

UNIVERSITY OF CAPE TOWN

FACULTY OF EDUCATION

THE APPLICATION OF DRAMA IN EDUCATION
METHODOLOGY TO THE TEACHING OF
HISTORY TO STDS. 6 AND 7 IN
WHITE SECONDARY SCHOOLS IN SOUTH AFRICA

A dissertation presented in partial fulfilment of the
requirements for the degree of

MASTER OF EDUCATION

by

E.A.G. FAULKNER

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ABSTRACT

CHAPTER 1 : History Teaching in South Africa.

Towards identifying some problems of History teaching in South Africa and suggesting in general terms a methodology to help solve the problems.

TOWARDS THE APPROPRIATE METHODOLOGY

CHAPTER 2 : Education, Theatre and Drama.

- A Towards the author's definition of child-centred education, based on the writings of eminent philosophers.
- B Theatre's relationship with educational drama, given that the two modes of communication share many elements relevant also to history education.
- C The links between educational drama and the author's definition of education in A above.

CHAPTER 3 : The Aims of Drama in Education with Reference to Goals.

Special aims which single out Dorothy Heathcote from other practitioners; emphasising the Left Hand of Knowing and aiming for authenticity in teaching, which includes the concept of drama as a social art. This concept emphasises the bondings between people, particularly between child and society. Links between Drama in Education aims and those of a new history methodology (Chapter 1) will be discussed.

CHAPTER 4 : Strategies used in Drama in Education by Dorothy Heathcote, with reference to the classroom objectives they facilitate and their function in achieving the educational aims and goals mentioned in Chapter 3, together with the educational definition made by the author in Chapter 2.

PRACTICE

CHAPTER 5 : The analysis of a selection of strategies used by Dorothy Heathcote in Cape Town (July 1985) to illuminate the theoretical points made in Chapter 4.

CHAPTER 6 : An introduction to the aims and practice of Fines and Verrier, who have embarked on a teaching partnership combining the disciplines of Drama and History in British schools, influenced strongly by Dorothy Heathcote's pedagogy.

CHAPTER 7 : Aims, rationale and practice of the author, adapting the work of Heathcote, Fines and Verrier to the needs of teaching South African history to Std. 6 in a white, middle-class, urban Jewish day school.

CHAPTER 8 : Recommendations to teachers of history in Stds. 6 and 7, aligning practical experience with the demands of the new methodology outlined in Chapter 1.

CHAPTER 1

THE TEACHING OF SOUTH AFRICAN HISTORY IN "WHITE" SECONDARY SCHOOLS

The aims of this chapter are: (a) to isolate specific problems in the teaching of South African History which indicate that a new methodological approach is needed; (b) to suggest in general terms the nature of such an approach.

(a) SPECIFIC PROBLEMS

Van den Berg and Buckland, in a memorandum produced by the Johannesburg College of Education (JCE) (1981) provide a very useful list, as a starting point for discussion.

1. The low status of history as perceived by children and parents and evidenced in the question "How will history help us in later life?". The philosophical and political benefits of history study are very difficult to communicate and Maths and Science are strong competition as subject choices.
2. History is seen as "an exercise in pure memorisation" (Van den Berg and Buckland, p.2) or "the dominating factor in assessment is simple recall of factual content the best parrot gets the best results" (JCE memorandum, 1981, p.3).
3. The syllabus is seen to be repetitive, particularly in the South African section, where, for example, the Great Trek is studied in Stds. 3, 6 and 9 in the Cape Education Department Syllabus (CED).
4. In the view of the Johannesburg College of Education, the way history is taught is "predominantly teacher-centred in which pupils are the passive recipients of a growing body of facts provided orally by the teacher and reinforced by notes a study of names and dates rather than of human beings" (JCE memorandum, 1981: 4).

5. Syllabuses are overloaded, resulting in superficial covering of a wide range in material as opposed to the in-depth study of fewer topics.
6. Text books are seen by pupils and teachers as undisputed authorities, in which the facts cannot be questioned.
7. There is a complete absence of African history in its own right, as well as a heavy emphasis on political, diplomatic and military history, at the expense of social history.
8. The purposes of history teaching are seen as inappropriate. History taught as facts arises from "a misconception that history is a factual subject rather than an interpretative one" (JCE memorandum, 1981: 5). Such a misconception could be clouding the possibility that undisputed facts in the text book are simply vehicles of government ideology, leading to, among others, the following problem: "In short, those who do not share the political ideology of the present government view history as being used in schools for politically suspect ends" (Van den Berg and Buckland, 1983: 3).

Obviously, these eight objections cannot stand on their own without verification. Although it was published in 1972, the Human Sciences Research Council (H.S.R.C.) report on "The Teaching of History at South African Secondary Schools" sheds light on many of the contemporary problems by reflecting what has certainly been official policy during the past few decades. For example, concerning the figures of pupils taking history in Stds. 9 and 10, the report noted the following decrease: "In the Cape Province: 62,7% to 53,4% (decrease 9,3%)" (Liebenberg 1972: 24).

A further observation was made concerning the situation in South Africa as a whole: "If one considers (according to J.J. van Tonder) that an average of 60,0 per cent of Std. 10 pupils in the Republic took History a few years prior to 1966 and that this average dropped to 49,0 per cent

at the end of 1966, the situation is disquieting" (1972: 24).

The low status of history in comparison with Maths and Science was not mentioned in the report. Perhaps this is a more contemporary phenomenon. However, various observations were made, both exposing the teacher-centred presentation and the link between this and consequent falling off of interest in Std. 8:

Sketch-maps, photographs and pictures are regularly used as teaching aids by 65,3 per cent of Std. 6 teachers (76 per cent of the Std. 7 and 8 history teachers and 86,2 per cent of the Std. 9 and 10 history teachers). Nevertheless, it is regrettable that the smallest percentage of teachers (65,3%) who claim to use these aids regularly are the Std. 6 teachers. It is precisely in these first standards of the secondary school that pupils' interest and enthusiasm must be aroused, since they must choose or renounce the subject when they reach the senior standards of the schools where the subject is no longer compulsory.

The Class Discussion in the Teaching of History

According to the country-wide picture, only 11,6 per cent of the Std. 6 teachers, 15,5 per cent of the Std. 7 and 8 teachers and 18,3 per cent of the Std. 9 and 10 teachers regularly make use of the class discussion as a form of instruction. Moreover it appears that most of the teachers (Std. 6 : 81,9%; Stds. 7 and 8 : 84,9%; Stds. 9 and 10 : 90,8%) feel that there is not enough time to employ the class discussion as a form of instruction more often" (1972: 14).

Time problems are normally connected with the needs of an examination. Even as early as 1966 it was noted that "one of the most important reasons adduced by the 59,3 per cent of Std 9 and 10 teachers is that the present external examination system is the cardinal impeding factor in the attainment of the objectives of history teaching" (1972: 6).

It is noteworthy that Stds. 6 and 7 are not obliged to be examined externally, so there should be fewer constraints on teachers in these standards. Nevertheless, "42,7 per cent of Std. 6 teachers and 49,9 per cent of Std. 7 teachers are of the opinion that it is indeed difficult to realise the objectives" (1972: 6).

Also notable is that "according to the country-wide picture, school principals and history teachers disapprove of the over-emphasis of factual knowledge. This is apparent from the fact that 65,0% and 70,4% of Std. 6 and 7 teachers respectively professed to be opposed to such over-emphasis" (1972: 6).

As problem questions are a likely alternative to testing of ready knowledge, it was puzzling to note that "only 3,2 per cent of school principals and 4,9 per cent of the teachers advocate the setting of problem questions for Std. 6 pupils" (1972: 15).

It seems, therefore, that in 1966 there was a discrepancy between ideals and practice as far as factual knowledge in history was concerned. This was possibly because the term 'overemphasis' remained undefined.

Bias

1. The conservation nature inherent in the objectives of the teaching of history (as summarised by the compilers of the report) can be perceived in the following selected aims:

It is the aim of history teaching to equip the child to face the future as a politically moulded person. He must therefore

have knowledge of government institutions so that, as a morally independent and responsible citizen of the state, he will be able to make a purposeful contribution towards the extension and preservation of institutions handed down by previous generations (1972: 4).

Commentary: "Moulded" sounds as though there is a pre-determined pattern for citizenship. Although "moral" independence is mentioned, no critical reflection on the "institutions handed down by previous generations" appears to be called for.

Another objective is the national moulding of the child, which implies 'influencing the child toward adopting an appreciative attitude', i.e. loyalty, honour and love for his own country as well as his countrymen who help to support the state (1972: 4).

Commentary: This is certainly a nationalistic if not patriotic objective. If the state is identified with the government as opposed to the interests of all South Africans, then this objective can be classified as one which encourages conformity with government policy.

Apart from an appreciation for his own cultural and spiritual heritage, the child is also guided, by means of history teaching, towards respecting the cultural heritage of other national groups (1972: 4).

Commentary: The words "apart" and "national groups" begin to sound very much like words used by supporters of the policy of separate development.

2. More conscious examples of bias appear in more contemporary text books. For example, Our Living Past (Van Niekerk, Stander, Lintvelt) deals with the contacts between the Griquas, Trekkers

British in the following way:

The treaties concluded with Adam Kok, Moshesh and Waterboer were in accordance with the new policy the British government was beginning to apply in South Africa - the so-called Glenelg system. In terms of this system, treaties of peace and friendship were concluded with native chiefs living near the boundaries of the Colony. The British government hoped that the constant disputes among the various tribes (and their clashes with the colonial authorities) would cease if Britain were to recognise the sovereign rights of these tribes and conclude treaties of friendship with them.

These treaties immediately led to dissatisfaction among the Trekkers. The treaty with Adam Kok virtually recognised the independence of the Griquas, and subjected the White farmers in a large part of Transorangia to Kok's authority. The Trekkers regarded these treaties as a further threat, for by means of them the British government could easily interfere in matters north of the Orange River.

Farmers living between the Modder River and the Riet River sometimes leased pasture-land from the Griquas. Although the Griquas were few in number, they possessed extensive territory. For this reason they freely leased and sold land to the farmers in Transorangia. These farmers were now placed under the jurisdiction of Adam Kok.

POTGIETER AND ADAM KOK

Andries Hendrik Potgieter visited Adam Kok in December 1844. He tried to get Kok to agree to a system whereby Whites and Griquas living in the same territory would each be under the authority of their own government. Kok refused to enter into such an agreement, however, and referred to his treaty with the Cape governor. He now began to enforce his authority on the Whites in his territory.

The treaty system thus failed to maintain peace. The Voortrekkers were prepared to take up arms if Adam Kok

interfered in their affairs. The treaties led to disputes and differences between people who had formerly lived together in harmony. Governor Maitland promised to give military aid to Adam Kok if he should be attacked.

KOK ASSUMES AN AGGRESSIVE ATTITUDE

After Maitland's assurance, Kok assumed an aggressive attitude. He had a White man arrested for not respecting his authority. (Van Niekerk, Stander and Lintvelt, 1977: 155-6).

The author will concentrate on examples of tendentious writing in the order they appear in the passage. He will then sum up the interpretation towards which the authors are attempting to direct the facts.

The word "White" as opposed to "Trekker" unnecessarily underlines the fact that members of one race were being placed (probably a more neutral word than "subjected" as in the text) under the authority of another.

The word "interfere" is more derogatory than the word "participate". The British are being represented as interlopers.

"Although the Griquas were few in number, they possessed extensive territory" both indicates that the Griquas did not need all the territory and justifies its lease to the Trekkers.

Potgieter's proposal to Kok in December 1844 is reported without comment, in strong contrast to the critical treatment meted out to British and Griqua actions. The word "refused" attributed to Kok denotes an uncompromising attitude, when in fact he was simply referring to a legal treaty to support his position.

Finally, "Kok assumed an aggressive attitude" is a blatant example of a derogatory opinion masquerading as fact. The phrase "had a white man arrested" both emphasises racial overtones and insinuates that the arrest was unjustified.

In summary, although the text book acknowledges the peaceful intent of the treaty, it places the blame for racial tension squarely on collaboration between the British and the Griquas. The Trekkers' actions are seen as reasonable and natural.

To illustrate the notion that history is an interpretative subject, different language usage could treat the facts so that the reader could gain the impression that the British and Griquas had only peaceful intentions and the Trekkers' fear of possible British intervention caused them to over-react. Certainly they had no legal right to impose their views on how Transorangia should be governed, as they had never owned the land and as even the text book concedes earlier in the chapter, "Because the Voortrekkers considered Transorangia to be too close to British territory, they were initially unwilling to live there" (van Niekerk, Stander, Lintvelt, 1977: 154).

Of even greater significance than the fact of text book bias, is the urgent need for Std. 6's inexperienced in history to be given ample time to scrutinise the "facts" critically: that is, in this case to see the situation from the points of view of the three interest groups involved. If this time is not allowed, classes will be exposed to stereotyped distortions which will be faithfully regurgitated in examinations. As previously noted, the constraint of the external examination does not exist for Stds. 6 and 7, so time can and must be found for work dealing with many points of view.

As Van den Berg and Buckland put it, "any attempt to enforce one particular view of the past without exposing people to alternative viewpoints is indoctrination rather than education and results in ideology not history" (1983: 37).

(b) A NEW APPROACH TO METHODOLOGY

It appears that the following changes need to be made: history needs to be taught so that a child learns how to study rather than merely what to study. In Bruner's words, "The task is not a matter of getting him to commit results to mind. Rather, it is to lead him to participate in the process that makes possible the establishment of knowledge" (quoted in Steele, 1976: 100-1).

Further, history needs to be taught so that children are made aware of the skills of the professional historian, so that history is seen as the result of different people piecing together different amounts of evidence, coming to different conclusions in the light of fresh evidence or insight. This argument places the blame for the unpopularity of history at school on the teacher-centred model of history involving transmission on the part of the teacher and retention and regurgitation on the part of the pupil.

The counter-argument to the professional skills idea is that many historical concepts are inaccessible to the immature adolescent mind. If, as Hallam asserts, "It would seem that whatever their immediate environment, children in the early years of the secondary school are going to find difficulty with history taught at a deeper level than that of factual description" (1967: 196-7) learning areas such as judgement and application. Such a 'level' includes the learning areas of judgement and application.

It is important to acknowledge that many abstract concepts, such as cause and effect, may be difficult for the adolescent to understand, but there is another process, through which pupils can be brought into closer contact with historical thinking.

In the opinion of George H. Grieve, "We must regard history not as something over and done with, but as it really was. It was, as it is now in our own lives, people being faced with a situation and having to act in it History consists of people like ourselves acting as best they could without knowing what would come of it all" (1966:6).

Thus use may be made of the pupils' ability to identify with other human beings and their problems. An experience may be created within the classroom, so that pupils are placed in the same dilemma as the historical characters, without knowing the outcome of the situation until they have worked through it.

As Van den Berg and Buckland observe, "The object of such an approach is not to cover as many events as possible, but to re-create history in such a way as to induce a worthwhile response in thought and feeling in the pupils. And this sort of history will 'matter' to the pupils in a way that history-as-information never can, while at the same time introducing them actively to the notion of historical explanation as the 'reduction of uncertainty' rather than as 'impeccable solution'" (1983: 48).

The dangers of gross historical inaccuracy are always there, but the teacher can turn an ostensibly disastrous situation to his/her classes' advantage by inviting pupils to compare their explanations with those of the professionals and to account for the discrepancies.

SUMMARY

History is losing popularity at school because of its overemphasis on a body of facts and the memorisation required to master it. It is a teacher-centred discipline, based on a transmission-regurgitation model. It has lost credibility with many people because its text books are biased. It is taught as though it is a fixed product rather than a constantly changing process. It would appear, therefore, that a new methodology needs to concentrate on how history is discovered (e.g. written evidence) rather than what is to be learnt. History needs to become more child-centred, with the pupils playing an active part in all learning activities, even to the extent of planning them. Text book study should be aimed at discovering the particular point of view of the writer.

All these changes will only be possible if the nature of history as process is stressed at all times. This can be done by allowing the pupils to 'live through' historical situations virtually at life rate. The major part of this thesis will deal with the strategies and philosophy behind this approach.

Before turning to the approach, drama as education, in detail, it is as well to end this chapter on a positive note. The following aims are quoted from the 1985 Junior Secondary Syllabus for History (Cape Province):

- 1.2.3 to develop in every pupil a sense of time and proportion; a critical approach to modern conditions and ways of life; an ability to express himself lucidly in speech and writing; tolerance and objectivity in his outlook; appreciation of the interaction of cause and effect;

- 1.2.6 to stimulate imagination and enable the pupil to enter into the ideas and events of the past;
- 1.2.12 to contribute towards their understanding of history as an academic discipline and the intellectual skills and perspectives in this process, inter alia the dimension of time; the importance of putting events in their historical context." (C.E.D., 1985: 5).

It is the author's contention that, if 1.2.6 is achieved, most of the aims in 1.2.3 and 1.2.12 will follow. It will be his task in the rest of the thesis to demonstrate the validity of this contention.

CHAPTER 2

EDUCATION, THEATRE AND DRAMA

(1) EDUCATION

In Chapter 1, it was asserted that a new methodology for history teaching should be child-centred. The author will now attempt to define what such an approach is, by enlisting the aid of various educational philosophers and their definitions of education.

The client-centred approach of Socrates is clear when one views a major educational aim: "to arouse men from that false self-satisfaction which was by him (Socrates) believed to be the cause of their misery and to lead them to self-examination and self-criticism" (Rusk, 1956: 4).

Socrates appears to have rejected the transmission model of education, preferring to allow his students to discover what they already knew and to reflect upon it.

"Although not possessing knowledge himself, Socrates claimed to have the gift of discerning its presence in others and of having the power to assist them to bring it to light" (Rusk, 1956: 4).

Socrates generally used discussion and questioning in three phases:

1. The opinion phase, where the student gives his opinion on a selected topic, but finds he is unable to give valid reasons to substantiate it.
2. The analytic phase, where the individual is brought to realise that he does not know what he assumed he knew. This leads to

a condition of doubt or perplexity on the part of the student, which motivates him to reassess his position.

3. Knowledge, where with the aid of Socrates, the individual's experience is reconstructed, so he can now justify his beliefs by giving valid reasons for them.

It is interesting to note that Pestalozzi, a prominent child-centred philosopher of the 18th Century, rejected the Socratic method on the grounds that it relied for its success on its clients having adult knowledge and language with which to express their opinions. Nevertheless, the Socratic notion that knowledge must be processed by the learner so that he challenges his own opinions can in the author's experience be applied to the modern classroom, provided that the language register used by the teacher is appropriate to the needs of the class.

Before moving on to the mainstream of child-centred philosophers, it is as well to survey three models of education which are not child-centred, as these models dominated Western education from Plato's time to the French Revolution.

Firstly, Platonic education, which the author classifies as centred on an ideal, aimed at producing an elite - the guardians or governors of his republic. Education had to mould the human clay so that it conformed as much as possible with the following qualities: gentle by nature but capable of violence in times of war; possession of self-discipline; utterly truthful unless in service of the state; all actions governed by a sense of duty to the community. Thus a whole pattern of values was passed or transmitted from one generation to the next.

Secondly, mediaeval scholars purveyed what the author will call an authority-centred education (where authority came from the Bible or a selected series of classical writers). For the mediaeval teacher, "truth lay between the cover

of a book not in man's reasoning powers" (Ballard, 1969: 39). They saw childhood as "a regrettable state, to be got through as quickly as possible" (Ballard, 1969: 77).

Thirdly, the church, through its Pre-Renaissance monopoly of Latin and therefore reading, led educational theory before and even during the Renaissance. Its philosophy towards children was based largely on the doctrine of original sin. "Since man was born evil, it was clearly wrong to pander to the whims of childhood. The natural emotions of man had to be overlaid as quickly and efficiently as possible by instruction and discipline" (Ballard, 1969: 77).

Rousseau countered this viewpoint by asserting that childhood was the most formative and exciting period of life and that therefore children should not be stifled or suppressed by adults. He turned the doctrine of original sin on its head by claiming that children were born innocent and became contaminated by contact with the adult world.

Rousseau's own words display his commitment to a form of child-centred education: "Begin thus by making a more careful study of your scholars, for it is clear that you know nothing" (Ballard, 1969: 61).

His prescription for the education of Emile, that is, to allow him to play happily and freely in the fields till he was twelve, sounds a little extreme, but Rousseau justified such practice by pointing out that the boy's natural curiosity would lead to this situation: "he knows nothing by rote but much by experience" (Ballard, 1969: 63).

Rousseau's major ideas - allowing the child's natural curiosity free rein; the teacher studying the pupil's needs: and, most of all, his reaction against the formal discipline of the schoolroom - influenced reformers in

the 18th and 19th Centuries. One of these was Pestalozzi, who developed his theories while teaching his children in a rural setting. Observers of his practice noted two vital ingredients: all teaching had to grow out of a deep love for children, and instruction should work through the children's awareness of concrete objects. They should be allowed rather to touch things and see for themselves than to be fed on an endless diet of words.

Froebel concentrated on Rousseau's advice to study the child, particularly the child at play. He regarded play as the highest form of activity possible, a deeply serious occupation in which lay the seeds of all future development.

In Froebel's words, "a child that plays thoroughly, with self-active determination, perseveringly till fatigue forbids, will surely be a thorough, determined man capable of self-sacrifice for the promotion of the welfare of himself and others" (Ballard, 1969: 73). This radical new attitude to what had previously been regarded as a trivial pursuit has important links with Drama in Education theory.

In Maria Montessori's classroom all furniture was built to the children's size scale and everything was within easy reach to encourage its ready use in learning.

One hallmark of Montessori's method was that the teacher should withdraw from centre-stage and leave the children in direct contact with the objects from which they were to learn. Discipline stemmed from the happy activity in which all children were engaged rather than order imposed from above.

John Dewey appreciated the freedom inherent in the child-centred, play approach, but he wanted it directed towards a particular learning

objective. He devised a project system, based on a centre of interest: for example, cooking, and organised learning areas where children could find out and use skills from as many curriculum areas as possible. Children were encouraged to co-operate and help each other so that the group's strengths were harnessed for the common good. For Dewey, then, education was a purposeful activity, involving the tapping of each child's interest and channelling it towards group experience. He argued against the old school system thus:

The place where children are sent for discipline is the one place in the world where it is the most difficult to get experience - the mother of all discipline worth the name (quoted in Ballard, 1969: 86).

Neill's Summerhill School operated according to a system of pupil democracy and responsibility for their own affairs. The school was run by a council of pupils and staff. Neill had one vote, the same as the youngest child. There was the minimum of compulsion as the only rules which had legitimacy were those accepted by the council for the good of the school community. From this practical experience of responsibility, Neill expected children to learn to live together happily and to respect others' property and feelings.

SUMMARY

Child-centred education appears to rest on (1) knowing one's students for what they are - children, not miniature adults; (2) giving them the freedom to process learning material in as favourable an environment as possible; (3) acknowledging the importance of play as an influential factor in future development; (4) giving children an opportunity to co-operate on a project which has a real link with everyday life and fulfils a practical purpose; (5) giving children a chance to exercise responsibility both in the classroom and in governing their own actions.

Martin Ballard points out the danger of laissez-faire, so-called 'child-centred' education:

At the same time, the teacher has the right to point out that the end product of education is an adult and not a child. He fails in his task if he becomes so entranced with childhood or identified with youth that he sacrifices his position as an adult in the classroom community. When this happens the children for whom he has responsibility lose the security on which their growth depends (1969: 67).

How, then, does one attain a balance between freedom and licence, so that one achieves direction?

TOWARDS THE AUTHOR'S DEFINITION OF EDUCATION, RELATED TO THE CHILD-CENTRED MODEL.

The following philosophical insights appear to be useful:

1. Socrates' desire to make the pupil aware of the inaccuracy and superficiality of his own knowledge.
2. Rousseau's emphasis on observing the child closely.
3. Montessori's removal of the teacher from the dominant position in the classroom and the principle of achieving disciplined work through happy activity.
4. Froebel's understanding of the importance of play in the future development of the adult.
5. Dewey's realisations that: (a) freedom is meaningless without direction; (b) learning is a co-operative, not a competitive endeavour; (c) learning should be related to real-life experience, wherever possible.
6. Neill's facilitation of real pupil democracy, with the aim of instilling responsibility and unselfishness in his pupils.

The author's tentative definition of education is that it is a process whereby the teacher initiates a journey to be travelled with the pupil, by facilitating the following learning objectives:

In the teacher:

- the understanding of children as children: their interests and needs;
- the understanding of the uses which can be made of play;
- an awareness that freedom without purpose is meaningless.

In the pupils:

- an awareness that learning is a co-operative, responsible activity (responsible to society);
- an awareness of the inadequacy of their present thinking and a desire to re-view their vision of the world;
- the courage to take their own decisions based on real situations, motivated by feeling and by thought.

The above is the author's conception of education, based on the writings and practice of eminent child-centred philosophers. The following section (2) will investigate the nature of theatre as an art form and compare it with the nature of educational drama. The educational significance of drama and theatre will be discussed in section (3).

(2) THEATRE AND DRAMA

Given that educational drama derives much of its nature and many of its techniques from theatre as an art form, it follows that a comparison of the two activities should be helpful in an analysis of the educational value of drama.

A personal descriptive statement about theatre is that it is a potent, selective, complex form of communication, which explores ideas and feelings about human existence. It has to be the most "selective" (Heathcote, 1985:4) because of the multiplicity of signs available to performers, such as voice, use of space, costume and lights, so that every sign must be carefully chosen to convey the writer's ideas as clearly as possible. The pattern of theatrical communication is therefore "predisposed" by the needs of the text (Heathcote, 1985:4).

This exerts a complex and significant influence on the audience, creating an expectation that everything that happens on-stage has a definite function as regards the theme which underlies the text. Following on from this, the audience is "framed" towards a theatrical occasion: that is, they bring a particular perspective to it, of being required to make sense of what is happening and to behave appropriately. They should not interfere in the action, merely reflect on it.

In THEATRE, however, the audience is framed as those who can get information, sometimes ahead of when the actors can show they've got it The audience is however usually also framed as those who don't have the power to influence the action, unless it's a specifically participatory kind of theatre (Heathcote, 1985: 12).

The requirement to make sense of what is happening is such a powerful convention that, provided the production is efficient and vivid in the choice of sign and symbol, the audience will be "arrested into a state of heightened attention" (Bolton, 1984: 38) and will play their full part in the often silent interaction between audience and actors without which no theatre is possible.

Another vital aspect of the audience's frame is that they are constantly aware of the fictitious nature of the piece: "Disbelief is a necessary constant" (Elam, 1980:73). Nevertheless, they are prepared to suspend their disbelief in order to participate cognitively and emotionally in an illusory world. Arthur Koestler in The Act of Creation asserts that the value of this both for actor and audience "derives from the transfer of our attention to a place remote from mere self-interest" (1964:35). If this assertion is valid, it has very important implications for education.

Although Drama is also a potent, selective and complex form of communication which explores ideas and feelings about human existence, the communication takes place within the participating group instead of between performers and audience. Thus, whereas the theatre pattern is "predisposed" (Dorothy Heathcote's term) although some negotiation can take place in the rehearsal process, educational drama is in a constant state of flux. Activities can be changed, commented upon and chosen according to the group's needs. Participants can negotiate context, sign and symbol. O'Neill affirms the necessity for this process:

The dramatic world of educational drama is most valuable both educationally and aesthetically when its construction is shared and its meaning is negotiated. (1984:7)

The technical equipment, for example lights, sound and costumes, is less emphasised in drama lessons than in most plays largely because it is unavailable, but more importantly, because there is not the same "one way communication" between actors and audience. Emphasis is on the interaction between participants and the flexible use of imagination. O'Neill observed:

If the drama is over-resourced there is less effort to be made by the participants in decoding the situation and the use of their powers of invention and transformation will be limited". (1984:7)

This reference to the decoding function of the participants highlights

a very important distinction between drama and theatre. Whereas in theatre the function of actor and audience is separated (the actor communicates, the audience decodes), in drama participants are at once actors, audience and directors, with no group from outside the creative process to monitor proceedings.

This assertion can be tested by a brief survey of other elements which are common both to theatre and drama: symbols, conventions, depictions, use of time, sign, character/role.

In theatre, symbols are carefully devised within the text beforehand and made concrete on-stage in performance: the participants analyse the text and interpret its deeper meaning for the audience. They very rarely, unless it is a workshop production, negotiate or devise what the symbols are to be. In drama the participants begin with individual transactions (signs) which teachers such as Dorothy Heathcote seek to build into symbols whereby the group can share the meaning they have created.

Convention, or "an agreement to the form at any given moment (Heathcote, 1985: 7) is very strongly used in theatre. A useful example is the Shakespearian soliloquy, in which an audience is prepared to believe that only they can hear a character's innermost thoughts, when in reality he is speaking to them perfectly audibly on-stage, often within earshot of the other characters. In drama, theatrical conventions can be used to "examine the nature of social encounter". (Heathcote, 1985: 7). A class directing its teacher to take up a particular pose as a portrait, for example, is exploring both a new relationship with the teacher, and by their choices of the pose to be adopted, demonstrating their own awareness of physical signs.

Depicting, or representing something which is not actually present, through writing, painting, sculpture, drawing and acting out, is an integral element in the security which must be felt by participants in theatre and drama: in other words the distinction between reality and the represented situation must be maintained. Heathcote makes use of theatre depictions to remind pupils of the drama mode, that the group has made a contract of sorts that their created world will be explored together to make sense of the real world. The fact that it is a created world must remain explicit, to prevent pupils from indulging themselves in the emotion generated by the situation. This appears to have a strong connection with a particular theatrical model, that of Brechtian epic theatre which is didactic in purpose and employs alienation to remind the audience that they are watching a depicted world, towards which they must adopt a critical as well as an empathetic attitude.

The use of time is strongly selective, both in drama and theatre, in that episodes of special significance are chosen to illuminate themes or learning areas. The emphasis is not on a list of events, but rather on a situation generally involving a problem either to be confronted or to be solved. This allows the problem to be explored at the same pace that it would be in life, but the laws of theatre also allow for flash-backs, or moves into the future and these manipulations in time can be used in drama to explore the problem from different angles. This is of particular relevance to history because, in an imaginative shift, pupils can change their perspective of the present viewing the past, to a perspective of being in the past, faced with the problems and constraints of the people and societies they are studying.

As discussed in the third paragraph of section (2), audiences are framed towards expecting that every sign used in a play has a specific

communicating function relevant to the meaning inherent in the text. Heathcote borrows this "totally selective" (1985:13) signing system and adapts it for use in drama. She argues that relying on one sign, for example a word, is not a strong enough guarantee that the meaning will be communicated.

... in SCHOOL, the planned idea is that the child will pay attention to the sign you want him to pay attention to. The danger, and unfortunately the truth, is that the child will pay attention to the sign he happens to be interested in. (1985:13)

She therefore urges that sign should be employed to its fullest extent in the classroom. The entire range including use of movement, type and condition of clothing, gesture and body language, should be carefully chosen to communicate, for example, the attitude of an historical character whom the class is to encounter in role.

Discussion of sign inevitably leads to consideration of role, and through a comparison between role (drama) and character (theatre) one can discern the major differences between drama and theatre. In drama the emphasis is on exploration of meaning; in theatre it is on the communication of meaning to an audience. In asking a participant to take on a role, one is asking that person to use their personal resources and ability to empathise, in order to depict one attitude of the figure in question. In building characters, actors are asked to communicate many layers and facets of the character. They must immerse themselves as much as possible into the life-style of the characters; someone taking on a role must both believe in that role's attitude and must be able to reflect dispassionately on it.

Both actor and role-taker share a facility to monitor their own activity/

performance. However, the role-taker can temporarily come out of role to reflect whereas this would be unusual for the actor as he/she would be disobeying the theatrical convention that both actor and audience are to believe that he/she is somebody else.

(3) THEATRE, DRAMA AND EDUCATION

What is the educational significance of this difference between drama and theatre? The author submits that the participant in a drama has a wide range of possibilities for exploration than has an actor in a play. The actor can communicate accurately and with feeling the ideas in a text and has the facility of monitoring his/her own performance. The drama participant has the actor's facility to communicate, the director's to interpret and reflect, and the audience's to make sense of what is happening. He/she can, on the strength of his/her reflection, do something an audience normally cannot: that is, interfere with and change the course of activities.

In educational terms, theatre gives its audience the opportunity to "transcend the narrow confines of their personal identity and allow them to participate in other forms of existence" (Koestler, 1964:34). Schools are constantly attempting to inculcate such "self-transcending tendencies" (1964:34) in that pupils are encouraged to put the group's interests before those of themselves. Theatre conveys its message in a way which stimulates both emotion and intellect, by deliberate, pre-planned choice of sign. Drama takes the theatrical elements of self-transcendence and audience involvement and adds the power of participants being able to change the situation they are exploring. This pattern can lead to a fundamental change in the framing of pupils, from one-who-does-not know to one-who-is-in-control-of decisions, provided the dramatic context

is real to them, that is they can, like the audience in a play, make the link between reality and illusion and suspend their disbelief.

CONCLUSION

The educational elements which appear to be present in theatre and drama are as follows:

They help learners to exercise their power:

to identify with the problems of others;

to make use of both emotion and intellect in the attempted solution of these problems;

to interpret and order situations for themselves;

to test within a fictitious context, problems relating to the real world.

CHAPTER 3

THE AIMS OF DRAMA IN EDUCATION

The decision to analyse the pedagogy of Dorothy Heathcote alone, omitting practitioners and theorists such as Gavin Bolton, John Norman, John O'Toole and Cecily O'Neill was taken for the following reasons:

1. Heathcote is an influential innovator in educational drama. Although the others have offered valuable insights during their visits to South Africa (experienced personally by the author), repetition of major ideas would have occurred had this author attempted to analyse all of the practitioners.
2. Heathcote is an educationist who uses drama. The author is a teacher of a subject on the curriculum, rather than a drama specialist alone. Thus Heathcote's approach appeared to fill the need of a teacher particularly interested in the educational value of drama.

The author is indebted to Esther van Ryswyk for a list of aims, but he will try to refine this list by classifying the aims under aims (analogous to process) and important goals (analogous to product). He will then examine the relevance of the objectives and goals to the needs of history teaching.

The two major goals, which are interrelated, are:

Drama is used to bring about a "change in understanding" (Bolton, 1979 : 38) and "dropping to the universal" (Wagner 1979:76) - reflecting on experiences and finding what we have in common with all people.

Dorothy Heathcote suggests three aims with which to begin to work towards the major goals:

1. I want the children to recognise that I am putting the onus upon them to have ideas, that I am prepared to accept their ideas and to use them and make them work. This decision-making, where children watch their own choices worked out in action, seems to me to be one of the most important services which drama renders to education where we are trying to encourage children to think for themselves (Johnson and O'Neill (eds.) 1984: 209).

(This is the starting point for a curriculum which is negotiated rather than imposed.)

2. I want the children to work from the very beginning within a true drama context, that is not a vitiated art form watered down for them, but the real thing with the real disciplines which drama requires, for example, group problems jointly worked out in the present. All too often drama presents children with a story form with the emphasis on events - whereas in fact drama reveals events through the feelings and attitudes of people (1984:209)

As Heathcote suggests, in her conception of drama, information is explored at the feeling level.

From this arise three other important aims: drama can be used to help children to control emotion, to understand emotion, and to find the language to express emotion (1984:209)

This concept is borrowed from Jerome Bruner's volume, On Knowing: Essays for the Left Hand. In the Left-handed or informal approach, "Emphasis is on: applying experience in the act of learning; using emotions to

aid understanding; being involved in the teaching; taking decisions to modify the pattern of the plan" (British Council Course (BCC) No. 247, 1982 : 12).

Most class teachers adopt the formal approach, often referred to as Right-Handed, where the emphasis is on: "learning from others' information; learning through the mind; convergent learning; objective learning; strong reliance on the proven" (BCC No. 247, 1982 : 12).

There are, of course, demonstrable advantages of Right-Handed learning and teaching. To summarise Heathcote's list (BCC No. 247, 1982 : 12): The teacher remains in charge of content, pace and progression through the material; the teacher can plan all the moves and use the same moves continually; teacher security is well catered for, even if the topic is new to him, because he has control over the process as shown above. Very importantly for history teaching, there is little danger of facts, that is, known information, becoming distorted, provided that the teacher works to keep abreast of the latest knowledge. There is less likelihood of divergence or red-herrings and, important for inter-staff relationships, the teacher is seen to be doing something, not wasting the class's time.

Right-Handed teaching militates against the following activities, many of which teachers would be pleased to do without: "letting the divergence in the group emerge" (1982:13) - many teachers see this as an open invitation to chaos: "using actively the experience already available in the class; the teacher being able to learn from the class" (1982:13) - thanks to their being able to challenge and interact with the teacher, so that mutual growth can take place. Most important of all for preventing autonomous learning, Right Handed teaching

makes it unlikely that the class will think independently, trusting and testing their own ideas and opinions.

Why is Left-handed learning and teaching so unfashionable if, by implication, Right-handed learning and teaching appears so limiting? Such a question becomes particularly difficult to answer when one is confronted with Heathcote's list of advantages of Left-Handed learning and teaching: "the work relates closely - even when it challenges heavily - to the condition of the children and builds from that point" (1982:13). This means that they feel involved in the work and can have an effect on the material. This, in turn, stimulates the teacher. From the diagnostic point of view, the teacher can immediately see what is misunderstood because the 'knowing' is employed and therefore tested in the form of talking, writing, inventing, planning and carrying into action. To summarise, whereas Right-Handed teaching relies to a large extent on the teacher for its success, which in any case cannot be measured immediately, Left-Handed teaching results in the teacher and class relying mutually on one another; the learning is constantly and immediately assessed, through the interaction which is stimulated in the drama.

The key to why Left-Handed teaching is sparingly used can be found in the heavy pressures such teaching brings to bear on its practitioners: teachers cannot rely on facts alone to carry them through the lesson; it becomes obvious that learning is taking place at a different pace in different children, which makes it difficult to structure the lesson, although it must be pointed out that in the teacher-directed Right-Handed mode learning problems only come to the surface during the evaluation phase. As far as planning is concerned, the teachers must be fairly aware of their ultimate goals and attempt to focus on one plan at a time: too many aims and plans can, given the volatile nature of classroom drama, lead to muddled

presentation. The teacher must, in addition, be able to think spontaneously, and be able constantly to analyse the class's perception of the situation. Although it is unwise to change the overall goal, the teacher must be able to switch strategies at a moment's notice and accept the fact that, no class will act predictably, either in comparison with another class or, even more perplexingly, in comparison with their own previous work. Left-Handed teaching, therefore, demands a considerable range of teaching skills. As far as the teacher-pupil relationship is concerned, the teacher cannot hide behind an authority role. Part of drama's potency lies in the way that the teacher constantly changes status through the role to awaken an emotional response by the class. The teacher has worked towards an honest response. Therefore, if the work is to have integrity, that teacher must accept what the class offers. The fact that, in drama sessions, classes' attitudes are immediately apparent in action, is both frightening to an insecure teacher and laden with opportunity for someone who is prepared to seize it.

* Heathcote dispassionately observes that the two approaches (Right-Handed and Left-Handed) "need not cancel each other out by that some kind of happy medium can be found so that a teacher can feel secure with the type of balance between fact and opinion and academic appreciation and emotional understanding" (1982: 14).

She concedes that "Drama is not very efficient on 'straight factual teaching'", but adds: "it provides a very rich ground for making facts understood in action and also for making the facts seen to be needed" (1982: 14). Surely, this has a vital use in the teaching of history.

Heathcote, then, does not urge a total shift towards Left-Handed teaching and learning; instead, she suggests a complex marriage, as yet undefined, of the methods. One of her unique contributions is to expose to what

extent schooling is dominated by Right-Handed thinking and to argue for a move towards a more balanced approach.

3. It is important from the earliest time that all the children's needs are respected as far as possible, and therefore I must give those apparently without confidence the opportunity to hide and be reserved, and those who are too confident the necessary challenges to make them work more thoughtfully (1984:210)

Thus the evaluation by teacher of the pupils is based on their individual needs and strengths. On the one hand, no pupil must lack protection; on the other hand, no over-confident pupil must lack being challenged.

Once trust between teacher and pupils has been gained after their needs have been respected, the teacher must enable the children to think within a dilemma instead of about it; that is, consensus must be gained from the class to believe in the "One Big Lie", or the 'as if' situation in Dorothy Heathcote's terms (Wagner, 1979: 67).

Such consensus should lead to the next stage, the ability to work as a group.

Predominant in Dorothy Heathcote's thinking concerning aims is that children must become aware of the bonding between themselves and others. As she said in an interview in the Argus

There's a lot of talk of developing each individual as fully as possible, but what for? If they've got no bondings and no sense of the Substance-of-We-Feeling, I can't see what it's for. It has to be applied in community terms, doesn't it? (September 25th 1985)

Only once pupils see their own actions and decisions in the context of how they affect their fellow human beings can the goals of change in understanding and exploring universals be attained.

DOROTHY HEATHCOTE'S CONCEPTION OF THE "AUTHENTIC TEACHER"

In addition to what has been said above concerning Dorothy Heathcote's aims for drama, is her focus on the relevance of what happens in schools to the life of the community at large. In a chapter entitled "The authentic teacher and the future", Heathcote poses this question to be considered by teachers:

"What am I doing at this present moment within my society which is of any use?" (Johnson and O'Neill (eds.), 1984:171)

Part of Heathcote's answer concerning authentic behaviour can be found in this quotation:

Further, using real problems and then manufacturing processes to test ideas in the classroom before people need test them expensively in practice ... is another kind of authenticity and so is the attempt of some people in education to forge a bridge between schools and the actual needs of communities (1984:174)

How can drama contribute to the forging of this bridge? Heathcote observes:

Drama has more potential for society than its link with play, fiction, and pretence. In art we reflect upon nature, people's affairs, ideas and behaviour. What a force for a nation apparently to stand aside, but in reality take an inward look at events. (1984:176)

She thus stresses an important paradox inherent in dramatic art: one appears to explore a situation fashioned by one's own imagination but it has its roots in reality. This enables one to reflect on society.

Heathcote proceeds to outline further the nature of dramatic art to emphasise its value to society:

A Dramatic art is first of all a social art in which the interaction of people comes under scrutiny in a specific encounter or matter of concern in which they are trapped (1984:196)

The learning areas include:

the development of processes of communication, private and public language, listening skills, avoidance of polarisation in social encounters, respect for the quality in language choices in such encounters, toleration of others' ways of doing things and, because it is an art, application of critical thought to them (1984:196)

The "specific encounter" or "matter of concern" provides the context in which the processes of communication referred to in the previous paragraph can be practised as they appear to be needed by the learner

Drama is a detailed art. It precisely examines at any moment the minute particulars of the situation, using sign as its basic component of expression. It therefore permits participants to perceive the complexity of communication during the actual process of its occurring. It can therefore enable the learners to transfer this understanding to their living community (1984:197)

The process of sign is described in this way by Heathcote: "You signal across space meaningfully to get a response which will have been born from your own signal, as the person/s alongside you read the sign" (1984:160). So sign is a call for a response from whoever has to read or interpret it. An example of its community relevance is the interpretation of body language. One can analyse this in a dramatic context and apply similar conclusions to social interactions in real life.

To use a simple example of sign, the shaking of a fist accompanied by a

scowl could indicate that the initiator of the action is angry with the target of his action on account of some past event. This sign also indicates the initiator's future action even though the fist shaking is happening in the present.

Provided the fist is shaken in the drama of theatrical context, its implied threat need not be carried out. The action can be stopped and the participants can discuss both the events leading to the sign and the likelihood of violence being done. Strategies to avoid the violence can also be considered, a useful learning objective for society as a whole!

"Drama engages the affective zone" (1984:197)(see also pp 31 to 33 of this thesis). Despite the fact that people need to understand, express and control their emotions, this is largely left to chance. As Heathcote observes,

Schools at present function as if they have no mandate for affective learning, the deliberate engagement of what John Fines has called 'the celebration of the affairs of mankind' with the cognitive and analytical thought which is also necessary (1984:198)

Underpinning the points about drama listed above is its most individual feature:

Drama uses the person to bring it into being ... The child enters the zone of circumstance permitted by the drama situation, and in shaping the circumstance's future, the child's future is shaped, ready to be available in the real society which at present seems cut off from school (1984:198).

Because of the affective component in drama, a child entering the dramatic situation becomes committed to solving the problem with which he/she is faced. The skills and strategies learned in the situation can be put into practice later in the real world.

To sum up, Heathcote sees the authentic teacher as one who attempts to forge links between school and society. Drama is, in her term, "seminal" (1984:198) to this process because it allows learners to practise interaction, communication, emotional understanding of real social interactions. Thus the authentic teacher of history should make use of the opportunities the subject presents to reflect on issues within society.

THE RELEVANCE OF THESE AIMS TO THE AIMS REQUIRED BY THE NEW METHODOLOGY
AS APPLIED TO HISTORY TEACHING

As demonstrated (see section on "Emphasising the Left Hand of Knowing"), Drama in Education is a child-centred methodology. In Chapter 1 it was argued that history teaching should become more child-centred in order to avoid the transmission-regurgitation model that has become educationally suspect (see p.3 of this thesis, Specific Problems No. 4).

The teacher who accepts the expression of the class's ideas on the subject at hand generally gains the trust of that class and a commitment from them to participate sincerely in the learning situation they design.

Because the focus of drama aims is on process as opposed to product, drama is a very appropriate activity through which to investigate the skills of the professional historian, as well as to inculcate the idea that history is the reduction of uncertainty (process) rather than impeccable solution (product).

Tolerance and objectivity are desirable historical aims. They are what Buckland and van den Berg would term a "worthwhile response in thought and feeling". A very useful and direct way of being able to show tolerance is to be allowed to take on the roles of as many conflicting interest groups as possible. This can only be managed if the drama aim of securing belief

in the "One Big Lie" is achieved.

In summary, History is largely a study of social bondings, whether they result in consensus or conflict. Drama allows children to become involved in a world which transcends self and therefore to explore such bondings. It can make use of the group experience to challenge the conclusions of individuals and make those individuals aware of the stereotyped nature of much of their thinking.

CHAPTER 4

DRAMA-BASED STRATEGIES USED BY HEATHCOTE, THE TECHNIQUES UNDERLYING THESE AND THEORETICAL IMPLICATIONS FOR HISTORY-TEACHING AND EDUCATION IN GENERAL

INTRODUCTION

The chapter will explore the following drama-based strategies:

1. Overall strategies which can be used during any part of the drama process: no-penalty zone and up-grading.
2. Negotiating the teacher/learner situation. Negotiation towards a particular curriculum area.
3. Suspension of Disbelief.
4. Creation of a Depicted World.
5. Role-taking.
6. Relating the Real World to the Depicted World.
7. Mantle of the Expert.

Specific techniques underlying these strategies will be discussed and examples of them will be drawn from Heathcote's practice and that of the author.

The strategies will then be linked with the author's list of history teaching aims (Chapter 1) and general educational aims (p.21).

1. OVERALL STRATEGIES WHICH CAN BE USED DURING ANY PART OF THE DRAMA PROCESS

- 1.1 If the lessons are to be truly child-centred and based on the assumption that the teacher must make the journey both in the company of and with the collaboration of the child, the teacher must use the drama to create a "no-penalty zone" (Wagner, 1979: 61). This concept implies that whatever is said and whatever decisions are made in drama time (the period during which the participants are involved in the situation they are committed to believe in) there is no penalty to be exacted in real life. For example, if a pupil insults a teacher in the context of their drama personae (roles) he/she will not be punished when out of role. Equally, a pupil need not feel disgruntled if a teacher makes life difficult for him/her during the drama. Hence, one is testing life skills within a safe, fictitious environment.
- 1.2 One of the most common potential penalties of drama is the fear of embarrassment which is often expressed in class in the form of nervous giggles. One technique to alleviate this fear is the use of teacher-in-role (see Role-taking below) which provides an antidote to being "stared at" (Johnson & O'Neill (eds.) 1984:162). This antidote is referred to by Heathcote as the "other".

The obvious way of avoiding this (embarrassment) is to give them something so attractive in the room that they feel they are staring at it. Role is one of the most efficient others. (1984: 162)

1.3 As part of the no-penalty zone, the teacher should upgrade all pupil contributions, taking particular care to accept whatever the more 'negative' pupils offer in a positive light in order to encourage further offerings. This does not imply uncritical indulgence of inappropriate behaviour; rather, the teacher should use even facetious comments as serious attempts to build the drama and integrate them into the work of the others, according to the constraints of the drama situation.

2. NEGOTIATION

Negotiation can and should be used at every stage of the teaching process to help the teacher to assess the class's needs and interests, before proceeding with the drama. Negotiation also helps to achieve consensus within the class and with it an initial commitment to fuel the drama's progress.

In order to negotiate the teacher-learner situation the following techniques are useful:

- 2.1 Asking a class what they expect drama to involve, clarifying their statements and arriving at a definition which enables all to work comfortably. This is one way of creating an appropriate climate of expectations for work in the drama medium.
- 2.2 Finding out the class's social health; for example whether they are prepared to work on a common task or whether they are competitive and prefer to work as individuals. This information will determine the choice of other strategies.
- 2.3 Ascertaining whether they can agree to behave as if they are certain people in 'Now' time (see below). Often negotiation through discussion is inadequate and a more specifically drama-

based technique such as taking on of a role is required to build and maintain belief.

The following techniques are useful for negotiation towards the selection of a particular curriculum area:

- a) Ascertaining the purpose of the work which is required to be covered. Provided this is done with the children, the technique helps ensure that the teacher is fulfilling the client's needs.
- b) Choosing a particular problem, provided this is done both by teacher and pupils. For example, the causes of the first world war can be studied by focusing on an issue such as conscription.
- c) Classifying pupil contributions. This does not involve a value judgment of ideas, but rather categorising them in terms of, for example, the structured shopping list of uses that could be made of five million dollars. Heathcote avoids classifying according to abstract terms and, in the case of the money, uses very selective language: "Some think money should be spent to make life more healthful; others, to enhance the quality of leisure time" (Wagner, 1979: 87). It is interesting to note that:
 1. she fed back the pupils' contributions in the form which focused on attitudes and opinions behind the possession of the money: "Some think others";
 2. no attempt was made to choose a particular decision for the class;
 3. the pupils' contributions were upgraded by the use of

formal, graceful and accessible language such as "healthful" and "enhanced".

The main reason for Heathcote's classifying pupil contributions is to guide them towards "something so simple that they can manage to respond to it and gain insight about the meaning of what they have just said" (1979:87). They can only focus on what they have just said if the teacher avoids imposing a preconceived notion of what should be explored.

Classification can have these other uses:

1. It can expose implications.
2. On a practical level it can provide the teacher with a rationale for dividing tasks among pupils.
3. It can provide a focus for the drama's centre of interest, for example the question "What must we not leave behind?" indicates a concern for survival in a drama about war, whereas "What dare we not leave behind for the enemy to find?" demonstrates a concern for succeeding in war.
4. Classification can also help a teacher to find an appropriate content level for the class.

2.4 Focussing, or finding an appropriate starting point for the drama, involves three steps:

1. The teacher negotiates with the class all the aspects of the chosen subject that the group as a whole can establish. This is called segmenting.
2. The teacher chooses one segment which will suit the interests, social health and maturity of the class.

3. Through questions and discussion, a starting point is found.

Example: The topic chosen may be 'pirates' and the segment of that topic selected by the teacher may be 'work', so that the class as the pirate crew may work together to prepare for the voyage. The teacher may have observed the class to be hyperactive and of poor social health, so has chosen an activity which uses the class's energy yet begins to modify their anti-social behaviour because they are co-operating in preparing the ship for sailing, rather than, for example, re-enacting a battle.

Once the initial activity has been decided, Heathcote wishes to explore what is fundamental and human in the situation, so the focus has to be on a moment where the class can reflect on their own actions. An example of a question which encourages this is Heathcote's: "I wonder why you keep going to sea when you know it's so dangerous?" (1979:59). This serves the further function of injecting tension and seriousness before the voyage begins.

The importance of focus cannot be overemphasised, for without it the drama can degenerate into a series of unrelated, quickly performed, superficial episodes. With focus, exploring universals is made possible.

3. SUSPENSION OF DISBELIEF

This is an essential convention which must be established before Creation of a Depicted World (see next section) takes place.

As Wagner describes, "Everyone involved must at least try to accept the One Big Lie that we are at this moment living at life rate in

an agreed-upon place, time and circumstance and are together facing the same problem" (1979:67).

Whenever Heathcote is distracted by one person's disbelief, she stops the drama and works on that person's problem. It is interesting to note that she will not ask the person "Can you imagine ...?". Instead she will say something like "I can believe in this knife and this carrot. Can you?" Thus she shows that she is prepared to share in the commitment to believing in the situation.

Heathcote asserts that, unlike actors or teachers, classes have made no commitment to being stared at. Therefore if they feel they are on show, they are likely to act in an embarrassed manner.

A person or teacher-in-role (see section 5 for more about this) is also useful for helping a class suspend its disbelief, as it is an alternative focus which will allow children to forget their own embarrassment.

4. CREATING A DEPICTED WORLD

Author's definition: this strategy aims at the gaining of an agreement between teacher and class to believe in a common situation which they are committed to explore through the medium of drama. Once initial belief is gained, it is built through the use of techniques such as questioning, tension, narration, sign, symbol and slowing down. These techniques, together with others, will be described below.

TECHNIQUES:

4.1 Establishing the context.

This is preceded by the process of negotiation, classifying

and finding a concept as described above, but to move from concept to context requires the establishment of the constraints which will control the actions of all participants. The communication of these constraints is particularly relevant when one is using drama in history because pupils naturally tend to view historical decisions from the perspective of familiar twentieth century knowledge and values. They therefore see many historical events as inexplicable, and chide figures of the past for their 'stupidity'. They often find it difficult to understand why it took centuries for the revolution to occur in France, until they question a peasant (teacher-in-role) and discover what a crushing economic burden was placed on his shoulders in the form of taxation, so much so that he was hard put to it to survive starvation, leaving him very little time or energy to revolt. Other constraints, such as the power of the Catholic Church, can be communicated by the peasant, who asserts that he relies on the church for protection and does not accept that he is being exploited by it. If the pupils have chosen to be planners of the Revolution they will, after the encounter with the peasant, be forced back to the drawing board with a new understanding of the difficulty of being a revolutionary in the context of eighteenth-century values.

4.2 Keying the Frame (Heathcote's title and concept).

This technique forms the transition between negotiations and the point in the drama when the children are first placed in the created situation. 'Keying the Frame' occurs when the teacher guides the pupils to bring with them the appropriate attitude

or perspective before the drama can begin. In a lesson in which the pupils chose to be pirates, Heathcote asked a vital question: "I wonder why you keep on going to sea when you know it's so dangerous?" (Wagner, 1979 : 57). The question invested the pirates with the attitude of courage in the face of known and inevitable danger, both upgrading their status and encouraging them to appreciate the seriousness of the coming situation during the voyage.

4.3 'Now' time.

This refers both to the point at which the children are first placed in the created situation and to the period during which everybody agrees to react as if they are being affected by the situation's demands and challenges. In curriculum terms what is normally safely distant and observable only within the pages of a book becomes real to the participants as they have to live through it during 'Now' time.

A seemingly simple statement can catapult classes into 'Now' time. Heathcote refers to the difference between the discursive, distant remark "Well they would take all their belongings with them", which places the class firmly in the position of observers, and the dynamic "Let's pack up and leave", which places them equally firmly in the position of participants, probably explorers engaged in the dramatic situation.

4.4 Negotiating toward the Depicted World.

As in other sections of the drama process, negotiation between class and teacher is vital. Here, negotiation is directed towards (a) the point at which the drama will begin; (b) group

consensus concerning the nature of the situation to be explored;
 (c) the attitudes which each child is to bring to the drama.

A very potent tool of negotiation is the questioning technique employed by the teacher. Questioning is defined by Wagner as "a verbal utterance that signals a response is wanted" (Wagner, 1979 : 61). Questioning is often seen as a testing or evaluative technique exercised by teachers, but Heathcote employs questions to free pupils to think creatively. The implication behind her questions is not "I know something and I want to see whether you know it as well". Rather, the implication is "This is an interesting and perplexing problem. Shall we explore it together?".

Examples of questions which "define the moment" (1979:62).

- "What time of day is it?
- I wonder what sort of reins a horse might have had in the French cavalry at the time?" (1979:62).

These both give the children the chance to make decisions and to focus on the same elements within the situation before proceeding with the drama.

In order to achieve group consensus concerning the danger involved in the situation, the question "Do we need a lookout?" (1979:63) is very useful because once again the pronoun "we" indicates that it is the children's prerogative to make the decision. In order to make that decision, they have to share information and ideas and when they have done so they will be aware of exactly how dangerous the situation is to be. In addition, the question has injected the valuable element of tension, by implying that something unexpected lurks around the corner.

In order to assess the children's preferred attitudes before entering the drama, the following question could be helpful: "Do you want to be scared by the new world we'll find or by the fact that we'll never get back home?". This branching question limits the children to two clear choices and at the same time indicates the perspective from which they want to enter the drama.

The general principle behind using questions to help the negotiating process is that the teacher should signal:

- (1) there is no one right answer;
- (2) everyone in the group has an equal right to contribute towards an answer based on consensus.

4.5 Building and sustaining belief.

It is of course not enough to lead children into 'Now' time (see 4.3), as their belief in the situation must be constantly reinforced.

By belief in the situation, Heathcote does not mean total absorption in a particular character as she asserts that this approach begins from outside the participant. She prefers each child to bring a personal attitude to the situation. Identification with the problem posed in the drama is more important than action and so Heathcote prefers to lead through discussion and questions so that at the end of the process all participants must be in exactly the same place, time of day, and under the same circumstances.

The type of question (Wagner's classification) which serves best is the one which "defines the moment" (Wagner, 1979: 62).

Examples of these are:

What time of day is it? Where do you think we should place the stove? What problem is uppermost in our minds? (1979:62)

It is important to note that these questions in no way attempt to examine the pupil. As well as helping to define the situation, they subtly reinforce the pupils' power to create the depicted world by encouraging them to make basic decisions. The use of pronouns such as "we" and "our" emphasises the fact that the whole group and the teacher are working on the situation together.

Thus far the author has discussed verbal aids to belief. As drama is a strongly visual medium, it is equally appropriate to make use of non-verbal depictions, such as movement and occupational mime, provided that it is not practised as an end in itself, but in the context of the dramatic situation. An example from Heathcote's practice is as follows:

... the class decided they were stranded in a boat without sails.

Heathcote in role asked them 'Have you any means at all of getting somewhere?'. 'We could paddle with our shoes', they said. This suggestion, Heathcote saw, would lend itself to unison movement that would help crystallise belief.

'Are you sure that will work?', she asked. 'Show me how you do it and I will fit it, using my shoes'. So they began to paddle. She asked if someone could supply the rhythm and a child eagerly did. As they paddled to his chant, they began to genuinely believe in that boat and those shoes. (1979: 71).

Thus a group movement, devised by the pupils and encouraged by Heathcote, sustained the momentum of belief.

Props and costumes are also used by Heathcote, not to aid performance but rather to emphasise their function in the drama, in other words, how they will aid participants to complete their task and be aware of its difficulties. In a drama concerning the journey of the Magi, Heathcote allowed the pupils to make models of camels from whatever was in the room. She then reminded them: "A man who journeys takes those things with him that he dare not leave behind"(1979:71). By collecting paper towel packets and labelling them as the necessities for the journey the pupils experienced what it was like preparing for a journey, which made it easier for them to believe that they were embarking on one.

Other visual aids include objects such as a chief's ceremonial bracelet which can both reinforce the belief in his existence and provide a symbol to make the drama more significant.

Photographs and paintings allow pupils to see the subjects of the drama and 'portraits' can be brought to life, and examined at a pace appropriate to the class's needs. An example of portraits from Heathcote's practice during 1985 in South Africa follows:

In the first session of a series of six lessons, Heathcote allowed the pupils to dress one of the delegates as the portrait of the late Peter Butler, who left all his money to his family (pupils in role), requesting them to research their family origins in England. This was the first step in building belief in the drama and provided the motivation for their research into the Industrial Revolution in England. (Van Ryswyk in correspondence with the author.)

Documents are of particular relevance to history because through their study, pupils can make their own discoveries concerning the figures of the period. In addition, the cryptic nature of many documents motivates pupils to continue trying to find answers.

Heathcote is meticulous in ensuring that documents which are manufactured or devised by teachers look as authentic as possible.

Heathcote sometimes makes pupils draw the environment in which the drama will take; for example, a rocket ship. The pupils label each compartment and area of the ship, and in so doing begin to devise individual work tasks for themselves.

"Through their jobs, they each have their own way into the drama" (1979: 72).

Sometimes, in order to work from feelings rather than a context, Heathcote begins with what she calls a "pudding of feelings" (1979: 74). Pupils list their feelings under Heathcote's three columns: Good feelings; Upsetting feelings; States of being. The pupils' contributions give Heathcote valuable clues concerning the attitudes they are bringing to the drama.

Conflict is sometimes used to gain commitment to the situation, but Heathcote prefers to employ tension, possibly because conflict implies competition, with the class splitting into opposing groups, and although conflict is exciting for a short time, by itself it does not help to find solutions.

Bolton notes that conflict involves "some dramatic clash of views, beliefs or temperaments" (Bolton, 1979: 76), whereas dramatic tension is

a more subtle, more powerful quality of enemies who search for ways to delay the battle, of friends who might choose to be dishonest rather than quarrel ... The tension is there because the conflict might be round the corner. It is this looking to the future because of what we do now, coupled

with the knowledge that what we do now belongs to what we and others did in the past, that characterises the drama experience (1979: 76).

Not knowing what is to happen attracts the attention and concentration of the class and lays bare the possibility for finding a valid solution to what is round the corner.

Some examples of tension ingredients follow:

- The unknown or mysterious, such as a stranger in black sitting in the middle of the class without speaking.
- When the class knows something is going to happen but does not know precisely when.
- When the class members are prevented from fulfilling their task.

All these ingredients are designed to fuel the class's emotions, whether they be anticipation or frustration, so that they feel impelled to follow the situation to its conclusion.

4.6 Selection of classic and domestic modes.

In this section, the author will distinguish between classic and domestic modes. A rationale for their appropriate use within a drama will also be provided.

Both modes classify the way participants respond within the drama situation. Wagner (1979: 174) describes the classic mode as "highly stylised" and the domestic mode as "casual and akin to everyday human relationships". The stylised nature of the classic mode implies that both gesture and behaviour are carefully selected to fit the social conventions surrounding the role taken,

so that "one characteristic is heightened at the expense of the complexity of human thinking, feeling and behaviour" (1979: 74). The classic mode can be used in roles of widely differing ranks, for example from king to beggar; posture, gesture, actions, tone and diction will be dictated and set according to expectations engendered by the role's social position. Wagner cites an example of a beggar with his hands outstretched, begging for alms. The domestic mode, in contrast, projects ever-shifting, complex human relationships, more spontaneous perhaps than in the classic mode and imitating very closely the social encounters displayed in everyday living.

A rationale for the selection of modes.

Wagner (1979: 174) states:

What is gained by the classic is a clear, clean look at one quality, one aspect of experience. What is lost, of course, is the ebb and flow of human feeling and mood, the oscillation and complexity of ordinary human responses. If this latter is what you are after, the domestic mode is more appropriate, if the quality of a single stance is what you want to examine, choose the classic.

Applied to the classroom, younger children can gain an intuitive understanding of qualities exhibited by stereotyped, 'classic' roles even before they have the vocabulary to express their understanding. Older children can gain a clear look at the essentials of the situation and the classic mode's heightened use of language can help them to avoid trivialising relationships in the drama.



The further removed is the dramatic material, the further in time and place from the present condition of the class - the easier it is to lift into the classic mode (1979: 176).

Therefore, this author prefers the classic mode as a tool for conveying an historical concept.

The closer the drama is to the real situation, the greater becomes the likelihood that children with low social health will go into the drama carrying their potentially disruptive real relationships with them. This is less likely to happen when they use the classic mode because the unfamiliar conventions of the new milieu will cause them to take a fresh look at the problem. They will then experiment with new forms of language in order to deal with the problem on its own terms.

The domestic mode appears to be the easier to use, because it is closer to the way life is lived at present. Therefore the demands for stylised form are not as great as those of the classic mode. The domestic mode, however, facilitates the exploration of human responses of greater complexity than is the case with the classic mode.

The influence of authority sources on the selection of modes.

Wagner (1979: 178) refers to three sources: "the unquestioned assumption, reliance on experts and inner direction". In the 'unquestioned assumption' level, the teacher provides the structure, which is unchallenged; in the 'reliance on experts' level, the teacher poses as one who can call on an expert after a disagreement within the group; in the 'inner direction level', every participant has the opportunity to lead. It is important

for a drama teacher to assess the social maturity of the class before selecting both the mode and the source of authority which will be most appropriate. The classic mode with its clear, stylised signing system is regarded by Heathcote as the more appropriate for the unquestioned assumption level, whereas the more complex, subtle relationships explored in the domestic mode facilitate a drama at the inner direction level. Nevertheless, "any role at any of the three levels can be projected in either a classic or domestic manner" (1979: 185).

4.7 Narration.

Heathcote does not use narration merely to tell a story as vividly as possible. Instead, she sometimes commentates on the action as it is happening in order to feed back to the pupils the underlying meaning of what they are doing. She also uses it as a link between one section of the drama and another, often to build tension. As Wagner explains: "Heathcote sometimes supplies a transitional narrative as the children pantomime the action. This gives them a feeling of continuity as she leads them to another cliff edge. 'Night came and the tired band of explorers laid out their sleeping bags before the fire. They climbed into the welcome warmth of the heavy bags and slept soundly until sunup. They woke up, they looked around their camp in horror; all their food was gone'" (1979: 149).

4.8 Ritual.

Heathcote uses the following two types of ritual: "nonverbal acts on which everyone usually participates simultaneously and the verbal rituals which call for a response from each person in turn" (1979: 82).

These rituals allow Heathcote to signal to each individual her own serious commitment to the drama. Other functions include: slowing down the pace; exerting a pressure on each individual to re-affirm their commitment to the drama; and upgrading each child's response by repeating it and giving real consideration to it.

The fact that everyone is equally involved in the ritual, and that Heathcote treats all their responses with the same degree of respect, signals that drama is not competitive and opens the way to the class considering the universality of experience.

An example of ritual from Heathcote's practice during the 1985 Southern African Association for Drama and Youth Theatre (SAADYT) conference follows:

Heathcote, with the help of delegates, created a 'coffin' for the corpse: a black cloth was arranged on a table with crumpled newspaper filling in the 'body'; a photo copy of a photograph of the delegate, who represented the dead man, was placed at the top above the chest area, where the head would be. Photo copies of the delegate's hands were placed on the stuffed chest. With due respect and in a ritualistic manner, members of the family, in groups, approached the 'coffin', placed a paper flower wreath on it and said, "We remember you, because". This was a highly emotional moment for the pupils as well as the delegates who watched the ceremony. (Van Ryswyk, in correspondence with the author)

The rituals involved in funerals, as in the above example, are bonding devices for drama, as in real life they are woven into the fabric of the many differing customs and world views. Rituals put people in touch with their traditions and give them a feeling of identity. In drama, rituals help people to consider the universality of human experience.

4.9 Selectivity; sign and symbol.

Selectivity is particularly important when applied to sign and symbol, for one is the common currency of the drama whereas the other puts children in touch with meaning, as opposed to action.

Heathcote's definition of sign is that it involves a "human being signalling across space in immediate time, to and with others, each reading and signing simultaneously within the action of each passing moment" (Johnson and O'Neill (eds.) 1984: 160).

She encourages teachers to use the entire range of signs open to them, not simply to speak and to write on the board.

Characteristics of well-chosen signs include:

- the indication of the attitude of the role;
- the communication of the drama's meaning.

The degree of selectivity, when applied to sign, can be seen in Heathcote's requirements for the preparation of documents. She encourages her students to prepare documents and artefacts which look and feel as authentic as possible. Such attention to detail plays an invaluable part in building belief.

Whereas signs are used all the time to communicate instructions, attitudes and feelings, the use of symbols is a far more specialised, intricate process. Heathcote feels that a symbol cannot be imposed by the teacher. Instead, it depends for its existence on the group's perception of it. In short, a sign only becomes a symbol, firstly, when pupils attach different levels of meaning to it, and secondly, when it contains a shared meaning for the group employing it.

Concerning the principal function of symbols in educational drama, Bolton (1979: 84) asserts that they are used "to help the participants work towards meanings beyond the literal".

The symbol must be developed carefully by the group so that it provides a focus for the drama, provides an opportunity for reflection and represents or employs the emotional heart of the drama. In Bolton's words, the power of a symbol resides in its "concreteness and power to stir deep feelings in the people concerned" (1979: 86). In addition, a symbol must be "something that can hold as many levels of meaning as possible simultaneously" (1979: 86).

Moreover, the symbol can be used to facilitate both convergent thinking as the pupils concentrate their attention on the function of their chosen object; and divergent thinking as the symbol stimulates individual responses.

Because responses to these symbols are widely shared, they can be used very effectively in classroom drama. They provide a concrete way of experiencing an event when feelings about the event have not yet been aroused or, if aroused, are not yet expressible in words. The symbol itself can help give rise to the feeling or, if the feeling is there, provide a group the means of expressing it. When a feeling is expressed through symbol, a wider range of meanings can be discovered than when it is expressed only in a cognitive mode" (Wagner 1979: 96).

Example:

As an introduction to a lesson on the significance of Napoleon's coronation, the author was able to use an actual symbolic occurrence: Napoleon's seizing of the crown from the Pope and placing it on

his own head. After the teacher performed the action, with a pupil in role as the indignant Pope, the class was invited to react in their previously designated roles of soldiers, courtiers (for, according to portraits, Napoleon's court was every bit as lavish as that of Louis XVI) and churchmen. After they had either approved or disapproved of the action, they were invited to explain their attitude by indicating what they thought the crown represented. A wide range of responses ensued, examples being: Napoleon's authority; his defiance of the Pope; his betrayal of the agreement made with the Pope in 1801; Napoleon's greatest triumph; a reminder of the Ancien Régime which had been eliminated by the French Revolution; a sharing in Napoleon's success (if one was a courtier); possible tyranny to come. The range of responses was not only impressive in quantity and variety, but they drew on meanings gleaned from past, present and future in terms of the symbolic action they had witnessed. In other words, the use of symbol had helped the pupils to appreciate the interaction of cause and effect. The affective reaction engendered by watching Napoleon's dramatic gesture was crystallised by reflection into cognitive understanding of time and some awareness of the nature of tyranny (Napoleon and the Ancien Régime being linked by the idea that they were all people who seized, and held on to, power by force). Hence, Wagner's points (1979: 96) concerning symbol appear to be well-founded: "when a feeling is expressed through symbol, a wider range of meanings can be discovered than when it is expressed only in a cognitive mode".

It is important to note, however, that in the example cited above, the seizing of the crown was still a sign evoking many interpretations of its meaning. It was not yet a symbol because a shared meaning had not developed.

5. THE CONCEPT OF ROLE-TAKING

For the purposes of this section, the emphasis will be on the teacher's function while in role.

Author's definition: a teacher takes on a role by adopting the dominant attitude of a significant figure or interest group in the drama. The teacher then interacts with the class in order first to build their belief in the situation, then to lead them to explore decisions and issues more deeply.

In Heathcote's words:

When you use a role, you gain:

A person for the class to respond to.

A life-style which comes into the room.

A holding-device which lures interest.

Something to enquire into which acts as a focus.

A specific example of emotional/intelligent life and attitudes to challenge.

A pressure exactly where you want it.

But you must decide:

What that pressure is to be.

Exactly how the role will exert the pressure on the class.

Which symbolic objects will be essential to communicate the life-style.

Exactly what you want your class to experience through meeting the role.

(Johnson and O'Neill (eds.), 1984: 205-6).

Example: Full role.

In an attempt to explore the effect of conditions on the Western front on the First World War soldier, this teacher chose to present himself in role to a group of 'school leavers' (a Std. 7 class) as Corporal Tommy Atkins, a veteran of the front. Thus the class had both a person and a particular life style to confront. The "holding device" was the fact that they were placed in the position of being on the verge of war service themselves, so they would naturally be interested in the conditions and would therefore subject the soldier to a searching enquiry. Atkins was both perceptive and bitter about the lives lost, nevertheless he had an emotional commitment to saving his "mates". He had no illusions about the glory of war. The pressure on the class was that they should decide whether to join up or not, although Atkins warned them of the unpleasant consequences for deserters or conscientious objectors. To exert more pressure and therefore to make the decision harder to make, he reminded them both of the futility of war and of the fact that by not joining they would let others down. The symbolic object used was an authentic World War I helmet, complete with a dent made by a bullet, emphasising both the danger and the protective clothing soldiers were forced to wear, distinguishing them from civilians. This teacher wanted the class to experience sympathy for the soldiers on the front, both on account of the conditions and on account of the fact that they had been forced by circumstances to kill people they did not hate. Further, the teacher wished to place them in the same dilemma, as it would be of particular relevance in three years' time when army service beckoned.

It is important to note that a teacher is not obliged to go into full role like the one described above. Heathcote has proposed and used

an alternative, a shadowy role: "a bland and ambiguous projection that is so much like the teacher in personality and authority that the class often has no clue that it is a role" (Wagner, 1979: 132).

This type of role allows the teacher both to communicate the required attitude of the drama and to function as a teacher, especially when the class appears unready to react to a role with belief and involvement. It allows for maximum flexibility in that the full role (governor) in Wagner's example can also be employed. If that causes confusion, the Governor's posture can be dropped and the teacher can question the class to see whether they are all experiencing the same situation, including setting and attitude. If the situation needs to be clarified, a mixture of teacher and role can be employed in the form of narration. At a more opportune moment, the full role can be employed again, but because the shadowy role has been established beforehand, it can be re-used if the class continues to show lack of belief. In other words, the teacher's expertise and ability to control the situation can be pressed into service without compromising what happens when the teacher goes into full role.

Examples

Heathcote (in shadowy role making her full role explicit): "As governor I send papers to England".

(as teacher): "What do you do? Write your job on the blackboard beside your name."

(as governor): "Today I shall wait for you at the well because I have news for all the colony."

(narration): "On this summer morning, people are going to get water for their farms".

When she reprimands some villagers as governor and they giggle and throw insults at her, Heathcote is able to move back into the teacher's mode by demanding "Would you dare laugh at a representative of King George?"

The mixed nature of the shadowy role is demonstrated again when Heathcote continues, "I shall have some news for you (governor), so try to be careful about what I said" (teacher).

(Examples quoted from Wagner, 1979: 133-4)

5.1 Person in role.

Another way in which full role and teacher can be used simultaneously is through the use of another person in addition to the teacher to take on a fixed role from which no deviation is possible. The role is intended to evoke a strong, immediate response from the class. Its function is to answer questions, not directly to volunteer information. Generally the person taking on the role is unknown to the class, which helps sustain the belief in the role more efficiently in the eyes of the class than if the role had been their familiar teacher. In addition the use of costume and the unexpected appearance of the stranger adds an air of mystery and intrigue.

5.2 Teacher-facilitator.

During the pupils' interaction with the person in role, the teacher-facilitator acts as a mediator, either feeding clues to the person as to the response which would be most appropriate or keeping the attention of the class on the person. It is important to note that the teacher-facilitator and the class are in control of what happens in the drama. The person in role

provides the focus and emotional content for the lesson.

5.3 Relationship between teacher-facilitator and person in role.

In order to allow the person in role to sustain the role for the period required, the teacher-facilitator should protect him/her from inappropriate behaviour. At the same time, the person in role must be given opportunities to challenge the class.

The person in role should be left free to "concentrate on adopting the attitude suggested by the costume, taking on that mantle and the class who are presented with strong non-verbal clues they can respond to" (Wagner, 1979: 134).

The teacher-facilitator then has the responsibility of managing the class, negotiating, classifying responses.

A major advantage of this technique is that pupils are clear as to who is teacher and who is in role. The shadowy role, on the other hand, can lead to confusion unless the teacher's signing system is very clear.

An example of teacher-facilitator and person in role can be found in Chapter 7 of this dissertation in the section headed "Lesson 5: The class meets Alie van Staden".

5.4 Selectivity, sign and symbol.

As seen above in section 4, the teacher's selectivity must permeate the process so that choices are made which serve to guide pupils towards the experience of universals (see section 6). In preparation, every sign should be chosen carefully with the overall aim of the lesson in mind, so that a coherent structure is sustained. Areas of choice include: whether to use full, shadowy role, or person in role; what person, life-style, attitudes, costume and

symbols to use in the role. The choices should allow the teacher to exert the most pressure possible on the class, so that they are confronted with those learning areas the teacher is wishing to explore with them.

In the Tommy Atkins example, the role was chosen because he had great experience of conditions at the front. He was made a corporal because this rank has responsibility for looking after men, yet has no power, unlike the generals, to affect overall strategy. He was therefore trapped in his situation, which accounted for his bitterness, and also for the fellow-feeling for his men. He could both criticise yet defend his role in the war so his paradoxical stance made it difficult for the pupils to make their own decision. The battered helmet was both a symbol of his sufferings and his ability to survive, qualities which are common to all fighting men.

When making all these choices, the learning area (that is, the effect of First World War conditions on soldiers) was kept in mind at all times.

Sign.

When choosing between full role, shadowy role and person in role, the teacher should bear in mind that in full role all verbal and non-verbal signs should be appropriate to the role; in shadowy role, the teacher should be careful to indicate the difference between the short periods when he becomes role-taker, becomes teacher and becomes narrator. When using person in role, both teachers can maintain a consistent signing system, one in full role and one as teacher, so the chances for pupil confusion are minimal.

A fundamental choice which the teacher makes in drama is to make use of and accept the total signing system (objects, space, pauses, silences, vocal power, among others) available both to himself and the class. Heathcote explains the value of this choice:

This total acceptance of signing allows children to bring their profound experience to bear in interpreting the scene. A class on the defensive, which has developed resistant techniques to classroom practice, is particularly good at reading signs for its own ends. When the teacher begins to accept the total signing system, as being open for the class to interpret, there can also begin an erosion of the position of negative spectator which we all develop under stress or criticism (Johnson and O'Neill (eds.), 1984: 162).

6. RELATING THE REAL WORLD TO THE DEPICTED WORLD

6.1 Dropping to the Universal.

(Everything Heathcote does has this as its goal, according to Wagner.) This goal is to

remind the group that all through time people have found themselves in the position they are in at the moment, that there is an underlying significance to this event which can be recognised by examining its implications (Wagner, 1979: 76).

Wagner lists six strategies Heathcote uses to deepen the level:

Stopping the drama to reflect; slowing the pace within the drama; imposing rituals; classifying responses of the class and giving them back to the class in categories that reveal their implications; interjecting probes and presses; and using symbols (1979: 77).

Stopping the drama to reflect can involve a teacher question such as "How are you feeling now?". In this way, the pupils can both

experience particular feelings during their being inside the drama situation and they can find the words to describe and therefore understand their experience.

Feeling without reflection may simply be experienced and forgotten; with reflection it can become an insight, an understanding, that makes possible later modification of behaviour in the real world (1979: 78).

6.2 Probes and Presses.

Wagner defines a probe as "an attempt at depth or reflection which the teacher throws out in the heat of the drama, hoping the class will pick it up"(1979:88). If it is unsuccessful, nothing is lost as the strategy is purely exploratory. The teacher simply waits until a more opportune moment presents itself, when: "If the probe is successful, it may be a good time to stop the drama or slow its pace to examine implications" (1979: 88). In a Slagter's Nek lesson, the teacher could probe to discover the maturity of pupils' thinking by asking: "Do you think it is right that this man should be hanged?"

The difference between probes and presses is as follows: whereas probes test the pupils' ability to respond, presses demand a response. They thus put pressure on the class and challenge them to think through a situation in order to solve problems. Once one problem has been solved, the class can use its new insight to confront the next problem, which is invariably more complex than its predecessor.

The importance of presses is revealed by the following quotation from Wagner:

Without presses, nothing significant happens. When the class has to submit to your press, when you won't let them out the easy way, modification of the class has a chance to happen. If you let them solve every problem easily, there is not drama, only a set of happenings (1979: 90).

In the same Slagter's Nek lesson as the one mentioned above, the teacher can turn his initial probe into a challenging press by saying "Remember: on your decision (concerning the hanging) rests the future peace of this colony!".

6.3 Slowing down.

Heathcote often slows down the pace of the action while maintaining the tension. She postpones the action that the class wants, so that they can experience what leads to it, or in history text book terms, the causes. The slowing down of the pace also militates against shallow, perfunctory work. In a nutshell, while the pupils' orientation is towards product, Heathcote remains firmly committed to process. An example of slowing down in the author's own practice is where the children wish to hang the Slagter's Nek rebels immediately, the teacher asks them to justify their verdict of guilty.

7. "MANTLE OF THE EXPERT"

Salient features

1. The teacher devises a task requiring expertise and commitment.
2. The teacher works towards motivating the pupils, so that they make an initial commitment which could lead to a personal investment in the successful completion of the task. They are offered the opportunity to solve problems.

3. The process of the work is generally recorded in some public way (newspaper, diary, new pupil-written text book) so that the pupils can retain the knowledge that they have discovered for themselves. This exposes the problem of notes roneod by the teacher in that there is no process of search and discovery in roneod material. However expertly written, it remains separate from the pupils because they haven't created it.
4. The task chosen can generally lead the pupils into other areas of the curriculum. For example, giving the pupils the power of publishers can introduce them to language skills such as summary, selection of quality writing, layout, or even diplomacy (if the dramatic situation is a confrontation with an unsuccessful writer).

Heathcote lists the various demands on teachers and pupils participating in this strategy:

Demands on pupils:

- To believe in the artificially created context.
- To accept independence from the teacher.
- To accept responsibility for behaving as adult workers.
- To trust the teacher's response and take risks of opinion.

Demands on teachers:

- Building and sustaining belief.
- Discriminating between different kinds of knowledge needed by pupils.
- Withholding telling what they know, but using their knowledge to cause enquiry in their students.
- Making things matter to the students by investing them with authority rather than their being the unknowing pupils

(British Council Course 247, 1982: 2).

These demands imply a power-shift which is to occur between teacher and pupils and it is appropriate here to explore two related concepts: status and stature. For the purpose of this thesis, status refers to one's social position as perceived by the world and society in general; one's de jure position. Thus, a king would be regarded by the world as being in a high status position; a servant in a low status position. Stature on the other hand refers to the attitudes held by those who know one; one's de facto reputation. Hence the high-status king could be held in low esteem because of his cruelty, while the low-status servant could be respected because of painstaking attention to detail in his work.

Teachers can make use of any contradiction between status and stature in the following way: assuming that the task in hand is saving a business from insolvency, the teacher can take on the role of a harsh, tyrannical, incompetent boss. Although the role is apparently in control due to its high status, the arbitrary actions of the 'boss' will so antagonise the pupils in role as employees, that they will want to replace their employer and take responsibility for the company's fortunes. Another role that could lead to a increase in the pupils' independence is that of someone who wishes to know important information but can only be helped by the pupils in role.

Important educational benefits which accrue from the Mantle of the Expert strategy are that, provided the task is important to them, the pupils will be committed to acquiring the information and skills they will need to accomplish it. Fulfilling their goals is the motive for the flow of creative ideas, and the constraints of the responsibilities attached to being an expert will contain negative attitudes without the teacher having to impose rules and demands.

Put simply, the demands of the task will allow the pupils to discipline themselves.

A demand on the teachers using Mantle of the Expert is that, while they watch the children go about solving their problems, they should assess what pupils know already and feed in either directly or indirectly (through questioning, for example) more information when it is needed by the children. This contrasts with conventional teaching practice where, for the most part, teachers provide information when they feel it is needed.

In terms of drama's educational aims, Mantle of the Expert is child-centred in that the children can work at a different pace and level within the context of the task. It allows the children real responsibility in that they often work at an adult level and have to take adult responsibility for their actions within the zone of the drama time.

By giving the children such responsibility within a specific, real-life task, the drama allows them to make contracts with the outside community and to experiment with the complex communication processes which exist in adult interaction.

Because the children are all engaged in solving the same problem and all will share in the joy of reaching their goals, the emphasis is less on completion and more on cooperative endeavour in which each person's contribution is regarded as valuable.

CHAPTER 5

ANALYSIS OF SELECTED TECHNIQUES USED BY DOROTHY HEATHCOTE IN CAPE TOWN (JULY 1985)

The reader should take note of the following while reading this section:

1. This is not a transcription, but, where the author has quoted Mrs. Heathcote's own words, he has indicated this by using inverted commas.
2. The author has selected various episodes and verbal transactions which, in his view, illuminate the theoretical treatment of strategies above. They are cited in the order in which they appeared in the lessons.
3. Mrs. Heathcote uses the techniques in the order dictated by the needs of the class. Thus, as in most activities, the order of events is not as clear-cut in practice as it is in theory.
4. The author has concentrated on studying Mrs. Heathcote's actions and words. He only mentions responses of children and teachers where these either confirm the efficiency of the techniques or indicate problems.
5. The lessons were taught to Std. 5's from an urban 'white' primary school in the Cape Education Department. A group of approximately sixty teachers was observing the lessons and sometimes they were practically involved in various roles within the drama.
6. The lessons were recorded on video, and the author has consulted the unedited video material.

7. Techniques refer to teacher activities, actions are pupil or delegate activities. Attitudes and aims are those of the teacher.

Based on the notion that practice informs theory, the author will examine various episodes in Dorothy Heathcote's teaching according to the following order: a description of what happens and an analysis of the technique that she has employed; and the identification of certain educational aims and attitudes which underpin the choice and use of these techniques. The author has selected episodes which seem to have relevance to history teaching; he will endeavour to show this relevance at the end of Chapter 5 and in Chapter 7.

LESSON 1

EPISODE 1 : Heathcote's introductory remarks to the class (Std. 6's from an urban 'white' primary school, Cape Education Department).

TECHNIQUES AND ACTIONS:

Heathcote's immediate concern is that the children are comfortable in their working environment. She refers to the situation as "daunting" in that teachers are present. She asks the class whether they would prefer to look at the teachers. Before they ask questions, she allows them first to consult with one another. She justifies the presence of the teachers by observing that they are not "just gawping" but "teaching and learning needs to be paid attention to". She allows them to make the decision as to whether they would like to see the teachers' notes on the sessions. When she asks them to stand up and look at the teachers, she first stands up herself. She alerts the class to the space limitations dictated by the video cameras. All these actions

appear to be aimed at diverting the childrens' attention from their own nervousness to various "others" (Dorothy Heathcote's term, see Chapter 4). The audience (or teachers) is made the focal point of the attention and power is given by Heathcote to the children in terms of their scrutinising the teachers' notes.

ATTITUDES AND AIMS

The attitude underpinning the above actions seems to be that, although the children have agreed to give up their holiday to do drama, they have not agreed to be "stared at". They should be protected before being given responsibility.

Beginning the session in this way gives Heathcote the opportunity to scrutinise the class's social health. If they are prepared to give the teachers a "good frank stare", their level of embarrassment is likely to be low and is unlikely to interfere markedly with their work. In the case of this class, they were unwilling to face the teachers immediately, so Heathcote chose to allow them to confer among themselves and, when the time came to stand up, she led the way.

It seems that Heathcote believes that one should give pupils responsibility as soon as possible after they have been protected, for she allows an almost immediate shift in the normal relationships between teachers and class. She allows them to scrutinise teachers' work (instead of vice versa).

Aims:

- to protect the children before giving them responsibility;
- to give them responsibility as soon as possible after this protection.

EPISODE 2 : Reviewing what class and teacher know about one another.

TECHNIQUES AND ACTIONS

After allowing the children to fill in forms on computer paper under the headings: "I don't like drama when", "I do like drama when", Heathcote makes the following points about the class:

- (a) Boys and girls work together comfortably.
- (b) They work carefully - she notices they replace ends on pens.
- (c) They do not argue about space. Heathcote asserts, "I don't have to be responsible for your behaviour!". She then allows the children to articulate what they have found out about her. They answer willingly:
 - They are allowed to say what they feel about Heathcote.
 - Heathcote takes part with the class and they approve of this.

The openness of this exchange both enhances and is symptomatic of the trust which has grown between Heathcote and the class. Heathcote both upgrades the contributions of the class and defines the disciplinary relationship, once again putting the onus on the class to be responsible for their own behaviour..

ATTITUDES

- (a) The basis for a good relationship between teacher and pupil is honesty concerning how they see one another.
- (b) Pupils and teachers are constantly assessing one another. One should make such an assessment explicit in order to serve educational aims, to see how to proceed further.

(c) Wherever possible, the class should be given positive reinforcement as this will encourage them to take responsibility in the future.

Aim:

- to build trust in order to encourage progress into the drama.

EPISODE 3 : Negotiating the topic.

TECHNIQUES AND ACTIONS

Heathcote acknowledges the difficulty of thirty-four people finding consensus on the topic.

She promises them that she will take them out of a situation if it is "fading", but asks them not to "fade" too early. She offers to be their "scribe". She asks them to bring their chairs further in. She then moves to the blackboard and starts the negotiation.

By bringing the chairs together, she is establishing, through use of space, an intimacy between herself and the class which is essential if the negotiation is to be honest. By acknowledging the difficulty of the task, she is showing herself to be a realist and subtly challenging the class at the same time. She makes a contract which is fair, both to the participants and the work, in that if the work is really uninteresting, a new topic can be chosen, but at the same time the topic must be given a chance to operate. The "scribe" role is used to remove herself from her teacher function as decision-maker.

The author will not list every suggestion which was made on the board, as he wishes to focus on Heathcote's processing of the children's ideas. Virtually every idea is amplified rather than criticised, and all ideas are accepted for consideration in accordance with her new function as

"scribe". When war is chosen, for example, she tells an anecdote about widows being left out of a Remembrance Day parade, placing the focus on the consequences of war and citing a vivid, concrete example of human suffering. She does not at this stage guide the pupils towards this idea, but it is there for the taking. When a musical is suggested (indicating the divergence of the group's ideas), she introduces the strategy, mantle of the expert, by observing "You can do a musical by running the best musical company in the world". Heathcote constantly makes the concept of drama explicit to the class. For example, after the children have suggested horror, Heathcote differentiates between the uncertainty attendant on horror ("you can't quite understand the whole thing"), as opposed to the stereotyped notion of "green fangs", from monster movies. However, she is willing to accept the "green fangs" notion of horror by saying "Tell me if you mean that, and I must write it down", reminding the class of her function as scribe. Nevertheless, the children change their contribution to "mystery", whereupon Heathcote remarks "we could include this (mystery or horror) in any drama". She thus introduces the concept of tension within drama.

After many contributions she observes: "We've been throwing everything into a pot, but we can't have everything". When the class agrees, Heathcote makes a crucial guarantee: "I have no right to say what it (the topic) will be. I know whatever you pick I will make interesting".

Heathcote then classifies the group's contributions into two elements which they can take into the drama:

- (a) They will be vaguely anti-social and tough;
- (b) There will be two points of view.

The closest she comes to direct criticism is when somebody suggests

that they do a comedy. Even here, however, Heathcote makes a point with general application and avoids down-grading the child's contribution by pointing out how hard comedy is to build, that if one starts out trying to be funny one often ends up being unfunny (paraphrase of Heathcote's words).

She imposes a drama type of discipline when she urges the class to consider "What does the situation expect of me, if we are going to make it happen? (Drama is about) what is happening beneath. We should get quieter and a bit more thoughtful". (This in response to the class's excited chatter while making their choices.) She continues to define drama by refuting the idea that the class split into two gangs as this "will end up with story drama". She urges them to "agree to being together first, to get to know how drama is to happen". She affirms that "Theatre isn't story. In a drama situation, things start to happen, but we don't know how the next thing happens". Once again, she reinforces the idea of uncertainty and tension as being important drama elements.

In order to "funnel" or focus the class towards the start of the drama, she asks a vital branching question: "Are you in the small or the big time?". The class answers "Big", which causes Heathcote to say "Big money might mean fronts". Thus, the cornerstone for much of the rest of the drama has been established as the class's decision to enter big time will allow Heathcote to pile challenges onto them in that they will be involved in matters of concern. Heathcote's point about "fronts" introduces the double life which will provide the focal point for much of the productive tension Heathcote adds to the situation.

After allowing a long list of alternative suggestions concerning anti-social activities and seeing that the group is failing to reach consensus,

Heathcote removes the list from the board, signalling that the negotiation process is temporarily over.

ATTITUDES

- (a) NEGOTIATION must be open and honest.
- (b) Classes' contributions should be accepted and, where necessary, elaborated on, to suggest educationally fruitful aspects.
- (c) Drama is not story. Tension and uncertainty are vital ingredients.
- (d) Pupils should be open to the suggestions of their colleagues.
- (e) As far as possible, decisions concerning choice of context should be left to the class.
- (f) If the class is failing to reach consensus, the teacher can postpone negotiation.
- (g) A class should embark on a drama together, as splits lead to story drama and building two frames for the pupils.

Aim:

- through open negotiation to encourage cooperation and unity within the class.

EPISODE 4 : Keying the frame.

ACTION

This has to do with establishing the appropriate perspective before the class can productively enter drama or 'now time' where the class works from within the dramatic situation instead of negotiating what that situation should be.

TECHNIQUES AND ACTIONS

Heathcote uses the following techniques:

- (a) She announces the perspective directly, "You are at the moment agreeing to carry the responsibility of big-time crime."
- (b) She tests the class's level of belief by asking them to "ring my phone for me" (in role as boss of the gang). When they show, by making exaggerated telephone sound effects, that they are not ready to enter the drama seriously, she slows down the pace by inventing three phones with different functions: a red one for gang business, green for personal and private life, and white for conventional business calls. The symbolic colours (for example red, indicating danger) are a vivid way of signing the different facets of the gangster's life and the perspective of a person acting a double life is reinforced.
- (c) In order to test their level of commitment, once again she asks members of the class to pick a phone to ring. One child chooses the red phone, creating the expectation that the phone call will deal with possible danger.

ATTITUDE

Before a group can go into drama, they must be aware of the appropriate point of view they must bring to the drama.

Aim:

- to make the appropriate point of view clear to the class.

EPISODE 5 : Teacher in Role.

TECHNIQUES AND ACTIONS

Heathcote uses herself in role as the janitor who enters while the gang is meeting in the boss's conference room, having just brought gelignite in packages.

Before the janitor arrives, Heathcote encourages the children to build and therefore imagine their own environment by their deciding where the door is, how high in the building her office is, and the shape of the seating in the conference room. They also show her where to put the boss's chair, thus establishing the boss's status (chair is placed facing the gang, but separate from the rest of the room).

She then explains to the children that she, as the janitor, will come to mend the window in the middle of their meeting. She refuses to accept easy solutions to the janitor's likely suspicions. The idea of a birthday party for the boss causes her to ask the class whether they want to solve the problem easily. They answer in the negative, yet consider killing the janitor, operating on the stereotyped notion that gangsters always remove obstacles violently. Heathcote reveals the superficiality of this view by pointing out (in role as the boss) that she is living an important double life. To have an unexplained corpse in the building would cause unnecessary complications in the form of a police enquiry. She then presses for a response by remarking that "I'm going to let you test your capacity for remaining calm in the most terrifying circumstances". The productive tension created involves the fact that the gang does not know whether the janitor will expose them. They have to strain every sinew to prevent him from becoming suspicious, and to do that they must maintain an outward calm,

while obviously in a high state of nervousness.

As the janitor, Heathcote enters 'now' time by apologising for interrupting the meeting and politely but firmly insists on carrying out her duty of mending the window. At the same time she adopts a convention of making her thoughts explicit to the gang, so that, as they try to escape her suspicions, she gives them immediate feedback on how well or truthfully they are behaving. Her major criticism is that they are overdoing the intensity of their explanations, thus drawing attention to themselves. They should in fact change the subject of the meeting and carry on with the janitor in the room as if nothing untoward is happening.

ATTITUDES

1. Classes should not try to find an easy story type of solution.
2. In order to trap classes into working through the situation, tension rather than conflict or violence should be used.

Aim:

- to "trap" (Dorothy Heathcote's term) the class into having to work through the problem posed in the situation.

LESSON 2

The teachers spent the afternoon of the previous day preparing documents which took the form of cryptic written messages concerning where the package or bomb was to be placed. Two principles were stressed:

- (1) that the document had to look as real as possible;
- (2) that its contents should be as enigmatic as possible, yet communicate enough for the children to work hard in order to decipher them.

Various problems in the group emerged during this lesson: a plethora of ideas prevented the group from entering the drama quickly. Ideas were plentiful but unfocused, both symptomatic of and a cause of lack of commitment and seriousness.

EPISODE 1 : Building belief by depiction.

TECHNIQUES AND ACTIONS

After a majority has agreed that the bomb should be left at a theatre, Heathcote observes, "This theatre has to be real for us, so we can understand the dangers of operating in a theatre.

She, with the aid of some pupils, begins to draw on the board what they "remember" of the theatre. Heathcote encourages even those who feel they cannot draw by reminding them that a stick figure is perfectly acceptable. As she asks questions (of which the following are a sample), the answers are drawn on the board.

Are these doors not kept locked?

What size is the theatre?

Where is the fire exit?

What time is the play showing?

She then returns to the document so that the class can deduce where the package is to be placed.

The use of the drawing is to give the group a visual foretaste of the space in which the drama is to happen. It is an environment which has been visualised by the group and physically brought into being by its members. It is also a record of the space to be used, which can be kept for easy reference, particularly in a drama where the placing of a lethal

object acquires such significance.

ATTITUDE

In order to build belief, the teacher should allow the participants the chance to help build or imagine the environment in which they are going to work.

EPISODE 2 : Teacher-in-role as impatient boss, extremely nervous and near the end of her tether.

TECHNIQUES AND ACTIONS

Heathcote uses this role at many different times during the lesson, often to break up what seems to be a never-ending series of alternatives contributed by the children. The value of this role is that, although it is one of authority, Heathcote can legitimately show impatience and thus emphasise the shortness of time and the urgency of the situation, without incurring real-life hostility from the children. At the same time she can subtly give responsibility to the children by appearing panic-stricken and at a loss for a solution.

Examples of tension-reminders (in role):

She reminds the gang of what happened in the previous session: "We received an emergency call which has thrown us out of our normal routine. We're in grave danger because the janitor came in to mend the window; he's a bit suspicious."

Later, when the gang is deciding on what the code in the document means, Heathcote becomes agitated and presses for a quick solution, complaining that she can't hear everyone at once, ordering them to "Get it sorted,

decide on your facts", and, wondering aloud: "Why can't we have something straightforward?". This ploy keeps the pupils trying to understand the code which their boss seems powerless to crack. It also pre-empts the familiar cry of children: "I don't understand", and gives them the novel experience of being ahead of the teacher.

ATTITUDE

Wherever possible, responsibility should be passed to the children. In this case, however, an authority figure, albeit harrassed, is standing by to give information when it is seen to be needed by the group.

Aims:

- to prevent the group from over-theorising and posing alternatives instead of coming to a decision, then acting;
- to give the group responsibility by showing the boss in a moment of weakness.

LESSON 3

EPISODE 1 : Class criticises the lessons: Heathcote's reaction to the criticism.

TECHNIQUES AND ACTIONS

At the beginning of the lesson, Heathcote calls for feedback, aware that the previous one has been difficult in terms of involvement within the drama. Criticisms range from: the work is too advanced; we're more used to working in a spontaneous way; there is too much talk and too little action; the subject should be changed.

Heathcote allows the group their full say, including one child who claims

that "It is strange to go to Dorothy and say it's boring when it comes from our ideas". Heathcote makes two major points: (1) changing subjects only teaches one to change subjects; (2) the many suggestions which the group give hold up the action. Intriguingly, at this point, the group gives Heathcote the power to keep them quiet, in the interests of the work! Need interest is superseded by object interest. To underline the trust with which she treats the children, she gives them the right to ask for breaks. She will grant them even if it means that a small group sit out. She keeps her promise concerning the breaks later in the lesson.

ATTITUDES

- (1) Only with open lines of communication, with the teacher really listening, can a climate conducive to drama be maintained.
- (2) Just as the children have the right to criticise the work, the teacher has the right to defend it vigorously.
- (3) In responding to the child who feels that the sessions have been "our ideas", Heathcote observes, "Drama making is a kind of magic. If you behave by choice in a particular way, you affect yourself by what you choose to do".

Aims:

- to regain group trust;
- to reinforce the teacher's definition of drama.

It is interesting that Heathcote feels that choice is the important component for change in the individual. It explains the large amount of decision making which is integral to her methodology.

EPISODE 2 : Interviewing the teachers (in role as theatre workers) with the object of asking them to join the gang.

TECHNIQUES AND ACTIONS

The teachers are arranged in groups, posed in freeze as photographs. Five labels are pinned to their arms, indicating their attitude to their work and various aspects of their characters. The labels contain:

1. a statement to do with their work (act);
2. a reason for making that statement (motivation);
3. an indication of their personal investment in the work (personal investment);
4. an indication of the influence which made them make the statement (model);
5. a general, philosophic statement which sums up their outlook on life (the need to express the meaning of life).

The five levels, in real life, represent Heathcote's own ethos as a teacher. Here they are used to represent the ethos of the workers as an aid for the children to examine the roles' personalities in depth. Heathcote asks: "Could we trust any of them to join the gang?".

After the children have questioned the teachers, Heathcote asks: "Have you found one with whom we need take no risks at all?" (implying the danger of a wrong choice). To emphasise the secrecy required (and therefore the tension) in making the choice, the teachers are requested to close their eyes, while the children point to likely candidates. During the sequence described above, the children are put into a situation of knowing more than do the adults, and they must behave circumspectly in order to retain this advantage. Paradoxically, by investigating respectable theatre workers'

grievances, the gang begins to discover their own motivations.

ATTITUDE

Children can be led to maturity by placing them in a higher status than adults, within the depicted world of drama.

Aims:

- to investigate below the surface of action;
- the creation of productive tension.

EPISODE 4 : Upgrading the gang by means of a sociological investigation.

TECHNIQUES AND ACTIONS

The teachers now become sociologists and question the gang members as to their motivation for joining the gang. Another paradox soon emerges; although the group originally wished to adopt an anti-social stance, their explanations to the sociologists display firm examples of bonding and solidarity within the gang itself. The classic mode of speech used by the teacher, for example, "The research so far seems to indicate" reinforces the seriousness of the children's contributions.

Examples of responses which indicate loyalty to the gang include:

"being able to use personal artistic skills for the good of the group", "we do know we did it together", "being on the knowing side against the ignorant" and "they totally trust one another". Heathcote contrasts this with the lack of loyalty towards their employers that the respectable theatre-workers feel, thus once again upgrading the status of the gang.

ATTITUDE

Even when the children choose to represent anti-social behaviour, this must be reflected back to them by the teacher in a positive way.

Aims:

- to emphasise the positive side of the gang so that the children representing it can be drawn towards more socialised actions;
- to facilitate commitment to the gang, therefore unity within the group of children.

EPISODE 5 : The use of conventions.

TECHNIQUES AND ACTIONS

Heathcote devises situations in which different conventions can be used in the service of the drama. An important link between episodes is the file of life-history which each child receives. It is used as the written record of what the child has said to his scribe (teacher) concerning his role as gang member; it continues to operate as a concrete representation of this criminal's persona as one of them (undisclosed to Heathcote) is given the "burden" of the cross placed within his/her file to implicate him/her in the gelignite conspiracy. When the gang leader warns the gang of an emergency, that the police are on their trail, they bring their file with them to his rendezvous so that their double life can be protected.

This convention was very successful with the children for at least two reasons:

- (a) Because the contents of the file were imagined by the child, it was genuinely part of them; they believed in it and it became a potent link between real time and drama time. They were extremely

proprietary about their files.

- (b) The children were given the unusual opportunity of receiving work done for them by adults. This enhanced the important drama message that the gang was "big time" and that their actions had grave consequences for which they had to take responsibility.

The radio convention whereby Heathcote was able to "broadcast" the world reaction to the explosion was extremely well-chosen. A radio is an immediate form of communication, it reaches people all over the world and allows individual visual images to be formed more readily than does television, which provides both sound and picture. Heathcote refines the radio convention by allowing the pupils to vary volume and even to stop the report temporarily as they are drawing their pictures (soon to be used as press photographs) of the disaster. Stopping the radio gives time for individual impressions to be consolidated and put on paper; if the "announcer" speaks louder, the message can be stressed and, according to the author's perception, the softer voice sounds more sinister and gains the children's attention effectively.

As the radio is on, the children draw their own versions of the disaster. Heathcote emphasises the immediate, task-orientated nature of the work by requiring that the children face the paper only and do not meet one another's eyes. This removes all likely sources of embarrassment as Heathcote reassures them.

ATTITUDE

"There's no-one staring at you". When one pupil hides his work from another, she reminds him: "We are not in the business of hiding, we are in the business of publishing". In so doing, she both helps to create a climate

for sharing their work and reinforces the idea that their work is of importance to the waiting world.

STRATEGY

Heathcote uses an almost Brechtian technique to remind the children that they are involved in depiction, not reality. The cut-out bodies she gives them are huge, totally out of proportion to their drawings, achieving a surrealistic, virtually Theatre of the Absurd, effect. They have to place them on the pictures, thus using their artists' eyes in a dispassionate technical fashion, while being fully aware of what horror they are depicting.

Aims:

- The object of such distancing is to prevent self-indulgent emotional wallowing in the situation and to leave the children free to reflect on the consequences of the explosion. They are to identify with the situation, yet think about it.

EPISODE 6 : The central event of the drama.

TECHNIQUES AND ACTIONS

Heathcote devises a "conference at the U.N." which is to be televised to the whole world. The aim of the conference is to discuss the recent outrage in Saudi Arabia and to find means of ending terrorism.

This allows the class to investigate a profoundly pro-social issue (which they do sensitively despite originally wanting to be anti-social), become aware of a problem which links all humanity, a universal problem in fact. She employs the wine box which has been used to "carry the explosives" to underline the paradox that "a little box carries a tremendous problem". The problem requires solutions and she enlists the aid both of "experts"

(fire-fighters, surgeons, civilian rescuers) and ordinary people, in contrast with the family of the Sheikh who has been grievously injured. They all outline how they have been affected by the explosion, and are given the opportunity to make a closing statement concerning what the people of the world should learn from the experience.

It is interesting to note that one group was unable to believe in the situation at the beginning of the session and fell prey to over-acting by "weeping" copiously when told that the Shah's chances of survival were slim. Heathcote went so far as to exclude them from the drama temporarily, but allowed them to reflect on the meaning of the tragedy at the end. One member of this group made the point that any death was important, not the numbers: an extremely mature and relevant reflection for any age.

It is important to note at this point the expert way in which Heathcote uses symbol. At the end of the U.N. session, the entire T.V. studio stands in a circle and joins hands, a simple yet potent symbol of unity in the face of their problem. The same children who criticised Heathcote for presiding over "too much talk, too little action" a mere two days earlier have come to insights concerning the effects of big-time crime and how it affects all humanity. In short, through drama, the class has explored universals.

ATTITUDE

Children must be stretched to the utmost.

Aim:

- to make children aware that crime can touch the whole world.

THE RELEVANCE OF THE ABOVE TECHNIQUES TO THE TEACHING OF HISTORY

- (1) Although the overall theme headings in history are usually prescribed in the syllabus, subdivisions or topics can be negotiated in the Heathcote manner; for example, the class can be asked which particular interest group they wish to explore in - for example, Industrialisation in South Africa.
- (2) The principle of stopping children being "stared at" holds good when applying drama to history, especially as the children normally carry the burden of framing history as a formal, academic discipline, unrelated with drama. Teacher in role creates "the other" (Heathcote's term) to distract children from their own embarrassment.
- (3) Documents can be prepared by the teacher for the pupil. This avoids the pupil being threatened at an early stage by having to present work to be scrutinised by the teacher and allows history to be brought directly to the pupil without the mediation of the text book. The making of documents by pupils can also be a learning experience.
- (4) It is useful to discover the class's attitude to history (as Heathcote did with drama) and to ascertain how much of the period the pupils think they can remember.
- (5) Teacher-as-scribe will not interfere with the children's ideas. This is particularly helpful when one requires a flow of ideas as a basis for pupil note-making.
- (6) Classification of pupils' responses gives a direction or focus for the rest of the lesson.

- (7) Just as in drama, history is "about" what happens beneath the facts (interpretations, point of view, cause and effect). This should be stressed, both directly and by use of devices such as the five labels on the arms which, for example, investigated the motivation of people.
- (8) In order to create tension while investigating a historical dilemma, revealing of the outcome can be delayed. If one wishes to explore causes, one can reveal the outcome but allow the class to experience the process of reaching that outcome.
- (9) The device of the "big-time gang" operating two lives is particularly fruitful in political history, which is almost always about the formation of large pressure groups and their effects on ordinary people. A study of the respectable and terroristic faces of the Nazi party would benefit from the device.
- (10) Keying the frame: unless the pupil is aware of the perspective which he must bring to the drama situation, he will not be able to enter "now" time with commitment and therefore will not be able to experience the effects of bias at first hand. Only with constant practice at "being framed" will pupils obtain the flexibility required to see events from many points of view.
- (11) Teacher-in-role as the janitor threatening to expose the plot could be used to allow children to experience the risk of being caught when about to put a really important and deadly plot into action. This role could, for example, be played by a Dutch-speaking clerk blundering in on a meeting of the Johannesburg Reform Committee on the eve of sending a telegram to start the Jameson Raid.

- (12) Historical events often take place in a specific environment which dictates the status of the participants. An example is an indaba at a Zulu kraal. As in Heathcote's lesson, children can create a visual idea of the setting on the board, guided carefully by the teacher, before the episode begins (as in their creation of the theatre before the bomb was planted).
- (13) On a very practical level, the shortness of history periods demands a minimum of a plethora of alternatives. Teacher-in-role as a panic-stricken boss can short-circuit this subtle blocking technique on the part of the pupils.
- (14) Documents should be as realistically designed and as enigmatic in content as possible, both to build belief and to encourage pupils to deduce information rather than simply to summarise.
- (15) The conventions of radio and photographs are particularly useful for modern history, because they are commonly employed and add visual stimulus to what is often a wordy subject.
- (16) The U.N. device can facilitate moral judgments on the part of the children and an awareness that we live (in McLuhan's words) in a "global village".

CHAPTER 6

THE APPLICATION OF DOROTHY HEATHCOTE'S USE OF DRAMA TO THE TEACHING OF HISTORY, FOCUSING SPECIFICALLY ON THE WORK OF FINES AND VERRIER

In order to link Dorothy Heathcote's practice with history teaching more specifically than was the case in Chapter 5, the author has chosen to survey the work of historian Dr. John Fines and drama specialist Raymond Verrier, who have pioneered the use of drama in history, in the form of team-teaching programmes taken by them into schools. They are strongly influenced by Dorothy Heathcote, but their original contribution is to adapt her theories to the needs of the history classroom.

In their work, The Drama of History (1974), Fines and Verrier isolate certain classroom objectives. Some are:

- (a) A desire for children to participate fully in the learning;
- (b) To allow children to simulate the behaviour of historians. This involves the belief that a historian:
 1. recognises that contemporaries are likely to have held different views about a personality, group of events in history than might people examining them today;
 2. recognises clearly the standpoint and attitudes of an observed;
 3. reconstructs for himself the situation in which the observation was made;
 4. evaluates the reported observation on the bases of the motivation and the purpose of the report;
 5. searches out all available evidence;

6. processes similar evidence in like fashion;
7. distinguishes clearly between different points of view in the evidences;
8. compares evidences to see whether they confirm one another;
9. steadily builds up a picture of his subject that is both coherent and credible in the light of the evidence and his own experience;
10. produces a convincing and satisfying account which is as fair as possible to all the sources." (Fines and Verrier, 1974: 84).

The most apparent link between the work of Fines and Verrier and Dorothy Heathcote is that, just as her drama work wishes to discover the hidden meaning beneath the story-line, so Fines and Verrier wish to explore not only the motivations of historical figures but also the attitudes of the historians and document producers themselves. All the practitioners wish to make the processes inherent in their disciplines explicit to the children.

Another important link is the use of time made by the practitioners. Just as Heathcote pushes towards an experience of a situation as if it is happening at present, so Fines and Verrier introduce pupils to historical characters (themselves in role) which grapple with their problems at life-rate.

Fines and Verrier sum up the contribution which Drama in Education practised by Heathcote can make to realising their aims:

Drama does serve in all teaching that concerns itself with enquiry. It helps focus down onto one area of study that is hard and real; it helps refine questions which will reveal that area more thoroughly; demands a range of thoughtful answers against the single snap answer; it requires that hypotheses be tested (1974: 80).

Heathcote's use of isolated episodes (which contain within a problematic present the past causes and future consequences) is an example of the "focus" to which Fines and Verrier refer; the fact that the problem cannot easily be solved and the class is constantly challenged by the teacher in the form, for example, of presses or probes, forces the class to consider alternatives rather than making hasty conclusions.

Fines and Verrier often make use of and produce photographs, artifacts and documents to make the study "hard and real" for the children (although hard and real can also refer to the dilemmas which the children have to face in the "as if" situation). The children are placed into the roles of historians and required to deduce from often enigmatic evidence as true a picture of the period as possible.

Fines (1982: 2) advises teachers to take great trouble in keying the frame for pupils who are about to use documents; even though both pupils and teachers are aware that the documents have been specially designed for the class's needs, it is important that the documents are treated as real and precious.

Fines warns of the difficulty children have in believing in the past. Thus a teacher cannot simply give the class documents and ask them to begin without prior orientation. There are three qualities of a document which must be understood before the child can proceed:

that it was made in certain circumstances and for certain purposes; that it had a contemporary use that conformed in most respects to the conditions of its making, though not all; that for some reasons, often quite different from those one might expect, and subject to the laws of chance that govern survival, it was kept (1982: 2).

The children have to understand the reasons why documents are kept and this can be done first by asking for their ideas. Another important

insight must be how the document is seen, both by the receiver and issuer. Fines suggests a game to illustrate this, in which the teacher writes out as pass: "Valid for one indiscretion"(1982:3). The children might analyse the teacher's motives for issuing the pass to one student only; how the student will perceive the consequences of receiving it; and how the rest of the class feels about not receiving the privilege.

Another question which must be addressed is: how are documents to survive? From this question should come the realisation that documents survive by chance and are therefore precious in terms of history's survival. One only has to read George Orwell's 1984 to understand how crucial documents are to the fashioning of contemporary attitudes: particularly Winston Smith's role as document changer in the Ministry of Truth.

It is an important point that historical documents "only tell their story to the inquisitive"(1982:4). Therefore the process of discovery should be slow with teacher encouragement even of the most stumbling progress.

Fines suggests the following sequence for discovery:

1. Scanning for words they can recognise. This should be a class rather than individual activity to stress the collaborative nature of the work.
2. The children should then be allowed to work out the meanings of more difficult words. Even wild guesses should not be rejected; rather, the words' contexts should be brought to the class's attention in order to guide the decipherment.
3. The transcription, in which what the document says is recorded.
4. Interpretation - in Fines' terms: "to translate into another, more manageable form, to itemise, to categorise"(1982:5). To do this, three questions should be asked: "What is this document about? Who are the people involved? What parts can tell us about the time it took place?"(1982:6). It is interesting to note that even the decision as to under which person's name to record particular

phrases can lead to discussions concerning point of view. In order to investigate the times of the document, one can imaginatively trace its own history, both the time it took to write and the impact it had on the receiver.

5. Understanding of the document can be aided by reference books such as dictionaries, biographies, handbooks of dates, etc., as are used by real historians.

There is an added bonus in that pupils, by comparing text book to document, are likely to change their understanding of how historical information is collected. Instead of seeing the text book as the repository of truth, children can come to realise that it is a selection of previous sources, each containing a particular writer's point of view. The document on the other hand is the raw source, the most closely intertwined with the past as it happened, and excitingly open to the interpretation of the learner.

Fines identifies the educational aim which underlies the study of documents:

Education at its best is about improving pupils' competence in a journey that leads to successful autonomy, and if we delay that journey by forcing passivity, receptiveness without resultant activity and respect without understanding, then we are not just wasting children's time but also wasting the time they might have used as adults had they learned well (1982: 7,8).

Documents put the learner in direct contact with history and challenge him to make sense of it; framing the children as historians gives them what Heathcote calls the Mantle of the Expert and, providing belief is built into their role, they can be given responsibility for exploring the topic with the teacher as fellow-explorer and guide.

As well as the autonomy that Fines and Verrier's teaching promotes, the value of learning history through drama can be observed in the types

of empathy achieved. Fines and Verrier list the following:

A straight personal empathy in which a child begins to feel a little of what a character or group under study felt; empathy for a situation in which children can feel the mesh of constraints that pulled once on a group; and finally a temporal empathy, whereby children re-living at life rate a particular situation can, as it were, 'hear the very clock tick' and understand the constraints that time itself puts on history (1974: 89).

These forms of empathy, together with the use of documents, Mantle of the Expert and teacher-in-role, provide the major ingredients in the following section in which the author will investigate the application of Heathcote, Fines and Verrier's strategies and aims to his own teaching practice.

CHAPTER 7

THE APPLICATION OF DOROTHY HEATHCOTE'S USE OF DRAMA TO THE TEACHING OF HISTORY IN SOUTH AFRICA, FOCUSING SPECIFICALLY ON THE WORK OF THE AUTHOR

The author proposes to analyse a series of lessons taught to Std. 6's at Herzlia Middle School in 1985 on the topic "Industrialisation in South Africa", using a selection of strategies and techniques mentioned in Chapter 4.

In a nutshell, the motivation for using these strategies was that Drama in Education methodology attempts to make use of the empathetic tendency in human beings to take children from where they are, in terms of awareness and feeling, to inculcate a more adult perspective; that is, to enable them to explore themes stemming from the story-line or facts of history with tolerance and objectivity.

Why the use of drama in history is particularly suited to pupils in Stds. 6 and 7 in South Africa:

1. Although pupils at the beginning of adolescence can conceptualise fairly lengthy periods of time, they seem more comfortable working with events happening in the present. Drama's ability to present past events in now-time is invaluable to a present-orientated group and, provided the episode chosen is problematic, the pupils can be guided towards considering causes and consequences.
2. Encouraging empathy with individual historical characters is probably the most accessible "way in" to history for adolescents who are inquisitive about human relationships.

3. Encouraging an empathy for constraints acting on groups is likely to help prevent unthinking condemnation of people who are different from the pupils. This is vital in South Africa, given the polarised nature of relationships between groups both at present and in the past.
4. Because drama in history is process-orientated, this is most appropriate for Stds. 6 and 7 because the time-constraints are less binding than in the higher standards where product, that is, performance in a final examination, is held to be vital. In addition, many of the pupils are fond of questioning and delving deeply into subjects and, as has been discussed earlier in this thesis, drama is particularly useful as an aid to enquiry.
5. The taking on of roles gives the pupils the opportunity both to identify with the figures they are studying and to reflect more objectively by being able to compare different perspectives.

As Van den Berg and Buckland observe:

The study of history must therefore allow the student to take seriously the pluralisation of the modern world; while not promoting diversity and conflict it should not ignore the fact that diversity and conflict exist. It should, therefore, expose students to the alternative definitions of reality that exist and assist them to come to terms with the phenomenon if the study of history is to promote their personal development and maturity (1983: 45).

The Lessons

Topic: Industrialisation in South Africa during the Great Depression.

Class: Std. 6, co-educational, urban, middle class.

Reason for choice of topic (not strictly speaking in the Std. 6 syllabus, but it could be seen as an off-shoot of the Industrial Revolution in Britain, a syllabus topic):

- (a) The danger of repetition: many children had "done" the Industrial Revolution in Std. Four.
- (b) The document makers (teachers) had specific family knowledge from the period which would lend authenticity to the documents they devised.
- (c) Today (1985) we are in the grip of a recession: it is relatively easy to identify with the plight of the Thirties.
- (d) In curriculum terms, the period is useful to illuminate the social consequences of the discovery of Gold on the Witwatersrand (the next topic to be studied by this class). It also serves as an introduction to the economic problems of the Thirties which spawned totalitarian regimes in Europe, to be studied in Std. Seven.
- (e) The Depression years had a particularly serious effect on family life, which was the perspective from which we wished to view the period.

The documents which were devised for the children were created by members of the Southern African Association for Drama and Youth Theatre (SAADYT) history study group (Western Cape).

Aims of the Programme

- (a) To give the children the opportunity to study the period at first hand, through the use of documents and encounters with figures from the past (Teacher-in-role).
- (b) To initiate the children into the skills underlying the collection of information for history and the designing of text books by

† See pages 118 and 119 for assessment of aims.

placing them into role as writers of a text book for their peers.

- (c) To alter the normal teacher-pupil relationship so that class and teacher become fellow-explorers on the journey. At times the children are to be the experts, at times the teacher can in material, but only when it is felt to be needed by the "historians".
- (d) To introduce children to the nature of documents, for example, how they are passed on and how easily they can be destroyed.
- (e) To enable the children to identify with the plights of the family they were studying.
- (f) To investigate what three groups of South Africans had in common during the hardships attendant on the Depression.

Lesson 1: Introduction and negotiation.

Although the topic was pre-disposed, the following decisions were offered to the pupils:

- (a) Whether to accept the task of being text book writers for the following year's Std. Sixes. This was eagerly accepted, probably because of their dislike for their present text book and their desire to help their peers.
- (b) How to depict what they thought they remembered of the Industrial Revolution (teacher gave them the choice of drawing, writing or acting out their impressions). Two teachers then talked apparently inconsequentially about their own memories of what they had learnt, to stimulate a flow of ideas by not putting direct pressure on the class.

- (c) Whether to study the British Industrial Revolution or the industrialisation in South Africa. They chose South Africa.
- (d) Whether to study the period from the point of view of the country's leaders. They chose families.

The task was then explained by the teacher-facilitator (see Chapter 4, p. . for explanation of this concept): the class was asked to depict what they thought they remembered of the Industrial Revolution. Pessimists who felt they could remember very little were encouraged and reassured by the teacher that their offerings would not be displayed for public scrutiny. Drawings were placed in the teacher's cupboard for later comparison with a drawing to be made on completion of the lesson programme, so that the pupil could gauge his/her change in understanding concerning the period.

Lessons 2 and 3: Orientation towards documents.

The teacher read a document which was written by a soldier, on the eve of battle, to his young wife at home. The class was set the task of deducing which battle it was and quoting from the letter to substantiate their conclusion.

One child volunteered to take on the role of Mary, the young wife, holding her husband Richard's letter in her hand. The class was asked to imagine what distance separating the teacher, now in possession of the letter, and Mary would represent the gulf in time (1815-1985) between the two. After Mary and the teacher's position was established by class consensus, the story of the document began. The class was to speculate how it was passed from Mary to the teacher: both to whom it was passed and in what circumstances. The product was to be a mimed sequence showing the letter being passed from hand to hand. Both the signs employed

during the passing and the way the letter was kept by each individual would signal the individual's attitude towards the document. In the actual sequence, Mary kept the letter in a box clutched tightly to her: she kept opening it to consult the letter periodically. The "son" took the letter out of its box, left it lying around gathering dust until it was picked up by an "archivist" who carefully put it in its box and put the box and letter into a larger, sturdier, box which once again was clutched protectively.

The objectives of this exercise were:

- (a) to indicate the various ways in which documents are passed on;
- (b) to show that the keeping of a document sometimes requires an emotional commitment.

Another exercise which was devised by the teacher was aimed at showing how easily documents could be mislaid or destroyed. Each member of the class was asked to give a written report as to what had happened in the previous history class. After they had finished, the teacher asked them how many ways documents could come to harm. As each way, for example fire, was announced, the teacher took particular children's pieces of work and placed them on his desk, symbolising their destruction. After all but one document had been eliminated, the teacher read this document and asked the class whether it was a full and proper account of the previous lesson's events. Many pupils expressed their dissatisfaction with this version and a fruitful discussion followed on distortion in history and how the historian could attempt to minimise it.

Lesson 4: Group allocation and presentation of the documents to the class.

Three families (1 Black, 1 Afrikaner and 1 English) were to be the objects of study. Three group leaders were chosen by the teacher on the basis of their previously demonstrated ability to organise and their interest in history. The rest were split at random into three equal-sized groups. The reasons for such teacher-directed allocations were:

- (a) It would save time.
- (b) Pupils would work in groups which did not conform to the social relationships in real life.
- (c) Each group would have a good leader.

On reflection, to gain initial commitment to the task, it seems the teacher should have negotiated which family each child wished to join, and who the leaders should be. In addition, one more family would have reduced the groups' sizes to six instead of nine, far less unwieldy than was the case.

The documents were then presented via the group leaders to the group.

In the "black" family, there were: letters from a son to a mother; a work song; a pass; a list of compound dormitory rules; and a sociological report on conditions in the mines.

In the "Afrikaner" family, there were: a teenager's diary; two letters; one from the country and one from a new arrival in the town; a shopping list; and a short story.

In the "English" family, there were: a letter; a list of wine prices; a railway ticket to Pretoria; a rejection of an application for a job;

a newspaper cutting on how to live on a shilling a day; and a sociological report on the unemployed.

The children were informed that these documents were the result of work by teachers, but readily agreed to treat them as if they were real. In order to build belief in the documents further, they were made as realistically as possible, and it is interesting to note that they were looked after extremely carefully by the children.

Within their groups each child was free to choose which document or section they wished to analyse (some documents were shared), together with which form of depiction to use (Straightforward report? Taking on roles? Text book summary?) when communicating their findings with the rest of the class.

The groups were then set to work interpreting the documents. It is important to note that at no time were the children asked to portray members of the families. They retained their function as analysts of the documents and compilers of a text book chapter for their peers.

Lesson 5: The class meets Alie van Staden.

At the start of the interpreting phase, two problems became immediately apparent: firstly, that the members of the groups became cut off from the others, and secondly, that the group studying the Afrikaner family found difficulty in identifying with the individuals within that family. To counteract both problems, a teacher-facilitator and a teacher-in-role* were employed to enable the class to help solve a human problem facing "Alie van Staden", a rural poor-white from the 1930's.

* See Chapter 4, p. 65 and 66, for explanation of these concepts.

- Aims:
1. To help the class with their specific problem of identification with the plight of the poor white group.
 2. To show that history happens to "little" people (those who seem unimportant in relation to the great affairs of state).
 3. To pose a challenge to the class: to help a fellow human being in need.

Stage 1:

The teacher-facilitator read a short story, an adaptation of Pauline Smith's "Desolation", purportedly written by a member of the Afrikaans family, Susan Murray. It described Alie van Staden, aged seventy-six. Thanks to the drought and the death of her son, Alie was forced off the land on which she had lived all her life. Her last resort was to return to Hermansdorp where she had lived with her mother's cousin and worked with her at manual mattress-making. She would go to the store where she had worked and ask for employment.

When she arrived in Hermansdorp, she was inevitably a total stranger and, most terrible of all, she was told that mattress-making was now accomplished with the aid of machines. The future for herself and her young grandson looked bleak.

The story ended on a poignant note, transfixing Alie in a moment when present became past:

Her bent fingers began to play in her lap - teasing the coir as once long ago she had teased it: dipping it into the bucket at her side, shaking it, teasing it, spreading it out in the sun to dry.

A passing woman saw this strange play and stopped. She shook

old Alie's shoulder gently and spoke to her: 'Ouma, are you ill? Are you ill then, Ouma?'

Old Alie did not hear. A little while longer she played with the coir - teasing it, plucking it - then at last her fingers grew still.

Stage 2:

The entire class had listened to the reading. A few members were invited, one at a time, to arrange Alie (teacher-in-role) into the pose which would capture the essence of Alie's personality were her portrait to be painted. This portrait convention was used to allow individual children to relate sympathetically with Alie on a direct personal level. It made explicit the drama mode in that it introduced the "as if" element in a concrete, visual form: Alie suddenly "became" present. Consensus was gained as far as the most appropriate pose was concerned.

Stage 3:

Activating the portrait or keying the frame. The teacher-in-role adopted the pose finalised by the class. The teacher-facilitator reminded the class that the old lady was bewildered and shocked by the changes which had taken place in the town: they were therefore to make contact with her simply, gently and sensitively (though this was merely implied by the teacher-facilitator). The teacher-facilitator then asked the question "Daar is mense wat graag met u wil praat, mevrou. Mag hulle met u praat?". The rule concerning language usage was that the teacher-facilitator could interpret English questions for her, but if they wished to address Alie directly, she could only understand Afrikaans. Although the teachers wished to facilitate the use of Afrikaans as well as an understanding of history, they also felt that Alie would only have understood Afrikaans. The questions were to do with her background and her plight;

then the class was to be allowed to suggest solutions for her. In that way, creative thinking would be based on a factual foundation.

Pupil Feedback

During the portrait arrangement stage, many pupils addressed the teacher-facilitator initially rather than Alie, prefacing their ideas, "She might have to do ...". The teacher-facilitator responded by urging "Don't talk about it: do it and speak to her directly". By encouraging the class to communicate with Alie directly, putting her in the most appropriate frozen position, the drama mode was being introduced and established, so that the class would believe in the situation enough to ask their questions seriously.

The risk taken by the teachers in manipulating the children towards speaking Afrikaans was fully vindicated. No matter how halting the effort, it was accepted by the teacher-in-role. This allowed the children to forget their inhibitions, so the questions flowed smoothly. This fluency filtered through to the teacher-facilitator whose limited Afrikaans proved no stumbling block either to answering questions or facilitating the articulation of solutions.

After early solutions, such as applying for a pension and speaking to the mayor, were obviously bewildering to Alie and therefore inappropriate, one pupil made an exciting shift in commitment and frame. He was no longer a Std. 6 investigating the past to write a text book. He was now a man in Hermansdorp who could afford to take in an extra mouth to feed (rare during the Depression). He offered personally to employ Alie as a housekeeper in return for her board and lodging. The teacher-facilitator stopped the drama and the class reflected on the meaning

of the boy's charitable gesture in terms of interpersonal relationships, past and present. They revealed a tendency to make 1985 judgments such as "You wouldn't let her in if she wasn't white" and "Don't forget, she's not even Jewish!". The boy remained determined to help Alie and, in the face of this, the class began to respect the bonds between Alie and her "benefactor" and the criticism decreased. It appears that some change of understanding occurred, for many of the class were able to examine their own stereotypical notions of race and find them wanting in the face of genuine human need as represented by the role of Alie van Staden.

During reflection, some of the class seemed impatient at the slow speed of the work and wanted to know its aims. The teacher-facilitator returned the question unanswered for the class to ponder on and some identified aims 1 and 2 above (see aims of this lesson).

The reason for using facilitator and role simultaneously was that the facilitator could mediate between class and role and divert insensitive questions, while at the same time upgrading contributions which were positive. The role allowed the children to see the historical figure living out her attitudes consistently; that is, without her having to come out of role before she wanted to, in response to inappropriate behaviour.

Lessons 6 and 7: Orientation towards writing a text book chapter.

The teacher adopted a modified form of "mantle of the expert" by reminding the class of their responsibilities as text book writers for the new Std. 6's. He did this by posing the following question: "As writers for the new Std. 6's, whom do we have to satisfy?".

The teacher had considered the option of allowing the class to take on the role of adult publishers. The pupils were allowed to remain their own age in spite of the teacher's fear that they would lose the opportunity of coping with the task from a responsible perspective.

Nevertheless, the choice was made because the teacher was able to make use of the children's actual expertise and experience: (a) in having experienced Std. 6 for nine months; (b) having gone through the drama experience, relating directly with the documents and with the teacher-in-role. In addition, the teacher, by the use of challenging questions and tasks, virtually gave the children the status of adult publishers.

Questions

1. Whom do we have to satisfy?

Answer: from class, aided by teacher in discussion.

(a) Ourselves, that our chapter is a comprehensive account of the material contained in the documents and is as unbiased towards any one family as possible.

(b) Next year's Std. 6's in that it must be at their level: understandable and interesting.

(c) The History Department at the Herzlia Middle School, who will have both to use the chapter and to evaluate what is learnt.

2. How are normal text books set out?

Three text books: Our Living Past (Smit, Lintvelt and Stander), Legacy of the Past (A.N. Boyce) and a new book, History Alive (Nisbet, Smith, Maggs, Mashasha, Singh and Laband) were made available for perusal by the class. They had learnt about the difference between primary, secondary and tertiary sources in Std. 5 and most preferred

the book which gave the most direct material in the form of primary sources, diagrams and illustrations. (In Dorothy Heathcote's terms, they preferred a variety of depictions.) A minority wanted a text book which was easy to summarise for exams and felt that extra frills were confusing.

3. Do normal text books help or hinder students? Why?

Many pupils found the present text book unhelpful because of the obscurity of the language and their perception that it was boring and too detailed. Some even described it as biased.

Tasks

The class was divided into writers and editors. The writers noted points made in class about their target group and the weaknesses and strengths of text books.

The editors were further sub-divided into committees:

1. To set up criteria for a successful text book which would accommodate the needs of the consumers;
2. To organise as creative a layout as possible.
3. A selection committee to evaluate work submitted by the writers in terms of the criteria in 1.

Only after the chapter sections (one per family) had been seen and approved by the editors were they passed on to the teacher for final selection for the text book to be used for the following year's Std. 6's.

Final Stage

The children drew another view of Industrialisation and compared it privately with the one made in Lesson 1.

Teacher's Assessment of the Programme, in terms of its Aims

- (a) The children were prepared to believe that they were experiencing the period at first hand and some expressed a preference for doing this instead of through the mediation of the text book, which they mistrusted on account of what they perceived as its bias (see appendix).
- (b) The children enjoyed the idea of writing a text book for new Std. 6's and had many good ideas for the design and content. Although the final results were not very adventurous, being largely fact-orientated, they had to use powers of deduction to glean these facts and they remained seriously committed to the task throughout its course, DESPITE THE FACT THAT THEY HAD BEEN TOLD THE SECTION WAS NOT TO BE EXAMINED.
- (c) The children were prepared to take on responsibility for finding the material and most questions asked were to clarify how to do the task rather than what to do. The group leaders managed to delegate tasks efficiently.
- (d) Children gained new respect for documents after being shown how easily they could be destroyed. They looked after them extremely carefully, even bringing plastic folders from home to protect them.
- (e) It is difficult to assess the extent to which identification with the families took place. In the Alie van Staden lesson, one boy's

commitment led the class to reflect on their own views (see appendix for further comments by other pupils).

- (f) This was the least successful section of the lessons, as the family groups found it difficult to communicate their findings and there was no realistic way in which the teacher could bring them together in role. Simple report-back sessions in groups of three were organised and a shopping list of common factors was placed on the board, but genuine frustration was still felt in that they lacked an "overall picture". Even the publishing of the final draft chapter did not totally allay this frustration, as many pupils felt they had not been able to experience the feelings of the other families. This seems to bear out Dorothy Heathcote's policy of working with the class as a group, rather than splitting them up.

Acknowledgements

The negotiation strategies used throughout the programme were influenced by Dorothy Heathcote's open relationship with her class as seen in Cape Town during July 1985.

The exercises concerning the appropriate attitude to documents were largely gleaned from Dr. John Fines in his 1982 article, Reading Historical Documents with Children.

The use of teacher-facilitator and teacher-in-role simultaneously was suggested by the lesson on the final day of the SAADYT course in Cape Town in July 1985, run by Dorothy Heathcote.

The use of mantle of the expert was influenced by an article written by Dorothy Heathcote on the subject in 1982. The idea of using a

publishing house as the dramatic context belongs to her as well.

The teacher-in-role as Alie van Staden was Esther van Ryswyk who collaborated closely with the author in devising the programme. Documents were compiled and created by Ted Faulkner, Esther van Ryswyk, Richard Freedman, Tom Davey, Avril Skikna, Belinda Mendelowitz, Colleen Higgs and Rob Sampson of the SAADYT (Western Cape) History Study Group.

CHAPTER 8

RECOMMENDATIONS

Before embarking on a list of recommendations as to how Drama in Education should be implemented in the South African 'white' education system (for the author has experience of this system only), it is as well to review the extent to which Drama in Education methodology is appropriate to the aims of the alternative history methodology set out in Chapter 1.

Drama, by employing the role-taking capacity of the children and teacher, can stimulate imagination and allow all participants to enter into the ideas and events of the past as if they were unfolding at the same pace as they originally did, that is, at life rate. The nature of history as process rather than product imposed from outside is thus stressed, because often the outcome is not revealed to pupils until they have worked through the situation. Then a comparison between their solution and the one adopted can be made, by reference to historical texts when the facts are seen to be needed by the pupils, in order to resolve dilemmas. Through this comparison, the pupils can develop a sense of proportion in historical analysis because Drama allows them both to participate in the past from the perspective of the historical period and to reflect critically on the past from the perspective of the present.

Because roles of different interest groups can be taken, children can be introduced to different points of view and re-examine their own stereotypes. For example, in the document programme, Jewish children (who, although English-speaking, have cultural influences from the Middle East and eastern Europe) were called on to explore Afrikaner, English and Black families. This exposed them both to different life experiences and a view that history

affects ordinary people, as much as it is the chronicle of great men: for example, Napoleon.

In giving the class the Mantle of the Expert as historians and text book writers, the teacher facilitates a fundamental shift in the teacher-pupil relationship in that the children take on the responsibility for using the disciplines of history which include objectivity and attention to detail in order to present a historical text which will be useful to other learners. The need to express themselves lucidly is thus implicit in the task and at the same time the class is experiencing what it means to sift evidence and come to valid conclusions.

Drama changes the function of the teacher radically. Instead of his only being the transmitter of information, he devises tasks and roles which will both challenge the children at their level of development and enable them to break through to new understanding. The importance of negotiation between teacher and pupils so that decisions based on consensus can be reached, cannot be over-emphasised. Once the situation is being explored, however, the teacher's prerogative is to press for greater depth and to question pupils' findings and solutions. As "It is what happens at the 'chalk face' that determines the success or failure of curriculum innovation" (Walters, 1981: 19) it is appropriate to address the opening recommendations to teachers:

1. All teachers, particularly history teachers, are easily trapped into imparting knowledge by telling children directly what they must know. For techniques such as 'Mantle of the Expert' (see Chapter 4) to exert their full power, a teacher should endeavour to WITHHOLD giving information immediately. This will allow the children breathing space so that they can use what they already know in order to face the challenge of the dramatic situation.

2. Much of the educational potency in Drama in Education arises from the changes in relationships which can occur as the result of skilful choice of role by the teacher. The children should be given as much 'power' as possible over the material, so that they are the ones that can either solve the historical problem or explain why it is insoluble. In this way pupils are guided to probe the issues of history rather than simply the facts.
3. Neither teachers nor pupils are expected to ACT, in the performance sense; in fact, a bravura exhibition by the teacher will hamper the learning process as the children will be too busy being entertained to feel or think. What is required, rather, is a serious commitment to the role a teacher is portraying and enough research into the period to sustain the role as historically validly as possible in the face of awkward questions. The teacher-in-role has to operate on two levels: (a) playing the role believably, (b) monitoring the children's responses for depth and insight.
4. The teacher should constantly look for opportunities to reflect on what is being done: this is particularly effective when the pupil and the teacher are in role, for the quality of feeling is at its most sincere. Reflection out of role is useful as consolidation of material.
5. The teacher should supply additional material only when it is required by the dramatic situation. This will show the pupil in a real situation why the facts are needed and, in my experience, such facts are difficult to forget.
6. Classes should not be pushed too hurriedly into the method. Taking on a role can occur in a familiar environment for both teacher and pupil, with the pupils discussing matters while sitting in their desks.

Teachers should progress to more lively and apparently less structured activities only after they have had success with more familiar structures.

7. It is important for heads of history departments to obey the principle of 'hastening slowly' as far as members of their department are concerned; assistant teachers who are sceptical about Drama in Education should be allowed to watch a more experienced practitioner and the head of department should team-teach with such members until they have gained confidence.
8. Wherever possible, teachers using the method should exchange ideas and constructively criticise one another's lessons.
9. A collection of document copies and other primary sources should be made as such direct contact with the past can both build belief and encourage academic skills; for example, comparison of sources and critical thinking.
10. The use of role techniques should be tested in order to give it some form of legitimacy in the eyes of teacher, pupil and parent. The setting of exam essays where the pupil writes from the point of view of a historical character are fruitful avenues to explore.

To School Executives (Principals, Deputy- and Vice-Principals):

1. In order to facilitate both Drama in Education and experiential learning it would be helpful if certain periods in the timetable could be 'blocked' so that, for example, all Std. 6's could be allocated to the Geography, History, Maths and Science departments to do an integrated study of 'The Voyages of Discovery'.
2. It is not feasible at the moment to appoint one Drama in Education

practitioner per department per school: nevertheless, at least one head of subject should have experience in the method, and it would be ideal for at least the humanities subjects and language departments to contain a practitioner.

3. Opportunities should be given for practitioners to conduct in-service training workshops to lecture on pedagogy and demonstrate skills to the rest of the staff.
4. If a drama department already exists at the school, perhaps these teachers could undertake the initial training of their colleagues.

Teacher-training institutions:

The author is confining his recommendations to the H.D.E. year. Implicit in points 2, 3 and 4 above is the fact that Drama in Education practitioners are in short supply: in addition, many drama specialists still operate largely to promote performance skills.

To alleviate these problems:

1. Drama in Education theory should be featured prominently in both the Methodology and Philosophy components of the H.D.E. course. Thus, both its effectiveness as a method and its philosophical perspective should be analysed, so that it is viewed as a pedagogy, not merely a teaching tool. (See Dorothy Heathcote's conception of 'Drama as Education', Chapter 3 of this thesis.)
2. It would be ideal if all teachers followed a practical course in the techniques of Drama in Education. Perhaps some would reject it as being too child-centred for their style of teaching, but at least the option of an alternative methodology would have been presented to them.

3. Drama in Education is a comparatively new field of research in South Africa. Much needs to be done to answer such questions as: how does one assess work done through this method? Is Drama in Education allowing for true negotiation between pupil and teacher, or is this kind of teacher merely a puppet master in another guise? What is the relationship between Drama in Education and Drama as an artistic medium? Possibly this kind of research could be done at B.Ed. level.

To education departments:

The author has set out to show the appropriateness of using the Drama in Education methodology to the needs of Stds. 6 and 7, where all pupils study the subject and there is no external examination. Whether the methodology can be used for matriculation is a problematic issue, largely because of the limited time available for study of a comprehensive syllabus which has to be 'covered' completely in order for the pupils to be able to answer non-essay questions. Allowing for a normal teaching week of six periods, some topics can only have approximately two periods devoted to them, hardly enough time to tell the story superficially, let alone probe the deeper issues.

1. More profitable use of time could be spent if one open-ended theme per term was prescribed. An example could be: Totalitarianism in the twentieth century. The author is not proposing that standards be dropped: on the contrary, he believes that relieving the pressure on the teacher of imparting a large number of small packets of information in favour of focusing in depth on a theme will free both teacher and class to both identify with characters and issues involved through role play and also to peruse documents and make judgments based on conflicting evidence. The examination could consist (particularly

in higher grade) of a contentious series of quotations about the period, requiring analysis both of the sources' bias and the validity of the arguments.

2. On a more practical level, it is accepted that education departments do not have limitless financial resources, so that it would be unreasonable to ask that pupils be given three or four text books to compare. More useful would be the prescribing of document collections, such as 'What they said' by V.C. Malherbe, and encouraging the publication of more modern collections, including documents from as many viewpoints as possible.
3. As indicated in Chapter 1 of this thesis, history teaching in South Africa has often had the unfortunate effect of throwing up barriers between people of different languages, races and creeds. Drama in Education can, by exploiting man's ability to identify with others in an imagined situation, draw pupils from different backgrounds closer to one another despite physical separation: it can also question stereotyped views of others which all too easily lead to conflict. Drama thus has a socialising function when applied to history, and its contribution to the mainstream curriculum should be facilitated by inspectors and educational planners, particularly in Stds. 6 and 7 where, as the author has sought to show in this thesis, the methodology is appropriate and can make a contribution to the creation of what Dorothy Heathcote calls "authentic" teaching, enabling teachers and pupils to come to terms with the complex problems of South African society within the relatively safe environment of the schools. The author has barely started on what will be a long journey towards the goal of authenticity.

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ARTICLES IN PERIODICALS

Abbreviations:

SAADYT = Southern African Association for Drama and Youth Theatre

SATA = South African Teachers' Association

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APPENDIX 2

PUPIL FEEDBACK FROM THE
DOCUMENT PROGRAMME

All three pupils were Std. 6's at Herzlia Middle School, in a class of twenty-four (+12% sample). The whole class was asked the same four questions and these three respondents were chosen because of the variety of their responses. The questions were discussed with the teacher, so that relative clarity and uniformity of interpretation could be obtained.

QUESTION 1: Did the programme change your view of how History is made?

Pupil A : Yes, it did. I realise that things don't just happen. History is like a novel. It happens for reasons and the characters have feelings. I thought of them originally as being robots, no feelings or emotions.

Pupil B : Yes, it did. Instead of learning facts we in a way saw what happened to the man in the street. We were shown in document form what each different race felt and it was up to us to decide. This is much better because most history books are biased because it is the author who decides from which viewpoint the book looks from (sic). With this method we are the authors and it is up to us to decide from which viewpoint to look from or who was right and who was wrong. It also gave you a better understanding because it made you think instead of just giving you facts.

Pupil C : Before the programme, History was and History is. Written by professional historians, the text book was thrown at you

and you learned it - no matter how biased or one-sided it was. The dates you needed to learn all merged into one big number, muddled with facts and characters. After the programme, I see that I have not forgotten a date on my document nor a name nor a place. I see that the text book might have the facts and figures correct, but who needs their second hand facts when you can see the documents and translate them yourself?

QUESTION 2: Did your function as pupil change? If so, how?

Pupil A : We, the pupils, were now teachers. We had to research and do the work. We were not just listening, we were participating.

Pupil B : No response.

Pupil C : Instead of listening, being bored and taking notes from the teacher, I now talk (adding to the lesson) and take notes from my documents and other pupils - not the teacher.

QUESTION 3: Did the teacher's function change? If so, how?

Pupil A : The teacher became more of a pupil. The teacher now listened a lot more than actually teaching. Although he still knew and guided us, he left a lot up to us.

Pupil B : The teacher's function changed tremendously. Instead of the teacher teaching it to you, you taught yourself and the teacher was there merely to keep order in the class and answer any queries. However, seeing the teacher does so little, I think he should design and write unbiasedly (sic) the documents. (Author's note: this pupil was absent on the day the actual origin of the documents was explained.)

Pupil C : The teacher now had very little say in what information we derive from the documents. We can find out the material ourself instead of from the teacher.

QUESTION 4: Would you like programmes like this to be further developed?
If so, how?

Pupil A : No. For me I don't feel that I learnt anything. I learnt two things: 1. Characters in history have emotions; 2. S.A. was under hard times. This isn't enough. I felt that, for the amount of time we took, the majority of the time was wasted. There was too much beating around the bush. If it were to be redone, I would like it to go faster. After all this time we don't know what actually happened, who the leaders of the country were, exactly what the situation was and relationships with other countries. I would like to know why and how and who, more facts and less imagination. In such a long time, too little was learnt. It was just three individual families but it wasn't enough facts. I realise they have emotions and problems but, once I knew that, I wanted to progress and find out why and how the problems came about. Who caused what and how it ended.

I enjoyed it and everyone else probably also did, but I would like to have had more information crammed in.

(Author's note: Many of this pupil's objections are valid as far as they go, but she gives the teacher a wonderful opportunity to direct her to written material, as her curiosity and desire to know more have obviously been aroused.)

Pupil B : Yes, I do, but I do not think the text book should be abolished completely. Dates are still important and so are facts. I also think the teacher should give us more guidance (e.g. what we must look for, our goals).

Pupil C : I should hope so. I feel that we could do without the groupwork part. Each person should uncover the secrets of a set of documents himself, not with a group.
(See the author's assessment of the lessons at the end of Chapter 7 for a possible explanation of this problem.)

APPENDIX 3ONE EXAMPLE OF A TEXT BOOK ENTRYAN AFRIKANER FAMILY'S ATTEMPT TO SURVIVE IN 1928

In 1928 a letter was written from Wilhelmina living with her family in Middelberg to her sister-in-law Emily.

During this period, the town of Middelberg was experiencing a horrific drought. Due to the drought many factors arose:

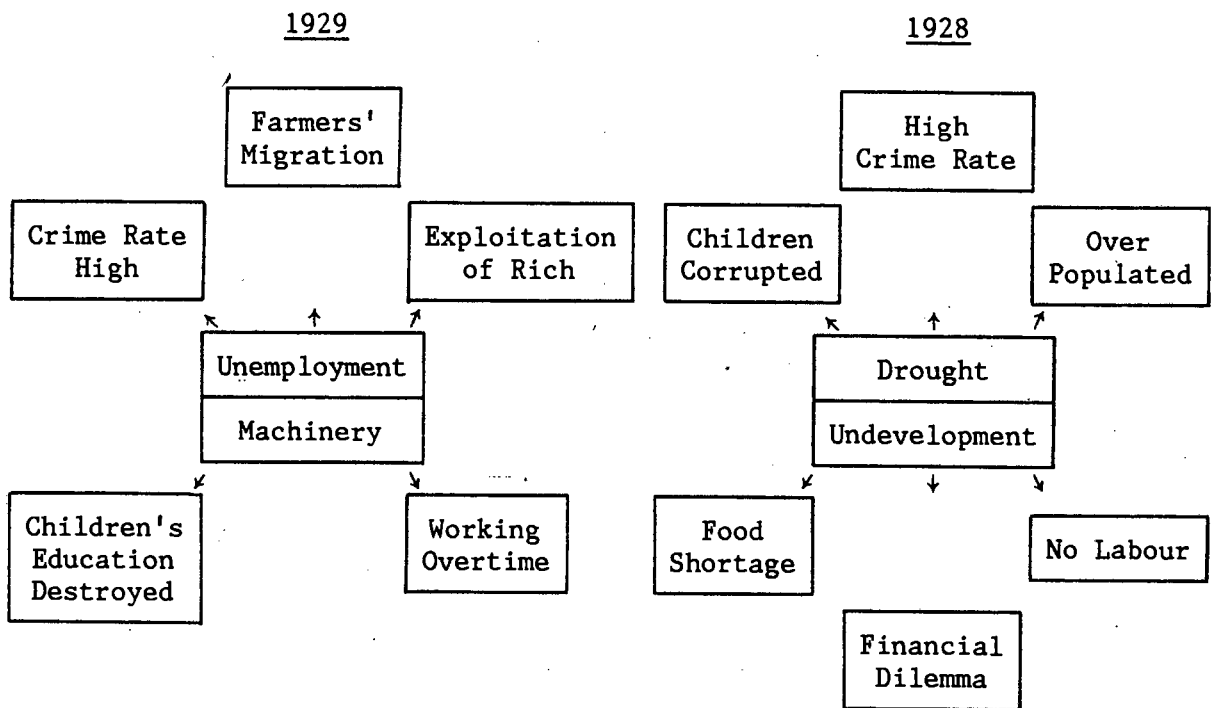
1. A financial dilemma occurred. The average man on the street found it difficult to make ends meet.
2. The youth were corrupted by the environment in which they grew up. This took place because of the lack of playing facilities. Therefore they turned to the streets and were badly influenced and learnt inferior bad habits from the children in the neighbourhood.
3. There was a lot of hard labour due to the lack of money for salary purposes.
4. Food shortage.
5. The area was overpopulated and this caused migration.
6. High crime rate.

Solution:

For Wilhelmina and her family there were no proper solutions for the hardships they were experiencing. Although they believed that turning to God for help and having faith in Him would solve their problems, they were willing

to accept any clothing and were most grateful for any help.

Others, who were not as fortunate as Wilhelmina and her family being employed and earning a salary, were forced to migrate elsewhere. Yet the badly affected minority became criminals and looted Middelberg as there was nowhere for them to turn to.



SOLUTIONS:

- ↓ John - wanting to be a lawyer.
- × Citizens - carried on living.

SOLUTIONS:

- Wilhelmina - aim to God.
- Citizens - emigration, looting.

Industrialism Takes Over:

In 1929 John, a university student in Woodstock, writes a letter to his parents living in Middelberg. John informs his parents of his life in Woodstock and describes the situation in comparison with the Industrial Revolution.

During this period the cause of unemployment in the industrial Woodstock

affected the lives of many innocent citizens in the following ways:

1. Because of the competition between man and machine, many farmers were forced to sell their farms along the country side and move to the fogged, dull, begrimed and filthy area of Woodstock. They now were to live in neat rows of primitive houses clustered together!
2. EXPLOITATION OF THE RICH.
Because the rich people now owned the factories they were able to take advantage of their positions and as a result they became even wealthier and the poor suffered tremendously.
3. People were determined to become professionals. Therefore they sacrificed their social lives, working overtime.
4. The youth were forced to leave school at early ages.
5. The crime rate increased exceedingly.

CONCLUSION

John felt that as he would be part of the future generation, it was his duty to do something from which his Afrikaner community would benefit from. This was studying at university in order to become a lawyer one day. But yet the fight between man and machine continued while its citizens cried out!!

Author's note: The format of this chapter was devised totally by the pupils.

9 AUG 1988

4 FEB 1988

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