and locally. In South Africa this goes back to the Bantu education system that was existent during Apartheid. All non-White races were educated in their mother tongue and very few people, if any, had access to an education in

English. Thus the idea of a Black person being fluent in English or even being an English first language speaker is not easily accepted or believed, even today.

1.2. Context of the research

In 2014 I had the opportunity to be part of a literacy workshop that took place in Nyanga, a township outside Cape Town, South Africa. This workshop, a collaboration between the International Theatre and Literacy Project, (ITLP), Magnet theatre, iThemba Labantu Community Centre and Isihluzo educational theatre project, ran from the 28th of June to the 13th of July.

Stephen DiMenna and Chesray Dolpha facilitated the workshop and local community theatre practitioners assisted them. The workshop was "highly structured, with the goal of reinforcing valuable skills in verbal and written communication and physical presentation for each student," while at the same time trying to maintain creativity through "fun and fun learning experience[s]" (International Theatre and Literacy Project [ITLP], 2011). The workshop culminated in a 30-minute production entitled *Street Dreams*. This performance consisted of dance and movement pieces, which were choreographed by the participants with some guidance from the Dance facilitator. They also composed songs while the script was written entirely by the participants and arranged by the facilitators.

The workshop participants comprised of about 60 young people ranging from ages 14−20 who came from multi-lingual backgrounds - Sothos, Shangaans, Pedis, Xhosas, Zulus and two Ndebele speaking participants. This resulted in the participants using a number of secondary languages to communicate with each other, although Xhosa and Zulu were the dominant languages. The participants were all non-native English speakers for whom English was a third or even a fourth language.

During the workshop one incident occurred which has remained imprinted on my mind. A girl did not know what the word 'bounce' meant. DiMenna said, "Imagine I am a ball, and now I am bouncing. See, I am moving up and down (he started jumping up and down). That's bouncing." And she smiled, understanding what that word meant and continued working on that writing piece[1].

[1] 1 Her sentence was, "I want my voice to bounce like a ball so the world can hear me shouting 'SOUTH AFRICA'. Later, other uses of bounce appeared such "Bounce to the rhythm of love…"

This was my first encounter of the blending of two, otherwise very separate, worlds – language learning and play. What was surprising to me was that DiMenna had *showed* her what it meant instead of telling her and she had understood it. It was at this precise moment that I started engaging enthusiastically with this notion of 'learning through play'. By using physical action and imagination, DiMenna had taught her a new word and she made meaning of it by herself. I began questioning why the students were much more interested in interacting with each other and even with me in English only when an element of play or fun was included.

The word 'fun' is commonly associated with the word play. Brian Tomlinson & Hitomi Masuhara (2009:646) define the latter as "fun activities which provide a break from focused study". During play the environment is freed of the stress that is associated with a classroom such as the stress to attain certain grades to be given an intellectual value, it breaks the hierarchy of teacher and student, it frees the student to be creative, expressive, to be active, explore their own ideas and views on society and they create their own meaning without having to worry about giving the 'right' answer. The environment created during play is similar to that created when using drama in the learning space. Lai-wa Dora To, et.al (2011:525) describe this as "non-threatening" environment which boosts the "confidence and motivation of learners "and minimises the levels of inhibition and anxiety.

Deborah Leong and Elena Bodrova support the idea of learning through play because it "promotes underlying skills necessary for (a child's) learning in school and beyond...it improve[s] memory, oral language ability and deeper engagement in literary activities" (2003:30). They further point out that when a playful environment is created, the teacher or facilitator does not direct the student but guides them. This playfulness is not restricted only to children. The participants were aged between 14 – 20 years and yet were quite eager to play and engage in games. In fact, they often initiated games as a way of ending the sessions for the closing and even taught us new games.

One of the activities I observed and participated in was designed to help the students think spontaneously and creatively in English, but at the same time, teach them vocabulary around body parts using physical movement. As well as aid them in expressing themselves in English. DiMenna led this exercise and while he played music, we were instructed to walk around the room and listen for an instruction,

which he would call out while the music was playing. The participants seemed to enjoy the music as they recognized the songs and sang along where they could. In the midst of this enjoyment they were also practicing their listening skills and learning how to concentrate and focus.

His first instruction was ‘toe-to-toe. When the music stopped we had to pair our toes with that of another person in the room and then tell that person what we did that morning. The exercise continued with him shouting out more body parts and complicating the task – we had to exaggerate (many didn’t know what this meant and DiMenna demonstrated the meaning by showing them), then give the story a location and finally include a magical being. At the end of the exercise, they all presented their partner’s stories quite eagerly and confidently. This was an eye-opening exercise for me because I had to act out words that my partner was not familiar with or didn’t understand. I was consciously thinking, ‘ok, now how do I show this’ as opposed to ‘how do I explain this’.

This challenged my notion of making meaning from being an abstract phrase to a literal, active interpretation because I found myself trying to create meaning in a different, creative way from what I had been taught in school. I was actively engaged in the meaning-making process and I had to engage my body, mind and voice. And perhaps they shared the same sentiments because there was a lot of giggling and laughter happening in the room as the stories were being presented. This active process of making meaning was continued in the presentation of each other’s stories; they mimicked the gestures, tone, pace and pitch of their partner in order to relay the story. In my case, my partner really stretched and exaggerated and used his body in explaining or describing the word ‘enormous’. So what made it easier for them to express themselves in this instance?

Buru Y. Ntelioglou (2011:186) argues and supports his argument by referencing Koa & O’Neill’s (1998) explanation that “drama activities are learner centred and learners are asked to bring personal experiences to the tasks, these tasks create involvement and motivation” (Ntelioglou, 2011:186). Because the space was set up in a playful manner it allowed the participants to make some personal investment towards the activity and they had the freedom of choosing what that investment was. Asking the participants a simple question like what they did that morning was easy to answer

because they shared a similar social background, so they had a basis from where to retrieve information. There was no right or wrong answer: this allowed everyone's contribution to be valuable. For instance, a majority of them said that when they woke up they either made porridge to eat or boiled water so they could bath.

Ntelioglou also makes use of Di Pietro's viewpoint that "when students are able to include some part of themselves in the activities, they are more likely to benefit from the language learning process" (2011:186). Jonathan Neelands and Bethany Nelson (2013:24) refer to this type of learning as 'inside-out' learning and it is associated with playful learning. "Rather than passively obeying imposed interpretations and choices of meanings, you bring and trust in what you know about the world to the play." I think this is what Kolbe refers to in describing learning is an 'experiential process'. Ntelioglou further emphasizes drama's innate ability to include all language skills – reading, writing, speaking, listening, viewing and representing. She mentions Peregoy & Boyle's (2001) opinion that drama offers an integrated-skills approach, which directly contrasts a purely segregated approach. Their proposal is that the former exposes the English language learners to "authentic language in its multiple forms and challenges learners to interact naturally in the language" (2009:184).

Referring to Ntelioglou emphasis on drama's innate ability to include all language skills, I would like to identify some skills that I think were investigated in this exercise, namely speaking (constructing and telling their stories to one another), listening (to the instructions from DiMenna, the music when it started, their partner talking and the silence when the music stopped), and representation (re-telling of their partners' stories). Gail Tompkins (2009 in Reig & Paquette, 2009:149) emphasizes the value of listening by explaining that it is "a key to language development because children learn English as they listen to the teacher and classmates talk and read aloud".

In 2014 I was part of team that ran Drama workshops in two primary schools. At one school we worked with grade 1s and 2s (6 to 7 year olds) and our aim was to dramatize stories in a way that allowed for critical engagement, reflective thinking and plenty of playing. This was achieved through simple concepts like 'actions have consequences' or 'thinking about others' to issues around looking after our environment and endangered animals. In the other school we worked with grade 7s

(13 to 14 year olds) and they were 1st Language English speakers. The objective of this workshop was to develop their literacy skills through using the stories pre-set for them as part of their English curriculum. The material was readily available and we chose to work with one of the stories that they had not yet read in their class. The material was appallingly simplistic, intellectually stimulating and not appropriate for first language learners.

Through the workshops, we discovered that even though the material was so banal, the students struggled with understanding certain words and concepts. It was not until they actually brought the story to life by being a part of it through role play that they were able to investigate for themselves what certain words meant because if they couldn't explain the words verbally, they had other options such as acting out and discovering the meaning. In both these schools we used Process drama as the catalyst and used techniques such as Teacher in role and Mantle of the Expert as a gateway to the learning process. Process Drama, Teacher in Role and Mantle of the Expert are terms, which will be discussed in detail at a later stage.

In retrospect it was much easier for the participants in Nyanga to engage with the material because it was their own which made it relevant and personal. Therefore they had interest in the work. In the schools, it was a struggle to get the students to engage with the pre-set work. This can be attributed to the fact that they were not interested; the material had no relevance to their everyday life and experiences. And interest is important because it "encourages speakers to use whatever resource they have or have acquired to communicate" (Rothwell, 2011:577).

It is with this impetus that this dissertation seeks to offer the Process Drama techniques, Teacher in Role and Mantle of the Expert, as a means of bridging the gap between traditional second language learning, which is predominantly cognitive, and experiential second language acquisition, which introduces affect into the acquisition process. These two techniques were investigated with regard to how they were able to enhance second language acquisition for English language learners (ELLs) and the effects and affect of using these techniques. This was achieved through a four month long workshop that was run with English second language learners. As a result of English being the dominant language of instruction in a

majority of South African schools, this research highlights its effects on second language learners.

1.3. Explanation of Keywords

Language acquisition

Bill vanPatten and Allesandor G. Benati (2010) make the distinction between language learning and language acquisition based on the status of the learner. The learner is placed as the focal point of the learning process and the teacher is seen as a contributor and not a creator of the learning process. Throughout this dissertation I refer to and use language acquisition because my primary focus was on the learning experience, and how the pupils interacted with English in a natural and meaningful way. So the focus is not on the structure of what is said, but on understanding what is being said.

Mother tongue

I chose the term ‘mother tongue’ as a definition of the native tongue or first language. I chose this because the term ‘native language’ brings with it a hoard of historical and political connotations that are not relevant to this study. I have considered using ‘first language’ as several authors in the second language acquisition field use this term extensively, however, because this study is done in a South African context, and a first language here means the first language you learn to speak *after* your mother tongue, it was not appropriate.

L2 refers to a second language and L1 to a first language.

Other essential keywords such as, ‘Process drama’, ‘affect’ ‘Teacher in Role’ and ‘Mantle of the Expert’ will be discussed in detail later in this dissertation.

The following chapters discuss theories in the second language acquisition field (SLA). These theories will be discussed in three contexts— affect and the environment, the influence of the mother tongue and the psychological development of children in relation to second language acquisition. These three contexts and theories are relevant in anchoring the study in concrete theoretical grounds in order for the reader to be able to make the connections between SLA theories and Process

drama, and how the mentioned Process drama techniques are able to enrich the second language learning process.

Chapter 2: Literature Review

2.1. Process drama

Process drama is not a new face in the classroom. In fact it has been existent in the form of Drama in Education (DIE) since the 1940s but it wasn't until the 1960s (Nicholson, 2011: 67) and 1970s (Bolton 1979 in Piazzoli, 2012:27) that this art form gained its recognition. This art form allows, "participants, together with the facilitator [to], engage in the co-construction of a dramatic world" (Piazzoli, 2012:27).

Cecily O'Neill, one of the pioneers in Process drama (others include Dorothy Heathcote, Gavin Bolton, Philip Taylor, John O'Toole, Joe Winston and Madonna Stinson) describes it as the "thematic exploration, rather than isolated skits, where the outcome is not pre-determined, but discovered in the process". Unlike theatre which is mostly concerned with "rehearsal", "acting" and "performance", drama comprises of "experience" and "living through" (Piazzoli, 2012:28-29).

A characteristic of Process drama is that there are no audience members. The participants become the audience because they do not perform to an external audience but "presentation to the internal audience is important" (Bowen and Heap, 2001:7). This internal presentation allows the participants to make meaning for themselves by taking them on a journey of enquiry, investigation and exploration of the subject matter. This journey does not require them to be reliant on the teacher as the main source of information but the journey allows pupils the opportunity to discover new ways of creating meaningful knowledge (Bowen and Heap, 2007).

For this reason, unlike conventional or mainstream theatre, a performance is created in what Dorothy Heathcote terms a "lived at life rate" (in Bowen and Heap, 2001:7), meaning it is created in the moment. There is no pre-written text as the text is "written as the drama unfolds" (Bowen and Heap, 2001:8). Process drama is innately an art form and it is unique in the sense that you can learn about the form and through the art form. The importance of this art from resides in the process and not necessarily the product - as is evident in the name – *process* drama.

An inimitable feature of Process drama, which differentiates it from a script, improvisations or theatre games, is its structure (Piazzoli, 2014). The pre-text is a vital element that acts as a stimulus for fun with the imaginary world. This stimulus can take the form of pictures or songs which are used for motivation, to act as a gateway into the lesson or story and inspire curiosity. Kang et al (2009:963) describe curiosity as “the wick of the candle of learning” because it engages numerous facets of the brain as well as memory storage (in Saxton and Miller, 2013:113).

Following the pre-text are three phases; the initiation phase, the experiential phase and the reflective phase. The initiation phase allows the participants to make their own roles and become engrossed in the drama. During the experiential phase participants investigate the dramatic world by using a number of strategies. Finally, in the reflective phase, they reflect on the learning, making their own meanings explicit (O’Toole and Dunn, 2002 in Piazzoli, 2013:29). Despite these steps being sequential, whatever the pupils encounter during these stages is not necessarily chronological or linear.

The first study that used Process drama to investigate the effects of the art form on SLA took place in 1995 in a Taiwanese university (Kao, 1995 in Piazzoli, 2014:92). The participants were 33 undergraduate learners learning English. The study took place over the course of 14 weeks. The drama/language exercises were coded for turn taking and the Van Lier (1998) classification of “topic management, self-selection, allocation, and sequencing” (Piazzoli, 2014:92). The results of this study indicated that the participants were more willing to actively participate in the target or second language by taking 20% more turns than the teacher. The participants’ contributions were also spontaneous and dramatic tension was highlighted as the main reason for active participation (Piazzoli, 2014:92).

Since 1995, various studies have investigated the nature of Process drama and SLA. For example, Madonna Stinson and Kelly Freebodys’ (2006) multiple case-study with 160 ESL (English as a Second Language) learners who were 16 years old, and at an intermediate-advanced level. Stinson (2009) conducted a follow-up intervention study with 8 teachers and 600 learners, aged 13-14 years old. They were at an intermediate-advanced level. Araki Metcalfe (2011) carried out an action research

study in a Japanese primary school. The participants were 3 English beginner level classes and their teachers. Yaman Ntelioglus' (2011) ethnographic study with 50 adult ESL beginner learners in a Canadian adult school. And Shin-Mei Kao, Gary Carkin and Liang-Fong Hsu's (2011) mixed method study with 30 intermediate level Taiwanese students (Piazzoli, 2014:93). Generally, the findings of these projects recommend that Process drama can be advantageous in regard to encouraging motivation to communicate in the target or second language, as well as creating intercultural consciousness amongst the participants (Piazzoli, 2014:93).

2.2. Second Language acquisition theories

Second language acquisition (SLA) is a relatively new and interesting field that deals with how pupils learn a second language. Although it is termed as Second Language Acquisition, the language the pupil is learning could possibly be a third or fourth language. Therefore, SLA is the process of how any other additional language, besides the mother tongue, is learned. There are two main approaches that have extensively influenced SLA. These dual approaches are known as the Universal Grammar (UG) and Typological approaches. However, I will only discuss UG because it is the most widely used and dominant approach in SLA and it is relevant for the context of this research.

Noam Chomsky (1975:7) defines UG as a "system of principles, conditions and rules that are elements or properties of all human language" (in Gass, 2009:111). An example of a principle is a phrase. This is the basic structure found in all human languages. UG can be thought of as a pre-existent blue print from which language is learnt. As Chomsky (1965, 1981) explains, "humans are biologically endowed with UG, an innate structure that encodes the form of possibility of the human language and that assists the child during the acquisition of language" (in Gausti, 2009:104).

The brain is designed in a manner that enables it to recognize various rules and principles concerning language, and only the language structures that agree with the innate structure or UG, engage with the area of the brain that is designed for language (Gausti2009:95). This is possible because in all languages, the words and phrases are arranged in a specific order. Words and phrases are not randomly placed or constructed. Instead they are arranged according to "structure dependant rules…" (Gausti, 2009:104). For example, in English, the structure dependant rule is

SVO – subject-verb-object, whereas in Japanese it is SOV – subject-object-verb (VanPatten and Benati, 2010:14). Scholars in the SLA field believe that the way these principles work to determine the progress of fundamental proficiency in a first language are similar when learning a second language.

2.3. Interactionist theory

Goh and Silver (2006) classify three dominant SLA theories – Innatist, Behavourist and Interactionist (in Winston and Stinson, 2014:2). However, I will focus only on the latter as it most relevant for the scope of this research. The Interactionist theory places social interaction as the foundation of second language learning. It is pupil-centred rather than teacher-centred, and allows pupils to interact with each other through pair and group work; thereby placing prominence on language for communication purposes. In O'Neill and Lambert's view (1982:4), "language theorists and philosophers emphasize the importance of context and the socially constructed nature of language" (in Winston and Stinson, 2014:1).

The Interactionist theory is often coupled with the Communicative Learning Teaching (CLT) model. CLT is used extensively in teaching second language pupils. It is a pupil-centred method that focuses on the "affect" (needs and desires) of the pupil, while trying to establish the connection between how the language is taught in the classroom and how it is used outside of the classroom. The teacher takes on the role of being the "advisor, manager, resource person, facilitator and co-communicator" (Oxford, Lavine & Crookall, 1989:35 in Dora To et al, 2011:519).

The hypothetical assumption is that the pupil's ability to communicate will be improved in a purposeful and meaningful way. To explain what is meant by purposeful and meaningful communication, I will make use of an example offered by Erika Piazzoli (2014) in which she demonstrates how role can be used to create opportunities for meaningful language to be practised. Piazzoli questions the impact of starting a drama/L2 class by shouting, 'Can anyone hear me? I am stuck in the elevator'. By starting the class this way, she is indicating that she has picked and is in a role. Role is an important tool because of its influence on language.

Role is an excellent way to activate play**.** Cohen and Manion (1989) define role-play as the "participation in simulate situations that are intended to throw light upon the

role/rule contexts governing ‘real life social episodes” (in Tyres, 2002:164). Rivers (1989) explains that role-play “can provide a cover for those inhibited students who do not mind expressing feelings and viewpoint when they are presumed to be those of others” (in Tyers, 2002:165).

Additionally, Stinson (2008) argues that role lets pupils explore language from ‘inside’ rather than through a book (in Piazzoli, 2014:94). And that adopting a role can be beneficial for L2 learners as, by taking on different personae, they are able to explore the language demands from the inside, rather than through discussion and reproduction of language from a textbook. Roles are not fixed in process drama; often, students take on different roles within one workshop, to stimulate different points of view.

Based on what on the roles the pupils decide to take on, their language will change as well. For example, if the pupils take on the role of rescue workers, their register, tone and vocabulary will be different – ‘Please remain calm, we are trying our best to get you out’. Their register and tone would be authoritative (reflecting their capability to get her out of the elevator), but calming and reassuring. This together with their choice of language would show a genuine concern for her well being and safety. Compared to if they took on a role as a reporter reporting on the incident – ‘I am reporting live from the scene where emergency workers are trying to free a lady who is stuck in the elevator’. This tone, register and language reflect authority (through the reporters’ knowledge of the situation) it is more informative, but distanced from the humane aspect of the situation. So in each scenario, the pupils would have to think about the appropriate language, tone and register to use. Therefore the context allows the pupils to engage in the meaning making process. Kao and O’Neill point out that through manipulating the status or characteristic of a role, the teacher is able to “open up unlimited opportunities for spontaneous language, through a choice of register, vocabulary, and idiomatic expressions” (1998 in Piazzoli, 2014:94).

Reverting back to CLT, research has shown the existence of irregularities between its method and implementation in the classroom. David Nunan (1995:155) argues that “CLT has failed to transform dominant classroom discourse patterns, despite CLT’s advocacy that it is the pupil who must remain at the centre of the process, for

no matter how much energy and effort we [teachers] expend, it is the pupil who has to do the learning" (in Winston and Stinson, 2014:41). Additionally, Dora Lai-Wa To, et al. (2014) criticize this model and highlight the incongruity between the understanding of the methodology and its execution. Teachers are still the central figures of authority in the classroom. They also point out that the interaction between pupils and teachers is based extensively on Sinclair and Couthards (1975) Initiation-Response-Feedback (IRF) model**.** The teacher initiates a question, the pupil responds to it and the teacher provides feedback (Lai-Wa et al., 2014:41). In a traditional second language classroom, teachers are inclined to asking pseudo questions where only they and maybe a few of the students know the answer. Chaudron (1993) argues that this poor questioning system is almost certainly not fruitful for language learning (in Kao, Carkin & Hsu, 2014:13).

However, in a second language classroom that uses the process drama, questions are key; they play a role in establishing the classroom atmosphere; they can assist teachers in role and out of role; they are good for discovering what the pupils are interested in and are a good way of giving information. They also help in guiding the drama and give eminence to the pupils and confront shallow thinking (O'Neill & Lambert, 1986 in Kao, Carkin & Hsu, 2014:19-20). This is achievable because the answers are not based on factual information, but rather on how the pupil feels and using that knowledge to determine what level the pupil is on in terms of the language learning process. Therefore, it is not what they understand or think, but how they come to that conclusion or thought. Questions are asked in an open-ended manner so that the pupils have the opportunity to voice their feelings and thoughts. This also allows for different ideas to be expressed which may lead to collaborative problem solving and allow for the creation of dialogical communication. This term refers specifically to how the oral language is used in the classroom (Nunan, 1993 in Barekata & Mohammadi, 2014:354). Dialogical communication creates space that allows the inclusion of the pupils' "response, reinforcing and promoting their different voices, values and perspectives" (Bakhtin, 1981 in Barekata & Mohammdi, 2014:354).

Practitioners who use CLT also support Stephen Krashen's 'comprehensible input hypothesis.' Krashen's hypothesis states that pupils are able to acquire language through "in-taking and understanding language that is a little beyond their current

level of competence" (Krashen, 1981:2 in Winston and Stinson, 2014:3). Krashen's belief is that language learning is dissimilar to learning of any other subject matter because it requires "public practice" and is influenced by the Affective filter hypothesis. The Affective filter hypothesis proposes that an "individual's emotions can either interfere or assist in the learning of a new language" (Stinson and Winston, 2014:3). Erika Piazzoli (2013) uses this model to identify anxiety and poor self-esteem as the emotions that hinder second language learning.

2.4. Affect and SLA

Susan Gass (2009) identifies attitude as an important influence on pupils' ability to acquire a second language. Attitude entails motivation and aptitude, which she explains as the "ability to acquire a particular skill" (2009:109). For example, reflecting on my experience in Nyanga and in the two schools, the more positive the pupils' attitude was towards learning the higher their level of motivation grew. And this was made evident by their active engagement in the activities and thee willingness and eagerness, with which they wrote poems and stories for their final production.

It is senseless to talk about attitude and not mention affect, especially where SLA is concerned. Affect deals with the "aspects of emotion, feeling, mood or attitude which condition behaviour" (Arnold and Brown 1999:1 in Arnold, 2011:11).
Brown (1994) explains that language learning is a dualistic process; it includes the cognitive part which consists of the "mental side of human behaviour" and the "affective the emotional part" (in Dora To, et al., 2011:518). The latter is usually neglected in the classroom learning setting and results in the learning process being a dominantly cognitive process. Andres (2002 in Dora To et al, 2011:518) argues against this and claims that in order for the learning process to be effective it has to engage with both fields because they are "two sides of the same coin".

Earl Stevick argues that success in SLA "depends less on materials, techniques and linguistic analyses and more on what goes on inside and between the people in the classroom" (1980:4 in Arnold, 2011:11). The 'inside' Stevick is referring to is the individuals' feelings, perceptions and attitude about him/herself and others. The

‘between’ is the relationship formed between the individual and his/her classmates or the teacher. Therefore, affect can be thought of as the ‘inside’ and ‘between’ of SLA (Arnold 2011:11).

Peter D. MacIntyre, et al. (1998) proposed a ‘willingness to communicate’ (WTC) model to act as a go-between in language learning. This model ranges from anxiety to self-confidence and deals with “readiness to enter into discourse using a foreign language” (1998:541 in Piazzoli, 2014:82). This model was used in a study conducted by Tomoko Yashima, Lori Zenuk-Nishide and Kazuaki Shimizu that investigated the association between the notion of international posture, which they define as “the interest in foreign or international affairs, willingness to go overseas to stay or work, and a readiness to interact with intercultural partners” (Yashima, et al., 2004:125), confidence in second language communication and second language learning motivation. The study took place in Kyoto, Japan with 166 high school pupils. They were aged between 15 to 16 years old and included both girls and boys. Questionnaires with attitudinal or motivation evaluations and the WTC scales were administered to the students.

The findings of the study were that the perception of a pupil’s competence has a significant impact on his or her willingness to communicate in a Foreign language (FL). According to Yashima, et al., (2004) self-confidence is a fusion of “perceived communication competence and a lower level of anxiety”, which are crucial elements for an individual’s willingness to communicate. The study also found that those students who were more interested in international posture were more willing to communicate in English and possessed a higher level of motivation to learn the second language (L2). Therefore, “the higher level of motivation relates to self-confidence, which appears to result in WTC in the L2**”** (Yashima et al., 2004:135**).**

Unfortunately, the rhetoric concerning emotion and affect in the SLA classroom is one that is often silenced instead of being engaged with. The emotional status of second language learner is a subject that has received very little consideration in the SLA narrative. The history and construct of the education system, no doubt, contributes largely to emotion being ignored in the classroom. The bottom line is that emotion and affect cannot be measured. They cannot be quantified or given an

intellectual value. Therefore the suggestion of their presence and relevance in the educational space is often frowned upon. However, John H. Schumann (1998) puts forward the idea that, “affective appraisal of stimuli is at the core of cognition and it drives our decision making processes” (in Garret and Young, 2009:210). He continues by explaining that when pupils have a positive learning experience, they also have a positive outlook to future learning experiences. The same is true for pupils who have a negative learning experience.

Additionally, Schumann alludes to research that was done by Howard Leventhal and Klaus Scherer (1987). Their research indicated that pupils show a preference or aversion to motivation in their environment based on whether the motivation is pleasant, enhancing of goals or needs, compatible with coping mechanisms, and supportive of self-image and social image (in Garret and Young, 2009:210).

2.5. Environment and SLA

The effect of the environment on SLA can be explained by drawing on Natasha Müller’s (2009:243) suggestion of two types of schisms for language acquisition. They are successive acquisition and simultaneous acquisition. The distinguishing factor between these two schisms is the context - successive acquisition happens in a *tutored* context versus simultaneous acquisition which happens in a *natural* setting.

For instance, the traditional second language classroom is a tutored environment, filled with rules and grammar, and there are limited opportunities for pupils to express their feelings and experiences. And the pupils will probably only engage with the second language only when they are in this environment. Therefore, successive acquisition can be present in the classroom. The playground can be considered as a natural environment. This is where pupils play and make friends, develop and practice their inter-personal and interaction skills, as well as communication and social skills. In such a setting, there is a motivation to want to learn the language so that they can have their turn on the swing or the slide. It is an entry point of acceptance, from and by other pupils, which gives a sense of belonging to the pupil. Because he/she understands the language of the playground, he/she can fit in. Merrill Swain and Ping Deters (2007) call this a ‘participation metaphor’ where

“learning is a process of becoming a community—and this process involves developing the ability to communicate through the language and behaviour that are deemed acceptable by the community” (2007:823).

Acquisition of a language is enhanced in a natural setting because of the atmosphere within this context. It is a fun, non-threatening, unpressured, independent and intimate space. By intimate I mean the pupil decides who can be his/her partner on the seesaw based on criteria established by him/her. As mentioned earlier, because there is a high motivation for the pupil to learn, the language is developed quickly and in a manner that is fun, effortless, playful and free of the characteristics of ‘teaching’ (Gibbons, 1991:5). In this context there is a strong possibility for what Leong and Bodrova (2003:33) call metalinguistic awareness, where the knowledge of the language is important because “children cannot master new words without using them in a meaning context”. Thus the playground becomes a natural context through which language can be learned and developed in a meaningful manner and where simultaneous acquisition can occur.

The environment created during play is similar to that created when using drama in the learning space. An affective space is created where the pupil can feel safe and supported (Piazzoli, 2014:82) Lai-wa Dora To, et.al (2011:525) describe this as “non-threatening” environment which boosts the “confidence and motivation of learners “and minimises the levels of inhibition and anxiety.

There are two other elements that influence SLA and they are *transfer*—“the availability of the mother tongue” and *access to UG*—“the extent to which UG is available” (Gass, 2009:111). Seeing as I have already discussed UG, I will talk about the first element. Transfer has been the proverbial bone of contention amongst researchers, writers and practitioners in the field; in their endeavour to find out how much influence the mother tongue has on SLA.

2.6. Mother tongue and SLA

The mother tongue plays a salient role in learning, comprehending and reading in the second language as it acts as a blueprint that the pupil can go back to for reference. Pauline Gibbons relates this process and the rules of learning a language to reading a watch; “the language may be different but the concept is still the same.” There is an

hour hand, a minute hand and it moves clockwise (Gibbons, 1991:6). In this sense, the first language acts as a support system and foundation from which language can be learned. The Initial state is a term used in SLA. It is used as a starting point in reference to how much knowledge the pupil has concerning the language they intend to learn. This knowledge can be in the cognitive or experiential form.

The Initial state theory supposes that second language learners, similar to children who are learning a first language, bring their own “internal mechanisms”. In other words, what they know about the language. Consequently, it is not possible for a transfer to happen because knowledge of the mother tongue (L1) is not utilized (VanPatten and Benati, 2010:11). There are two methods second language learners can apply in acquisition. The first is that they transfer all their knowledge of the mother tongue to the L2 or the L2 begins with the UG approach. Further research into this hypothesis was carried out by Anne Vainikka and Martha Young-Scholten (1996) and they coined the term “ ’partial transfer’ that states that there is L1 transfer but it is limited...L2s may transfer lexicons and syntactic properties but not functional features of language related to things like tense, person-number, agreement, etc.” (VanPatten and Benati, 2010:11). For example, a Japanese pupil learning English as a second language is able to transfer the knowledge of the rules and principles of Japanese as a language, such as SOV. Except these rules cannot be applied to English because the rules and principles are different, thus limiting the transference.

Additionally, Gibbons states that the acquisition of a second language corresponds directly with the acquisition of the first. In both instances, language is learned through ‘telegraphic speech’, meaning the pupils depend on content words as opposed to grammatical or functional words.

For example:

“Want to go play (content)

I want to go out to play” (grammar and function) (Gibbons, 1991:9).

The influence of the mother tongue is also manifested in the way pupils learn to read. Min Wang and Keiko Koda (2005:75) conducted a study amongst native Chinese and Korean college pupils who were learning to read in English as a second language. Their research highlighted the influence the first language and writing systems had

on second language reading acquisition. As well as the difficulties of learning a second language presents in relation to the principles and structure of the mother tongue. “An alphabetic system such as English selects phonemes; a syllabary system such as Japanese selects syllables; and a logographic system such as Chinese selects morphemes or words to represent spoken language” (Wang and Koda, 2005:75).

For the reason that speakers of different languages also have different cultures which they bring to the second language learning process, it is important that these differences are engaged with in order to ensure meaningful learning takes place by being aware of others and their cultures. This is known as intercultural awareness.

Intercultural awareness is defined as “the awareness of experiencing otherness and the ability to analyse the experience acting upon the insights into self and other which this analysis can bring” (Alred, Byram, and Fleming 2003:4 in Piazzoli,2010:387). However, they do caution that it takes more than just experience for intercultural awareness to be achieved successfully. Experience should be utilized together with “reflection, analysis and action to initiate a transformation through which the experience of any kind of ‘otherness’ can be seen as an intercultural encounter” (Alred, Byram, and Fleming 2003:5 in Piazzoli, 2010:387). According to Piazzoli, even though there are teaching resources available for communicative language that emphasise on language structure, they do not, however, pay attention to reflection and analysis. Consequently, the nature of Process drama is capable of offering a “structure to mould the cyclic process of experience, reflection, analysis and action; it actually draws on experience and reflection as a pivotal point for learning, turning implicit meaning-making into explicit knowledge” (O’Toole and Dunn 2002:24 in Piazzoli, 2010:387).

Piazzoli carried out a study with 12, third year undergraduate students who were studying Italian in a tertiary institution in Brisbane, Australia. The students were aged between 18 to 65 years and came from various educational, geographical and socio-cultural milieus. The objective was to illustrate how Process drama is able to create and engage with intercultural awareness in an Additional language (AL) context. The study was conducted over the course of six Process drama sessions. The sessions

were done in Italian and English was only used when something was unclear to the participants. Dario Fo and Franca Rame's play *Sotto paga! Non si paga! ('We won't pay! We can't pay!')*, an obligatory text for the course, was used as the pre-text and the play contained several Italian socio-cultural orientations.

The participants were expected to read parts of the play every week. Themes that emerged from the text were used as the basis for each of the process drama sessions. The sessions were divided into one hour allocated to the text and then two hours for the process drama. By allowing the participants to decide what theme would be the focus for the session, Piazzoli received first hand perceptions and understandings of their views on present-day Italy. Each theme had a different stimulus, including the opening passage of the play, a catalogue from an Italian supermarket, a photograph, a satirical poem, a scene from a movie and a current affairs article (Piazzoli, 2010:389).

The study was designed as a participatory action research, and this allowed for a communicative forum to take place following every Process drama session. A communicative forum is essentially a space that allows for dialogue and conversation. During these communicative forums the participants discussed which socio-cultural theme they were keen to investigate in the next lesson. This set up was conducive and encouraging for the participants to engage actively in sharing their views and considering those of others and ultimately, make meaning. Furthermore, the participants were made agents in the learning process through being given the freedom to choose the content of the lessons, based on their preferences, and thus **"**personalising their learning experience" (Piazzoli, 2010:388). Piazzoli proposes that this personalized learning experience is the groundwork for intercultural language learning. In order for personalized learning to be achieved, she relegated her position as a teacher and became more of a collaborative facilitator. She became reliant on the participants to guide the sessions with their input and her responsibility, one could say, was to react to and with the participants' feedback. This is a shift that rarely occurs in the traditional classroom.

The findings of Piazzoli's study imply that by using different drama strategies, the participants were "able to engage in a pattern of intercultural growth consisting of (1)

decentring from cultural codes, (2) experiencing otherness and (3) enhancing intercultural awareness" (Piazzoli, 2010:400). She concludes by pointing out that the process of "experiences, reflection and analysis" (Piazzoli, 2010:400) was the catalyst that achieved this pattern.

2.7. Psychological development and SLA

Language development and cognitive development have a relationship where one is dependent on the other. However there is disagreement on which is dependent.

Lev Vygotsky believes learning feeds mental development. He sees children as social beings. The latter point is what he uses to criticize Jean Piaget's theory. Piaget believes that learning is a result of development. Piaget explains that children are able to learn languages at an admirably fast pace because language is based on a child's mental representation ability—the ability to allow a symbol to stand in the place of or represent an object in their environment. As a result of this, children are constantly filtering what they hear. They make their own adaptation of it. This filtering challenges the misunderstanding that children are passive thinkers. "Children are active thinkers...thinking has regularity and consistency even if it is wrong" (Littlefield Cook and Cook, 2005:5).

However, Vygotsky views Piaget's theory as being isolated from the social environment of the child which influences the child's cognition. He disputes Piaget's theory by pointing out that "children acquire cognitive structures from their culture and from their social interactions, primarily by listening to the language they hear around them" (Littlefield Cook and Cook, 2005:25). This language can occur in public or social and private speech. The former is language that they hear from people talking around them and the latter is speech that they talk out loud to themselves.

Vygotsky suggests that children acclimatize to social speech and make it their own, and this results in the child's own private speech. This is possible because any function related to a child's development happens on two plateaus; first on a social plateau, and then on a psychological plateau. These functions appear between people as an inter-psychological category, and then within the child as an intra-psychological category (Vygotsky, 1981:163 in Littlefield Cook and Cook, 2005:26).

This procedure is also known as internalization, where external activity and speech develop internally and are carried out psychologically. J.A. Bivens, Adam Winsler & Jack Naglieri, (1990) give an example of how this works. Talking out loud turns into whispering softly, that turns into children moving their lips, which then stops, giving way to private speech (in Littlefield Cook and Cook, 2005:26). Private speech does not disappear forever and can resurface when we encounter difficulty with something (and we end up talking to ourselves), or when we are perplexed. Private speech helps focus "our attention, regulate strategies, plan our problem solving efforts" (Behrend, Rosengren and Perlmutter, 1992; Berk, 1992; Berk and Spuhl, 1995; Emerson and Miyake, 2003; Schneider, 2002 in Littlefield Cook and Cook, 2005:26).

Vygotsky (1978:6 in Littlefield Cook and Cook, 2005) introduces the zone of proximal development (ZPD) and discusses this extensively in relation to learning and how the psychological development of a child influences the learning process. He defines it as "the distance between a child's actual development level as determined by independent problem solving and the child's level of potential development as determined through problem solving under adult guidance/collaboration" (LittlefieldCook and Cook, 2005:27). In other words, what a child can do versus what they are able to do. This zone of proximal development resides between two margins, a top and a bottom margin. The bottom margin consists of problems that the child is able to solve by themselves and the top margin is made up of problems far beyond the cognitive development of the child.

Additionally, ZPD proposes, "that when learners participate in spontaneous, symbolic play, taking on the *personae* of others, they can reach a developmental level above their actual level" (Piazzoli, 2012:32). Process drama supports this idea of 'play' being an essential ingredient to the learning process. As Jerome S. Bruner (1976) succinctly put it, **"**play [is] a behaviour that minimises the consequences of one's actions, providing opportunities to try out combinations of new behaviours without anxiety or external pressure for success" (Piazzoli, 2012:32).

Teacher in Role and Mantle of the Expert (Wagner, 1976) are both techniques for learning and ideologies for teaching. Both techniques are founded in the notion of "'cognition' not as an *item* located within the individual thinker, but a *process* distributed across the knower, the environment in which knowing occurs, and the

activity in which the learner participates" (Barab and Squire, 2004 in Piazzoli, 2012:32). Much like the constructivist theory, both techniques support that pupils do not obtain knowledge passively, but rather the pupils actively construct knowledge.

I will now discuss the two techniques, Teacher in Role and Mantle of the Expert, in detail as entry points to illustrate how I used these techniques in my own practice in the next chapter.

2.8. Teacher in Role

Dorothy Heathcote created Teacher-in-role (TiR) technique in 1973 and TiR involves the repositioning of the teacher as an authoritative figure to that of the collaborator and facilitator. Heathcote refers to this repositioning as a "colleagueness**"** that is developed as a partnership between the teacher and student "as they move through an experience of mutual discovery" (Bowell and Heap, 2001:48; Wagner, 1976). Now, in order for this work to be effective the teacher has to voluntarily surrender their authority. It may sound like the teacher is expected to give up all control of the classroom but this is an opportunity for the pupils to explore and discover new ways of making meaning that is personal and the teacher is almost always in control by choosing the context of the lesson and being able to control the drama from inside the drama world (Wilhelm, 1998).

Besides a change in relationship, TIR requires a change in the language register. This is because when teachers and pupils take on new roles these roles come with status and with status comes language. Therefore the language has to be tailored accordingly. Leo Van Lier (1996) explains that this meeting of status and language" exposes participants to 'authentic' registers of communication" (in Piazzoli, 2015:30). This change in register allows for the presence of socio-linguistic milieus that are not typically present or rehearsed in the traditional second language learning classroom. It gives the pupils the chance to practice using 'real' language albeit in a fictional world. Therefore "'teacher-in-role creates a change of interaction dynamics; it engages participants in dialogic communication, in line with socio-cultural principles of language learning" (Lantolf, 2000 in Pizzoli, 2015:30).

Chris Lawrence (1982) describes this method as the most useful and effective drama tool because it allows the teacher to move away from the "one who knows" to the

“one who does not know” by taking on roles such as the newcomer/ outsider/ devil's advocate/ doubter / antagonist (1982:4). This is also an opportunity for the teacher to teach drama vocabulary for instance “gesture, eye contact, use of symbols and space but in a way that not only demonstrates them to the children, but demands an immediate response in the same terms” (Lawrence, 1982:4). Therefore, the pupil does not only learn *through* the art form, but *about* the art form as well.

2.9. Mantle of the Expert

Mantle of the Expert, a technique created by Heathcote together with Gavin Bolton shares some characteristics with TiR (1995 in Piazzoli, 2012:31). In ’Mantle of the Expert’, students take on the role of experts to carry out a task and/or to solve a mystery within the drama (Piazzoli, 2012:31). Similarly the Mantle of the Expert also alters the teacher-student relationship. This method is used as “a quality: of leadership, carrying standards of behaviour, morality, responsibility, ethics and the spiritual basis of all action” (Aitken, et al., 2013:35). The teacher’s role in this technique is to create an environment where these qualities can be nurtured and where “a mantle of leadership, knowledge, competency and understanding grows around the child” (Aitken, et al., 2013:35).

Responsibilities are shared between the pupils and teacher. The teacher has to ensure that the pupils buy in to big white lie of the imaginary, dramatic world that is being created. Much like conventional theatre, this imaginary world is bound by rules of time, space, role and situation. Another similar trait Mantle of the Expert shares with theatre is that they both strive to engage their audiences both cognitively and affectively to the extent that the audience is challenged by their current understanding and perspectives, but also given the alternative of viewing the world in a new way. The pupils are required to be actively engaged in the process by taking responsibility for their roles and the words, choices and actions of their character – cognitively and socially. In other words, they need to think from *within the drama*. The pupils need to question, negotiate, compromise, collaborate and cooperate in order to serve a purpose greater than themselves.

When pupils take up their responsibilities, they are able to work collaboratively and support one another. This results in effective learning occurring as they share their experiences and knowledge. And this gives them another perspective, a new pair of

eyes through which to view the world. Consequently, “prior knowledge and experience is validated and their frame of reference is enlarged” (Heathcote and Bolton, 1994: xi).

Mantle of the Expert favours child-centred learning and the positioning of the child is maintained from a very early level. When lessons are designed, the structure they follow is focused on the learner’s interests and needs, however, not neglecting the objectives set out in the syllabus. This is maintained in interactions in the classroom where the pupils' interests and needs are purposefully placed alongside the curriculum objectives. This notion of child-centred learning continues in the classroom interactions, where the teacher consciously positions the pupils “as competent co-constructors of the learning. Although placing the child at the centre, and including strong elements of inquiry, the approach is far from child-led” (Aitken, et al., 2013:35).

Heathcote explains that the main role of the teacher when suing Mantle of the Expert is to “maintain the learning experience and support and challenge the students with it” (Heathcote and Bolton, 1994: xi).

Chapter 3: Methodology

3.1. Introduction: Pilot project

I facilitated a research project in a primary school in Athlone, a suburb in Cape Town, South Africa. The project ran for four months, commencing in March 2015 until June 2015. The project was designed for a group of 14 pupils (7 boys and 7 girls) and the criteria for the participating pupils were that they must have been exposed to English for at least a year —thus ensuring some prior knowledge of the language. They should also be in grades 2 or 3 and aged between 8 and 10 years of age. However, I ended up having a group 12 pupils, 6 boys and 6 girls.

Besides the participants, there were only two invited guests (my supervisor and a member from Help2Read), but none of the class teachers or principal of the school pupils was able to attend my sessions, as they were busy teaching the rest of the classes that the participating pupils came from. However, the principal did inquire about the progress of the pupils in the session from time to time. There was a teacher, whom I shall refer to as the host teacher, who acted as the link between the school, the principal, the teachers and myself.

Help2Read is a non-governmental organisation that focuses on child literacy. They assisted me by acting as the mediator between the school and myself. They identified a school that was in need and would benefit most from my project and then liaised with the school on my behalf. They were a constant support, providing material, doing check-ups and participating in my lessons where possible. My responsibility towards them was keeping them well informed throughout the duration of my project. This was done in the form of one presentation, the submission progress reports as per their request and the sharing of findings of the project.

The purpose of this project was two-fold. Firstly, it was to investigate how Process drama can be used as an alternative pedagogic tool for second language learning and teaching, and secondly, to identify the effects on the pupils and myself, as a developing practitioner. Therefore, the above-mentioned criteria acted as a system of filtering and selection. It is important to note that Process drama, and specifically my use of it, is being researched as an additional alternative to teaching and learning a

second language. I do not offer it as the ultimate solution to the myriad of problems that exist within the second language learning and teaching sphere.

My intention with the project was that using Process drama would allow pupils to engage more actively with the learning process by becoming agents in their own learning, through making meaning for themselves. As a result learning would not be viewed as an onerous task but one that is empowering and fun. Moreover, besides learning through the art form, the pupils will also learn about the art form, thus acquiring skills they may not have previously possessed.

The lessons took place in the ballet room on the school premises. There were no tables or chairs and the only thing that was reflective of being a real 'classroom' was a chalkboard. On one occasion we did make use of a typical classroom with tables and chairs otherwise most of the lessons took place in the ballet room on the floor. The materials used (books, worksheets, stationery and games) was supplied mainly by Help2Read and the more content-specific work such as stories, warm up games and the general planning of the lessons were carried out by myself. I met with the pupils twice a week for 45 minutes sessions.

The overall objective was to address the problem area as identified by the teachers of the participating pupils. This was identified in a very brief talk I had with the teachers and they all agreed that the problem was that the pupils' lack of verbal engagement was a result of a lack of vocabulary. Therefore, my goal became improving their vocabulary in order for them to engage more verbally.

This chapter will be discussed in 3 phases. The first phase will be a discussion of qualitative research as the chosen type of research for my pilot project; the techniques used and how they influenced my methodology. This will be followed by an overview of two case studies that helped shape the structure and design of my pilot project and formed the background upon which I compared and contrasted the findings in my work. I also made use of the principles and methods used in both case studies in my own work. And finally, I will discuss my pilot project, its overarching objective and illustrate how I incorporated the methods and techniques used by the practitioners in the case studies.

3.2. Qualitative research

Peter Banister defines qualitative research as “the interpretive study of a specified issue or problem in which the researcher is central to the sense that is made… [it is] an exploration, elaboration and systemization of the significance of an identified phenomenon” (1994:2-3). Qualitative research is used widely in SLA because researchers often deal with soft data—participants’ thoughts, feelings and perceptions, observations, journals, questionnaires and interviews. More often than not, researchers deal with primary sources or, as Brown and Rodgers (2002) put it, “original data” (in Zacharias, 2012: 11). Zacharias defines original data contextually as data that is collected by the researcher, “by using interviews, questionnaires, observations and students’ journals” (Zacharias, 2012:11).

As a result of this, indications of improvement or progress were recorded in ‘snapshot’ moments. These moments included the correct use of language, spelling a word correctly, writing a sentence correctly, being able to speak up in class (gaining confidence), a change in attitude, memorizing a song, rhyme or poem, reading by themselves or out loud and successfully completing a task.

David Silverman (2000) writes extensively about qualitative research. He describes it as an investigation into ‘everyday life’, which allows a deeper comprehension of social phenomena. “It is an analysis of words and images rather than data, observational rather than experimental and may include unstructured rather than structured interviews” (2000:8).

Qualitative research is often criticized because the findings are difficult to quantify. This is because it concerns itself with trying to understand a particular issue or an individual. Therefore, unlike its counterpart, qualitative research questions are dynamic and can change over the course of the research. Research conducted in this manner is usually on a short term basis with smaller groups of people, and can even be carried out with just one person. As stated earlier, the data collected is soft data and it is analysed through interpretation and categorization.

The interpretation of the identified problem is achieved by using “action and experience as a means of interpretation” (Silverman 1993:3). He continues by pointing out that qualitative research endeavours to capture the “sense that lies within” which helps in framing “what we say about what we do”.

Due to the nature of this research, qualitative research is the most appropriate type of research. The evidence collected will be empirical research conducted by me. Therefore it can be considered as original data, as defined by Brown and Rogers (2002 in Zacharias, 2012:11). Consequently, the type of research also indicates the type of methodologies that I will be utilizing. These will be coupled by methods other researchers have used. Alison Mackey and Susan M. Gass (2005) co-author a book, *Second Language Research Methodology and design* from which I have drawn a majority of the methods used in my own practice. These methods include ‘Spot the difference’ worksheets, Jigsaw puzzles, Questionnaires (written and verbal), Role play (Mackey & Gass, 2005), Unstructured interviews (Silverman, 1993), Questioning techniques (Kao, Carkin & Hsu, 2014), constant comparisons over the four month period with other groups (pupils who were not a part of my project), video recording, feedback reports, secondary sources on projects similar to mine and my research journal of my practice.

3.2.1. Unstructured Interviews

With regard to interviews, Punch (1998) converses about unstructured interviews as “a way to understand the complex behavior of people without imposing any *a priori* categorization, which might limit the field of inquiry” (in Zhang & Wildemuth, 2005:1-2).

Prior to starting the project, I conducted unstructured interviews with the pupils. I asked them general questions such as, “do you enjoy learning English”, “what do or don’t you enjoy about learning English”, “where do you hear English”, “do you speak English a lot”, “where do you speak it and with whom”, “how do you feel when using the language either through reading, writing or talking” and “in what form do you enjoy using English”? These questions were asked in no particular order. Having this unstructured interview with them allowed myself to listen to them talk as well as establish how much of the discussion they understood and were able to follow. The general comment from the pupils was that they enjoyed learning but they did not

enjoy learning English very much. They found it boring and difficult. Some of them liked speaking English and others did not. None of them spoke English at home. Some felt like they didn't understand English all the time and that made them feel bad. The group was split evenly between pupils who wanted to learn English and pupils who were willing to give learning English another try.

3.2.2. Questionnaires (Appendix B)

I used questionnaires as one of the tools for data collection. The aim of the questionnaire was to track the attitude that the pupils had during the duration of the project. I was interested in finding out if there had been any changes or shifts in their attitudes towards learning as a whole, but particularly towards learning English through Process drama.

As mentioned earlier, the case studies, which will be discussed shortly, helped me shape the structure and design of my pilot project. I also made use of the methods the practitioners' employed. Furthermore, theses case studies formed the background upon which I compared and contrasted the findings in my work.

3.3. Araceli Fuentes (2010) Case study

Araceli Fuentes' study was aimed at two groups of grade 1 Galician speaking Primary school children who had been exposed to English since they were three years old. The children all spent the same amount of time learning English and in the same environment.

The aim of Fuentes' project was to use drama/theatre to teach the children vocabulary items related to the body. The children were split into two groups—group A and group B. Group A utilized many different drama activities and methods to compliment the planning that had already been done, whereas group B was an instructive unit that used "simple play adapted to their level" (Fuentes, 2010:323). Group A worked over a series of seven sessions lasting 50 minutes each, the last of which was video recorded. Group B had six sessions, as they were not video recorded. However, the children did receive feedback during the lessons.

Fuentes used a learner centred methodology that borrowed and made use of ideas from several pedagogical methods and principles. She incorporated the four linguistic

abilities by integrating them. For example, “children listened to oral texts in class, they re-elaborated the original text, reading it and writing a new one, and they spoke a lot while they rehearsed and performed the play (group A) or do the drama activities (group B)” (Fuentes, 2010:323). Below are examples of the lesson plans.

Group A	Group B
Aim: Get familiar with drama activities and use them to develop the four linguistic skills and learn vocabulary items related to body parts and interrogative structures (Where is ...? Is that your ...?).	Aim: practise vocabulary related to the family, act out a story with finger puppets, co-operate in retelling it.
Session 1: introduction of theatre, familiarisation with drama, simulation and role play, drawing up of rules when working	Description: the teacher tells a story with big flashcards illustrating it. Children make the finger puppets themselves from a model provided by the teacher and act out their own version of it.
Session 2 to 5: warm up activities for body language, voice, working with text (adapting it for the kids, reading the script), assigning of roles, practice and learn lines, creation of props for performance	Preparation: choose the story and provide the model to do the puppets so that the students only have to colour, cut and paste.
Session 6 and 7: performance and video recording. Kids get feedback and watch themselves.	

Both lesson plans are example of the different approaches that can be taken when it comes to drawing up lesson plans. Even though Group A’s process resulted in a performance; there was strong emphasis on the process that the kids went through. So much so, that the performance was a result of the process and not an evaluation of the process. Group B’s lesson also resulted in a performance, but of a different nature. It was an ‘inside’ performance (Bowen and Heap, 2001:7).

This difference was deliberately made by Fuentes in order to show that “using drama in the classroom does not necessarily mean preparing the performance of a play with the students, but it can also be enriching” (Fuentes, 2010:326-327). According to Fuentes, there was no significant difference between the two groups' level of “motivation, learning improvement and confidence or group dynamics” (2010:328). However, both groups did display positive outcomes.

To evaluate the progress of the project Fuentes (2010) made use of a diary in which she took notes of the children’s struggles and triumphs. The children also evaluated themselves (self-assessment), received feedback from teachers and parents (co-assessment) and after their performance they were able to watch themselves in English. She used the Communicative Learning Teaching (CLT) method extensively. Besides other resources (stationery) the main source was a chosen play; which was an adaptation of a story from the children’s textbook that was linguistically and cognitively appropriate.

3.3.1. Researcher’s journal

Mimicking Fuentes, I kept a journal in which I documented my interactions with the pupils and their interaction with each other, their progress and highlights of the sessions. I took note of areas that needed improvement and marked moments of significance. My journal was divided into three categories – Description (what was done?), Analytical (why was it done and how did it work/not?) and Reflection (what did I learn?). I used the lesson plan as a guide to evaluate whether the aims and objectives of a particular lesson had been achieved.

Additionally the journal was used to evaluate my structural planning of the project and lessons and if they were effective and successful. The journal also served as a way for me to evaluate myself as an applied drama practitioner (in the making) and how I was handling the pupils. Each entry was used as a map to plan the next lesson so that I could strengthen the strong and positive points but also address the problem areas.

In conclusion of her project, Fuentes observed that the children worked independently most of the time; they were all eager to engage in the lesson. She warns that the greatest danger was the children being too enthusiastic which resulted

in “noise and confusion” (2010:328), which she says, can be easily dealt with through good lesson planning. She also observed that the teachers were anxious about the inclusion of drama, as they feared that the situation could get out of control. And in order to avoid this, the lesson has to be meticulously planned, clear instructions have to be communicated to the students and rules need to be set and agreed upon.

I was drawn to Fuentes’ work because her work closely resembled what I wanted to do and her participants were closer to the age bracket of the participants I was going to work with. Additionally, the way in which she structured her lesson, made it easier for me focus and structure my lessons. The structure of her lessons plans helped me in drawing up my own lesson plans for my work.

3.3.2. Lesson plan (Appendix A)

Each of my lessons was designed with specific aims in mind. However, the overarching objective was to improve the pupils' vocabulary so that they could express themselves more in English. I tried to keep the lesson plans as relevant to the pupils as possible by picking stories and topics that they could relate to. I was able to identify these topics through the story sharing session we had every morning before starting the lesson. Although the lessons were pre-set, I was able to adjust them accordingly.

The main activity of the lesson was a story with a specific theme. For example, one of the stories was ‘Let’s build our own Town’ (drama context) and the language context was vocabulary that exists around the construction of a new town (name of the town, where it was located, what was it famous for), the businesses (schools, shops, banks), the people in the town (who lived there), authoritative figures (police, town mayor), laws and rules, anthem, signature greeting and jobs for the townspeople, in this case the pupils. This allowed the pupils to construct their new town around what they already knew from the places they stayed, the buildings that surrounded them, the jobs their parents, siblings or relatives had, and it gave them an idea of what they would like to be in the future.

The rest of the lesson plan was divided into four categories—Activity (what will be done?), Description (how will it be done?), Duration (how long will it take?) and ‘Mary Poppins’ (what will I need?). At the bottom of the lesson plan is a ‘Comments’ section

where I made quick notes of what worked and what did not work during the session. I later used these quick notes for my reflection in the researchers' journal. As Fuentes mentioned, a good lesson plan assisted me in having more control of my class and gave me confidence.

3.4. Erika Piazzoli (2010) Case study

Piazzoli's study, also discussed earlier in this paper, offered me three techniques – the communicative forum, video recording and homework assignments. In her study of using Process drama to raise intercultural awareness among her participants, she employed the use of a communicative forum (which I spoke about earlier), video recordings of the sessions and homework assignments. The way in which Piazzoli used the communicative forum gave me an idea on how to create content that was relevant and personal to my participants and I incorporated this into my lesson plans.

Each of these process drama/English lessons began with a physical warm up session to energize and focus the students and then moved into a 'story sharing' activity where the students shared with the rest of the group what they had been up to the previous day, weekend or that very morning. The objective of this activity was to get the students comfortable in talking in front of their peers, expressing their ideas and thoughts and for them to get to know each other as they were from two different grades. I would guide this process by providing a topic that they could discuss. One of these topics was, '*What I did this weekend'.* And this was the inspiration for the creation of Great Green Gardens (Appendix C), a story that was based on the activities that the pupils participated in.

3.4.1. Homework

Piazzoli assigned her participants with the task of reading the prescribed book for the Italian course**.** The book acted as a pre-text for the process drama lesson. In my work I gave each pupil a book, that served as their work-book and homework book. The purpose of giving homework tasks was to encourage learning outside of the classroom and to foster a sense of responsibility towards their own learning. The homework tasks allowed me to investigate to what extent they had understood what we had done in our session that day. It was also used to mark any indicators of

progress and improvement. As well as to identify areas that needed more attention. I was a bit sceptical about giving homework because the host teacher had informed me that the pupils rarely completed such tasks—especially their English homework. I was unsure as to whether the pupils would be interested enough in what I had to offer to do the homework.

Regardless, I still handed out the homework tasks, but after the first few weeks, many of the tasks returned to me incomplete. Some did not even attempt to do the homework. I stopped giving them homework and focused on tasks that could be completed in the session. There were three or four pupils who insisted on taking homework every session, but even amongst these, completed tasks was a rare occurrence. In retrospect, had I used the homework in a similar fashion to Piazzoli, there may have been more investment from the pupils. In the way that I structured the homework it did not differ from the homework they received from their other classes. Also, my project was not a class that they were being graded for, so the students may have been less inclined to complete and submit homework assignments, which made it difficult to monitor progress.

When I asked the pupils why they did not finish their homework, these were their responses**, "**I forgot. I don't understand what to do. There's no one to help me at home". So it is not that they did not want to do the homework (in some cases), but there was no support structure at home to help them with their homework. And so they come back to class day after day with their homework not done. This lack of support is not only limited to their homework. If the pupil failed to understand something in class, they have missed their one chance at 'getting it'. The next day the teacher continues with the lesson for the day. In a class of about 40 pupils, the teacher does not have the luxury of backtracking and helping the pupil. There was one instance where one of the pupils in my class was unhappy about coming to class one particular day. When I asked her about it she replied that as a result of being in my class she was missing out on work in her class because, "teacher doesn't wait" (personal communication, 2014).

However, I had the luxury of backtracking because I only had 12 pupils. But, even with this smaller number, I opted not to give homework assignments because there was no one to help them outside of the classroom. And I had limited time to work with

the pupils. Consequently, I focused on giving the pupils tasks that they could finish in class and if they wanted to do anything extra at home, I gladly allowed them to. I also realized that whenever they did not do their homework, they did not want me to see their books or they would claim to have forgotten their book at home. So they were aware that they had a responsibility towards their homework and not fulfilling that responsibility could have made them feel bad. In impromptu chats with their class teachers I realized that they were facing the same dilemma with homework not been done. Their solution was to send a note home with the pupil, but this did not seem to reap much reward. So in projects of similar nature, this is something I will look at more closely and aim to improve.

3.4.2. Video recording

As part of her research tools, Piazzoli included video recording the workshops as a means of engaging with the students' recall. She used extracts from the recording to create a DVD, which the students watched and she used as catalyst of discussion.
I used this idea to collect data on how the pupils' perceptions about learning English through drama. At the end of my project I conducted a video interview and the pupils had to complete the following sentences—'Before I started this class...' and, 'Since starting this class...'). I decided on videotaping this interview because I realized that in our initial meeting, I had no data I could go back to and check or reference. The data I did have was all based on observations and note taking. I also used this tool to get an idea of what the pupils thought of the project, what they liked and enjoyed and what they didn't like and didn't enjoy and, even what they wished there could have been more of.

In addition to this, I also videotaped four pupils of the same age and in the same grade who were not part of the project. These students were part of the English intervention class that the school created for students who are struggling with English. So these pupils, 'Before I joined this class' question refers to the intervention class. The purpose of this was to do a comparison of the effect my project had on the participating pupils versus those who did not participate. This was necessary in order to evaluate whether the project had any affective value, how that influenced the learning process for the pupils and, if it was valuable to consider affect in learning a second language. The results are shared in the next chapter that discusses the

findings of the project. In addition to these tools, as a means of recording and monitoring the pupils' progress, assessments were administered every fourth week. These assessments were in the form of retelling and re-enactment of stories, writing poems and reading aloud. Finally, in order to ensure validity and allow room for other points of view, I used a combination of methods in order to achieve different perspectives, such as Denzin's (1978) method of triangulation (in Yeasmin & Rahman, 2012). This was achieved by including the teachers and visitors feedback in my analysis.

3.5. Teachers' feedback

The class teachers of the participating pupils were not present in any of the sessions, so I seldom had the opportunity to interact and engage with them about the work I was doing and the progress of the pupils. I had no idea of the effects (if any) of the project beyond the ballet room, or even if the changes that I had observed were visible outside of the ballet room. So, in order to ascertain whether there was any improvement in the pupils' work I asked the teachers to write up feedback reports for each student.

I intentionally included general questions because I was interested in finding out what non-academic effects my class was having on the pupils. I had noticed a gradual change in the pupils in terms of their behaviour, attitude, social skills and confidence and I wanted to know if these changes were present in their normal classes.

I also included more specific questions pertaining to the pupils' reading, writing, speaking and comprehension proficiency. These questions were easier to navigate because of the class assessments that the pupils had during the time I was running the project. These assessments allowed the teachers to have points of reference from which they could comment on their pupils' progress. Having the teachers' feedback allowed me to somewhat regulate myself in my observations so that I wasn't being too nice or too hard or overlooking obvious things; but at the same time it also validated the observations I had made and the efficacy of my work.

The teachers acknowledged that there was some improvement but not for all the pupils and not in all the language aspects. For example, there was one pupil who was improving gradually, however he was still failing, but failing better. Another

student, who was usually timid and didn't participate in class became more lively and started answering questions, talking to his classmates and being active in class to the extent that the teacher said it was "too much" (Class teacher, personal communication, 2015, May 19). The teacher explained that it was "too much" because she had to constantly tell him to be quiet. However, the teacher seemed quite satisfied that her pupil was opening up and having fun in class. Nevertheless, he still was not doing his homework.

There were students who improved on all language aspects and in their behaviour and attitude. One teacher noted that her student was a "bright child but just lazy and did not want to work but since starting the drama class she is working hard and her reading, writing, speaking and comprehension has improved vastly. I am happy" (Class teacher, personal communication, 2015 May 19).

3.6. Visitors' feedback

A member from Help2Read was present in the first meeting and then again midway through the project, in order to have a 'before and after' picture of the pupils. She was the only person from the outside that had this insight and so her feedback was important in terms of tracking progress. As an outsider she had a different perspective than I had, who was in the process. She had seen the pupils during the Meet and Greet, so her observation of them later was more significant. My supervisor also participated in one of the lessons of the story. She was introduced as the Stranger in the town. She taught them a song – she wrote the words on the board and the pupils read them from the board out loud. I was pleasantly surprised with the ease with which the pupils read the words because a few weeks previously this would have been a challenging task for them. Because I was not in the process at this specific moment, I was able to appreciate their improvement much more because I was experiencing more as a teacher/practitioner and not a participant.

The visitors' observation was important because there were times that I may have been too involved in the process to observe effectively or remember how I discovered the basic ideology for what I was doing. Dalton (1959) refers to this as "go[ing] native" (in Silverman, 1993:49).

3.7. Limitations of the pilot project

School holidays and public holidays reduced the time I had to spend with the pupils. Additionally, when the pupils started with assessments, I did not have a full class, because those who were being assessed could not participate in my class. Therefore, the findings and discussion are based on the pupils who were present on specific days—such as, days when I administered my own assessments. Therefore the results of this research are reflective only of the small group of pupils I was able to work with and assess on a continuous basis. Also, I could not force the participants to engage with the lessons because they did not volunteer for this project, but were placed in it by their teachers.

The participating pupils came from classes that are made up of about 25 to 30 pupils, who came from various cultures and races. In comparison, my class was significantly smaller. I had Black and Coloured students. The pupils were first language speakers of Xhosa, Zulu or Afrikaans. Afrikaans was not limited to the Coloured pupils. There was one Black first language Afrikaans speaker. However, none of the Coloured pupils spoke Xhosa or Zulu. The small number of pupils made it easy for me to control the environment, as well as work more closely with the pupils. The pupils also worked more closely with each other. Moreover, the pupils had the same language challenge and this made my work a bit easier, because I did not have to cater for different types of problem areas.

However, the different languages became problematic when the pupils refused to talk to each other or me in English. The different languages also further divided the pupils. Not only were they divided by gender, but also often grouped themselves by language. This was similar to my earlier experience in Nyanga (July, 2014), except this time the pupils played the role of a translator between the Xhosa and Zulu speaking pupils and myself. I am fairly proficient in Afrikaans, so I understood the Afrikaans speaking pupils. And I this helped me a bit, in the most interesting way, in understanding the mistakes the pupils made when writing a sentence or when speaking. For instance, Afrikaans is a language where the use of double negatives is acceptable, but not in English. For example, *Ek het hom nie gesien nie*. A sentence written or spoken like that in Afrikaans is correct. However, directly translated into English it would be, *I did not see him not*, which is incorrect. And this is because

second language learners think in their mother tongue (Athiemoolam, 2004). So my knowledge of Afrikaans helped me in having an insight into the Afrikaans speaking pupils. Unfortunately, this same insight could not be extended to the other languages because I do not speak any of the other languages.

Therefore, my findings are very specific to these conditions and environment. They are reflective of what was observed in this deliberately constructed space. Whether the same findings can be seen and/or applied in a typical language classroom is beyond the scope of this research. I will now proceed to discuss the findings in detail.

Chapter 4: Findings and Discussion

4.1. Introduction

Besides the tools and techniques mentioned in the previous chapter, other methods of research were also used. Assessments in the written, verbal, reading and comprehension form will be analysed in detail, together with the results of the questionnaire, video recording, my research journal and the teachers' and visitors' feedback.

4.1.1. Assessments (written, verbal, reading and comprehension)

As a means of recording and monitoring the pupils' progress, assessments were administered every fourth week. These assessments were in the form of writing poems, reading a story to the group, Q and A sessions, and retelling and re-enactment of stories. One of the assessments the pupils had to do was write a poem that rhymes. Our reading of Green Eggs and Ham by Dr. Seuss inspired this. Below are three examples of poems the pupils wrote:

A dog is very fat
A cat love to go to the sae (meaning 'sea')
I love a green mat
A dog lives in a home

The big yellow sun
The big yellow sun looks like a gun

The little cat lives in a box
and wears crocs

<u>Discussion</u>

From the content of the poems, it is evident that the pupils have a very limited vocabulary. Their sentence structure is very basic and far below what would be expected for grade 2 and 3 pupils. It does not seem as though there are major

spelling problems, except for ‘sae’ which should read as ‘sea’. But then again, these are very basic, simple words that, at their age and in their grade, they should be able to spell correctly.
During this session, I prompted them a lot in order to get more descriptive and richer sentences. I would ask them, ‘what type of a cat is it?’ Or, ‘what colour is the sun?’ Nevertheless, I did not have to do this for all the pupils. Some were able to come up with the sentences by themselves. However, the poems do indicate that the pupils understand the notion of rhyme and how to use it. They understand that words that sound the same are words that rhyme. They were able to think of words that rhyme by themselves.

The poems are just one example of how I accessed the pupils’ progress. In each of the other assessments there were indications of progress that emerged, such as the decrease in the use of their mother tongue during the class. In fact, one of the boys, who refused to speak to me in English for about 3 weeks, suddenly spoke up in one of our lessons. This happened when they were doing the ‘Fill in the missing letter’ activity. They were handed a worksheet with sentences that had letters missing from the words. They had to complete the sentences by filling in missing letters in the words and then pick three of their favourite sentences. They then had to read these out loud to the rest of the class. The boy volunteered to read his favourite sentences first and from that day, he never stopped talking in English and I barely heard a word of Zulu from him. This was a method I used quite often so that they could practise reading, writing and speaking in English. And it was quite effective with a majority of the students, to the point where I didn’t have to pick pupils to present their stories, because they volunteered.

I am not unaware of other factors that may have supported this progress. This incident occurred after I had been working with the pupils for 3 and they may have been much more comfortable with me and I with them. We knew a bit more about each other and they might have had a better idea of what my class was all about. So the above-mentioned pupil may have felt comfortable and safe enough to speak to me and in front of his classmates, in English. Erika Piazzoli refers to Bundy’s (2003) notion of safe space. She states that in order for trust to be established in a space, “participants need to trust the leader of the drama process, the group process, the

responses of the other participants, their membership and status within the group, the appropriateness of their own responses, their own image and perception of themselves and disclosure of all the private self in the public sphere" (2014:83). This safe space was created not only for the pupils, but also for myself as I became familiar in that space and with the pupils. I learnt to trust myself as a practitioner and this freed me to do more and engage with the students more. It helped me to 'get out of my head', or what Bundy calls the 'private self' (in Piazzoli, 2014:83) and to be present in the moment.

Other indicators include their ability to memorize an alliteration rhyme I had taught them —'Show Shaun Sharon's shabby shoes'—that we used in one of the stories we worked through. Dr. Martha Burns (2010) compares rhymes to music and explains that it is the melody and rhythm that assists in teaching children how the pitch of sentences can carry emotions in language. Furthermore, alliteration coupled with rhyme helps in developing phonological awareness, "knowledge of how words are made up of sounds and sound patterns" (Burns, 2010), as well as developing an understanding of not only grammar, but the concepts of rhyme, rhythm and alliteration. I used physical movement as a way to help the pupils memorize the alliteration rhyme. At the same time they were repeating the rhyme, they clapped rhythmically, and I noticed that if they forgot a word or the sequence of words, they would often begin clapping first and this would trigger them to remember the word.

Another indicator was their ability to identify and recognize letters that make up words. This was achieved through scavenger word hunts and word games that I set up in a dramatic context. For example, in one of the activities, I enrolled them as 'Word Experts' who were on a mission to save a planet whose anthem had words that had been stolen and now had no anthem. This role gave them agency in their work and the idea that they could be heroes, added an element of fun and motivated them to find the words and then put them together to complete the anthem and save the planet. The dramatic context also made them work together as a group, gave them responsibility and allowed them to ask questions (what word fits where, what did that word mean, did it make sense in that place?), which are some of the benefits of using the Mantle of the Expert technique. Through using scavenger word hunts and word games, they also started reading out loud more often to each other and whenever they came across a word they couldn't read, they would sound out the

letters individually and then sound the word as a whole and then read it. Another indicator was when they learned a song they had been taught by my supervisor. She wrote the song on the board and they read the words almost effortlessly. This surprised me because they were struggling with their reading and I was not sure if they would be able to read the words. They proved me wrong. Again, there are other factors that contributed to this. The pupils could have been excited by having a new face in the class and may have wanted to show her how well they could read. Additionally, this was the second week that we had been working on this story so they could have been more familiar, comfortable, confident and knowledgeable about the story and their characters. Another contributing factor was the dramatic setting was a contributing factor, because the pupils were not longer pupils, they were characters in the story and could have been less afraid to make mistakes, so they were in a safe space.

I was surprised at the unexpectedly important role song played. After they had read the words, my supervisor taught them the melody of the song. And when the pupils forgot the words of the song they would hum the melody of the song as a way to help them remember the words. Using song assists in the “learning of vocabulary, sentence structures, and sentence patterns, not to mention their reflectivity of mother tongue culture” (Murphey, 1992 in Millington, 2011:134). In a setting like mine, where I could not engage with the different cultures present, song was the common ground that each pupil could relate to in a fun and educational way. According to Shen (2009:88 in Millington, 2011:136), “language and music are interwoven in songs to communicate cultural reality in a very unique way”. Additionally, including song to the lesson help break the monotony of how the pupils learned and how I taught, because you can listen to a song again and again without getting bored because of its melody and rhythm (Purcell, 1992 in Millington, 2011:135). The pupils really enjoyed learning and singing the song and the fact that they would hum the melody in order to remember the words of the song is an indication of the potential that using song for teaching a second language can have.

4.1.2. My experience of using Teacher in Role and Mantle of the Expert

Teacher in role was initially a difficult method to use because I found it very difficult to relinquish my power and just ‘go with it’. There are two reasons for this. Firstly, I felt unqualified to be teaching a language, as I have had no formal training or education in this field. Secondly, I struggled to decide whether I was an applied theatre practitioner or a Drama/English teacher and I was not too sure about what the latter meant or entailed. This uncertainty forced me to hold on to my power as the ‘teacher’ because that was the only thing I was sure of and could control. This is similar to Nunan (1995) and Lai-Wa To’s (2014) criticism of why CLT fails in its implementation in the classroom. Even though the focus should have been on the learners, I was very concerned about my own shortcomings and uncertainties.

My uncertainty trickled down to the pupils, as they would often wait for me to tell them what to do or what to say. This shifted the focus from the learners to myself. Even when I asked them questions, their responses were short and to the point. They were not engaging in the manner I had expected them to be. Once I realized that it was mainly because of my attitude towards the project (and I made a conscious effort to change it), and decided to give up my power and invest in the principles of the techniques I was investigating, things started to change..

For example, when I asked them to make a circle while seated, I sat down first on the floor with them and they followed suit. I finally gave up my authority as a teacher and this broke down the teacher-student hierarchy and created a space that the pupils (and I) were not familiar with. This was the first time they managed to make a circle without me threatening not to continue the lesson unless they made a proper circle. I did not have to threaten them, because they did not see me as the teacher anymore. I was now one of them. One boy was so surprised at me sitting on the floor and this was his reaction

Pupil: Aaahhh, you are sitting on the floor?

Me: Yes, I am.

Pupil: But you are the teacher

I crossed my legs without answering him.

Pupil: Aren't your legs sore?

Me: No

Pupil: It's because you are active.

This boy's reaction is probably what a lot of his other classmates were thinking as well. They were not used to having their teacher sit on the floor with them or being at the same level with their teacher. I can remember when I was in primary school and it was story time on the carpet, the teacher sat on a chair on the carpet and all of us sat around her on the carpet. The closest contact I, and maybe, the pupils have had with their teachers', is standing next to their tables to ask for something or to be disciplined. My sitting on the floor levelled the playing field and immediately broke down my authoritative status. Furthermore, I think I was only able to relinquish my power when I had become comfortable in the space and with the pupils. The familiarity and ease helped me to become confident as a practitioner. This familiarity allowed me to relax and, much like how my earlier anxiety trickled down to the pupils, my ease and newly found confidence trickled down to the pupils once again and that affected the ways the pupils engaged with me.

When I was in role it was easy for them to trust me in what I was asking them to do. I had to believe and be invested in my role *first* as a way of showing them that I took it seriously, and so should they. When we were learning about phonetic sounds and I was enrolled as Annie Apple, the letter 'A', I wore a hat that had As and apples dangling from it. They found this very humorous, but they bought into it and participated. They learnt the Annie Apple song and created a dance as well, but I had to show them that I was invested in my character.

In one of our stories, there was a mayor and the pupils were enrolled as various members of the town. I was enrolled as the town announcer. I specially chose this role because it was authoritative enough to allow me to control the drama form within, but not too authoritative that it imposed on the other characters. The townspeople had to line up to greet the mayor and I paused to ask how they thought the mayor should be greeted. They all agreed to use the alliteration rhyme (Show Shaun Sharon's Shabby Shoes) they had learnt in the earlier weeks. I then asked them how they thought we should greet the mayor. Everyone agreed that they mayor

should sit down and we would all line up, shake the mayor's hand and greet her using the alliteration poem. But, one girl became upset and refused to do this. I asked her why she was so angry and her response was:

> *Pupil: The mayor is a person like us so she much also stand up. We are all the same. Even with our teacher we have to stand to greet her and she is also standing* (Pupil, personal communication 2015, April 16).

This sparked a discussion amongst the pupils and as a result, the rest of the group decided that she was correct; the mayor was just another normal person and had to stand to greet everyone and the mayor agreed to this too. This was a chance for me to see their views and feelings on authority, power and status and how they think such people should be treated.

Whenever I was enrolled the pupils looked less and less to me for instruction on what to do or say. They simply followed my lead and then reacted 'naturally' to whatever was happening to their character. We had created what Heathcote refers to as a 'colleagueness'. I realized that when the pupils were enrolled they were not scared of making mistakes. Even when they did, they blamed it on the character they were portraying. The pupils were more open to trying new things.

Being in role freed the pupils of expectations and their own insecurities because they were now stepping into someone else's shoes. I know that when I used TiR, I forgot all about the things that made me uncomfortable. Role play is an effective way to practice real life situations because it assists the pupils in dealing with real life situations and it forces them to think quickly and in the moment. The pupils often wanted to take turns playing each other's characters. They were willing and open to new experiences.

In the same story there were two businesses: the Clothing store and the Grocery store. These businesses were bankrupt and the Bank only had enough money to bail out one business. The task of the owners and workers in these businesses was to convince the Bank why their business deserved to be the one to be bailed out. The Teachers were responsible for holding a meeting between the businesses and the Bank and these were their arguments:

Grocery store owner: Without food we will be hungry and won't have power to work. It is better to eat than have clothes (Pupil, personal communication 2015, April 16).

Clothing store owner: We can't be naked in our town. We can get more food from other towns. The Bank must give us the money (Pupil, personal communication 2015, April 16).

This argument was so lengthy we did the lesson over two sessions. Finally an agreement was reached - the Bank should give both businesses half of what they needed so that they could start their businesses again. However, the Bank added a twist by refusing to do this as this would result in the Bank going bankrupt. This was a scenario that I had not thought of or planned and I didn't jump in to try and find a solution. Instead I stepped out and observed them trying to find a solution.

As this was going on, the same girl who challenged our way of greeting the mayor decided that the Teachers should be the ones to come up with a solution.

Teacher: How can you tell the Bank what to do? This is our meeting, we are the ones who teach you to read and write" (Pupil, personal communication 2015, April 16).

Grocery store owners: You don't work here. You don't know what is happening (Pupil, personal communication 2015, April 16).

They argued back and forth amongst themselves until I finally stepped in and said a decision had to be made. Their resolution was that the Bank should still give the businesses half the money they need so that they can go and buy stock from another town, sell it and pay back the bank. Thankfully, everyone was happy with this.

During this process they used vocabulary I had taught them in the earlier days prior to the story—words such as 'stingy', 'bankrupt', 'business', and 'grocery and clothing store'. There were also new words I had not taught them that were stuck up around the room and when any of them did not know what a word meant, they went to the School to ask the teacher and the teacher would check with me and then report back to the townsperson. The pupils were able to 'add flesh' to the skeleton of their characters based on what they knew about that character – their prior knowledge of their experiences of each of the characters in their own lives.

For example, I provided the props for the different businesses and they ‘dressed’ up their business. The grocery store created a place to keep their money. I taught them the words ‘cash register’ and ‘till’. The Bank employed a security guard to secure the bank and when I asked them what they as bankers did, they said they give money to people. I taught them the word ‘teller’ and told them that that was their job. The Teachers decided for themselves what kind of teachers they were (English, Math and Sports/P.E. (Physical Education)). As for the Clothing store owners, I gave them hangers with the letters S, M, L and XL (small, medium, large and extra large) and they had to sort out scarves that were the more or less the same size according to those letters. When they sold their scarves I used the open ended questioning technique and asked them to tell me what the scarf looked like, what pattern (also a new word) the scarf had, what size it was. Through this they were practicing English and also building their vocabulary. As a result of me being enrolled, I could control the drama from inside but I also allowed them to take ownership of it and drive it forward.

Mantle of the Expert and TIR are methods that I used jointly, however the former was effective in empowering the pupils. In the previous lessons I had struggled to get them to work together as a group but when I used Mantle of the Expert,, they seemed to do so effortlessly. I suspect that this comes from a recognition and respect of each other’s expertise and abilities as well their own. They realized that each of them had something to offer that could be of interest to them. Before I started employing Mantle of the Expert, it was challenging to get the pupils to do any group work and if they did, the more outspoken pupils in the group ended up taking over, resulting in the quieter kids simply watching and not participating. However, when the pupils were enrolled as experts, they all felt important, their status was elevated and therefore they each had something to contribute. Like when they were enrolled as Word Experts, which I mentioned earlier.

For example, during the scavenger word hunts, if members of a group struggled to read or put a word together, one of the other members would assist. It is worth noting that when assistance was offered by the team member it was done in the spirit of 'let me help you' and not 'let me do this for you'. This enabled the struggling pupil to figure it out for themselves, making them feel like they have accomplished something. And this confirmed the expert status for the pupil who offered assistance.

In this manner, the students empowered each other and themselves and were able to work together to complete the task. Additionally, I found that when the students were enrolled, they depended less on me for guidance or instruction. This freed me up to observe and be more objective.

The pupils were very eager to talk, read or write in English whenever Drama was involved because each activity was contextualized as play and fun, which removed the pressure from them. Through the drama it became necessary for them to use English in order to progress, for example in a game, or as a character in a story. Being able to communicate in English became necessary and personal to them and they quickly learned that if they refused to use English, then they could not participate in the activity and were left out. Similar to what Bodrova (2003) calls ‘metalinguistic awareness’

When the pupils made a mistake, they would wait and correct themselves and then continue with what they were saying and the rest of the class did not laugh or tease them about this. When one of the pupils was unable to express themselves in English one of their peers would play the role of the translator and help them.

4.1.3. Questionnaire

The questionnaire was given in the 8th week which was the mid-point of the project and was used to evaluate four categories – the pupils' general attitude towards English, their attitude towards learning English, their use of the language in a social setting (in this case the English/Drama class room) and their exposure to English in their every lives. Unfortunately, only 8 of the 12 pupils were able to complete the questionnaire as the absent four pupils were busy with class assessments and could not be present. Thus the results are reflective of 8 pupils that were present.

Table 1: Attitude towards learning English

	Learning		Reading		Oral use (friends)		Manner of learning		
	Pos.	Neg.	Pos.	Neg.	Pos.	Neg.	Visual (flash cards)	Oral and written (reading and writing)	Both
Total	8	0	7	1	5	3	2	4	2
Boys	4	0	3	1	2	2	1	0	3
Girls	4	0	4	0	3	1	1	0	3

Discussion

All the pupils displayed a positive attitude and this is true for both boys and girls. Seven of the pupils indicated that they felt positively about reading in English and only one student felt negative about this. Out of the seven positive pupils, boys accounted for three of these and girls accounted for four. The one pupil that gave a negative response is the same boy who said that he liked learning English. Although all the pupils now like learning English, they each have preferences of how they want

to engage with the language. There are more girls who like reading as opposed to boys and more girls like talking in English in comparison to the boys.

Reflecting back on my observation of the pupils during the class sessions, the girls were much more verbally expressive and articulate in contrast to the boys. The girls seemed keen to engage and communicate spontaneously, but they were not as active –they would sit or lie down on the mat, whereas the boys were quiet and timid and had to be coerced to talk, but they were very active (running around, sliding on the floor, doing flips). It was also much easier to get the boys to do physical activities. If age and psychological development is taken into consideration, this analysis is normal for children aged 8 to 11 years. During this age girls tend to be, generally, more verbally expressive and articulate than boys of the same age.

Comparing this to the first general discussion I had with them, there has been a significant change in their attitude towards learning English. Initially, the majority of them did not like learning English, however, now all of them liked learning English. Additionally, there is an increase in feeling positively about using English, be it in reading or speaking.

By the 8th week, the pupils and I had a close relationship, which could have influenced their responses. Even though they may not have changed their attitude towards English, because they liked me they could have felt pressured to give an answer they thought I would expect.

In the last category (Manner of learning) the pupils were asked to choose the way/s in which they prefer to learn new English words. The visual category refers to new words that are taught in isolation, such as flashcards. The reading and writing category deals with new words that were read or written in combination with other words but the keywords were highlighted, bolded or underlined so that they stood out. The final column of the last category is a combination of both methods – learning both visually and orally.

Four pupils indicated they prefer the reading and written method, two pupils prefer the visual method and two chose a combination of both. According to the data, the majority of pupils prefer a method of learning that is inclusive and collaborative and although they recognized the different language aspects they prefer learning them as

a whole, in relation to one another. If these language elements are taught in isolation what may ensue are pupils who can speak English but cannot read or write in English. In the case of my group who did not know their phonetics, they struggled to read and spell, which made it difficult for them to write.

Table 2: *Attitude towards English

	[2]Shy using Lang. (Confidence)		Feeling using Lang.		
	Yes	No	Happy	Good	Shy
Total	5	3	6	1	1
Boys	3	1	2	1	1
Girls	2	2	4	0	0

*The difference between the two categories is that the first one is about how pupils feel when they have *to use* English and the second one is about with they feel *when using* English.

Discussion

A total of five pupils admitted to feeling shy when talking in English in front of people. Three boys and two girls made up this total, resulting in one boy and two girls with negative responses towards feeling shy, meaning they are not shy. There is a direct relationship between confidence and use of the language that emphasizes the role that affect has when it comes to learning. In the previous table, all the pupils responded positively to learning English, however their lack of confidence hindered them from using the language in front of people.

Therefore, when pupils feel good about them, they learn better and more effectively and the same is true in the reverse. The pupils who felt confident also practiced using English more. The pupils who lacked confidence did not practice using English. Once again the girls are in the majority and this can be attributed to their psychological

[2] The first category relates confidence in terms of shyness because this was the prominent emotion I observed from the pupils and it is directed to how they feel when they speak English in front of people. It is possible that the pupils felt something other than shy but whatever emotion was felt it impacted on their confidence and that is why the category is labelled as Shy using lang. (confidence).

development, at this stage they are more outgoing, vocal and expressive than their counterparts.

Moving on to the second category (Feeling using Lang.), six out of the eight students felt happy when using English. Boys accounted for two of these and four were girls, meaning all the girls felt happy when using English. The boys' responses were shared between good and shy. It may be worth mentioning that one boy, even though he felt shy when speaking English, responded that he was not shy to use English. Oddly enough, one of the girls who responded to feeling shy to speak English indicated that she felt happy when speaking English. Perhaps they did not understand the difference between the two questions. Or maybe, despite the lack of proficiency in English, the boy still felt confident in himself and his ability to speak English. Whereas the girl may have future ambitions to speak English and it is these ambitions that make her feel good when she speaks English.

Table 3: Use of English in social setting

	Whole class		Group work		Speak (outside the classroom)	
	Pos.	Neg.	Pos.	Neg.	Pos.	Neg.
Total	7	1	7	1	5	3
Boys	3	1	4	0	3	1
Girls	4	0	3	1	2	2

Discussion

Seven pupils responded positively to learning English with the entire class and one pupil responded negatively. This pupil who responded negatively previously indicated that he was shy to use English. Of the seven pupils there were four girls, putting them in the majority, and three boys. When it comes to group work the boys make up the majority and one girl out of the four girls responded negatively. This data could imply that boys, specifically, prefer working in smaller groups as opposed to with the entire class. And the girls, specifically, prefer the entire class setting as opposed to the smaller group work.

Advancing on to the last category in the table, five of the pupils said that they do speak English outside the classroom and three said they did not. Out of these five pupils, there were three boys and two girls that responded positively and one boy and two girls that responded negatively. This could mean that these boys are more prone to speak English outside the classroom in comparison to the girls.

In retrospect there has been progress in the pupils' ability to work collaboratively as a class and in their groups. Although there was some tension with regards to boys and girls working together, with a little motivation and a stern face they did it.

Table 4: Exposure to English

	Television		Radio	Community			Books	Games
	Movies	Cartoons		Parents	Siblings	Neighbours		
Total	2	5	2	3	3	2	2	1
Boys	1	4	1	1	1	1	1	1
*Girls	1	1	1	2	2	1	1	0

*One girl did not answer this question

Discussion

Four boys and one girl made Cartoons the most popular way through which the pupils engaged with English. Second to this was encountering English through interaction with the community. In this category, the girls were exposed to English through their parents and siblings and maintained a balanced amount of exposure between parents, siblings and neighbours. Listening to the Radio and Books are the least popular methods, with one boy and one girl contributing to the total, and only one pupil interacts with English via Games.

Exposure to English through community is not a rare occurrence, however the community in which the school is set is predominantly Afrikaans speaking so the level of exposure is jeopardised, resulting in very few pupils using English on daily basis outside the classroom. With such little exposure it is no wonder that only two students responded to having books in English at home, which they could read.

Overall, these pupils are exposed more to English through Television than anything else. It is worth considering that the television programmes can be determined by what their parents or siblings prefer to watch, or what the pupil is allowed to watch during their 'TV time'. The type of language that they encounter on Television is more colloquial than 'academic' – it is not the type of language that a teacher would be teaching in a classroom but the pupil will pick it up easier because they might like what they see on television. Because they have an interest, and motivation, they were forced to learn the language so that they can be a part of that world. In an environment where English is spoken by a minority, it is possible that there is no motivation to learn or be fluent in it as this may lead to exclusion from the community and being 'othered', whereas in a predominantly English speaking environment proficiency in English welcomes you into the elite community.

4.1.4. Video recording

At the end of the project I conducted an interview and recorded it. The pupils had to complete the following sentences—'Before I started this class...' and 'Since starting this class...'). Below are some of the responses.

> *I was frustrated what we gonna do. And so I learn about this class I know about everything. I was happy when I started this class. I was so happy because I'm gonna learn English and know English (grade 3 pupil).*
>
> *When I come...When I did come to this class, I did feel happy and proud of myself. And I was proud of myself that....After that I did...I did lekka. It was fun. The time I was teach...I was teaching English. That's all (grade 2 pupil).*
>
> *When I come to this class I was happy because I was gonna learn English. Before, but before I wasn't in the English class. When I came here it was so...I feel because was learning some English (grade 3 pupil).*

In addition to this, I also videotaped four pupils of the same age and in the same grade who were not part of the project. As such, the 'Before I joined this class' sentence refers to the intervention class. The words not in italics are my words.

My name is ·Devin. I am in 2C. I like to learn about English and I learn about...I learn to my English book. [Ok, how did you feel about learning English before you joined the English class?] *Help*. [So the class helped you in English?] *Yes.*

*My name is *Ranga and I'm in grade 3A. I like to learn about Maths and Afrikaans*. [What do you like about learning English?] Silence. [Do you like learning English?] *Nods head*. [What do you like about it?] *Reading*. [How do you feel when you speak English?] *Nervous*. [Why do you feel nervous?] *I just don't.... [*You just feel nervous?] *Yes.*

My name is ·Ollie, I am in 2C. I learn about English and Afrikaans and reading. Silence. [What do you like about learning English?] *Handwriting.*

Discussion

The pupils in my class had a general sense of what they were supposed to do in terms of completing the sentences. They all felt happy because they felt they were learning English. I know that they did not have positive feelings towards learning English before because they indicated it in the initial questionnaire. Thus, it is not the learning that makes them happy, but quite the reverse. Because they are feeling happy, they are enjoying learning in English.

Their body language was positive – they smiled a lot and maintained eye contact with the camera. Although some of them were easily distracted. They looked confident in what they were saying. They were not careful about making mistakes, they spoke and said what they wanted and that was it.

The pupils who were not a part of my class did not understand the statements at all, to the point where I had to ask them questions and prompt them to get an answer. This may have made them anxious and uneasy because they were not sure what the expectation was. The construction of their sentences was poor and basic and their answers were either short or irrelevant. The majority said that they enjoyed 'handwriting'. One pupil even said that he felt nervous when speaking in English.

· not real name
· not real name

In terms of body language, they seemed timid, uncomfortable and anxious, although, there was one girl who smiled throughout her interview. What I observed as discomfort could have been a result of myself being unfamiliar to them, the different space they were in, the fact that they were being recorded, and that I hadn't informed them of this prior. They did not maintain eye contact with the camera and struggled to formulate their thoughts. The other pupils I interviewed in this group where from different classes and did not know each other, so this may have added to what I observed as discomfort because they were all interviewed in front of each other. The set-up allowed them to watch each other while being interviewed. The thought of them being watched by the other pupils and myself, may have added pressure on them and made it a daunting task, because they did not know what was acceptable and excepted. It could have also made them feel shy, unprepared, exposed and vulnerable.

The biggest difference between these two groups was how they felt – the affect, and how this was presented in their body language and the way they spoke. The pupils who were part of my class had similar language challenges to the pupils who were not in my class, but my pupils had a more confident and positive attitude about their experience with learning English. But, the pupils in my class also had a relationship with, me that the other pupils did not.

David Silverman (1993) writes about the Interactionism approach to interviews. When using this approach, the interviewer and interviewee are familiar with each other, like "peers or companions" (1993:95). This type of interview allows for what Silverman calls a "humanistic version" of the interview and the data gathered from an interview of this nature is validated on the grounds of a "deep understanding" (1993:95). According to Burgess (1980) this depth of understanding is achieved as a result of a "sustained relationship between informant and the researcher" (1980:109 in Silverman, 1993:95).

Therefore, the absence of a relationship with the other students could have made them feel anxious and nervous and perhaps even confused because they might have been trying to figure out if they should give an honest or expected answer. However, it is this same relationship that jeopardized the authenticity of my pupils' responses.

4.1.5. Teachers' feedback

A common view that was shared amongst most of the teachers was that there was a definite positive change in the pupils 'attitudes and they describe this change as confidence. This confidence expressed itself in their classes through the pupils' active engagement in classroom activities, such as the pupils being more willing to answer questions and offer suggestions or ideas, which is something they had not done before. The teachers that had both girls and boys from their classes in my class mentioned that they saw the biggest improvement in the boys. Not only were they speaking more, but their reading and comprehension had also improved, they were more confident when speaking, and their attitude towards learning had changed. This is not to say that there was no improvement with the girls - it is just that the boys had struggled so much and that struggle, the teachers had not got them out of their shells, which made their progress that more significant in my class.

A similar pattern was seen in the girls; there were those who improved in their oral, reading and writing and comprehension categories and there were those who did not. Some of the teachers mentioned that there were some pupils who still struggled with phonetics and simple sentence construction, lack of focus and incomplete homework, reading and writing. Albeit these were a *minority* in the group and across the board the teachers agreed that the indicators of progress, no matter how small, were evident.

However, there was a teacher who said that she did not notice any progress or change in the pupils' grades. This made me aware of the fact that I had made an assumption that the teachers and I would have the same perception of what progress is. For me, the progress was in the pupils' ability to gain confidence in using the language and their attitude toward learning English. However, for her it may have meant an increase in the pupils' grades. I had a similar incident with the school principal. I was showing her the poems (inspired by Dr. Suess' Green Eggs and Ham) the pupils had written and her response to them was, "This is immature for grades 2s and 3s" (personal communication, 2014). This was rather shocking statement to me because I was focused on the fact that they had understood rhythm and rhyme and had managed to write their own poems. Even though the teachers identified the lack of orality as the problem area, it may have been a good idea to

come to agreement with their expectations and my objectives before the commencement of classes.

Additionally, although teacher training was not the focus of my research the host teacher did express interest in attending workshops on drama in the classroom. This implies that there is a need for teachers and principals to be made aware of the different teaching methodologies that exist, and that there are options. When it comes to teaching, one shoe does not fit all.

4.1.6. Visitors' feedback

Help2Read's representative described her first impression of the pupils as anxious. In her report on the class, when she joined us in the 8th week, her observation was that the pupils had become better listeners, and their vocabulary had improved. She noted that there were some pupils who struggled to maintain focus, but it was evident to her that "there was a difference in the pupils' self-esteem and confidence and that the learners were responsive, willing and excited to learn..." (Volmink, 2015).

4.2. Summary

In summation, the inclusion of process drama in second language learning is important, previous studies and my own project is evident that the inclusion of drama in SLA has the potential to boost confidence in using the language, whether in the oral or written form. It creates an environment in which the pupils can engage with the language in a personal, fun, non-threatening way. This enables them to become owners and creators of knowledge in the learning processes. Since Process drama allows the pupils to engage with English in a way that is relevant, interesting and fun, the pupils had a reason to invest interest and urgency in learning and improving their proficiency. The most significant finding was the potential role of affect in this process. They felt good about themselves in the learning process and thus made an effort to learn..

The effects of using Process drama were evident in the majority of the pupils' academic work, as well as in their behaviour and attitude towards learning, as can be

seen in Table 1 and the data collected from the Questionnaire. With reference to Table 2, it is worth mentioning that although it can't be said for sure that the pupils had confidence in using the language, it can be said that they had confidence in their own ability (or themselves) to use the language. So even though the pupils may have felt shy to use English due to a lack of vocabulary or grammar proficiency, they were still willing to speak and use English because they felt good about themselves. It is this confidence in their ability that initiates the meaning-making and the independent learning process, achieved and strengthened through the use of drama methodologies such as TIR and Mantle of the Expert.

Conversely there were a small number of pupils whom, even though they may have become more confident in expressing themselves in English, their teachers felt that the change was not reflected in their academic work. Therefore the potential of the achievements obtained by using Process drama in no way nullifies or devalues the cognitive role in learning and the traditional methods of second language learning, but rather highlights the importance of learning being a dualist process—one where the pupil should be allowed to think *and* feel instead of think *or* feel.

There are some areas that can be further investigated for future research, such as the discrepancy between the students that had a positive demeanour but were not performing well in their academics versus those who also had a positive demeanour but were doing well academically. This highlights the limitations of Process drama techniques and the fact that not all students perceive Drama in the same way and thus their results will differ. Additionally, because this project was conducted in a short period of time, it would be interesting to look into the longevity of the results achieved. Finally, because I am experienced in Drama I used the techniques from a drama perspective and it would be worth exploring whether a teacher, not experienced in Drama, would share a familiar experience and achieve similar results as I did.

5. Conclusion

"I feel happy because I am learning English."

Initially theorists believed that second language learning was only concerned with knowing the rules, principles, structure and grammar of the language. Knowledge of these meant a pupil was learning the language. In the conventional language learning classroom, language is taught in an instructional manner that does not leave much, if any, room for dialogue or discussion between the teacher and student. In fact, the pupil is seen as a passive recipient,. This creates a scenario where the pupil is dependent on the teacher in order to learn and thus has no agency and responsibility in their own learning process.

However, the emergence of the second language acquisition (SLA) field challenged the theorists by moving away from the cognitive (rules, principles, structure and grammar) side of learning and included the emotional (affect) side to the learning process. Practitioners in the field also advocated for a learner-centred approach. This approach meant the teacher's position was changed to that of being a facilitator, guide and collaborator in the learning process. This learner-centred approach allowed pupils to become active knowledge producers and the incorporation of their experiences, feelings and thoughts into the learning process.

Furthermore, workshops that I participated in and facilitated prompted me to question how it was possible to include the feelings and experiences of the pupils in the second language process, maintaining a balance between the cognitive and emotional. I came across the Communicative Learning Teaching (CLT), which is a method utilized widely in SLA. This model focuses on the "affect" (needs and desires) of the student whilst maintaining a connection between how the language is taught in the classroom and how it is used outside of the classroom. Additionally, this model places the learner at the centre of the learning process. Nonetheless, this model was not the proverbial silver bullet in maintaining this cognitive – emotional balance, because even though it was theoretically sound, practically it has its short-comings

The SLA field focuses on learners' learning and ensuring that learners understand interact with the acquired language. And Process drama has the potential to ensure

that learners are at the centre of the learning process. It is an art form that places its significance in the process rather than the product. Using Process drama allows pupils to engage with the activities on a critical level through the use of reflection and the use of role. Drama reduces anxiety by creating a space that is non-threatening and supportive of boosting the pupils' confidence and motivation.

Teacher in Role and Mantle of the Expert are key techniques in placing the learner at the centre of the learning process through the use of role. Role is an effective technique because it allows the learner to step into the shoes of someone else (character) as well as provide a cover for pupils who are shy or inhibited. Role allows pupils to practise everyday language in different contexts. Process drama is able to engage the pupils' feelings, making learning a unique and rich experience. Furthermore, pupils are able to think critically, by focusing on meaning and reflection and it encourages and assists pupils to work collaboratively.

Reverting to the sentence at the top of this section, this was the most common sentiment shared among the pupils in my own work. Emotion, affect and motivation are important factors in the acquisition of a second language. The presence of these factors are activated when Process drama becomes part of the second language acquisition process, and these factors make the learning process interesting, relevant and personal, by including the experiences of the pupils in the process. This was a common discovery not in the case studies I examined, but also in my own practice.

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Appendix A: Lesson Plan

Lesson 8 16 April

"Let's make our own town"

Aim: teach them context-based vocabulary using song, alliteration, role play and drama

Activity	**Description**	**Duration**	**Mary Poppins**
Pre test	Students work in groups trying to sort words under four separate categories	10min	4 packs of words (from each category) Sheet of paper with four categories Prestik
Sound game (A to F)	Kids find a partner and then start with A sound and clap their partners hands, they change partners with each new letter and repeat action until they get to F	10	None
• Story time - Introduction • Characters • Intro of new vocabulary	Kids sit in circle. Set the setting Separate kids according to characters Define new words End the story where the characters find a new town.	25	Story Teachers (books) Bankers (money) Grocery store owners (food) Clothing store owner (clothes) Town Council (beads)

Comments

What worked:

- Enrolling them as characters
- Props
- Introducing the alliteration greeting and me going around and greeting them saying that and then them doing it themselves
- Separating them into groups

What needs work:

- Slow down the story to build belief
- Get the students deeper into character by making them perform tasks and duties as their characters
- Characters should interact with each other
- Time allocation – I have to try and work within the time given
- Need to find a systematic way for them to line up

8. Appendix B: Questionnaire

Name: Grade:

A. Do you like speaking English? ◯Yes ◯No

B. Are you shy to speak English in front of people? ◯Yes ◯No

C. How do you feel when you speak English? ……

D. Do you like learning English? ◯Yes ◯No

E. Do you like speaking in English? ◯Yes ◯No

F. Do you like reading in English? ◯Yes ◯No

G. At home, where do you hear English? ◯movies ◯cartoons ◯radio

◯parents ◯sister/brother

◯neighbour ◯books ◯games (play station)

H. Do you talk to your friends in English? ◯Yes ◯No

I. How do you like to learn English words? ◯Seeing them ◯ Using them

◯Both

J. Do you like to learn English with the whole class? ◯ Yes ◯No

K. Do you like to learn English by working in groups? ◯Yes ◯ No

L. Do you speak English outside of the classroom? ◯Yes ◯No

M. What do you like best about learning

English?.....

.....

9. Appendix C: Great Green Gardens (story)

*The was a town called Great Green Gardens that had lots of green grass, a lot of trees, beautiful flowers and a **huge garden**. In fact, every house had a garden and the people of Great Green Gardens loved their gardens. They had flowers in their gardens like roses and sunflowers. (Do you any other type of flowers). They had fruit trees too. (What type of fruit do you think grow in their gardens?). It was a beautiful town and lots of **visitors** would come and see the green grass, trees, beautiful flowers and the huge garden and they would take pictures of them. Some of the visitors only came to visit and others decided to live in Great Green Gardens.*

*In Great Green Gardens there was a **Town Council (introduce Council – Khanya, Chulumanco, Jordan, and Nomsa)**. A town council is a group of people chosen by the people who live in the town to look after the town and to make sure that there is order in the town.*

*In this town, there were different **businesses**. There were teachers, **bankers**, **grocery shop owners** and **clothing store owners (enrol the students).** Now this group of people had very **good manners**. They didn't talk when others were talking; they listened to each other and other people and were very considerate. When they did talk they didn't raise their voices or **shout**. They also respected the Town Council.*

These people were hard working and they were all friends with each other. They would greet each other every morning and say:

***Show Shawn Sharon's Shabby Shoes** (homework assignment: take home and memorize for next week) (Kids practice saying this).*

(Where to you think these people worked? What do you think they did at work?)

*The teachers taught the students English, Maths, Science and Dance (Teachers, what else do you teach?). The Bankers helped people to **save** their money and helped them not to **waste** it and they also counted lots of money (Bankers can you please count for us till 20). The shop owners bought the best and freshest fruit like*

apples, bananas, vegetables like carrots, cabbage so they had the best food (Grocery store owners, what fruit and vegetables do you sell? And the clothing store owners sold the nicest clothes (Clothing store owners what do you sell?).

As time passed, more and more visitors were decided to live in the town. There were more students in the classroom so teachers had to teach a lot of children, there were long ***queues*** *in the bank and Bankers couldn't help everyone because there were so many people. The Grocery store owners started running out of fresh fruit and vegetables because there were too many people and not enough food so people were hungry. Even the clothing stores didn't have enough clothes for everyone. Great Green Gardens was becoming* ***over crowded!!!!!!!***

(Explain what it means and then show them by leading them to the small square to show them what overcrowded feels like)

So the teachers, Bankers, Grocery store owners and Clothing store owners decided that enough is enough. They had a meeting and decided that they were going to leave Great Green Gardens and start their own town. ***(Do you think this is a good idea? Why?)***

So all the Teachers, Bankers, shop and clothing store owners and the Town Councillors packed up their things and left Great Green Gardens. They soon found a new place that they could make their new town, but then they realized that they only had enough money to start only one business in the town. This means there could only be a school, a bank, a grocery store or a clothing store. Now all they all thought their business was the most important one. (What do you think is the most important business?). They couldn't agree which business is the most important one so they decided to go to the Town Council and so that the Town Council could decide which business was the most important one.

(Homework: for each group to write down why their business is the most important one)