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Drama Strategies for Outcomes-Based Learning in the Poetry Classroom

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**A thesis submitted to meet the requirements
for the degree Philosophiae Doctor in Drama and Theatre Arts
in the Department of Drama and Theatre Arts
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University of the Free State
Bloemfontein**

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Abstract

The implementation of outcomes-based education (OBE) in South Africa left a number of teachers feeling disadvantaged in terms of the knowledge and skills needed to pursue the ideals of the educational system. English teachers from Bloemfontein revealed the need for expanded opportunities to support the existing teaching approaches, particularly in the poetry classroom. It was claimed that pressure to 'cover' the curriculum together with time constraints and excessive workloads has led to a lack of teacher creativity. As a result, cases of learner boredom, indifference and an aversion to the subject were observed. This issue was addressed by investigating the connection between OBE and drama-in-education (DIE) and it was found that the two approaches have a number of features in common.

Two Grade 10 English Home Language and two Grade 10 English First Additional Language teachers were recruited, by means of semi-random sampling, from two different schools in Bloemfontein. One teacher from each school was placed into the Control Group and the other into the Experimental Group. Teachers were subjected to a seven-month empirical study consisting of three phases, namely pre-intervention (Phase 1), intervention (Phase 2) and post-intervention (Phase 3).

During Phase 1, the researcher conducted a situation analysis to identify the existing teaching methods in use in four Grade 10 English poetry classrooms, as well as the attitudes/perceptions of the teachers and learners to these and drama methods. The data (gathered through interviews, questionnaires and classroom observations) showed the use of traditional and OBE methods. While some of the teachers demonstrated a positive attitude to the existing teaching methods in use, others revealed that they either had a neutral attitude to these methods (due to a lack of knowledge with regard to alternative methods) or that they felt ambiguous about using them. Learner responses indicated that they were indifferent to these approaches, but that they had an overall preference for OBE methods. By contrast, all four teachers, as well as the majority of their learners, demonstrated a positive attitude to the hypothetical use of drama strategies in the poetry classroom.

During Phase 2, the teachers in the Experimental Group were provided with a short training course on the implementation of drama strategies in the poetry classroom (the Control Group did not undergo training). The data, gathered through questionnaires and focus group

discussions, confirmed the positive attitude of the teachers to the use of drama strategies, while revealing a sense of determination to implement these methods in their lessons.

Phase 3 aimed to establish which drama methods had been employed by the teachers in the Experimental Group, which methods they found most useful, what their and their learners' attitudes/perceptions were to these methods, and the overall success of the lessons. The data showed that the teachers and the majority of their learners felt positive towards the use of drama methods and that the teachers found sound-tracking, examining archival materials, role-play, small-group drama, interviewing, and discussion-in-role to be the most effective drama strategies. Furthermore, the lessons proved successful since the learners demonstrated higher levels of cognitive, emotional and physical engagement with the poems under investigation. In addition, the researcher found that there had been a dramatic shift from learner indifference/boredom in the poetry classroom to learner enjoyment as a result of these methods. Another objective was to compare the trends between the Control and Experimental Groups in terms of their perceptions/attitudes to the use of drama strategies, especially after the exposure of the latter group to these methods. Finally, a statistical analysis of the results at the end of Phase 3 proved that both groups had made equal progress throughout the study and that the intervention had made no difference to the results of the learners in the Experimental Group. By contrast, the qualitative analysis showed that the learners in the Experimental Group demonstrated higher levels of engagement with the poems, improved levels of enjoyment and a decrease in boredom, indifference and aversion to the subject.

Opsomming

Die implementering van uitkoms-gebaseerde onderwys (UGO) in Suid-Afrika het 'n aantal onderwysers laat voel dat hulle benadeel word in terme van die kennis en vaardighede wat hulle nodig het om die ideale van die opvoedkundestelsel na te streef. Engelse taalonderwysers in Bloemfontein het die behoefte getoon vir uitgebreide geleentheid om die huidige benaderings tot onderwys uit te brei, veral in die poësieklaskamer. Daar is gesê dat druk om die kurrikulum 'te dek', tesame met tydsbeperkings en oormatige werkslading, gelei het tot 'n tekort aan kreatiwiteit onder onderwysers. Gevolglik is gevalle waargeneem waar leerders verveeldheid, onbelangstellendheid en 'n aversie aan die vak toon. Hierdie kwessie is aangespreek deur die verband tussen UGO en drama-in-onderwys (DIO) te ondersoek en daar is gevind dat die twee benaderings 'n aantal kenmerke in gemeen het.

Twee Graad 10 onderwysers in Engels Huistaal en twee Graad 10 onderwysers in Engels Eerste Addisionele Taal was deur middel van semi-lukrake steekproefneming uit twee Bloemfontein skole gewerf. Een onderwyser van elke skool was in die Kontrolegroep geplaas en die ander in die Eksperimentele Groep. Onderwysers het deelgeneem aan 'n sewe-maande empiriese studie wat uit drie fases bestaan het, naamlik pre-intervensie (Fase 1), interventie (Fase 2) en post-intervensie (Fase 3).

Gedurende Fase 1 het die navorser 'n situasie-analise uitgevoer om die huidige onderwysmetodes wat in vier Graad 10 Engelse poësieklaskamers gebruik is te identifiseer, asook die houdings/persepsies van onderwysers en leerders teenoor hierdie metodes en dramametodes. Die data (wat deur onderhoude, vraelyste en klaskamerwaarneming ingesamel is) toon die gebruik van tradisionele en UGO metodes. Terwyl sommige onderwysers 'n positiewe houding teenoor die bestaande onderwysmetodes getoon het, het ander onderwysers 'n neutrale houding getoon (a.g.v. 'n tekort aan kennis van alternatiewe metodes) of hulle het onseker gevoel oor die metodes se gebruik. Die leerders se response dui daarop dat hulle ongeërg voel oor hierdie benaderings, maar dat hulle wel 'n algehele voorkeur vir UGO metodes gehad het. By wyse van kontras het al vier onderwysers, asook die meerderheid van die leerders, 'n positiewe houding teenoor die hipotetiese gebruik van dramastrategieë in die poësieklaskamer getoon.

In die verloop van Fase 2 is die onderwysers in die Eksperimentele Groep van 'n kort onderrigkursus oor die implementering van dramastrategieë in die poësieklaskamer verskaf (die Kontrolegroep het nie onderrig ondergaan nie). Die data, wat ingesamel is deur vraelyste en fokusgroepbesprekings, het die onderwysers se positiewe houding teenoor die gebruik van dramastrategieë bevestig en het 'n gevoel van vasberadenheid om hierdie metodes in hulle eie lesse te implementeer aangedui.

Fase 3 het onderneem om vas te stel watter dramametodes deur die onderwysers in die Eksperimentele Groep gebruik is, watter metodes hulle die nuttigste gevind het, wat hulle leerders se houdings/persepsies van hierdie metodes was, en die algehele sukses van die lesse. Die data het getoon dat die onderwysers en die meerderheid van hulle leerders positief gevoel het teenoor die gebruik van dramametodes en dat onderwysers gevind het dat klanknavolging, ondersoek van argiefmateriaal, rolspel, kleingroepdrama, onderhoudvoering en in-rol bespreking die doeltreffendste dramastrategieë was. Verder was die lesse suksesvol, aangesien die leerders hoër vlakke van kognitiewe, emosionele en fisiese betrokkenheid by die gedigte wat ondersoek is, getoon het. Die navorser het ook gevind dat 'n dramatiese skuif onder leerders plaasgevind het; leerders was aanvanklik ongeërg of verveeld, maar het genot in die klaskamer begin ervaar weens hierdie metodes. 'n Ander doelstelling was om die neigings wat te voorskyn gekom het tussen die Kontrole- en die Eksperimentele Groepe, in terme van hulle houdings/persepsies teenoor die gebruik van dramastrategieë, te vergelyk, veral nadat die laasgenoemde groep aan hierdie metodes blootgestel is. Laastens het 'n statistiese analise van die resultate aan die einde van Fase 3 bewys dat albei groepe gelyke vordering deur die loop van die studie gemaak het en dat die intervensie geen verskil in die resultate van die leerders in die Eksperimentele Groep gemaak het nie. By wyse van kontras het die kwalitatiewe analise daarop gewys dat die leerders uit die Eksperimentele Groep hoër vlakke van betrokkenheid by die gedigte getoon het, sowel as meer genot en 'n vermindering in vlakke van verveeldheid, ongeërgdheid en aversie tot die vak.

Declaration

I, the undersigned, herewith declare that the dissertation titled *Drama Strategies for Outcomes-Based Learning in the Poetry Classroom*, is my own independent work and that I have not previously submitted the same work at another university/faculty/department for examination.

WENDY STONE (1997537020)

DATE

Bloemfontein

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Chapter 1

Introduction

1.1 BACKGROUND INFORMATION

Every student can learn, just not on the same day, or in the same way.

- George Evans

The adoption of a new Constitution in 1996 (Kramer 1999: 17) together with the implementation of Curriculum 2005 (C2005) underpinned by outcomes-based education (OBE) one year later resulted in a radical paradigm shift in South African education (Jansen 1998: 321; Kraak 1999: 43). This paradigm shift, which reflected the Constitution's new vision of change, reform, equity and improvement, made it imperative for all teachers to move away from a modern approach to education which is teacher-centred, content-driven and product-orientated to a post-modern approach which is learner-centred, outcomes-based and process-orientated (Malcolm 1999: 95).

While education based on the modern paradigm is characterised by a 'clockwork' approach where knowledge and information are transmitted to the learner by the teacher in linear sequences, where the learner and the content to be learned are regarded as being separate and where human inquiry centres on 'one correct answer' (Van der Horst & McDonald 1997: 28), post-modern approaches such as OBE are considerably more organic in that knowledge is co-constructed or negotiated, is seen as being largely subjective rather than purely objective and where there is 'no longer a single truth, nor clear separation of ... learner and learned' (Malcolm 1999: 95). In addition to its emphasis on the active negotiation of meaning rather than the passive absorption of information, OBE acknowledges the fact that learners not only

learn in different ways, but also at different paces (DoE 2002a: 8). Therefore, while modern education 'treats all learners in the same way' (Kramer 1999: 5) and depends on direct instruction as the principal means of education, OBE recognises the importance of human diversity and allows learners to learn in a manner 'that best suits each individual' (*ibid*). This is confirmed in Developmental Outcome 1 of the NCS which specifies that the learner should be able to 'reflect on and explore a variety of strategies to learn more effectively' (DoE 2003: 2).

These changes have had profound implications for teachers not only in terms of their teaching methodology but also in terms of assessment: rather than relying on a single method of instruction and assessment (as was the case in the previous, more traditional system) OBE demands the use of a larger variety of teaching, learning and assessment strategies as a way of helping the learners to achieve the specified outcomes. Whereas assessment in the old transmission-based model of learning followed a norm-referenced approach, which meant that learners' achievements were measured against that of their peers (Kramer 1999: 24) and which had been primarily test- and exam-driven (Kraak 1999: 44), assessment in the new outcomes-based model of learning is based on a criterion-referenced system which emphasises the learners' attainment of criteria specified in the learning outcomes and compares his/her achievements with 'a predetermined external standard' (Malan 2000: 24) rather than with the achievements of his/her peers. In addition, OBE prefers a continuous mode of assessment which means that learners are assessed on an on-going basis (Malcolm 1999: 91). In this way, learners are given a number of opportunities to reach the specified outcomes (Ramorako 2007: 25; DoE 2002a: 5; Van der Horst & McDonald 1997: 22).

Moreover OBE insists on the fact that learning content should be made relevant to the lives of the learners. As De Villiers (2001: 36) informs us:

... learners are exposed to information, which they make their own, by reacting to it from an individual perspective, fashioned by upbringing, culture and a personal frame of reference: 'knowledge is a social product'. In other words, the learner makes his or her own meaning out of experience, and continually redefines reality and understanding in this way.

Whereas learners had previously been seen as the passive recipients of ready-made knowledge and information, they were now suddenly being encouraged to take on a more

active role in the learning process (Ramorako 2007: 24; Malan 2000: 28; Schlebusch & Thobedi 2004: 36). In the study of English poetry, for example, this change in emphasis from the passive to the active engagement of the learner with the text is evident in OBE's rejection of a simple text-based analysis approach, which relies on the simple transmission of predetermined analyses and interpretations of the poetic text by the teacher, in favour of a reader-response approach, which focuses on the learner's experience of the poem as determined by his/her personal response to it as well as by his/her socio-political, cultural and historical background and which encourages the learner to challenge, interrogate and negotiate the meaning of the text 'in a significant way' (Hertzenberg 2003: online). Further evidence of the promotion of the learner's new active role in the learning process may be found in the Critical Outcomes specified by C2005, which emphasises the importance of the development of the learners' problem-solving, decision-making, critical and creative thinking skills by making this an explicit educational objective (DoE 2003: 2).

1.2 RESEARCH PROBLEM AND QUESTIONS

The major paradigm shift in South African education has had a number of implications for Grade 10 English Poetry teachers. Whereas poetry teachers had previously been accustomed to researching, analysing and interpreting the poems prescribed for Grade 10 learners themselves before transmitting this information directly to them, the implementation of C2005 supported by OBE meant that they were now suddenly confronted with not only having to follow an entirely new approach to the study of poetry, i.e. reader-response criticism, as a way of eliciting a more personal response from the learners with regard to the poetic text, but also that they had to find a range of teaching/learning strategies to accommodate the large variety of learning styles found in the classroom.

In view of the fact that the majority of teachers failed to make the change both in terms of their teaching approach and conduct, the curriculum was revised in 2006 (Van Wyk 2007: 5). The Revised National Curriculum Statement (RNCS) for Grades 10 – 12 was introduced during 2006 in Grade 10. This meant that teachers had to undergo further training in order to meet the requirements of OBE. Thus, in an interview conducted on 7 June 2007 with Professor Wilfred Greyling, head of the English Department at the University of the Free State, the researcher was informed that Grade 10 English teachers have received a great deal

of training with regard to OBE and OBE-related approaches, such as reader-response criticism in the study of English poetry, both at university and as part of in-service teacher-training courses offered by the Department of Education. However, in an interview held on 4 September 2007 with Mrs Reinette Griessel, Grade 10 English teacher at Fichardt Park High School, and in another interview held on 6 September 2007 with Mrs Kerry Gower, Grade 10 English teacher at Saint Andrew's Boys' School, the researcher discovered that teachers do not always possess the necessary knowledge, skills or confidence to implement creative methodological approaches that either support the variety of learning styles of their learners, promote deep-structure learning and reflection or which manage to evoke a personal response from the learners with regard to the content of the poem being studied, especially in cases where the learners are unable to identify with the poem due to cultural differences, for example, White learners studying a poem written by an African poet or Black learners studying a poem written by a European poet.

These interviews have also shown that limited time, heavy workloads, lack of knowledge, skills and confidence have resulted in a shortage of creativity on the part of teachers and, consequently, severe boredom and lack of motivation on the part of the learners in the study of English poetry. Furthermore, various focus group discussions with these teachers as well as additional fieldwork have shown the need for expanded opportunities as a source of enrichment and support in the poetry classroom.

The research problem therefore gives rise to the following overarching research question that was answered in this study:

- Can drama strategies be used as a source of enrichment and support for outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms?

Out of this question, a number of sub-questions emerged:

- What is OBE?
- What are the philosophical underpinnings of OBE in South Africa?
- What are the fundamental principles informing (and assumptions underpinning

OBE)?

- What is DIE?
- What are the ideological premises underpinning DIE?
- What are the pedagogical principles informing (and assumptions underpinning DIE)?
- What do OBE and DIE have in common?
- What teaching methods are currently being used in four Grade 10 English poetry classrooms in two Bloemfontein schools and what are the perceptions and attitudes of the teachers and learners with regard to these approaches?
- Are drama strategies being used as teaching tools in the poetry classroom?
- What are the perceptions and attitudes of the teachers and learners to the use of drama strategies in the poetry classroom before and after intervention?
- Can drama strategies improve the learners' academic performance?

1.3 RESEARCH OBJECTIVES

The primary objective of this study is to discover whether drama can be used as a teaching tool for outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms. This is worth investigating since a detailed exploration of the ways in which DIE complements OBE and reader-response criticism will reveal the value of DIE as a source of enrichment and support to existing outcomes-based teaching/learning methods in the poetry classroom.

The following secondary objectives are identified:

- To reach a definition of OBE.
- To examine the philosophical underpinnings of OBE in South Africa.
- To identify and describe the fundamental principles informing (and assumptions underpinning OBE).
- To reach a definition of DIE.
- To identify and discuss the ideological premises underpinning DIE.
- To identify and discuss the pedagogical principles informing (and assumptions underpinning DIE).

- To find out what OBE and DIE have in common.
- To identify the current pedagogical methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms in Bloemfontein and to obtain a sample of the learners' results.
- To identify the perceptions and attitudes of the teachers and learners with regard to the current pedagogical methods in use in two Grade 10 English Home Language and two English First Additional Language poetry classrooms.
- To investigate whether drama strategies are being used as teaching tools in two Grade 10 English Home Language and two English First Additional Language poetry classrooms.
- To provide one Grade 10 English Home Language poetry teacher and one Grade 10 English First Additional Language poetry teacher with a short teacher-training course on the use of drama strategies for outcomes-based learning in the poetry classroom. In doing so, the researcher aims to show how DIE can be employed as a creative teaching methodology in the poetry classroom, as well as how it can be used to accommodate a variety of learning styles, elicit a personal response from the learners with regard to the poetic text being studied, promote deep-structure learning and reflection, and overcome boredom and the lack of motivation on the part of the learners. The researcher hopes to provide these two Grade 10 English poetry teachers with the necessary practical knowledge and skills to enable them and their learners to take ownership of the learning experience in the poetry classroom through the use of specific drama strategies.
- To identify the perceptions and attitudes of the teachers and learners with regard to the use of drama strategies in the Grade 10 English poetry classroom before and after intervention.
- To assess whether the drama strategies employed by the two Grade 10 English teachers who participated in the teacher-training course on the implementation of drama strategies in the poetry classroom led to the improvement of their learners' academic performance.

1.4 THESIS STATEMENT

In light of the above research problem and research objectives the thesis of this study is that drama strategies can be used as a source of enrichment and support for outcomes-based learning in the poetry classroom.

The above-mentioned thesis was tested by means of a detailed literature review and an empirical investigation, the latter of which was conducted by means of both qualitative and quantitative research methods. In order to reach the specified research objectives, the study consisted of the following:

- A detailed literature review which addresses the overarching research question, i.e. 'Can drama strategies be used as a source of enrichment and support for outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms?'

In order to answer the above overarching research question, the literature review also addresses the first six sub-questions mentioned in Section 1.2 of this chapter.

The discussion was informed by a variety of sources on the subjects of OBE, DIE and reader-response criticism, including books, articles, reports and case studies obtained from various public and university libraries, the Department of Education and the Internet.

- An empirical study which consisted of the following:

- Situation analysis:

A situation analysis on the current teaching methods in use in two Grade 10 English Home Language and two English First Additional Language poetry classrooms was undertaken. This study therefore involved two groups of teachers, namely:

- ❖ Group 1: Control group: This group consisted of one Grade 10 English Home Language poetry teacher and one Grade 10 English First Additional Language poetry teacher from two different schools in the central Bloemfontein district who did not undergo training in the use of drama strategies in the poetry classroom. Instead, teachers and learners were used mainly for observation, the completion of questionnaires using the Liekert scale, focus group discussions and interviews (based on semi-structured, open-ended questions) on the teaching methods currently in use in the English poetry classroom, as well as their perceptions and attitudes to these approaches.

- ❖ Group 2: Experimental group: This group was made up of one Grade 10 English Home Language poetry teacher and one Grade 10 English First Additional Language poetry teacher from two different schools who took part in the study as follows:

Phase 1: No initial training on the use of drama strategies in the poetry classroom. This phase was used solely for observation purposes, the completion of questionnaires, focus group discussions and interviews with teachers and learners (based on semi-structured, open-ended questions) on the teaching methods currently in use in the English poetry classroom, as well as their perceptions and attitudes to these approaches.

➤ Intervention:

Phase 2: The two teachers from the Experimental Group received a short training course on the use of drama methods in the poetry classroom.

➤ Post-intervention:

Phase 3: The training course was followed by further observations, the completion of questionnaires using the Liekert scale, focus group discussions and interviews with the teachers and learners (based on semi-structure, open-ended questions) on the use and effectiveness of drama strategies in the

teaching of poetry, as well as their perceptions and attitudes to these approaches.

- Data analysis:
 - An identification of the existing teaching methods employed in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms (derived from the situation analysis) was completed.
 - An analysis of the perceptions and attitudes of the teachers and learners with regard to the use of the teaching methods currently in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms (derived from the situation analysis) was conducted.
 - An analysis of the use of drama strategies in one Grade 10 English Home Language and one Grade 10 English First Additional Language poetry classroom (obtained from the post-intervention).
 - A comparison of trends between the Control and Experimental Groups in terms of the attitudes and perceptions of the teachers and learners to the use of drama strategies in the poetry classroom, as well as the academic performance of the learners before and after intervention.

1.5 DELINEATIONS AND LIMITATIONS OF THE STUDY

This study deals specifically with the use of drama strategies as a means of exploring and interpreting the following aspects of poetry:

- The personal and socio-political, cultural and historical context of the poem
- The content or subject matter of the poem
- The atmosphere, mood, meaning and themes or issues associated with the poem
- The imagery, attitudes of the characters and relationships depicted in the poem.

This work does not consider the use of drama strategies as a way of analysing the following poetic features and the way in which they affect the meaning of the poem:

- Word choices
- Sound devices, such as alliteration, assonance and onomatopoeia
- Stanza forms
- Rhyme
- Rhythm
- Punctuation

Specific limitations that restricted the researcher's ability to engage in a large-scale investigation of the thesis statement include the following:

- The fact that only two out of the eight schools selected as possible participants agreed to take part in the study.
- The fact that the empirical part of the study took place over one year (2009) rather than the desired three years due to severe time constraints. Had the researcher been able to conduct the study over a period of three years, she could have come to more informed conclusions.
- A break in continuity due to the fact that one of the teachers in the Experimental Group did not teach the same learners in Grade 11.
- The fact that no video recordings were made of either the teacher-training course (workshop) offered by the researcher or the lessons offered by the teachers in the Experimental Group due to a number of practical constraints involved in doing so, such as a lack of time and resources.

Consequently, the researcher had to settle for a more modest investigation of the topic with the implication that all results and conclusions reached in this study may be seen as suggestive rather than definitive.

1.6 DEFINITION OF TERMS

In order to provide clarity with regard to the way in which the key concepts as contained in the title of this dissertation should be interpreted in this study, it is necessary to define these concepts.

1.6.1 Drama

In the context of this study, the term 'drama' refers specifically to the way it is used in the practice of drama in education (DIE), i.e. as a specific method of teaching or mode of learning (Malan 1973: 10; Nixon 1987: 5) through the improvised creation of fictional worlds (O'Neill 1995: xvi) and active role-taking (Heathcote 1984: 62). Rather than simply creating imaginary worlds or adopting roles for their own sake, however, the emphasis is on exploring and challenging imagined roles and situations through a range of drama strategies as a means of learning or reaching new understandings (Hornbrook 1989: 14).

The focus is therefore primarily on the process of learning through the co-creation of a dramatic elsewhere by the teacher and learners for their own benefit rather than on the creation of a particular theatrical product for the enjoyment of an external audience. Drama thus serves to contextualise learning by providing a fictional framework as a means of generating and shaping ideas (Kempe & Ashwell 2000: 10; Neelands 1995: 61) to actively explore (Kempe & Ashwell 2000: 246), challenge and negotiate meaning (O'Toole 1992: 2) and achieve new levels of insight and understanding (Verriour 1994: 9) with regard to the subject, in this case the poem, its socio-political, cultural and historical context as well as that of the poet, the content or subject matter of the poem, the atmosphere, mood, meaning and themes or issues related to the poem, as well as the learners' personal response to these aspects.

1.6.2 Drama strategies

Morgan and Saxton (1991: 107) define the term 'drama strategy' as 'the frame through which the [learners] will be taken into the action'. In other words, it is the specific means by which they will explore and challenge various aspects related to the poem. Similarly, Verriour

(1994: 25) describes drama strategy as the way in which the learners are moved into the imaginary context and explains that the term 'strategy' refers to the specific rules and conventions used to create the 'as if' world. For example, the drama strategy known as 'still image' or 'tableau' which uses gesture, posture, facial expression and space (Lewis & Rainer 2007: 116) instead of words to create a realistic or symbolic frozen image as a means of depicting a specific character, attitude (Taylor 2005: 18; Bolton 2000: 13), key moment (Wessels 1991: 95), concept or relationship (Neelands 1995: 19). In Taylor's (2000: 30) view, these strategies are the structures that give learners entry into the work and which empower them to 'create multiple meanings'.

1.6.3 Outcomes-Based Education (OBE)

Jansen (1998: 321) and Kramer (1999: 5) define OBE as a learner-centred, activity-based and process-orientated educational approach or methodology that serves to manage curriculum, planning, teaching, learning, assessment, record keeping and reporting (Malcolm 1999: 78; Schlebusch & Spady 1999: 38). Since the achievement of learning outcomes is of the utmost importance in an outcomes-based approach, all classroom practices are directed towards the attainment of the learning outcomes specified in the curriculum (Ramorako 2007: 34; Spady & Marshall 1994: 68) rather than the mere coverage of learning content as in a traditional syllabus-orientated approach. With learning outcomes as its starting point, OBE employs a range of teaching and learning strategies to realise the anticipated learning experience in which learners are required to demonstrate knowledge, skills, attitudes and values (Teis 2011: 60).

1.6.4 Poetry

According to the authors of *Poetry Guidelines* (Anonymous 2003: 1), it is 'surprisingly difficult to define poetry accurately and adequately'. It can, however, be said with some degree of certainty that poetry is the oldest form of literature in the world given its origins in ancient human rituals (*ibid*: 1).

Poetry is an emotionally-heightened and intensely personal mode of expression that portrays and often dramatises (Grimes 2007: 1) man's most basic feelings of celebration, humiliation,

and loneliness (Bavasah, Dyer, Economou, Hoepner & Joubert 2008: vii). This is in line with Wordsworth's definition of poetry as 'the spontaneous overflow of powerful feelings from emotion recollected in tranquillity' (cited in Anonymous 2003: 1).

In an attempt to define the term 'poetry', it may be useful to compare it with prose as a form of writing:

The difference between prose and poetry is much like the difference between a colour photograph and a black-and-white photograph: the colour photograph reflects objects fairly realistically and almost in the same way that we see the objects; the black-and-white photograph, on the other hand, conveys more of an impression of the objects, with the positioning of the objects, shapes, light and shadow and other elements being more important than in a colour photograph (Anonymous 2003: 1).

With conciseness as one of its most characteristic features, poetry may be said to be a more succinct form of literature than prose. Flanagan (2011: 1) asserts that poetry is 'an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response'. He reminds us, however, that while poetry often employs metre and rhyme in its expression of human experience, this is by no means a requirement (Flanagan 2011: 1).

The following abbreviations are also used in this study:

OBE:	Outcomes-Based Education
DIE:	Drama in Education
NCS:	National Curriculum Statement
RNCS:	Revised National Curriculum Statement
C2005:	Curriculum 2005

1.7 SIGNIFICANCE OF THIS STUDY (RATIONALE)

Though there is a great deal of evidence in existence on the use of drama strategies for the study of novels, short stories (Wagner 1980: 188; Wessels 1991: 93) and plays (Gibson 2000: 157), as well as History (O'Neill & Lambert 1982: 151), Science (Bowell & Heap 2001: 23) and Mathematics, current literature on the subject indicates a shortage of such strategies in

the teaching of English Poetry as a school subject in South Africa.

The theoretical part of this study (Chapter 2: Literature Review) therefore makes the advantages, if any, of the use of drama as a means of support and enrichment in the Grade 10 English poetry classroom, particularly in the context of the South Africa's C2005 and the Outcomes-Based approach that underpins it, explicit. This research therefore contributes to the existing pool of knowledge on drama as a teaching and learning medium across the curriculum by extending its boundaries to include the use of drama as a means of teaching English poetry in the context of OBE in South Africa.

In exploring the link between DIE, OBE and the reader-response approach to the study of English poetry, the theoretical section of this study not only reveals the common features shared by these three approaches, but also serves to validate the following existing theories (discussed in Chapter 2), all of which are relevant to the application of DIE in the poetry classroom:

- DIE promotes deep-structure or advanced learning (Munro & Coetzee 2007: 105).
- DIE stimulates emotional/affective engagement which enhances cognitive understanding (Norman 1999: 11; Taylor 2005: 38).
- DIE promotes Physical engagement (embodied learning) enhances cognitive understanding (Munro & Coetzee 2007: 99).
- Dual consciousness in role play and the juxtaposition of fiction and reality facilitate a reflective stance that enhances understanding.
- DIE elicits a personal response and makes literature more immediate, compelling and accessible since it employs a range of strategies that provide a concrete means of expressing concepts and feelings which help to make the poem more tangible (Kempe & Ashwell 2000: 114).
- Engagement in drama allows the learner to adopt a range of alternative perspectives which is useful in the study of the attitudes, themes/issues depicted in poetry.
- DIE stimulates a high level of commitment and cooperation on the part of the learners (O'Neill and Lambert 1982: 25).
- DIE provides the learners with a sense of ownership (Fleming 2001: 28).

The practical implications of this study are that it offers English poetry teachers a range of drama strategies that can be used not only as a means of addressing the various learning styles of their learners, but also as a way of dealing with boredom and a lack of motivation on the part of the learners, as well as a means of evoking a personal response from the learners in their study of English poetry. Furthermore, it can be used as a means of stimulating each of the above-mentioned aspects, for example, as a way of promoting deep-structure or advanced learning in the poetry classroom.

1.8 CHAPTER OVERVIEWS

In addition to Chapter One, which provides an introduction to this study, this dissertation consists of four further chapters as follows:

- Chapter Two examines the philosophical underpinnings, principles informing and assumptions underpinning OBE in South Africa. Furthermore, it explores the ideological premises, pedagogical principles and assumptions underpinning DIE. Finally, it investigates the links between OBE and DIE as well as their connection to the reader-response approach to the study of poetry in South Africa.
- Chapter Three provides a detailed examination of the research design of this study in terms of the qualitative and quantitative research methods used as well as the procedures involved in analysing the data.
- Chapter Four provides a detailed account of the research results obtained by means of a thorough analysis of the qualitative and quantitative data gleaned in the empirical part of this study.
- Chapter Five provides an explanation of the conclusions of this study, describes the limitations experienced in conducting the research, provides recommendations for those wishing to replicate it, and suggests similar topics for future research.
- The Appendices to this study may be found on the accompanying CD as follows:

- Appendix 1 provides a comprehensive list of the drama strategies that can be employed as a means of enrichment and support in the poetry classroom as well as a detailed explanation of each.
- Appendix 2 provides a copy of the letter sent to Bloemfontein schools before the Pre-Intervention Phase (Phase 1).
- Appendices 3 to 10 consist of the teacher and learner questionnaires used in the pre-intervention, intervention and post-intervention phases of this study.
- Appendices 11 to 13 consist of the assessment instruments used during the Post-Intervention Phase of this study.
- Appendices 14 to 16 consist of the data obtained from the teachers and learners who participated in this study.

The following is an outline of the chapters in this study:

**Drama Strategies
for Outcomes-Based Learning
in the Poetry Classroom**



Chapter One
Introduction



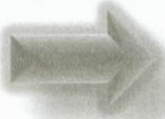
Chapter Two
Literature Review



Chapter Three
Research Design
and Methodology



Chapter Four
Research Results



Chapter Five
The Conclusion



Appendices
Appendices 1 – 19

Chapter 2

Literature Review

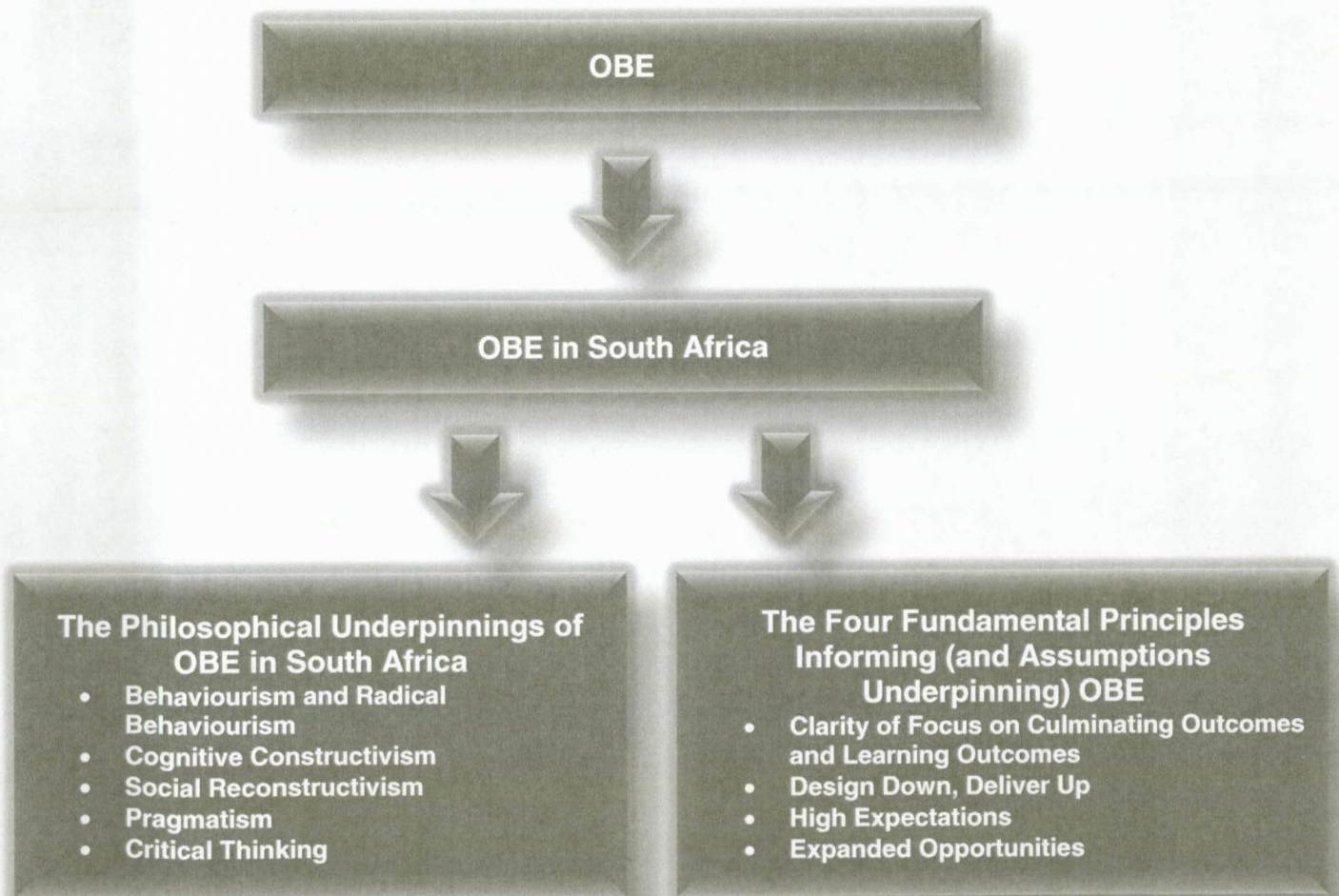
2.1 INTRODUCTION

In 1997, the National Department of Education introduced Curriculum 2005 (C2005), supported by Outcomes-Based Education (OBE), in order to meet the requirements of the new Constitution which is based on the principles of equity and transformation. The launch of the new curriculum therefore represented the general education and government reform that was taking place in South Africa at the time (De Villiers 2001: 20; Horn 2005: online).

These developments had a major impact on teachers who were forced to make the mind shift from traditional, teacher-centred and product-orientated methodologies to OBE, which encourages a learner-centred, process-based approach to education. Consequently, teachers were faced with a number of challenges with regard to implementing OBE, particularly since many of them had not yet undergone training in the new paradigm and were unable to make the connection between the new curriculum and outcomes-based learning (Gower 2006: personal communication). A further challenge was that, although teachers were beginning to understand the benefits of group work as opposed to individual study, learners were still found to be bored, alienated and greatly lacking in personal motivation, particularly in the study of English poetry (Griessel 2007: personal communication).

This study proposes that drama can be used as a teaching tool for outcomes-based learning in the poetry classroom since it has a great deal in common with OBE. In this chapter, the researcher discusses OBE and Drama-in-Education as teaching methodologies and identifies the similarities between the two. Furthermore, the researcher argues that DIE can be used to support, rather than replace, existing teaching practices in the English poetry classroom, particularly in view of the fact that it reflects many of the principles and assumptions underpinning OBE and OBE-related approaches such as the reader-response theory.

This chapter is divided into two sections as follows:



DIE



Towards a Definition of DIE



The Ideological Premises Underpinning DIE

- Play as Instinctive Learning
- Drama as a Subcategory of English
- Drama as a Subject in its Own Right
- Child Drama
- Drama as a Means of Developing the Whole Person
- Drama as a Learning Medium
- Drama as a Means of Empowerment
- Dramatic Art
- Process Drama



The Pedagogical Principles Informing DIE

- The Integration of Content and Form
- The Integration of Spontaneous Living Through Improvisation and Dramatic Structure
- Process and Product are Interdependent
- Production and Reception are Interdependent



The Assumptions Underpinning DIE

- DIE Promotes Deep-Structure or Advanced Learning
- Dual Consciousness in Role-Play and the Juxtaposition of Fiction and Reality Facilitate a Reflective Stance that Enhances Understanding

2.2 OUTCOMES-BASED EDUCATION (OBE)

Much education today is monumentally ineffective. All too often we are giving young people cut flowers when we should be teaching them how to grow their own plants.

- John W Gardner

2.2.1 OBE in South Africa

When South Africa's first democratically-elected government came into power following the 1994 post-apartheid elections, it inherited, among the other legacies of the past, a highly-segregated, unequal education system (Botha 2002: 361).

Up until this time, the education system had consisted of nineteen separate departments, all of which were divided in terms of race, geographical location and ideological beliefs. Furthermore, the education system under apartheid was supported by a curriculum (syllabus) which served to reinforce racial inequality in South Africa (DoE 2002b: 4).

After the 1994 elections, the ANC government engaged in a process of curriculum reform which aimed at achieving educational transformation in South Africa (Jansen 1998: 321; Schlebusch & Thobedi 2004: 37). Consequently, the National Department of Education sought to develop a schooling system that:

...deal[s] squarely with the inheritance of inequality and ensure[s] an equitable, efficient, qualitatively sound ... system for all its learners. A coherent national pattern of school organisation, [and] governance ... is therefore absolutely necessary in order to overcome the divisions and injustices which have disfigured school provision throughout South Africa's history (DoE 1996a).

One of the biggest challenges facing the National Department of Education involved finding a means of integrating 'the goals and values of social justice, equity and democracy ... across the curriculum' (DoE 2002b: 8). Among its top priorities, was the design and development of a curriculum that would:

- [create a learner] imbued with the values and [who] act[s] in the interests of a society based on respect for democracy, equality, human dignity, life and social justice.
- Develop the full potential of each learner as a citizen of a democratic South Africa.
- Create a lifelong learner who is confident and independent, literate, numerate and multi-skilled, compassionate, with a respect for the environment and the ability to participate in society as a critical and active citizen (DoE 2002b: 8).

In March 1997, the National Department of Education introduced C2005 underpinned by outcomes-based education (OBE) as a means of achieving these ends (Jansen 1998: 321). Both Curriculum 2005 and OBE were based on contemporary international trends in education, most notably in the United States of America, Australia and the UK, which

were then adapted to fit in with the South African context (Botha 2002: 362).

According to Kramer (1999: 5), C2005 is 'South Africa's formal policy response to the nation's educational needs. It defines *what* we want learners to learn'. Unfortunately, Kramer's last statement appears to be somewhat simplistic since, rather than prescribing specific learning content, C2005 may be seen as a framework containing flexible guidelines with regard to the outcomes to be attained by the learner and the assessment standards according to which these outcomes should be achieved (Kraak 1999: 49; Malcolm 1999: 103). An outcome, therefore, is a statement not only of what the learner should *know*, but more specifically, of what the learner should be able to *do* or *demonstrate* at the end of a learning experience (Spady 1994: 2). These demonstrations should be both observable (Brennan 1982: 209) and measurable (Steyn & Wilkinson 1998: 206). C2005 contains three different kinds of outcomes, i.e. critical, developmental and learning outcomes.

Critical and developmental outcomes are the broader, over-arching outcomes of significance which are based on the Constitution (DoE 2002b: 11; Malcom 1999: 102) and which are applicable to all learning areas. These are future-oriented descriptions of the kind of citizen the South African education system ultimately aims to produce. The critical outcomes describe the ideal school leaver as being able to:

- Identify and solve problems and make decisions using critical and creative thinking.
- Work effectively with others as members of a team, group, organisation and community.
- Organise and manage themselves and their activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate information.
- Communicate effectively using visual, symbolic and/or language skills in various modes.
- Use Science and Technology effectively and critically showing responsibility towards the environment and the health of others.
- Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation (DoE 2002b: 11).

Similarly, the developmental outcomes aim towards creating a citizen who will be able to:

- Reflect on and explore a variety of strategies to learn more effectively.
- Participate as responsible citizens in the life of local, national, and global communities.
- Be culturally and aesthetically sensitive across a range of social contexts.
- Explore education and career opportunities.
- Develop entrepreneurial opportunities (DoE 2002b: 11).

Learning outcomes, however, are subject specific and are established on the critical and developmental outcomes. Rather than specifying learning content or teaching methodology (as was the case in the previous education system which made use of learning objectives), a learning outcome is a statement of what (knowledge, skills, attitudes and values) the learner should *know* or be able to *do* or *demonstrate* at the end of a learning experience (DoE 2003: 7). The development and integration of concepts, skills, attitudes and values in a set of learning outcomes are ensured by means of assessment standards (DoE 2002b: 14). Assessment standards are grade specific and indicate the exact level and manner in which the learner should demonstrate his or her achievement of the learning outcome (DoE 2002b: 14).

OBE, on the other hand, as the underlying philosophy of C2005 (Botha 2002: 362), is an educational approach or methodology (Jansen 1998: 321; Kramer 1999: 5; Schlebusch & Thobedi 2004: 37) which serves to manage curriculum, planning, teaching, learning, assessment, record keeping and reporting (Malcolm 1999: 78; Schlebusch & Spady 1999: 38). Since the achievement of outcomes is of the utmost importance in an outcomes-based approach, all classroom practices are directed towards the attainment of the specified outcomes (Ramorako 2007: 34).

According to Jansen (1998: 321), OBE does not originate from any single philosophy of education. Neither are its goals new (Malcolm 1999: 79). Malan (2000: 26) confirms this with his description of OBE as having a somewhat eclectic nature since it finds its roots in

the principles of five distinct educational approaches, merged into a modern system aimed at helping the learner to meet the demands of the New South Africa.

2.2.2 The philosophical underpinnings of OBE in South Africa

According to Steyn and Wilkinson (1998: 203-205), South African OBE is based on four underlying philosophical theories, including Behaviourism, Pragmatism, Critical Thinking and Social Reconstructivism. Kramer (1999: 6), Booie (2000b: 6) and Deacon and Parker (1999: 60) however, identify a fifth, crucial philosophical perspective, namely Cognitive Constructivism, that further underpins OBE in South Africa. The extent to which each of these five philosophical theories informs and supports the fundamental tenets of OBE will be discussed in the following section.

2.2.2.1 Behaviourism and Radical Behaviourism

This section examines both the discrepancies and interfaces that exist between South African OBE as advocated by the National Department of Education and Behaviourism as one of its underlying philosophical theories.

De Villiers' (2001: 22) claim that while earlier forms of behaviourism are not seen to be affiliated with the basic assumptions underpinning OBE, later forms of the behavioural systems family, such as Radical Behaviourism do (however tenuously) inform OBE in the South African context, is certainly valid. She bases her argument on the fact that 'OBE looks at human beings as creatures with volition, instead of mere products of assorted stimuli, as Behaviourists tend to do'.

One of the principle features of behaviourism is its emphasis on external human behaviour as the result of environmental stimuli (Ramorako 2007: 23). Therefore, from an educational perspective, its chief focus is on the attainment of behavioural objectives or outcomes, i.e. what the learner is able to *do* (demonstration of mastery of content and

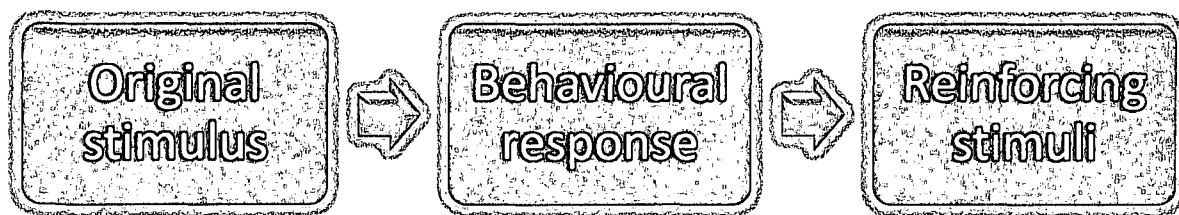
skills) at the end of a carefully-planned lesson or learning unit (Joyce, Weil and Showers 1992: 302), in an overt (Brady 1985: 57), observable (Brennan 1982: 209) and measurable (Steyn & Wilkinson 1998: 206) way. It is here that the relationship between behaviourism and OBE is clear (Jansen 1998: 321). C2005, which is firmly established on the principles of OBE, seeks to empower learners by stipulating the learning outcomes to be achieved by the end of the learning process (DoE 2003: 2). According to the principles of OBE and the National Curriculum Statement (NCS) for Grades 10 – 12 Languages, a learning outcome is a statement of what (knowledge, skills, attitudes and values) the learner should *know* or be able to *do* or *demonstrate* at the end of a learning experience (DoE 2002b: 14; DoE 2003: 7).

When considering the fact that both OBE and Behaviourism are primarily outcomes-driven (Malan 2000: 24), the connection between the two appears to be substantial. Yet, a closer analysis of the assumptions underlying these two paradigms proves otherwise. While it is true that both are concerned with the mastery of knowledge and skills in a logical, step-by-step manner (Malcolm 1999: 90), completed at the learner's own pace (Joyce, Weil and Showers 1992: 302; Kramer 1999: 5; Van der Horst & McDonald 1997: 27), and assessed on an ongoing basis, the crucial difference is this: whereas Behaviourism is concerned with *what, how* and *when* learning has occurred (Botha 2002: 363), OBE focuses not only on *what* has been learned, but also on *whether* and *how well* learning has happened (Botha 2002: 363; Schlebusch & Spady 1999: 35), as well as the *nature* and *value* of the learning for the learner (Kramer 1999: 5). According to Boo (2000a: 32), the Behaviourist model is reductionist in the sense that learning is regarded as 'the slow accumulation of knowledge through practice'. Contrary to this view, OBE sees the learning process as the culminating achievement of outcomes (Kramer 1999: 23; Malan 2000: 26).

The major discrepancy between the two models is that whereas OBE views reality as complex and integrated and thus focuses on complex learning (knowledge, skills, attitudes and values), which can be assessed in a variety of ways, Behaviourism sees

reality as simplistic and emphasises the importance of demonstrating visible psychomotor skills (rather than knowing and thinking) (DoE 1999: 9; Brennan 1982: 209; De Villiers 2001: 23), which can only be assessed in concrete, measurable terms (Brady 1985: 94). This type of Behaviourism is highly suggestive of Skinner's operant conditioning theory of learning, which serves to regulate human responses and postulates that behaviour is more likely to be repeated if it is reinforced (Brady 1985: 58; Joyce, Brennan 1991: 327; Weil and Showers 1992: 295). These views are in direct opposition to the stance taken by OBE (De Villiers 2001: 23). Since one of the main goals of OBE is to adequately prepare the learner for success beyond formal education, it seeks to develop the learner's critical thinking and problem-solving abilities in real-life contexts rather than simply rewarding the accurate or 'correct' reproduction of facts or knowledge (Gale 2006).

According to the Behaviourists, all behaviour is contingent on environmental stimuli. In Steyn and Wilkinson's (1998: 206) opinion, the notion of stimulus-response-reinforcement, upon which the Behavioural paradigm is based, creates a substantial amount of tension between the significance of a process-orientation to learning (as favoured by OBE) and a product-orientation (as supported by Behaviourism). A stimulus may be defined as an action, event or situation that elicits a certain response or unit of behaviour, which may be physical or verbal (which also includes a written response). Joyce, Weil and Showers (1992: 295) illustrate this as follows:



But, in addition to discrediting the relevance of process (which acknowledges the learner's past, present, future and socio-cultural background as part of learning) in the learning experience, the emphasis of the Behavioural approach on present, extrinsic behaviour further rejects the significance of the learner's individuality and past

experiences as a means of building knowledge and meaning (Malcolm 1999: 95). Behaviourism has been much condemned for its view that behaviour is neither dependent on one's past, present or future experiences (Lee 1988: 156) nor on one's socio-cultural background (Dingwaney & Maier 1995: 3). OBE, on the other hand, recognises these aspects as intrinsic to both human behaviour and learning (Mathison 1988: 15).

For the OBE teacher, the main implications of this holistic view of the learner and the influence of his or her background and experiences on the learning process are that both the traditional content-based syllabus and the 'jug and mug', textbook-bound method of teaching (advocated by Behaviourists) where the teacher transmits information to passive learners are no longer applicable (Booi 2000a: 31; Kinginger 1994: 29; Hirsch 1996:250; Malan 2000: 26). Neither are the object (outcome) and subject (learner) seen as separate (Malcolm 1999: 95). In addition to this, because OBE follows an integrative, learner-centred approach to learning, the teacher is no longer viewed as an 'all-knowing' instructor who holds the key to all the right answers (Malcolm 1999: 95). Instead, the teacher is now a facilitator of the learning process who serves to mediate between the stimulus and the response and between the learner and the desired outcome(s) (Deacon and Parker 1999: 63). Similarly, in DIE, the teacher leads rather than instructs and the learners are given the chance to make active decisions (Courtney 1980: 3).

Whereas Behaviourism treats the learner as a passive (Kinging 1994: 29) and helpless rote-learner who depends on the teacher for information, with the ultimate aim of later regurgitating this information as a means of demonstrating outcomes mastery (Booi 2002a: 31), OBE views the learner as an active participant in the learning process. It therefore stands to reason that, in OBE, all learning is regarded as a cooperative, dialogic process where meaning is negotiated by means of interaction (Deacon & Parker 1999: 69).

This has critical consequences for the poetry teacher using an outcomes-based approach. Instead of being a mere transmitter of information, the teacher now communicates with

the learner as an equal partner (De Villiers 2001: 25). Furthermore, as a facilitator of the learning process, the teacher uses a range of 'subtle techniques' to raise the learner's awareness (Sharwood-Smith 1994: 178). By contrast, Behaviourism looks upon the teacher as a mere public servant who is in full control of the learning situation – a view strongly opposed by OBE.

Another major criticism of the stimulus-response-reinforcement procedure recommended by Behaviourism is that it leads to an automatic response by the learner (Lee 1988: 157). This negates the importance of critical thinking, problem-solving and learning through process as supported by OBE, since the Behaviourist looks 'behind' rather than 'beyond' the learner's behaviour (De Villiers 2001: 26) as OBE and DIE do. Therefore, Lee (1988: 157) suggests that Radical Behaviourism be considered as a more suitable approach since it moves away from the stimulus-response-reinforcement mode.

Both OBE and DIE view human behaviour as a great deal more complex than the mere simple response to stimuli. William Spady, the major proponent of OBE, uses his concept of the 'Demonstration Mountain' (see Figure 2.1) to show how the learner is able to progress from the demonstration of simple to more complex outcomes. Spady's mountain is divided into three demonstration zones, i.e. the *Traditional Zone* (the base of the mountain), the *Transitional Zone* (the middle section) and the *Transformational Zone* (the tip of the mountain) (Kramer 1999: 31).

According to Spady's model, the demonstration of achievement at each zone is more complex and sophisticated than the last. The lowest level of demonstration, found at the base of the mountain (the traditional zone) is highly reflective of behaviourist thinking. The first category within this zone, i.e. discrete content skills, refers to the most elementary level of demonstration in terms of learning achievement. Here, the teacher assesses the learner's ability to demonstrate discrete content skills, which include the visible, impersonal and automatic demonstration of knowledge and skills that may be completely removed from reality. Only once the learner has demonstrated the

achievement of learning outcomes on this level, can he or she progress to the next level, i.e. structured task performance – the second category in the traditional zone. Though more challenging than the previous level, this level still depends on a great deal of teacher control and tightly structured, step by step instruction (Kramer 1999: 32), which is highly characteristic of the Behaviourist model. Though neither OBE nor DIE deny the importance of content in the search for meaning, they do not regard it as the single most important aspect of the learning process, as Behaviourists tend to do. Furthermore, in contrast to the Behaviourists' tightly sequenced, linear progression from one outcome to the next (Brady 1985: 66), both OBE and DIE prefer a holistic, even somewhat circular approach when moving between learning outcomes (Kraak 1999: 45).

In addition, because Behaviourism depends on the stimulus-response approach to learning, the learner is unable to advance to the higher levels of learning as illustrated in Spady's Demonstration Mountain, which rely on higher-order competencies and complex, unstructured tasks.

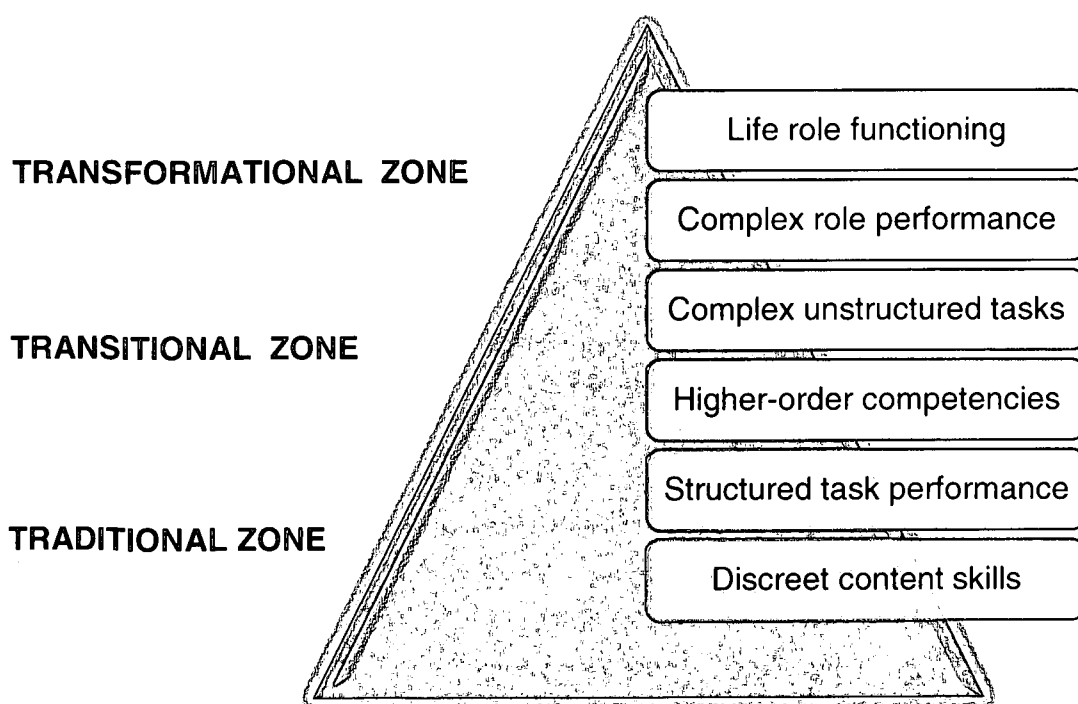


Figure 2.1: Spady's Demonstration Mountain

Moreover, Behaviourists believe that the provision of a suitable learning environment, professional support, learning materials and sufficient time, can and will result in all learners having the ability to succeed (Joyce, Weil & Showers 1992: 300; Brady 1985: 57). This is strongly mirrored by OBE's principles of 'high expectations', which asserts that, given the opportunity to do so, all learners can and will succeed (DoE 2002a: 8; Kramer 1999: 30), and 'expanded opportunities', which encourages the teacher to use a variety of ways to help the learner achieve the desired outcome(s) (Malan 2000: 24; Kramer 1999: 28).

While Behaviourism and OBE share this optimistic view of learning, an in-depth examination of the Critical and Developmental Outcomes as outlined in C2005, further supports the fact that South African OBE is unable to be satisfied with Behaviourism as its only underpinning theory. This is largely due to the fact that, while OBE regards the observation and measurement of such outcomes as 'solve problems and make decisions using critical and creative thinking'; and 'demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation' as possible, this is totally out of the question when viewed from a Behaviourist perspective (DoE 2003: 2). This is also true for Learning Outcome 2 specified for the study of poetry in Grade 10: 'the learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts' (DoE 2003: 28). In order to work towards the achievement of these outcomes, the learner would have to engage in higher-order thinking skills, which are not part of the repertoire of the Behaviourist paradigm.

Another major point of contention between Behaviourism and OBE may be found in their distinctly opposite approaches in terms of assessment. 'Assessment' refers to the evaluation of the learner's performance with regard to the demonstration and/or attainment of outcomes (Booi 2000b: 9).

Whereas assessment in the Behaviourist model follows a summative, norm-referenced approach, assessment in the OBE paradigm is both formative (continuous) and

summative, as well as criterion-referenced (Steyn & Wilkinson 1998: 207). Summative assessment takes place at the end of the learning experience in the form of a test or exam and regards the learner's achievement as final. Formative or continuous assessment, on the other hand, includes a wide range of methods of assessment such as written, practical and oral assessment and views the learner's performance as on-going rather than final. OBE strongly opposes the competitive view of learning taken by norm-referenced assessment, which measures and compares the results of the learner against the achievement of his or her peers in order to determine progress (Kraak 1999: 40; Kramer 1999: 23) and in so doing emphasises aspects that are lacking in the learner's performance(s) (Deacon & Parker 1999: 63). By contrast, criterion-referenced assessment, which is OBE's preferred method of assessment (Malan 2000: 24), emphasises the learner's current level(s) of achievement according to a predetermined set of criteria. In adopting a criterion-referenced approach to assessment, OBE defines achievement according to personal progress in relation to previous achievements (DoE 2002a: 5) as opposed to measuring the results of the learner against those obtained by his or her peers. Therefore, OBE sees the results of the learner as a present indication of his or her current position on his or her individual path to success (Schlebusch & Spady 1999: 34) rather than using results as a sign of what the learner is lacking.

While it is true that OBE does in fact borrow certain aspects of the Behaviourist model, it is clear that it is not solely based on its principles. Even Radical Behaviourism, while decidedly more refined than earlier versions of the Behaviourist paradigm, has little in common with the principles of OBE, which rejects the stimulus-response approach advocated by Behaviourism (De Villiers 2001: 22).

By comparison, Cognitive Constructivism provides a much more solid basis for OBE (Booi 2000b: 7; Kramer 1999: 6), given its emphasis on education as a learner-centred, dynamic process and the active construction or interpretation of meaning as contingent on the learner's existing, personal frame(s) of reference (Marlowe & Page 1998: 11; Mergel 1998: 2).

2.2.2.2 Cognitive Constructivism

Contrary to the behaviourist who sees learning as the transmission of chunks of unrelated, pre-arranged knowledge or information into a passive learner's mind (which in itself is regarded as a blank slate), Piaget (the chief proponent of cognitive constructivism) views learning as a dynamic process in which the learner actively constructs or interprets knowledge or understanding (Marlowe & Page 1998: 11; Mergel 1998: 2) by means of relating existing knowledge structures or constructs and beliefs (Boshoff 2007: 27) to new knowledge, concepts, and situations (Abdal-Haqq 1998: 1). Both knowledge and meaning are derived from personal experience (Mergel 1998: 8) which, in turn, is contingent upon the learner's interaction with the environment, people and objects (Ackerman, 2001: 3).

In other words, by interacting with the environment, the learner is able to build up experiences, which lead to the creation of *schemas* (behaviours, knowledge structures or beliefs). Schemas are produced as a way of adapting (rather than simply responding) to new stimuli (knowledge, action, event or situation) in the environment (Kramer 1999: 6). This adaptation depends on two complementary mental processes, namely *assimilation* and *accommodation*. Assimilation refers to the process of drawing connections between new knowledge or information and existing knowledge or experiences (Cooper 2009: 1). It therefore involves observing, contemplating, reflecting upon and testing one's understanding of this new stimuli and absorbing it into the mind. Accommodation, on the other hand, involves adjusting or modifying one's existing schema to incorporate the new schema (Kramer 1999: 8). When assimilated knowledge or experiences are consistent with the learner's existing schemas, he or she will experience a state of equilibrium or mental balance. However, where new knowledge is incompatible with existing schemas, the learner may experience cognitive dissonance or mental discomfort, known as disequilibrium (Brady 1985: 99). The learner will then engage in a process of equilibration (the search for mental balance) by questioning and engaging in active

investigation and problem solving (Marlowe & Page 1998: 69). While Kundu (2008: 11) asserts that the learning process is facilitated by equilibration, Brady (1985: 98) claims that the most effective learning occurs as a result of assimilation and accommodation.

Three major connections can be made between Piaget's learning theory and the principles supporting both OBE and DIE. Firstly, by encouraging active learner participation in the construction of meaning, OBE and DIE reject the notion of a content-based, teacher-dominated approach in which the learner passively absorbs disconnected, ready-made bits of content to be memorised and subsequently regurgitated (DoE 1999: 23).

Secondly, OBE and DIE advocate the notion of moving from the known to the unknown in bringing about learning that is both effective and relevant (Booi 2000c: 13). The teacher therefore determines the existing knowledge, skills, experiences, attitudes and values of the learner and uses these as a platform for further learning (Deacon & Parker 1999: 64; Hein 1991; Kramer 1999: 9). In OBE and DIE, the teacher therefore performs the function of a facilitator, guide and co-explorer (Abdal-Haqq 1998: 2; Brooks & Brooks 1993) rather than a dispenser of information, as in the behaviourist model.

Thirdly, the constructivist believes that in order to build on the knowledge, skills, experiences, attitudes and values brought to the classroom by the learner, these aspects often need to undergo a process of change or modification. In order to bring about the desired change, the teacher creates activities that present the learner with a problem, dilemma or challenge (Abdal-Haqq 1998: 3), causing disequilibrium within the learner's mind. In the search for mental balance (equilibration), the learner is encouraged to make use of metacognitive (complex) thinking skills such as critical thinking and problem-solving. This has a direct correlation with OBE, which insists that teaching should be aimed at developing curious, creative, critical, autonomous, self-motivated, problem-solving, capable citizens (Botha 2002: 361; DoE 1997: 10). Such activities lead to the demonstration of higher-order competencies (Spady's Transitional Zone on the Demonstration Mountain – see Figure 1), which requires the learner to demonstrate the

application (as opposed to the memorisation or imitation of) knowledge and skills (Kramer 1999: 33).

The main advantages of this approach is that, because the learner is encouraged to construct his or her own knowledge by thinking critically, discovering answers, solving problems, creating interpretations, and revisiting or reflecting upon ideas (Hein 1991), the learning is far more effective, comprehensive, meaningful and permanent (Marlowe & Page 1998: 12).

Unlike Behaviourism, which emphasises overt, measurable behaviour, Cognitive Constructivism also focuses on internal, covert behaviour, such as critical and abstract thinking and the ability to solve problems (Marlowe & Page 1998: 23; Mergel 1998: 11). In addition to these aspects, however, OBE (as well as DIE) also takes into account the attitudes and values demonstrated by the learner. Despite this minor difference, however, Cognitive Constructivism and OBE share a holistic view of assessment (Deacon & Parker 1999: 65) in that both approaches make use of a variety of methods of assessment including teacher-assessment, self-assessment, peer assessment, and group assessment, as well as observation-, task- and test-based assessment (DoE 2003: 50) to gauge the personal progress of the learner. Assessment is criterion-based, formative (continuous), summative (Steyn & Wilkinson 1998: 207) and integrated (Deacon & Parker 1999: 65). Furthermore, both models provide the learner with a number of opportunities to demonstrate the achievement of outcomes, as well as a wide range of assessment methods, including written, oral and practical assessment (Booi 2000b: 9; Kramer 1999: 23).

While the principles of Cognitive Constructivism provide a strong foundation for OBE, its emphasis on learning as a predominantly individual (rather than social) endeavour (Atherton 2010: online), undermines a consummate connection with OBE. A further shortcoming of Cognitive Constructivism for OBE involves its de-emphasis on socio-political, historical, economic and cultural contexts as part of the learning process

(Abdal-Haqq 1998: 2-3). Contrary to Cognitive Constructivism's individualised, decontextualised mode of learning and teaching, OBE views learning as highly contingent upon social interaction and promotes contextualised learning as a means of adequately preparing the learner for assuming a particular role in society (Kramer 1999: 10). Therefore, while it is clear that Cognitive Constructivism plays a major role in the thinking behind OBE, the more socially-oriented forms of the Constructivist paradigm, such as Social Reconstructivism, are significantly more applicable to the assumptions underpinning OBE.

2.2.2.3 Social Reconstructivism

The following is a description of the main tenets of Social Reconstructivism as well as a critique, explaining the degree to which this philosophy informs South African OBE.

The main objective of Social Reconstructivism is the attainment of social transformation. At the top of the Social Reconstructivist agenda are aspects such as empowerment, the liberation of the oppressed and perceptual change (Norris & Buehler 2005: 3; Steyn & Wilkinson 1998: 304). When considering the political history of South Africa, Ramorako's (2007: 23) claim that 'OBE has been introduced in South Africa as a tool for social reconstruction' has a firm grounding. This notion is further supported by McDonald & Van der Horst (1997: 6) who assert that the South African version of OBE in particular is 'aimed at developing a thinking, problem-solving citizen who will be empowered to participate in the development of the country in an active and productive way'. These ideals have been repeatedly expressed in official policies on the design and implementation of OBE in South Africa (DoE 1996b: 5; 1996c: 7; 13, 38).

From an educational perspective, the Social Reconstructivists believe that 'knowledge is a social product' (Floden & Pravat 1994: 37), rather than the interpretation of the elite (as was the case in the previous education system). Similarly, knowledge and values are seen as subjective and tentative (Malcolm 1999: 96), rather than absolute, objective, precise or

universally applicable. Social Reconstructivism endorses the existence of multiple and diverse truths and values in a multicultural society (Marlowe and Page 1998: 21).

In accordance with the principles of Cognitive Constructivism, OBE and DIE, Social Reconstructivism asserts that learning is an active process in which the learner constructs knowledge or meaning based on his or her existing frames of reference. Contrary to Cognitive Constructivism, however, OBE, DIE and Social Reconstructivism regard learning as both an *individual* and a *social* enterprise (Marlowe and Page 1998: 61) and promote the idea of learning in context (Kundu 2008: 12). Social Reconstructivism sees learning as an integral part of the learner's life and proposes that learning should be based on familiar (authentic) contexts or environments, including the school, community, home, cultural/religious background, and current events. These sentiments resonate strongly with the views upheld by OBE, which regards education as learner-centred, encourages social interaction (DoE 1997: 13; Malan 2000: 24) and uses familiar contexts as the impetus for new and authentic learning (Kramer 1999: 10; Malcolm 1999: 91). The use of familiar contexts to create authentic or real-life learning situations (Hamilton and Ghatala 1994: 277) is especially crucial to OBE since one of its chief goals is to adequately prepare the learner for assuming a particular role in society (Booi 2000b: 7; Kramer 1999: 10) – the peak of Spady's Demonstration Mountain (Transformational Zone: complex role performance), which is characterised by the most highly developed form of outcomes demonstration (Kramer 1999: 33).

In addition, authentic learning situations promote interactive learning and allow the learner to engage in complex thinking and rational discourse (Norris & Buehler 2005: 4). Within a Social Reconstructivist frame, the learner continually interacts and collaborates with 'more capable peers' (Wertsch 1985: 67-68) and knowingly or unknowingly constructs meaning from the teacher's input (De Villiers 2001: 86). Since the emphasis is on interactive, cooperative *learning* (Booi 2000c: 21; Good & Brophy 1995: 191-197; Hamilton & Ghatala 1994: 277), rather than on *teaching*, the teacher performs a facilitating or supporting role in this meaning-making process. Communication, which is

regarded as central to the learning process (Booi 2000b: 7), therefore becomes a two-way process (teacher-learner/learner-learner communication) in which knowledge is co-constructed through the active negotiation of meaning (Booi 2000c: 14; Marlowe & Page 1998: 56; Mergel 1998: 9).

Social interaction (two-way communication), the negotiation of meaning and shared understanding (DoE 1997: 22) are highly prized in both DIE and OBE. This is evident in Critical Outcome 2, '*work effectively with others as members of a team, group, organisation and community*' (DoE 2003: 2) and in Learning Outcome 2 (Reading and Viewing) for English Home/First Additional Language, which encourages the learner to '*make meaning from texts*' (DoE 2003: 13). Thus, according to Kundu (2008: 11), 'the classroom needs to [become] a community of discourse engaged in activity, reflection, and conversation'. The study of poetry requires the learner to negotiate meaning (DoE 2003: 28) on various levels, both individually and socially, by engaging in higher-order thinking processes such as critical/abstract thinking, critical reflection and problem solving, as illustrated in the Transitional Zone of Spady's Demonstration Mountain.

Social Reconstructivism further proposes that, while the construction of meaning is essentially a mental process, in order to increase the effectiveness of learning, the learner should be both mentally and physically engaged (Hein 1991; Marlowe & Page 1998: 2) and stresses the importance of attitudes and values in the learning process. This concept is echoed in the principles of OBE and DIE, which fosters a holistic approach to education. Not only does each learning outcome specify the knowledge, skills, attitudes and values to be achieved in order for the learner to progress (DoE 2003: 7), but OBE also seeks to integrate these aspects in a meaningful way. This approach is based on Gagné's 'head, hands and heart' theory, which states that in order for learning to be holistic and effective it should take place within three distinct domains (McDonald & Van der Horst 1997: 32):

- The cognitive or intellectual domain (head): Here the learner acquires theoretical knowledge. He or she learns to identify and distinguish between concrete objects as well as between abstract concepts. He or she also learns to formulate and apply rules.
- The physical or psychomotor domain (hands): Here the learner applies what he or she has learned in a practical manner.
- The affective or emotional domain (heart): Here the learner is encouraged to develop healthy attitudes and values, such as respect, appreciation, tolerance, acceptance and honesty (McDonald & Van der Horst 1997: 36).

Bruner, one of the central figures in the development of Social Reconstructivism, claims that a focus on the 'three hs' not only brings about greater insight, but also enables the learner to become an autonomous, self-motivated thinker and problem solver (Conradi 2006: 9)). Similarly, OBE insists that teaching should be aimed at developing curious, creative, critical, autonomous, self-motivated, problem-solving, future-oriented, capable citizens (Botha 2002: 361; DoE 1997: 10; McDonald & Van der Horst 1997: 21).

Autonomy and self-motivation are key concepts in the Social Reconstructivist classroom. Understanding why learning is important is essential to the development of the learner (Hein 1991). When considering Malan's (2000: 28) assertion that OBE, in developing future-oriented citizens, requires the learner to accept responsibility for his or her own learning through active participation in the learning process, the link between the two paradigms is undeniable. McDonald and Van der Horst (1997: 5) confirm this view, but add that teachers and parents should be equally accountable and responsible for motivating the learner to achieve high standards of performance.

This also has a strong connection with OBE's principle of *high expectations*. Spady encourages teachers to establish high standards of performance as a means of helping the learner to cope in a highly-competitive world. In order to meet these high expectations, Spady suggests that learning should be constantly geared towards challenging the learner

(Ramorako 2007: 30). Learning, however, should not be challenging for its own sake, but should be both relevant (applicable in a real-life situation) and achievable (DoE 2002b: 12; Gale 2006; Spady & Schlebusch 1999: 33).

In striving towards these high standards of performance, supporters of Social Reconstructivism, OBE and DIE acknowledge that learners do not learn – that is, receive and process information – in the same manner (Kramer 1999: 13). It therefore stands to reason that the learner should be allowed to produce and demonstrate his or her learning or understanding in a variety of ways (Kundu 2008: 119; Marlowe & Page 1998: 12). Howard Gardner, in formulating his Multiple Intelligences Theory, identifies seven types of learners (intelligences), their corresponding abilities (aptitudes) and preferred learning styles (Smith 2008; Chapman 2009: 3-6). In an effort to maximise learning, Social Reconstructivism, OBE and DIE cater for a variety of learning styles in the classroom (Brooks & Brooks 1993: online) as illustrated in Table 2.1.

Table 2.1: Howard Gardner's Multiple Intelligences (Chapman 2009: 3-6)

Intelligence	Aptitude	Learning style
Verbal/Linguistic	Language and words	Written and spoken language and words
Logical/Mathematical	Logical/critical thinking	Logic and numbers
Musical/Rhythmical	Musical awareness and capability	Music, rhythm and sound
Body/Kinaesthetic	Physical movement and bodily control	Physical experience through touch and movement
Spatial/Visual	Awareness and use of space and images	2-dimensional and 3-dimensional perception and use of space, visual experience through images, pictures and shapes
Interpersonal	Sensitivity to other people's emotions	Fellowship, communication, contact, collaboration and teamwork
Intrapersonal	Self-awareness	Self-discovery and reflection

Vygotsky describes the process of achieving optimum (maximized) learning by means of his 'Zone of Proximal (next) Development' (ZPD) theory as follows:

...the distance between the [learner's] actual developmental level as determined by independent problem solving and the higher level of potential development as determined through problem solving under adult guidance and in collaboration with more capable peers (Vygotsky 1978: 86).

Simply put, optimum learning may be achieved through interaction with more capable peers and with the assistance of the teacher who 'stretches' (Atherton 2010: online) the learner from where he or she is in their zone of current understanding or achievement into their zone of potential knowledge or achievement (Kramer 1999: 10). This may be illustrated as follows:

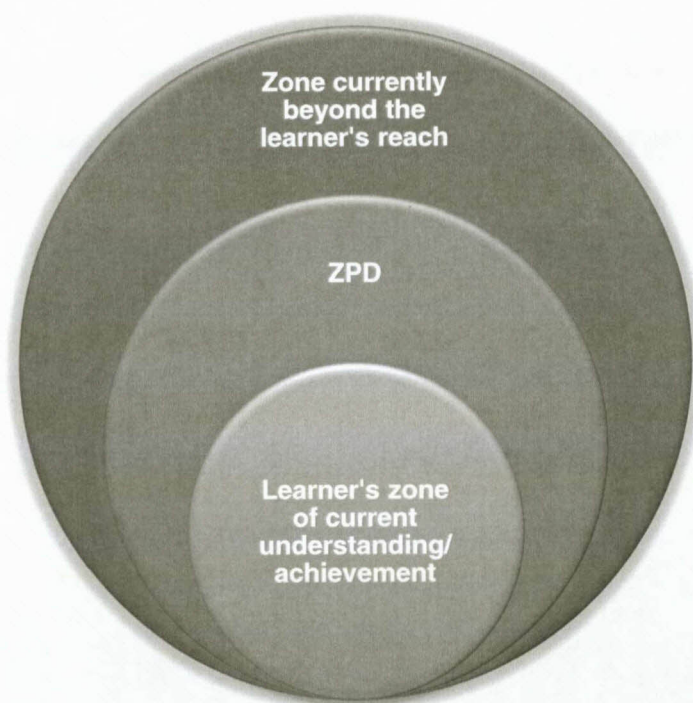


Figure 2.2: Vygotsky's Zone of Proximal Development (ZPD) (Atherton 2010: online)

This kind of teacher assistance is known as 'scaffolding' (Roehler & Cantlon 1996: 3). According to Bruner, Ross and Wood (1976: 9), scaffolding as a teaching tool involves allowing the learner to initially focus on completing only those tasks that are within his or

her current zone of capability. The teacher then establishes a 'supporting structure' or scaffold, which may be in the form of demonstration, explanation, modelling or role-play (Booi 2000b: 7) as a means of capturing and sustaining the learner's interest and in so doing securing their involvement in the activity. As the learner slowly gains control over the task, the teacher gradually withdraws support by removing the scaffold and allowing the learner to assume greater responsibility for the task (Roehler & Cantlon 1996: 3). This has a great deal in common with DIE's teacher-in-role approach in which the teacher takes on a role within the drama as a means of supporting and challenging the learners into higher levels of thinking.

According to Vygotsky, learning occurs as a result of complex psychological operations or thinking processes which initially take place on an interpersonal level (by means of social interaction, collaboration or team work) and secondly, on an intrapersonal (individual) level where they are internalised (Atherton 2010: online; Booi 2000c: 24; De Villiers 2001: 37). The learner's developmental levels as well as various forms of instruction may be used to establish his or her Zone of Proximal Development. Roehler & Cantlon (1996: 3) assert that learning should occur progressively to ensure that the learner is constantly completing tasks that he or she would be incapable of doing without the support of the teacher.

While Social Reconstructivism irrefutably supports the notions underpinning both OBE and DIE, there is another model that is also seen to inform OBE in a significant way, namely Pragmatism. While De Villiers (2001: 22) is of the opinion that Pragmatism 'only forms a superficial part of OBE', a more in-depth examination of this paradigm reveals that the connections are indeed far greater than may appear at first sight.

2.2.2.4 Pragmatism

Pragmatic theory and the degree to which it underpins OBE in South Africa will now be discussed.

Pragmatism is primarily concerned with the relationship between theory and praxis (Steyn & Wilkinson 1998: 205), and focuses on the attainment of knowledge, skills, attitudes and values as a means of preparing the learner for meeting the demands of the modern workplace (DoE 1996: 5, 6; Malan 2000: 24; Reddy 1995: 7-8). Likewise, a careful study of Spady's Transformational Zone (highest level on the Demonstration Mountain) reveals that the ultimate goal of OBE is to adequately prepare the learner for success beyond the classroom (Kramer 1999: 33). This means that, in striving towards the achievement of outcomes of significance (critical or exit outcomes), the learner systematically acquires a range of 'complex performance abilities that are clearly intended to outlast the formal educational process and empower [him or her] in [his or her] adult li[fe]' (Schlebusch & Spady 1999: 39).

De Villiers's (2001: 30) reductionist perception and subsequent criticism of Pragmatism as being a 'purely functional, utilitarian' model which poses 'serious limitations within a heuristic, process-based approach such as OBE' due to its apparent exclusive emphasis on the achievement of outcomes and practical demonstration of skills, are somewhat flawed. This is particularly evident when viewed in light of Deacon and Parker's (1999: 66-68) argument for Pragmatism as fundamental to OBE, given its highly integrative approach to education.

As opposed to the single-minded emphasis of the Behaviourists on the external demonstration of outcomes, and the main focus of the Constructivists on the learner, Pragmatism considers three elements as essential to the learning process and requires an equal consideration of all three aspects at the same time. These include the learner or subject of the learning, the outcome or object of the learning, and the learning process or mediating action (Deacon & Parker 1999: 66).

From a Pragmatic perspective, the learner should draw on his or her current frame of reference, i.e. pre-existing knowledge, skills, attitudes and values, to drive the learning

process. Deacon and Parker (1999: 66) describe the learning process or mediating action as:

A discrete event, separate from the identity and subjectivity of the [learner] and from the objectivity of the [outcome] – it takes place in its own space between the [learner] and the [outcome]. The space in which the mediating act occurs is a gap filled, a lack to be satisfied, or a potential to be realised.

The achievement of the learning outcome is therefore seen as the final step in the learning process since it brings an end to the learning experience. While the outcome itself represents the ultimate purpose of the mediating action (which relies on cooperative learning, critical thinking, problem-solving and reflection), the learner's achievement of the outcome *through* the mediating action provides his or her performance with meaning (Deacon & Parker 1999: 67).

Because Pragmatism takes all three aspects, i.e. the learner, the outcome and the mediating action into consideration simultaneously, it views learning as a complex, integrated process. A detailed examination of Deacon and Parker's discussion on Pragmatism shows that this approach is highly consistent with the basic principles and purposes of OBE: both are outcomes-driven, learner-centred and regard the process of *facilitation* or *mediation* (as opposed to *teaching*) as an integral part of the learning process. The teacher therefore performs the role of facilitator (Steyn & Wilkinson 1998: 205) or mediator between the learner and the outcome in guiding the learner towards a successful 'performance'. In addition to this, both Pragmatism and OBE have at their core the integration of knowledge, skills, attitudes and values (head, hands and heart) in providing the learner with a holistic education (Brennan 1982: 199; Deacon & Parker 1999: 68) and foster cooperative learning, as well as the development of critical thinking, problem-solving and reflection skills in real-life contexts. McDonald and Van der Horst (1997: 3) confirm this with their view of OBE:

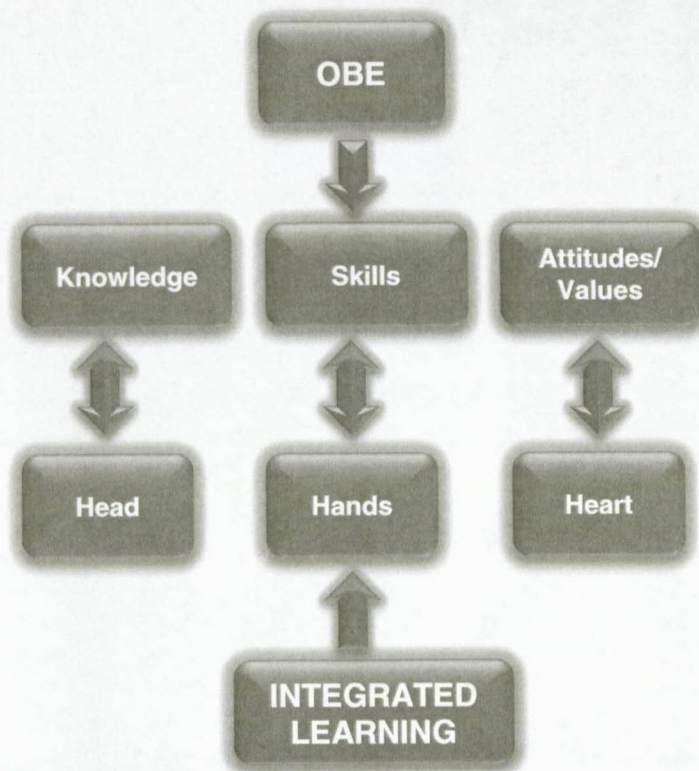


Figure 1.3: OBE as integrated learning (McDonald & Van der Horst 1997: 3)

Contrary to the view presented by Steyn and Wilkinson (1998: 205), who claim that Pragmatism is only in favour of practical, as opposed to theoretical, assessment procedures, Deacon and Parker (1999: 68) assert that, in the Pragmatic model, assessment, too, is integrated. While it is true that Pragmatism is concerned with the practical application of knowledge, skills, attitudes and values (Ramorako 2007: 23), it also recognises the value of a strong theoretical basis for practical application.

The demonstration of outcomes is not simply seen as a measured performance by the learner. Rather, it relies on a combination of observation and inference, as well as a careful consideration of the complex interaction between learner, outcome and learning process (mediating action) within a specific context. This integrated approach to assessment bears a strong likeness to that undertaken by OBE and DIE, which also considers these aspects as intrinsic to both the learning and assessment processes.

Contrary to De Villiers's (2001: 30) belief, Pragmatism, as a teaching methodology, is seen to form an integral part of OBE given the number of features they have in common. Her assertion that OBE is firmly grounded in Critical Theory, on the other hand, is indeed valid, seeing that an emphasis on critical thinking appears in various policy documents, including C2005.

2.2.2.5 Critical Thinking

In the true spirit of the Constitution, which aims to eradicate oppression and indoctrination, it is not surprising that Critical Thinking, which strives towards 'the emancipation of the individual' (Steyn & Wilkinson 1998: 204), is one of the cornerstones of OBE in South Africa (DoE 1996: 43). Consequently, the learner's ability to think critically has been expressed in a number of official policy documents. As stated in Critical Outcome 4 of C2005, for example, the learner should be able to 'collect, analyse, organise and critically evaluate information' (DoE 2003: 2; Ramorako 2007: 23). In order to do so, the learner is encouraged to ask questions and make decisions based on sound reasoning (De Villiers 2001: 30).

According to McPeck (1981: 35), sound reasoning depends on the ability to question established assumptions, justify opinions and present logical arguments supported by factual evidence. In addition, both McPeck (1981: 7) and Widdowson (1990: 9) agree that problem solving, reflection and scepticism are all fundamental to Critical Thinking. McPeck (1981: 9) explains that the purpose of reflective scepticism 'is not to be disagreeable, but to advance progress toward the resolution of a problem' and that

critical thinking ... include[s] processes involved in general problem solving, as well as some of the mental processes underlying more specific performances and skills, such as ... activities requiring conscious mental effort (McPeck 1981: 10).

What McPeck is saying, in other words, is that the learner should be given the necessary tools with which to think and reflect critically (De Villiers 2001: 31). This ability to think and reflect critically is highly-valued both in OBE and DIE, since both approaches focus

on the development of higher-order cognitive abilities (Kramer 1999: 33; Spady 1994: 62). Consequently, both OBE and DIE reject the notion of the passive, non-critical absorption of ready-made pieces of knowledge and/or opinions by the learner (Booi 2000a: 31; Cook 1917: 13, Kinginger 1994: 29; Hirsch 1996:250; Malan 2000: 26) and promote, instead, the learner's active, critical engagement in the construction of meaning (Widdowson: 1990: 23). It therefore stands to reason that critical thinking and social reconstructivism share a close connection for, the learner is only able to 'reconstruct' reality by means of critical thinking, problem solving and decision making (De Villiers 2001: 36).

In the study of poetry, the critical text-based approach, favoured by OBE, is used to facilitate the process of critical engagement with the text. The purpose of this approach is to enable the learner to become a skilled and critical reader and evaluator of texts. Critical interaction with the text is achieved by means of 'listening to, reading, viewing and analysing [the] text to understand how [it] is produced and what [its] effects are [on the reader] (DoE 2003: 43). Similarly, drama can be used to promote critical engagement with poetry (Mages 2006: 30), since both critical interpretation (produced by means of active participation in the dramatic activity related to the poem) and critical analysis (arrived at through observation, either of one's own actions or the actions of others within the drama) are intrinsic to DIE (Hornbrook 1989: 126).

According to De Villiers (2001: 32), 'lateral thinking, problem-solving and reflection form part of the vision of OBE in South Africa' and these are also key concepts in DIE (Courtney 1982: 24). As Bolton (1979: 126) informs us, 'experience in itself is neither productive nor unproductive, it is how you reflect on it that makes it significant'.

To summarise this discussion on the philosophical underpinnings of OBE in South Africa, it may be asserted that although OBE is seen to be informed by a variety of educational paradigms, Social Reconstructivism (Kramer 1999: 36; Spady 1994: 58), Pragmatism (Deacon & Parker 1999: 65) and Critical Thinking (Steyn & Wilkinson

1998: 203) form the basis of OBE. It is further evident that these models also inform the practice of DIE, which is seen to be complementary to OBE. The four fundamental principles informing (and assumptions underpinning) OBE will now be discussed as an extension of the previous section.

2.2.3 The four fundamental principles informing (and assumptions underpinning) OBE

Spady identifies four fundamental principles which should be used to guide the implementation and management of an outcomes-based educational system (Schlebusch & Spady 1999: 30). These include:

- Clarity of focus on culminating and learning outcomes
- Design down, deliver up
- High expectations
- Expanded opportunities

Each principle is based on the following premises:

- *What* and *whether* learning takes place (Schlebusch & Spady 1999: 35), as well as the *nature* and *value* of the learning for the learner (Kramer 1999: 5), is more important than *when*, *how* and *from whom* learning has occurred.
- The main goal of education is to ensure that the learner is adequately prepared for success beyond the classroom by acquiring the necessary knowledge, skills, attitudes and values (Booi 2000b: 7; Kramer 1999: 10).
- All learners can achieve success, but not in the same way or at the same time (Gale 2006).
- Success breeds success (DoE 2002: 5; Ramorako 2007: 27).

OBE focuses not only on *what* has been learned, but also on *whether* learning has happened (Schlebusch & Spady 1999: 35), as well as the *nature* and *value* of the learning

for the learner (Kramer 1999: 5).

2.2.3.1 Clarity of focus on culminating and learning outcomes

Of the four principles mentioned above, the first is undoubtedly the most crucial to the success of OBE (Schlebusch & Spady 1999: 31).

Clarity of focus on culminating and learning outcomes means that before entering the classroom, the teacher must have a clear focus in terms of what he or she would like the learner 'to know, understand and be able to do' (Booi 2000c: 9; Ramorako 2007: 28) or demonstrate successfully at the end of the learning experience (Gale 2006) and to use this as a guide in his or her planning, teaching, assessment, record keeping and reporting processes (McDonald & Van der Horst 1997: 21; Schlebusch & Spady 1999: 32).

In addition to the seven Critical Outcomes and five Developmental Outcomes (culminating outcomes), which form the basis of C2005, the NCS for Grade 10 English Home/First Additional Language specifies that '[t]he learner [should be] able to read and view for understanding and to evaluate critically and respond to a wide range of texts' (LO 2) (DoE 2003: 2). Furthermore, as far as the study of poetry is concerned, it further explains that successful learning will have taken place when '[t]he learner is able to:

- Explain how word choices, imagery and sound devices affect mood, meaning and theme;
- Explain how lines, stanza forms, rhyme, rhythm and punctuation affect meaning' (DoE 2003: 28).

It therefore stands to reason that the achievement of the above-mentioned learning outcomes, as well as the twelve culminating outcomes, must form the focus of each poetry lesson (Kramer 1999: 25).

Prior to the lesson itself, it is imperative that the learner be informed as to what he or she is expected to do to demonstrate his or her achievement of the learning outcome(s). This

requires a careful explanation of the learning activities to be completed, as well as the criteria according to which the learner will be assessed (DoE 2002: 5). Gale (2006) asserts that the learner will have a better chance of successfully achieving the desired outcome(s) if he or she has a clear understanding of what he or she is ultimately striving towards (Booi 2000c: 10).

2.2.3.2 Design down, deliver up

The second principle of OBE is highly contingent on the first principle, i.e. clarity of focus on culminating and learning outcomes. Once the ultimate outcome to be achieved has been identified, the teacher uses this as a starting point in the planning of all instructional/learning activities and assessment (Ramorako 2007: 29). This involves starting from what the learner should be able to do or demonstrate at the end of the learning experience and, by working backwards from this point (McDonald & Van der Horst 1997: 21), systematically tracing each of the steps the learner will need to follow or tasks the learner will need to complete successfully (Gale 2006) in order to achieve that outcome (design down) (Schlebusch & Spady 1999: 32). Once these steps (often referred to as 'enabling outcomes') have been outlined, the teacher then follows an upward approach (deliver up) in guiding the learner towards the achievement of the ultimate outcome (Kramer 1999: 26). This concept may be illustrated as follows:

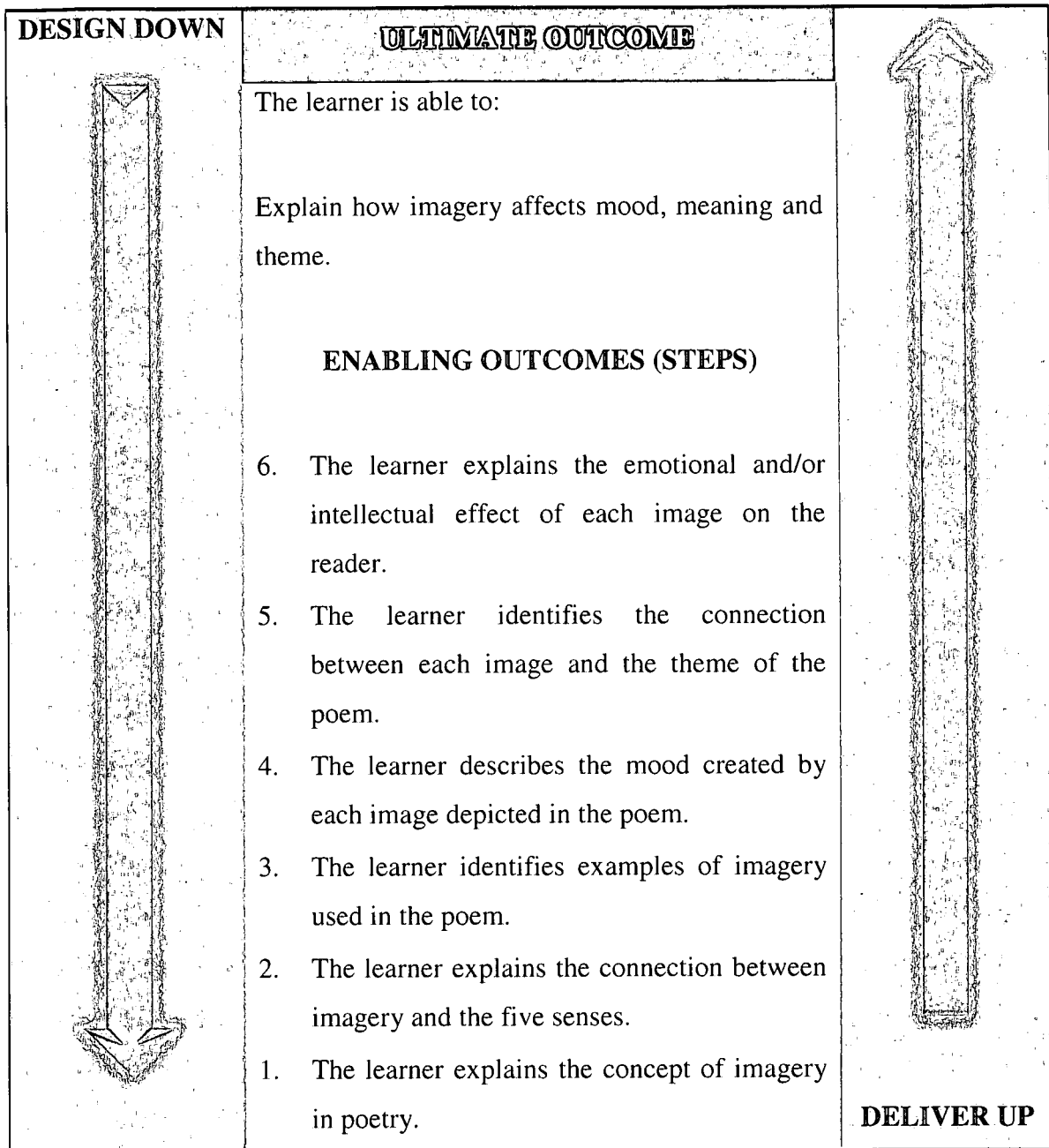


Figure 2.4: Design down, deliver up (Kramer 1999: 27)

According to Schlebusch and Spady (1999: 32), following this approach will not only ensure that the learning activities and assessments are clearly focused on what is essential for reaching the outcome, but also that the learner will have a clear pathway towards the ultimate outcome to be achieved.

The revised version of Bloom's Taxonomy for the cognitive (intellectual) domain, which categorises six different levels of thinking (ranging from simple to complex) and which uses verbs to describe learning objectives, provides a useful framework for constructing tasks aimed at helping the learner to achieve specific outcomes (Gale 2006: online; Van der Horst & McDonald 1997: 9). This may be illustrated as follows:

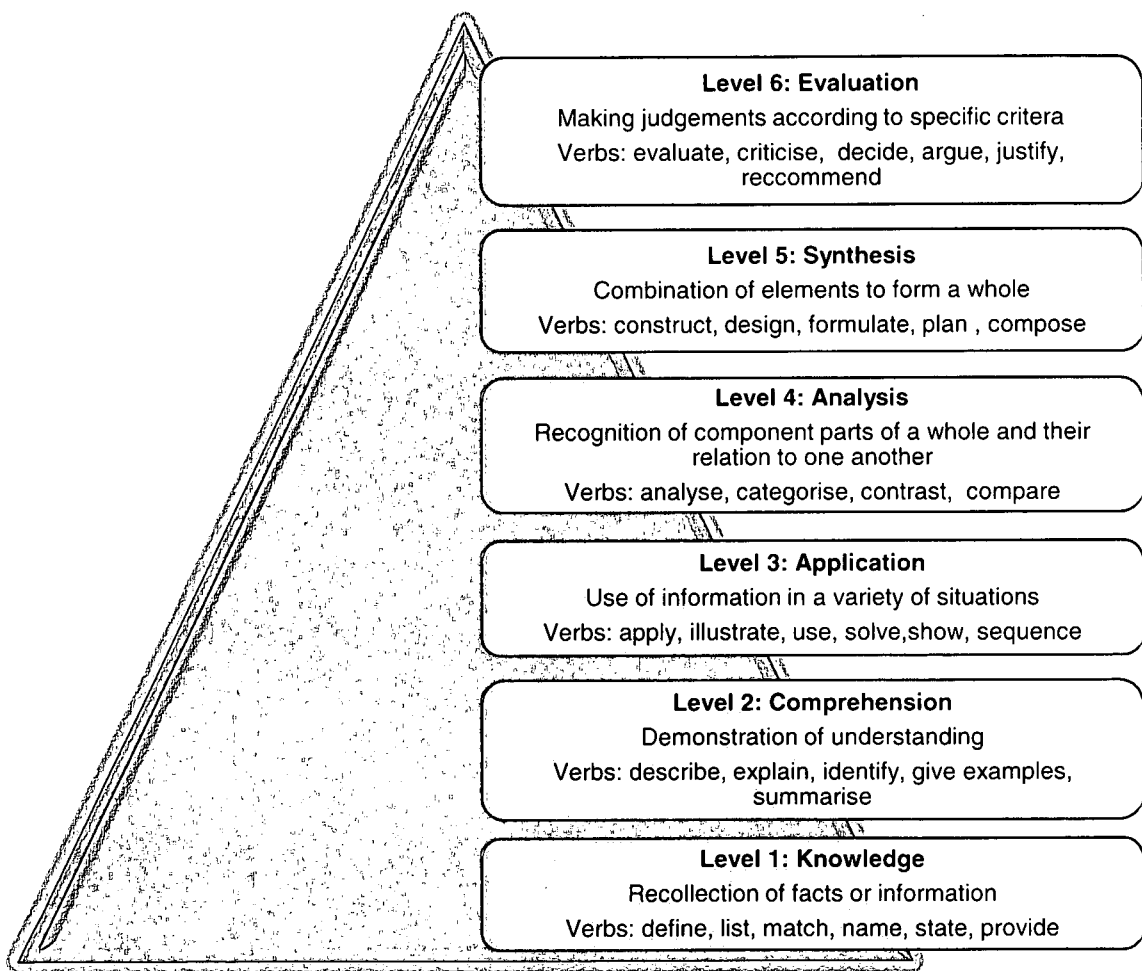


Figure 2.5: Bloom's Taxonomy (cognitive domain) (Van der Horst & McDonald 1997: 9)

While it is true that OBE generally discourages lower-order levels of thinking, the authors of *Learning to Teach, Teaching to Learn* (online) remind us that the acquisition of knowledge (Level 1) is fundamental to the learning process, but that it can only be

made meaningful by using it in relation to other higher-order thinking skills. Perles (2010: online) supports this statement by asserting that a deeper level of understanding depends not only the simple acquisition of knowledge, but is contingent on thinking about and applying it on a deeper and more complex level.

Malan (2000: 23) claims that Bloom's Taxonomy for the cognitive domain 'remains invaluable for OBE assessment'. Van der Horst & McDonald (1997: 38), however, are of the opinion that Bloom's Taxonomy is equally important to the planning of instruction. In Perles's (2010: online) view, the use of Bloom's Taxonomy not only aids the process of instructional design and planning, but also facilitates assessment. From the above discussion it can therefore be concluded that Bloom's Taxonomy plays a key role in OBE in terms of planning and assessment and that it can be used to great effect in helping the learner reach the specified outcomes.

2.2.3.3 High expectations

This principle is based on the belief that success breeds success and that, given the opportunity to do so, every learner can and will succeed. From an outcomes-based perspective, success depends on learning that is personally challenging, relevant, meaningful, important and useful (Kramer 1999: 30), rather than competitive. Thus, OBE defines achievement according to personal progress in relation to previous achievements (DoE 2002: 5) as opposed to measuring the results of the learner against those obtained by his or her peers.

In order to enable the learner to meet the challenges of the new millennium and to cope in an increasingly competitive world, OBE encourages the teacher to establish high (yet achievable) standards of performance and to hold the learner to these standards 'before accepting [his or her] performance as "final"' (Schlebusch & Spady 1999: 33). This means that the learner may be given the necessary number of chances to reach his or her full potential (DoE 2002: 5) and that marks are therefore no longer regarded as evidence of the learner's final achievement. Instead, marks are seen as present indicators of the

learner's current position on his or her individual path to success (Schlebusch & Spady 1999: 34).

2.2.3.4 Expanded opportunities

Since OBE recognises that learners learn in different ways (learning styles) and at different rates (Kramer 1999: 27), the teacher is urged to provide the learner with a variety of opportunities for reaching his or her full potential and demonstrating the achievement of outcomes (knowledge, skills, attitudes and values) (Booi 2000c: 10; DoE 2002: 6).

Expanded opportunities may be provided by using a range of teaching methods (Gale 2006; Ramorako 2007: 31), adjusting the teaching/learning time frame to suit the learning speed of individual learners (McDonald & Van der Horst 1997: 22) and by catering for a variety of learning styles in the classroom (Kramer 1999: 27). In this way, the learner will be given the chance to reach his or her highest possible level of achievement by improving upon initial performances (Schlebusch & Spady 1999: 34).

The four fundamental principles outlined above as well as the premises upon which they are based, are all interrelated and form an inextricable part of OBE (Ramorako 2007: 31). Each recognises the potential of the learner to succeed and has as its top priority the achievement of outcomes as a means of preparing the learner for success beyond the classroom (Kramer 1999: 33).

In summary, it can be concluded that while the designers of C2005 and OBE had very good intentions insofar as improving the overall standard of education in South Africa and preparing the learner for the twenty-first century was concerned, these goals have not materialised, which have resulted in the need to rework the curriculum (Cobban 2010: online).

Therefore, the introduction of Schooling 2025 by the Department of Basic Education (DoBE), which sees the replacement of the National Curriculum Statement (NCS) by the new National Curriculum and Assessment Policy Statements (CAPS) in July 2010, was supported by many, including one of the principal architects of OBE in South Africa, Graeme Bloch (2009: online) who claims that:

OBE reinforced a tendency to top-down edicts, saw poor training and development for teachers, and a host of form-filling and compliance rituals. Instead of support and capacity building, we (so often) put in place impossible outcomes and standards within an architecture that frustrates good teaching and innovation.

Thus, the administrative overload that has come to be associated with OBE in terms of planning, assessment and record-keeping has made way for a more streamlined approach which will hopefully result in the achievement of the outcomes envisaged by the National Department of Basic Education.

2.3 DRAMA-IN-EDUCATION (DIE)

I hear, and I forget

I see, and I remember

I do, and I understand

- *Chinese proverb*

2.3.1 Towards a definition of DIE

Defining drama-in-education is not an easy or straightforward task. This may be attributed to the fact that, from the time of its inception, leading practitioners in the field have been at odds with one another over a number of issues and have therefore struggled to reach a consensus with regard to the true nature and purpose of DIE. As Bolton (1984: 1) informs us, the history of DIE has been plagued with 'rivalry', 'polarity' and 'tension' between exponents of 'drama' with their emphasis on process, which includes

experiencing, dramatic playing, improvisation and various forms of role play (Fleming 2001: 1) and advocates of 'theatre', who stress the importance of product, which includes performance, the acquisition of acting skills, theatre crafts (Bolton 1986: 160) and working with scripted plays. Fleming (2001: 1), however, is of the opinion that such 'superficial divisions...have concealed deeper differences, which have more significance'.

Consequently, DIE 'has no established and agreed theory' (Urian 2000: 2) or methodology. In addition, the very identity of DIE has been permeated, for the duration of its existence, by terminological differences. DIE is therefore an all-encompassing term for child drama, creative drama, developmental drama, drama as a learning medium, educational drama, process drama, story drama and dramatic art. Thus, in order to formulate a clear definition of DIE, it is necessary to address not only the ideological premises of DIE as an expression of the socio-historical context in which it originated, but also the various applications and understandings of the use of drama in education, especially in view of the constantly changing notions of what DIE is.

2.3.2 The ideological premises underpinning DIE

While the connection between drama and education goes as far back as ancient Greece, where the state used theatre as a means of educating and entertaining its audiences (O'Connor 2003: 37; Wilks 1972: 14), it was only at the turn of the twentieth century that a stronger relationship between drama and education was established when drama practitioners and educators began to realise the value of drama as a teaching tool in the classroom.

2.3.2.1 *Play as instinctive learning*

Henry Caldwell Cook, a liberal-minded English teacher at the Perse school for boys (a comprehensive countryside school in England) during the early part of the 20th century,

was one of the first to recognise the pedagogical value of play as a means of teaching English literature (Bolton 1986: 234; O'Connor 2003: 38), since he saw this as the learner's natural way of learning:

The natural means of study in youth is play.... A natural education is by practice, by doing things, and not by instruction.... It must have occurred to every one that since a child's life under his own direction is conducted all in play, whatever else we want to interest him in should be carried on in that medium, or at the very least connected with play as closely as possible (Cook 1917: 1-2).

This bears a very close resemblance to John Dewey's concept of 'learning by doing' which regards play as an essential part of learning (Courtney 1980: 2). According to the *Isle of Wight Play Policy* (2003: 3), *play* may be defined as:

...a generic term applied to a wide range of activities and behaviours that are satisfying to the child, created for the child and freely chosen by the child. Children play on their own and with others. Their play may be boisterous and energetic or quiet and contemplative, light-hearted or serious.

The notion of play as instinctive learning has, however, been strongly contested by David Hornbrook (1989: 9) who, because of its emphasis on the outer expression of the learner's inner subjective experiences, regards this idea as being somewhat naïve. For Hornbrook, the principle weakness of this theory lies in its negation of the cultural, historical and socio-political dimension in favour of these inner subjective feelings. He argues that 'its essentially emotivist premises still fail to overcome [the] fallacy of individualism. ...it attempts to reduce human motivation to the satisfaction of instinctual drives' (*ibid*: 83-84).

Shlomo (2002: 7) regards play as a purely mental activity, the outward manifestations of which may be either verbal or non-verbal. Contrary, to this, however, Slade (1954: 29) sees play as both a mental *and* physical activity and therefore distinguishes between two types of play, namely *personal play* and *projected play* (my italics). In Slade's opinion,

the former is 'obvious drama' since this involves the learner's whole person and includes primarily physical aspects such as characterisation and movement (which he later termed 'dramatic play'). In this instance, the learner physically 'becomes' other people or things. Projected play, on the other hand, is less obvious drama, since this typically involves higher levels of mental, rather than physical, absorption. In this type of play, objects such as toys and properties, may be used and manipulated as part of the play experience. According to Bodrova (2008: 3), Vygotsky, too, considers play to be both a mental and physical activity, and describes it as consisting of the following three elements:

- The creation of an imaginary situation;
- The adoption and acting out of specific roles; and
- The acceptance of a set of rules as determined by these roles.

Mellou (1994: 77) supports this view by stating that play involves the interaction, by a child, or group of children, with their environment through active role-taking and the use of make-believe transformations, i.e. using the imagination to give objects and/or situations meanings other than those originally associated with them, e.g. using a stool to represent a horse (Nourot & Van Hoorn 1991: 41), to act out fictional or non-fictional stories, or to create original stories. She explains that 'the key feature of play is its non-literality; children so involved assume an "as if" stance towards objects, self, other persons, and situations'. This 'as if' attitude, first used by Stanislavski at the turn of the 20th century to describe the process used by an actor to project him- or herself, first by means of *imagination* and then by *doing* (Courtney 1980: 1), into the given circumstances of the situation, in this way placing him- or herself into his or her character's shoes (Tam 2010: 188), is one of the fundamental principles not only of play, but of acting (in a theatrical sense) and drama as well. Thus, through a combination of children's make-believe play and the actor's art upon the stage, Cook presented an all-inclusive scheme for what is currently known as drama-in-education (Hornbrook 1989: 7) or, what he referred to as 'play with a purpose' (Cook 1917: 38).

Cook (1917: 16, 18) rightly observes that this purposeful play achieves a great deal more than traditional teaching methods, particularly in the study of literature (Hornbrook 1989: 8). Gray (2008: 1) agrees that

Play...serves many valuable purposes. It is a means by which children develop their physical, intellectual, emotional, social, and moral capacities. It also provides a state of mind that, in adults as well as children, is uniquely suited for high-level reasoning, insightful problem-solving, and all sorts of creative endeavours.

Children's play, together with the elements of theatre, form the basis of drama (Bolton 1986: 8). While Courtney (1980: 13) defines drama as 'the most *direct* form of [human] expression...a total expression of the mind', Munro and Coetzee (2007: 99) argue that drama is equally concerned with the body as the locus of knowledge. In their view 'embodiment seamlessly integrates thinking, being, doing and interacting and acts a sight as a well as a site of reflection'. Drama therefore involves the outer, physical expression of all inner experiences, including cognitive, affective, moral, aesthetic and psychomotor aspects. But, as Franks (2008: 27) and Hornbrook (1989: 4) reminds us, drama is also a social activity informed by culture and history.

Gray's explanation of the educational value of play which, as we have seen, forms the basis of drama, reveals that drama as a teaching tool is, in fact, complementary to the principles of OBE, since both approaches place a high premium on higher-order thinking skills, such as the ability to reason, solve problems and make decisions. In addition to this, both DIE and OBE emphasise the development of knowledge, skills, attitudes and values (which has a direct correlation with Gagné's head, hands and heart theory) in the learner and make use of a variety of teaching methods and learning styles (Brooks & Brooks 1993).

As an early pioneer of DIE, Caldwell Cook shares these ideals. Highly opposed to the idea of direct instruction as the sole method of teaching and the passive reception of ready-made knowledge and opinions by the learner, he believes that the learner should be

allowed, by means of play, to take an active role in the construction of meaning (Cook 1917: 13). This view, which is strongly supported by Bolton (Davis & Lawrence 1986: 192), is directly in line with OBE, where the teacher is seen as a facilitator of learning rather than a transmitter of information (De Villiers 2001: 25). Furthermore, Cook's idea of the learner as an active agent in the construction of meaning (Marlowe and Page 1998: 11; Mergel 1998: 2) partially supports the reader response approach to the study of poetry favoured by OBE. A perfect connection between the two, however, is compromised by the fact that, whereas the reader response theory is based on the idea of evoking an 'informed' (relating to the poem itself as well as the learner's cultural and social background) and 'personal' (the learner's own interpretation of the poem based on his or her personal experience and viewpoint) response from the learner (Gibson 1998: 43), Cook is primarily concerned with the personal, subjective aspect of the learner's response much to the neglect of the socio-cultural component, a fact much criticised by Hornbrook (1989: 4, 9) who sees DIE as a social activity informed by culture and history.

Because Cook saw poetry as having a strong connection with real life and all human endeavour, he believed that active expression was vital to the study of poetry, since without this, it would remain no more than mere words on a page: '...[poetry] must be translated into action before it can have meaning and delight' (Cook 1917: 10). To him, poetry provides a deep emotional experience which can only be expressed through art. He therefore encouraged the performance of poetry, since he believed that by reaching a heightened emotional experience related to the poem, the learner would achieve a deeper intellectual understanding thereof, which inevitably went beyond superficial study. A similar idea is expressed by Norman (1999: 11) who believes that emotional (affective) engagement is crucial to learning. Whereas the authors of *Psychology of Behaviour* (online) define 'emotion' as 'a state of psychological arousal' that is personal or subjective, González, Barrull, Pons and Marteles (1998: online) define the term as 'complex experiences' which may be either invisible (feeling) or observable (in the form of outward expression or behaviour). Emotional or affective engagement, on the other hand, implies the involvement of the learners' emotions in the learning activity.

2.3.2.2 Drama as a sub-category of English

In 1919, the Board of Education in England, issued a report entitled 'The Teaching of English in England', which not only claimed the importance of English as a subject in its own right, but also served to initiate a growing discourse on the teaching of drama as part of English studies and, in later years, as a subject independent from English.

In their report, the members of the committee point out that during the Renaissance, drama was the preferred method in the study of classical languages and suggest that, in order for education to be relevant, it should convey 'the influence of personality and the experience of human life' (in Wilks 1972: 15). Therefore, the teaching of English literature was regarded as fundamental to 'any liberal education' (Wilks 1972: 15). According to Wilks (1972: 15, 16), drama was seen as something to be written, read, and performed. With drama subsumed under the subject of English, learners were often encouraged to create and present plays of their own making, while the teacher served as a scribe. Educators were of the opinion that as soon as learners were old enough to appreciate a poem, story or play, they should be given the opportunity to dramatise it (Wilks 1972: 16). The dramatic reading of texts (as opposed to the tedious and spiritless intellectual study thereof) came highly recommended as did the classroom- and public presentation and viewing of both improvised and formal poetry and plays by learners. The latter, in particular, was seen as a means of establishing 'standards for discrimination' and 'preparation for life' (Wilks 1972: 17).

Apart from its advantages in the study of literature, however, the value of drama lay in its ability to promote confidence, good speech, physical flexibility, control, poise and the appropriate expression of emotion (Wilks 1972: 17). While, many of the views expressed in this publication were to come under intense criticism by later practitioners who voiced their explicit opposition to the performance of (scripted) plays and visits to the theatre (Slade 1954: 57), many of the overall aims associated with drama during this period remained important. Furthermore, its suggestions with regard to drama in the literature

classroom create a solid foundation for the discourse that was to follow on the place and value of drama in education (Wilks 1972: 18).

2.3.2.3 Drama as a subject in its own right

As soon as the post-Freudian child psychologists of the 1930s and 1940s began to acknowledge the significance of children's make-believe play not only as a natural form of learning, but as fundamental to the physical and psychological development of the child (Vygotsky 1933), drama received growing recognition on the school timetable as 'an active [and separate] educational field' (Urian 2000: 2), though mainly 'under the guise of physical education' (Bolton 2007: 50). This recognition, however, had more to do with drama as an aid in the developmental processes of the learner than with the study of drama as a disciplined art form. As a result of drama's emphasis on the physical and psychological development of the learner, the authentic and creative self-expression of his or her inner, subjective thoughts and feelings and its reflection of universal perspectives remained its chief focus. In spite of its highly-personalised aims, however, drama still lacked the much-needed socio-political and cultural aspect needed to realise its full potential as an educational conduit for deep-structure and personally-meaningful learning (Franks 2008: 31). The prioritisation of the individual (over the social, historical, political and cultural dimensions), however, continued to beset DIE for the next five decades.

2.3.2.4 Child Drama

Influenced by the child-centred educational philosophy of Friedrich Froebel who saw play as the necessary outward expression of the child's inner nature (Ellington 1998: 1), Slade's introduction of 'Child Drama' in the UK during the 1950s, saw a continuation of Cook's emphasis on the importance of play in education (Bolton 1986: 13). While Slade (1958: 1) agreed that 'play is an inborn and vital part of young life' and that 'it is the child's [natural] way of thinking, proving, relaxing, working, remembering, daring,

testing, creating and absorbing', contrary to Cook's utilitarian concept of play as a cross-curricular teaching tool and his insistence on performance (Hornbrook 1989: 8), Slade's view of play, which was also in line with the views of the child psychologists of the 1930s and 1940s, involved using it as a means of developing the learner's personality – a stance which ultimately negated the idea of scripted work or performing for an audience.

Slade's theory of child drama, which he regarded as an 'art in itself' (Slade 1954: 105), stresses the learner's natural desire for creative and personal self-expression (Taylor 2000: 100), free from criticism or interference (O'Connor 2003: 38) by the teacher. Consequently, Slade viewed the role of the teacher as that of a friendly and sympathetic suggester-guide (Slade 1954: 182; Hodgson & Banham 1972: 40), whose sole purpose is to nurture the learner's natural creative processes in the same way that a gardener tends a flower (Slade 1954: 45). While this is somewhat similar to OBE's view of the teacher as a facilitator, guide and co-explorer (Abdal-Haqq 1998: 2; Brooks & Brooks 1993: 1), the major difference lies in the fact that educators working in outcomes-based education view intervention (largely in the form of scaffolding) as a necessary component of the learning/teaching process. The view of the teacher espoused by OBE is also reflected in later forms of DIE, which advocates both intervention and constructive criticism.

According to Slade (1954: 54), the learner's urge to create and express emanates from the need to achieve a balance between in-flow, which he defines as 'the taking-in of ideas and experiences' and out-flow, which refers to 'the pouring out of creative forms of expression' (p. 13) in the developing learner. Through the balanced process of in-flow and out-flow, the learner is able to digest or make sense of knowledge or experiences and, in so doing, prepare him- or herself for the acquisition of new knowledge and/or experiences. This concept forms a strong connection with Piaget's learning theory of assimilation and accommodation (see Cognitive Constructivism) – a notion that informs OBE. Piaget's idea of the learner engaging in a process of equilibration (the search for mental balance) by questioning and engaging in active investigation and problem-solving (Marlowe and Page 1998: 69) shares similarities with Slade's (1958: 2) concept of

dramatic play which involves '*doing and struggling*' in the learner's search for meaning. In both DIE and OBE, this search for meaning entails moving from the known to the unknown (Booi 2000c: 13).

Although Slade (1958: 2) uses the term 'dramatic play' to describe instances of children's play in which clear characterisation and emotional engagement are apparent, he insists on making a clear distinction between 'drama' and 'theatre'. Since child drama or dramatic play offers all learners the chance to participate in the drama simultaneously, Slade (1954: 58) opposes the need for a distinction between actor and audience (as is the case in traditional theatre) – each learner is both actor *and* audience during the dramatic experience. In fact, Slade (1954: 57) sees the conscious differentiation between participant and audience as a 'fatal mistake', since this, in his opinion, leads to a lack of two of the most vital components of drama, namely absorption and sincerity:

Absorption is being completely wrapped up in what is being done, or what one is doing, to the exclusion of all other thoughts, including the awareness of or desire for an audience [while] [s]incerity is a complete form of honesty in portraying a part, bringing with it an intense feeling of reality and experience, and only fully achieved in the process of acting with absorption (Slade 1958: 2-3).

Thus, in Slade's view, *sharing with*, rather than *acting at* are primary concepts in Child Drama (1954: 25). With his intense dislike for the presence of an external (critical) audience, together with his focus on sincerity and absorption in the learner's spontaneous self-expression, Slade stresses the fact that the teacher should be aware of and understand the difference between improvised child drama in the classroom and adult notions of theatre as entertainment (Slade 1954: 57), thus reinforcing the distinction between 'drama' and 'theatre'. Hornbrook (1989: 132), however, condemns Slade's non-interventionist approach for allowing the learner to 'get away with the most appalling self-indulgent acts of improvised "creativity"' and suggests instead that a much more challenging and analytical approach be taken in the creation and interpretation of dramatic- and poetic texts.

While Way (1967: 3) strongly upholds Slade's view regarding this division between 'drama' and 'theatre', Bolton (1986: 37), by contrast, recognises that the learner 'often needs that feeling of completion that can only come from the presence of an audience', but stresses the fact that inviting people to observe one's work is only acceptable as long as the focus is not on communication between participant and audience. In addition to this, Bolton opposes Slade's concept of 'individualis[ed] drama' (Davis & Lawrence 1986: 26), arguing that drama is by nature a social activity. Heathcote supports Bolton's claim by arguing that drama is a collective activity (Bolton 2007: 53).

In this regard, Hornbrook (1989: 104) allies himself with Bolton by stating that 'to speak of audience-less drama is unintelligible, for critical observers and listeners are always present, even if they too are participants'. Moreover, he agrees with Bolton that drama is a social, rather than an individual activity, but takes this notion further by suggesting that dramatic activity is contingent not only on the inner, ideological beliefs of those creating and/or observing the drama, but also on the cultural, historical, political and religious context in which it is produced and/or perceived (*ibid*: 100). Hornbrook's view of DIE is superior since it is perfectly aligned with the reader response approach to the study of poetry advocated by OBE. Both the procedure advocated by Hornbrook and the reader response approach aim at evoking an informed personal response from the learner with regard to the critical analysis and interpretation of poetry. As previously explained, a response may be said to be 'personal' in that it relies on the learner's own unique interpretation of the poem based on his or her own experiences, while a response may be described as being 'informed' in that it relates to the poem itself as well as the community and cultural, historical, political and religious background of the learner (Gibson 1998: 43).

Furthermore, Bolton (1986: 241-242) challenges Slade's idea that child drama is an art form in its own right as separate from the art of theatre, by suggesting that the learner should be made implicitly aware of dramatic form, and that drama and theatre skills

should be unconsciously acquired rather than specifically taught. Hornbrook (1989: 104), however, who negates the dichotomy between 'drama' and 'theatre', promotes the idea of DIE as 'strictly non-sectarian'. He makes a powerful point in stating that 'conceptually there is nothing which differentiates the child acting in the classroom from the actor on the stage of the theatre' and therefore promotes the explicit teaching of 'dramatic literacy' (p. 108), as well as the presence of a critical audience. In using drama as a teaching/learning tool in the poetry classroom, Hornbrook's flexible approach is once again preferable to that of Bolton's: by helping the learner towards a conscious understanding of theatre skills and by providing him or her with a variety of drama strategies for contextualising, presenting, interpreting, analysing, reflecting on and critiquing poetry (*cf.* Appendix 1 for a list of drama strategies), he or she may arrive at a much more in-depth understanding of the poem being studied.

Finally, Bolton (1986: 259) voices two valid concerns with regard to Slade's emphasis on the importance of the learner's demonstration of absorption and sincerity in the dramatic activity. Firstly, he finds the achievement of these aspects as a final outcome highly problematic in the sense that neither can be seen as a demonstration of learning. Secondly, he points out that absorption alludes to losing oneself in the experience to such a degree that one avoids having any contact with reality, while Bolton's version of DIE, on the other hand, is concerned with finding oneself and of consciously using the fictional context as a means of not only confronting, but also making sense of reality. He therefore suggests that, as a participant in the drama, the learner should maintain a sense of dual consciousness. According to O'Connor (2003: 20), dual consciousness involves the simultaneous action of being directly engaged with the fictional context while at the same time being an observer of one's own engagement with it. Bolton (1979: 126) stresses the important pedagogical function of dual consciousness (as opposed to extreme absorption) in the learner's participation in the drama, claiming that it aids the reflection process:

Certainly we want a high degree of involvement and commitment to the creative fiction,
but if it is to be a worthwhile learning experience for the participant he must hold a dual

perspective on the experience: an active identification with the fiction combined with heightened awareness of his own identification. So, far from escaping from life, the quality of life is momentarily intensified because he is 'knowing what he thinks as he thinks it'; 'seeing what he says as he says it'; 'evaluating what he does as he does it'. It is this reflection concurrent with identification that leads to learning through drama (Bolton 1986: 260).

While at first glance, Slade's idea of the learner being both actor and audience appears to resemble Boal's (1992: 2) concept of the 'spect-actor', which sees the learner as both a performer and an observer of his or her own actions, closer inspection reveals that Slade's insistence on extreme absorption negates the need for dual consciousness and therefore of reflection. Reflection is a key feature of both OBE and DIE, as Bolton (1979: 126) informs us 'experience in itself is neither productive nor unproductive, it is how you reflect on it that makes it significant'. In using drama as a teaching/learning tool in the poetry classroom, it is therefore not the actual experience of the drama that brings about learning; rather it is the way in which it enables the learner to reflect on the drama that makes for a significant learning experience (O'Connor 2003: 20).

According to Hornbrook (1989: 11), the high priority given to the learner's spontaneous and creative self-expression in the improvisations and games of Child Drama and Dramatic Play, together with the teacher's non-critical attitude, have resulted in yet another one of the central problems faced by DIE over the years, namely that of assessment. Hornbrook laments the fact that, instead of being evaluated on aspects such as 'originality of response', critical interpretation and the demonstration of specific knowledge, skills and values (as is the case in later versions of DIE and OBE), participants in Child Drama have been assessed according to their willingness to collaborate and their level of compliance with the structure established by the teacher. He therefore proposes the adoption of a much more critical and rigorous approach in the use of DIE [in the poetry classroom] (Hornbrook 1989: 132), not only as a means of bringing about higher levels of learning, but also as a means of facilitating the assessment process.

Notwithstanding the above criticism, Slade's influence had a marked impact on the field of DIE, particularly on the work of Brian Way whose concept of 'development through drama', which aimed at supporting the development of the learner's *whole* personality (Way 1967: 2) as a means of preparing him or her for life beyond formal education, became the main focus of DIE during the 1960s.

2.3.2.5 Drama as a means of developing the whole person

In true Sladian tradition, Way places the learner together with spontaneous and creative self-expression at the centre (Urian 2000: 3), while confirming the idea of 'drama' and 'theatre' as opposing and mutually exclusive concepts (Way 1967:3). Way, however, leaves behind the notion of Child Drama as being an 'art form in its own right' (Slade 1958: 1) and, turning to developmental child psychology for support (Urian 2000: 4), takes 'the development of the *whole* person' as his main point of interest (Way 1967: 2). As Way (1967: 3) explains, 'Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence'.

Convinced that individual differences are more overtly revealed via the arts, Way (1967: 3) promotes the idea of using drama as a way of developing the whole personality. This involves the use of drama as a means of equipping the learner with the necessary social skills needed to cope in social situations, as well as preparing him or her for adult life (Hornbrook 1989: 12). This approach, which still enjoys a high degree of popularity in the United States (O'Connor 2003: 38), has much in common with OBE, which aims to help the learner acquire a range of complex performance abilities intended to empower (Schlebusch & Spady 1999: 39) and prepare him or her for success beyond formal education (Gale 2006).

In order to empower the learner, however, Way asserts that the inner resources of the individual, i.e. intellect, emotion, speech, the physical self, imagination, intuition, the senses, and concentration, require training through direct experience rather than academic

education (Way 1967: 1). According to Way, drama provides the ideal framework for such direct experience. The training of these inner resources was therefore largely based on the learner's participation in a number of disconnected, imaginative exercises, the exploration of themes, e.g. jealousy, loneliness, etc. through drama, and lively games, all of which were aimed at the development of personal and social awareness and skills, poise, patience, self-discipline, self-respect, respect for others, good manners and tolerance (Way 1967: 286-297). According to Hornbrook (1989: 13), 'Just about the only thing that school drama made no claims to do...was to equip young people with an understanding of their dramatic culture'. In view of Way's open opposition to 'theatre' in the teaching of drama, it is ironic that with his emphasis on such objectives, his approach appears similar to that of Ward's during the 1920s and 1930s, which focused primarily on actor-training techniques (Taylor 2005: 101). This contradiction also came to Bolton's (2007: 51) attention, who later commented that

Way's anti-theatre position paradoxically encouraged the introduction into schools of fashionable actor-training devices, so that a teacher's lessons...include 'warm-ups', games, relaxation, and sensitivity exercises. Indeed, from one point of view it could be argued that...Way's innovatory classroom practice was but an extension of experimental work already taking place in theatre schools in Moscow, St Petersburg, Paris, New York, Chicago, and Bristol.

Bolton (1986: 20) shows ardent disapproval of these aims and asserts that the central purpose of drama in education is the active pursuit of knowledge, the creation of new awareness and the enhancement or modification of understanding, rather than the development of social skills (1986: 8).

Whereas the application of the above-mentioned games and exercises may, at first, appear to be of particular use in the study of poetry, especially as a means of introducing such concepts as alliteration, assonance, onomatopoeia, mood, and atmosphere, as well as a way of exploring themes, Hornbrook (1989: 13), however, legitimately asserts that it is only by contextualising these activities, together with the use of specific drama/theatre

skills, that they could be considered to be of any true value to both the learner and teacher. He further claims that in order for these practices to be of any worth [in the poetry classroom], critical reflection on such activities is of the utmost importance. This necessitates the adoption of a critical stance on the part of the teacher (as well as the learners), rather than an attitude of non-interference as encouraged by Slade and Way.

Heathcote, too, expressed strong dissent with regard to this non-critical, non-interventionist approach advocated by Slade and Way since, in her opinion, rather than producing a meaningful learning experience, it merely served to 'stimulate commitment' (Hornbrook 1989: 14). Furthermore, Heathcote challenged Way's emphasis on the importance of the individual. Although Heathcote has a very high regard for the individual, her concern is anthropological rather than psychological and therefore sees commonality as being fundamental to the drama (Bolton 1984: 8).

In addition, Robinson (1980: 153, 154) observes the inherent paradox in Way's idea of developing the individuality of the individual and makes the valid assertion that 'Perhaps we must also recognise that adjusting to prevailing social values and roles is not the most characteristic mark of "an individual"'. Thus, for Robinson, providing learners with similar skills and instilling the same set of values is not only highly predictable, but also goes directly against the concept of developing the learner's individuality.

During the mid-1970s and 1980s, Dorothy Heathcote and Gavin Bolton consequently redirected the focus of drama in education away from the child-centred, therapeutic approaches of Slade and Way, returning instead, to the idea of using drama as a learning process across the curriculum, an approach first used by Harriet Finlay-Johnson, an English school mistress from Sussex, at the turn of the 20th century.

2.3.2.6 Drama as a learning medium

Dorothy Heathcote and Gavin Bolton not only challenged the way in which drama had been taught during the 1950s, 1960s and early 1970s, but also introduced an innovative and radical new approach which, in addition to 'breaking with all previous traditions' (Bolton 2007: 52), irreversibly transformed the agenda of drama in education (O'Connor 2003: 38; Hornbrook 1989: 16). Their conception of drama as a learning medium, which focused on drama as a cross-curricular pedagogic tool in the active pursuit of knowledge (Bolton 1984: 7), not only enjoyed a high degree of popularity (Abbs 1991: ix) in the UK, as well as in the United States of America, Canada, Australia and South Africa, but also dominated the drama-in-education scene well into the 1980s.

In stark contrast to their predecessors, who based their methodologies on creative self-expression, the re-enactment of stories and the development of the individual, Bolton and Heathcote's chief concern lay in the use of whole-group improvised drama as a means of challenging learners to learn, eliciting quality responses, and bringing about new awareness, changed attitudes, fresh insights and renewed understandings (Bolton 1986: 20). For both practitioners, drama is regarded as 'a process of cognitive/affective appraisal of the objective world' (Bolton 1986: 86) which relies, for its effectiveness, on the personal, internal processes of reception and experience (cf. cognitive constructivism under Section 2.2.2.2), rather than on the socio-political and cultural context in which knowledge is situated (Hornbrook 1989: 78). With the emphasis on the acquisition of knowledge rather than the explicit development of theatre skills or personality, Hornbrook (1989: 14) reveals that instead of 'being the subject of pedagogy, drama-in-education became a sophisticated form of pedagogy itself'. Concepts such as *universalising*, *authenticity of response*, *negotiation of meaning*, *personal meaning* and *deep structure learning* – all of which are based on the subjective examination of the self – became catch-phrases in the new methodology, which not only acknowledged the existing experiences and knowledge of the learners, but which also aimed at allowing learners to discover new meanings for themselves, rather than ingraining old content – a

view very much in line with the approach advocated by OBE, where learners are encouraged to construct rather than absorb meaning, based on their pre-existing experiences and knowledge of the world.

Contrary to Slade and Way, Bolton and Heathcote see no division between drama and theatre (Robinson 1980: 3). For them, the two share a strong connection not only with regard to *theatre form*, but also in terms of the commonalities between the role of the teacher and that of the playwright/director/artist (Robinson 1980: 147).

Because Bolton (1986: 13-14) draws no direct distinction between 'drama' and 'theatre', he places them along a continuum, since he sees them as being dependent upon one another for their effectiveness in the educational setting. In doing so, he differentiates between three fundamental acting behaviours or 'as if' modes which, in their purest forms, can be seen to vary both in intentional (Robinson 1980: 150) and psychological terms. For Bolton, each provides an important foundation for DIE. He places them along the continuum as follows:

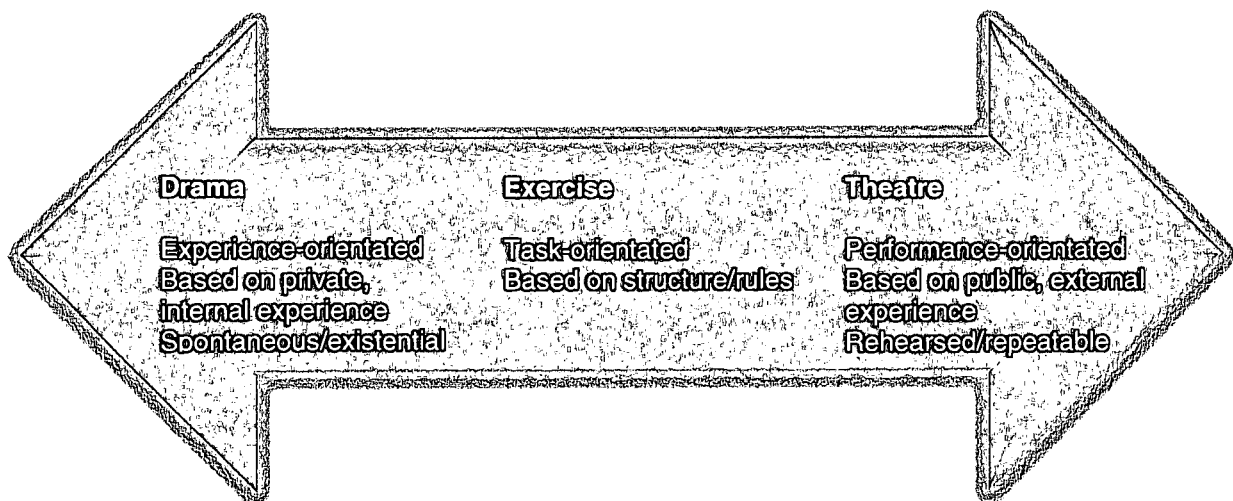


Figure 2.6: Continuum of acting behaviours

Lying at opposite ends of the spectrum, drama and theatre appear to be in direct contrast with one another (Robinson 1980: 150). However, the most important characteristic

difference between these two acting behaviours involves a variation in intention: while in drama, the focus is on submitting to the experience for one's own personal satisfaction (as in Slade's approach) as well as that of the other participants, in theatre, the emphasis is on projecting what has already been discovered for the sake of an audience (Bolton 1986: 141; Heathcote 1984: 105). A third acting behaviour, namely exercise, where the intention is to practise something, lies between the drama and theatre modes.

Based on brief, clear instructions or rules, exercise-driven activities are usually short and aimed at completing a particular task or reaching a specific goal (O'Neill and Lambert 1982: 23). Though the action demands a great deal of concentration, it requires very little emotional engagement and often emphasises demonstration (form) over experience (content). As there is usually an answer to be discovered or a problem to be solved, exercises often have a feeling of completion. Bolton (1984: 3-4) distinguishes between five varieties of exercise, namely experiential exercise, practising of skills, dramatisation, games and alternative exercises, the first four of which bear a strong resemblance to Way's concept of drama for personal development.

Experiential exercise may include such activities as visiting an army camp (in reality), conducting real interviews with soldiers, observing soldiers doing daily drill exercises, marching to a drum beat, or any exercises aimed at achieving a state of relaxation or improving concentration. Exercises involving the practising of skills include those focused on the development of sense memory, perfecting physical movements or vocal inflections associated with a particular character, imagination, the use of objects to suggest a variety of concepts or states of being (for example using a cloth to suggest grief, victory or peace), vocal clarity, choice of words (diction) and phrasing. As far as dramatisation is concerned, learners may be asked to dramatise events based on the teacher's narration of a story, or role-play or simulate a variety of situations. Games based on skill, competition, concentration, action, or social cooperation also form part of the exercise category. Well-known examples include wink murder and charades. Alternative exercises include activities such as recounting events, describing or

demonstrating procedures, writing stories, creating lists, posing questions, designing, drawing, composing songs, and choreographing dance items.

Bolton (1984: 6), particularly in his early writings, and Verriour (1994: 16) associate drama with children's dramatic or make-believe play, given the vast number of similarities that exist between them. Both are established by place, situation, plot and character. As there is no need for completion or the reaching of a specific goal, there is no restriction in terms of time. Characterised by a high degree of flexibility, fluidity, spontaneity and open-endedness (O'Neill and Lambert 1982: 24), both are seen to be rooted in experience (content) rather than demonstration (form). Rules and limitations are based on group consensus. Driven mainly by storyline and a high level of energy, intense emotional engagement and concentration are low in priority (Bolton 1986: 7-8). An example of dramatic playing or children's make-believe play includes experiencing a day in the life of a soldier during the First World War.

At the opposite end of the continuum, theatre places the emphasis on performance and is mainly concerned with the communication of thoughts, feelings, ideas, actions and sounds to an audience (Bolton 1986: 9). It demands a high degree of dramatic or technical (vocal and physical) and social skills (commitment and cooperation) on the part of the participants (O'Neill and Lambert 1982: 25). The focus is on the end-product, which usually results in a strong sense of occasion. Characterisation and rehearsal are important features of this type of dramatic experience, in which weaknesses in performance skills, rather than strengths, are highlighted. Examples include learners re-enacting events or preparing a series of still images in pairs or groups (O'Neill and Lambert 1982: 25).

Each of the three acting behaviours has its own pedagogical strengths and weaknesses. Bolton (1986: 14) points out that while the theatre mode, for example, has the capability of clarifying current knowledge, and the exercise mode is likely to reinforce or extend this knowledge, drama has the potential to change or modify it. Thus, in Bolton's

opinion, drama may be regarded as having the highest potential for bringing about insight or understanding. He sees the three modes of behaviour as being interdependent since, as he points out, without a strong sense of purpose and structure – usually associated with the exercise and theatre modes – drama in itself is relatively useless in educational terms.

Thus, contrary to earlier forms of DIE, both Bolton and Heathcote focus their ideas on the concept of the agent or ‘teacher-in-role’ (Urian 2000: 4), the main function of which is to structure the learning experience, by means of specific theatre elements, towards ‘credibility’, ‘thoughtfulness’, ‘deeper layers of meaning’ (Bolton 2007: 53) and ‘high aesthetic values’ (O’Connor 2003: 39) in much the same manner that a playwright/director does. These theatre elements include role, focus, tension, surprise, contrast, and symbolisation (*cf.* Section 2.3.3.1 for an explanation of each). Although in Bolton’s (1986: 137) opinion, sophisticated theatre skills are not necessary either on the part of the teacher or the learners, he insists on a conscious manipulation of these by the teacher in the structuring of significant dramatic experiences (Neelands 1995: 63).

O’Neill (1995: 61) strengthens the case made by Bolton and Heathcote that the purpose of teacher-in-role is neither to provide the teacher with an opportunity of simply *joining in* the action nor to give a display of acting skills. She, too, emphasises the functional importance of teacher-in-role as a dynamic teaching strategy to be used not only for inviting the learners to actively participate and respond within the framework of the fictional context, but also for allowing them to pose or answer questions, and oppose, support or alter the dramatic situation. Furthermore, taking a role in the drama provides the teacher with a useful means of introducing a new unit of work, as well as establishing mood and atmosphere, demonstrating suitable behaviours, slowing down or moving the action forward, challenging the learners, evoking quality responses and shaping the learners’ ideas (O’Neill 1995: 61). Brook (1968: 122) agrees that from within the drama, the teacher is able to ‘attack and yield, provoke and withdraw’. Unlike Slade and Way, therefore, who provide the learner with absolute freedom of creativity, Heathcote views teaching as ‘an act of benign interference’ for ‘learning is the product of intervention’

(Johnson & O'Neill 1984: 12). Unfortunately, many of the new methods employed by Heathcote in her teaching, particularly the use of teacher-in-role were seen to arouse suspicion and criticism among her more child-centred colleagues (Bolton 2007: 52). A number of drama specialists referred to her approach as being characterised by 'teacher domination or manipulation' (Johnson & O'Neill 1984: 11), as Hornbrook (1989: 14) informs us

Observers could hardly have failed to be aware of her dominant, directorial relationship to the drama, or of her willingness on occasions to become a participant 'in role', joining in apparently on equal terms with the children. They would also have noted the extensive time allowed for debate, even for writing, amounting to a conscious challenging and shaping of the children's ideas. All this must have been profoundly unsettling for drama teachers used to the non-interventionist strategies of Child Drama and drama for personal development.

This does not, however, imply that Heathcote was not learner-centred in her approach. On the contrary, her view of the teacher had much in common with OBE's notion of the teacher as facilitator-guide whose purpose it is to establish a supportive framework or scaffold, by means of demonstration, explanation, modelling or role-play (Booi 2000b: 7) as a means of capturing and sustaining the learners' interest and, in so doing, securing their involvement in and commitment to the activity. Central to the notion of teacher-in-role (as well as OBE) is the fact that as the learner gains in confidence and control with regard to the activity, the teacher gradually withdraws support and allows the learner to assume greater responsibility for the task (Roehler & Cantlon 1996: 3). Johnson and O'Neill (1984: 13) compare Dorothy Heathcote's interventionist approach in the classroom to that of a midwife delivering a child:

Her approach has all the appearance and characteristics of a midwife.... The patient – teacher, student or child – struggles to produce the infant – creative knowing. Dorothy is there, sleeves rolled up in charge of the event, alternately urging, cajoling and comforting the patient. When the moment of knowing is born, Dorothy weighs and measure it, pronounces it fit, and then, most difficult and important of all, gives it back to the person who made and fought for it. The product is not the property of the teacher/midwife but of

the student/mother. How the prized possession survives and thrives from that point on is the concern of the person to whom the treasure belongs.

In using the strategy of teacher-in-role, there are two plays of a complementary nature happening simultaneously, namely the play for the teacher and the play for the learners. According to Bolton (1986: 51), the play for the teacher is driven by the educational goals of the teacher (Davis and Lawrence 1986: 135), while the play for the learners focuses on the goals of the learners, namely involvement and satisfaction. In order for this strategy to succeed, it is important that both 'plays' are given equal importance (Bolton 1986: 55). Bolton (1993: 42) brings our attention to what he calls 'an interesting interleaving of structures'. He, like Neelands (1988: 70), warns us that the natural inclination of the learner is to work towards sequence or the 'what-happens-next?' level, otherwise known as plot or storyline. The teacher, on the other hand, should work towards situation or the 'what-is-happening-now' level (Bolton 1986: 139). An important function of the teacher, therefore, is to work in opposition to the learners' tendency towards story in an attempt to allow them sufficient space and time to reflect on their actions while engaged in the action. Bolton and Heathcote therefore urge the teacher to avoid working towards linear or narrative development in the drama as this may lead to a simple series of events devoid of tension or significance (O'Neill & Lambert 1982: 41). Bolton points out that while the teacher is engaging with the learners at the imaginary level, he or she is, in fact working ahead of them at the educational level. The two plays, therefore, differ in terms of aim and structure. Bolton refers to this process as a 'folding in' or balancing of learners' intentions (to participate in a dramatic experience) and the teacher's intentions (to bring about moments of meaning and understanding) (Davis and Lawrence 1986: 135).

The concept of 'The play for the teacher' was coined in 1974 by Geoff Gillham as a means of describing the drama experience from the perspective of the teacher and his or her educational objectives (Morgan and Saxton 1991: 164). Bolton (1986: 142) explains that although an identifiable plot may begin to surface, rather than working towards a lesson driven by a progression from one event to the next, the teacher should focus on the

gradual development of meaning. This means that regardless of whether or not the teacher is in role, he or she will always function with a particular learning objective in mind (Neelands 1988: 84; Heathcote 1984: 101; Chaplin 1999: 9; Wessels 1991: 15).

According to Heathcote (1984: 24), meaning may be achieved by elevating ordinary experiences to 'moments of significance'. This entails moving from the particular to the universal, which involves the process of organising a series of apparently distinct particulars (associated with contextual detail) and relating them to shared universals (unifying concepts) in order to endow them with significance (Bolton 1986: 16, 46). Heathcote (1984: 35) asserts that this demands an awareness of the difference between story and theme. She also claims that 'universalising' is part of the 'digestion process of the arts'. This entails creating a drama by means of focusing on a common area of interest (related to the ideas presented in the poem), then reducing it to a number of particulars (contextual detail) and, finally, expanding it to a universal human experience (Davis and Lawrence 1986: 26; Neelands 1988: 57; Verriour 1994: 91) with which the learners are able to identify on a personal level. Bolton (1986: 43) explains this as follows (see Table 2.2):

Table 2.2: Moving from the particular to the universal

Particular (a drama about pirates)	Personal	Universal
<i>Pirates who have to keep their eyes skinned for danger.</i>	The child may draw on what he/she knows of anticipating danger or a threat.	The drama may become about people who never feel safe.
<i>Pirates who must find the treasure before dark.</i>	The child may draw on what he knows of being short of time.	The drama may become about people who work to a deadline.
<i>Pirates who want their fair share of the loot.</i>	The child may draw on his experience of sharing and not trusting.	The drama may become about people who distrust each other.
<i>Pirates with a wooden leg.</i>	The child may experiment with modification of physical control.	The drama may become about people who are physically restricted.

The second column (personal) provides the learners with an individual sense of truth, which leads to personal meaning and authenticity of response, while the last column (universal) enables them to share a common human experience. Therefore, Bolton (1986: 43) asserts that 'Drama has a dual significance. It is both personal and universal'.

Bolton and Heathcote are of the opinion that universalising can be effectively used to bring about new depths of insight by making learners aware that each human experience is significant in that it bears a connection to all mankind, throughout all time (Wagner 1980: 76; Morgan and Saxton 1991: 144). Wagner (1980: 76) sums this up neatly in saying that 'True gut-level drama has to do with what you at your deepest level want to know about what it is to be human', or knowing what it's like to walk in someone else's shoes, which is, essentially, Heathcote's primary concern in using drama as a learning medium.

Despite the general enthusiasm with which many of her methods were received, Heathcote has, however, been strongly criticised for universalising western ideas, symbols and values in her drama teaching (Hornbrook 1989: 65). Nicholas Wright, for example, challenges Heathcote's preoccupation with universals, which negates the socio-political, historical and cultural dimension in which the dramatic context is situated in favour of 'vague generalisations about the human condition' (Hornbrook 1989: 47), and condemns her 'mistaken emphasis on subjectivity' (Robinson 1980: 4). He argues that the moral, social and political statements produced in the drama should be context specific and should therefore be both 'relative' and 'objective' (Wright 1980: 89). He insists that 'subjective experience cannot be viewed independently of its context...and that it needs at all times to be measured against objective fact' (Wright 1980: 99).

William Gaskill, who is also more interested in specifics, presents a similar argument, claiming that work of this nature demands a movement in the opposite direction to that suggested by Heathcote and Bolton, i.e. from the subjective / universal to the objective /

particular (Gaskill 1980: 63). Hornbrook (1989: 4), one of Bolton and Heathcote's greatest critics, also asserts that their naïve emphasis on subjectivity or 'the privatisation of experience' has confined drama in education to 'narrow forms of individualism' and argues a convincing case that 'for drama to legitimate itself within education it must be theorised within culture and history as a demonstrably *social* form'. Moreover, his reminder that the numerous attempts of the English literature curriculum to sidestep the subjective and decontextualised approaches of the past in favour of a wider recognition of culture, politics and history (as seen in the reader-response theory recommended by OBE), is of particular relevance to this study. According to the reader-response theory, literature itself is not regarded as going beyond history and politics, but instead, is seen as a direct product thereof (*ibid*: 74).

In addition, Hornbrook (*ibid*: 66) warns against the teacher's (and learner's) adoption of a phenomenological position, which assumes that a close examination of the self is likely to lead to the discovery of universal absolutes or so-called matters of significance. He therefore raises a serious concern about the notion of validating one set of personal feelings or values over another by asking the question, 'who is to mediate between your morality and mine when our "true and uncorrupted consciences" lead us to different conclusions?' (*ibid*: 5). Consequently, the question as to what it is that constitutes these alleged universals or *matters of significance* has been hotly contested by a number of experts in the field.

Nicholas Wright, for instance, observes that the priority given to subjectivity and universal truths in the drama merely creates the possibility of allowing the teacher to engage in subtle forms of brainwashing (Robinson 1980: 4). He therefore cautions against what he calls 'Heathcote's discovery of an entirely new category of fact', which appears to be beyond criticism:

There's a consequent danger: the temptation of inventing pseudo-facts, statements generally of a moral nature, which, though mere matters of opinion, products of a particular ideological context, are presented as though they were of absolute and

permanent value (Wright 1980: 100).

A further point of contention in Bolton and Heathcote's approach to drama involves the issue of appraisal. For Rowntree (1987: 1), the true worth of any teaching methodology is revealed by its assessment practices. In spite of the new sense of purpose offered by drama as a learning medium, however, critics still took issue with the fact that its chief proponents showed very little concern for the development of a coherent set of assessment criteria and evaluation procedures in order to measure the learners' achievement in drama.

Hornbrook (1989: 24) is therefore correct in saying that the problems that have arisen with regard to appraisal in DIE have emanated from the sheer determination of its leading theorists to ignore 'theatrical practice and critical aesthetics' in favour of such aspects as sincerity, absorption, cooperation, personal development (as espoused by Slade and Way) and experience, authenticity of response, negotiation of meaning, and exploration and problem-solving with regard to human/social dilemmas, attitudes and ideas (as promoted by Bolton and Heathcote). In other words, thus far, the creation and interpretation of drama is regarded as a self-centred process, which can only be measured in terms of the learner's authenticity of response and integrity of feeling. But, for Hornbrook (1989: 73-73), experience and feeling (as in *Child Drama, Development through Drama and Drama as a Learning Medium*) are too often treated as a substitute for interpretation and criticism, both of which are central aspects in the study of poetry from an outcomes-based perspective.

In his well-known polemic, Hornbrook (1989: 25) chastises Bolton for his contentment with the achievement of such obscure learning outcomes as 'trust; protecting; negotiating meaning; and containing', his satisfaction at the learners' latent awareness of dramatic form, their inherent understanding that drama is for learning and the mere finding of integrity of subjective feeling together with his lack of insistence that learners should be able to verbalise what they have learned:

We should be profoundly concerned about the paucity of these outcomes and alarmed by the complacency with which they are offered. If drama teachers are being presented with these scarcely sustainable, minimal claims as a model of evaluation, it is no wonder that their own more formal assessment schemes are often such a muddle.

When viewed in light of Rowntree's assertion, this statement reveals that it is in its assessment practices, that DIE's major weakness, at least up until this point in its development, lies.

A further shortcoming in their approach had to do with the fact that once back in their classrooms, ordinary teachers found it difficult to reconcile what they had seen in the much-celebrated demonstration lessons offered by Bolton and Heathcote and the realities of day-to-day teaching, particularly the serious limitations posed by the school timetable, lack of space and having to meet the demands of the school curriculum. While some teachers were able to include some of the strategies offered by the new system, there was a 'disturbing gap between the received wisdom of the field as broadcast in the literature and the actual experience' (Hornbrook 1989: 46).

With the change in emphasis of the United Kingdom's education department from the development of the 'well-rounded citizen' to 'the preparation of pupils for an effective place in the service of the economy' (Hornbrook 1989: 35) during the late 1970s and early 1980s, Bolton and Heathcote's concept of drama as a learning medium can be seen as an attempt to keep up with the fast-changing socio-political and economic climate. Consequently, DIE became the handmaid to a new subject area called *Life Skills*, which focused on preparing learners for life in the work place. While many practitioners were happy to subscribe to this new arrangement of drama for the market place (Bolton and Heathcote included), others expressed their utter disapproval either at the apparent hijacking of their subject or at DIE's decline into mere utility status. Such opposition came from an alliance of teachers who had been influenced by Boal's notion of *Theatre of the Oppressed* and who sought to bring about social change by using DIE as a means of empowerment.

2.3.2.7 Drama as a means of empowerment

The most powerful weapon in the hands of the oppressor is the mind of the oppressed

- Steve Biko

As previously mentioned, the 1980s saw an increasing opposition to the idea of DIE as a mere servicing agent for the so-called 'first-order subjects', such as English, History and Science (Hornbrook 1989: 52). This resistance came from a faction of drama teachers in the United Kingdom who showed a growing concern for social issues around class, gender and race and who were dedicated to using the pedagogical ideas of Bolton and Heathcote as a means of achieving social change and empowerment.

Thus, contrary to the wistful idealism that had gone before, a number of discordant voices now began to blame drama teachers for their permissive indulgence of the new capitalist government which had sought to eradicate them from the school system. Meanwhile, others began to ask more challenging questions:

Is the system of which we are part too strong and clever for us? Do the powers that be just let us think we're different while actually absorbing us into their reality? ...we need to be positive about our achievements. BUT does our work fulfil its potential to challenge the patriarchal, sexist, racist, class-ridden context of the real world? Are we adding to the voices of our young people, are we giving them a way of challenging, a way of saying 'No!?' (Clark cited in Hornbrook 1989: 48)

Brazilian educationalist Paulo Freire's *Pedagogy of the Oppressed* was especially influential on the thinking of this alliance of drama teachers as well as on a number of Third World countries, including South Africa. Freire's (2000: 71) belief that 'education is suffering from narration sickness' led to the development of his 'deschooling theory' (Hornbrook 1989: 49) which challenges the use of *banking* education (based on the concept of Behaviourism) by a political system to oppress its citizens. Boal defines

'oppression' as a situation in which 'one person is dominated by the monologue of another and has no chance to reply' (Gewertz 2004: 1).

According to Freire (*ibid*: 72), education based on the *banking* paradigm depicts teachers as all-knowing and all-powerful beings, who act as depositors or narrators of conforming and oppressive knowledge, information and values into passive, submissive and unquestioning depositories (learners) (*ibid*: 71) to suit the self-serving ends of the system. In his view, the chief 'interest of the oppressor lies in "changing the consciousness of the oppressed, not the situation which oppresses them" for the more the oppressed can be led to adapt to the situation, the more easily they can be dominated' (*ibid*: 72). This change in consciousness is achieved by stripping the oppressed of their independent, creative and critical thinking abilities in an effort to prevent them from engaging with and transforming the world. Consequently, the oppressed decline into a state of dehumanised existence in which exploitation, injustice, oppression and violence prevail, while all traces of freedom are lost (*ibid*: 44).

This is highly reminiscent of South Africa's apartheid era in which the Black majority suffered oppression and dominance by the White elite who sought to control all aspects of social, cultural, political and educational life (Grass 2001: 1). Consequently, education was used as one of the means by which the apartheid government disempowered the Black nation (Bantu or inferior Education) and ensured White supremacy (*banking* education) – a situation which eventually gave rise to the well-known *Freedom Struggle*.

Freire recognises the power of language as a means of liberation and transformation and therefore suggests that oppressed citizens should unite in an effort to 'identify, de-mystify and oppose specific forms of oppression' as a means of empowering themselves to 'pursue their struggle for liberation' through *language* (Hornbrook 1989: 49). Here, Freire's influence on South Africa and South African education in particular is evident. According to Dalrymple (1987: 2), the late 1980s and early 1990s was characterised by 'an attempt to transform society through negotiation rather than through revolution'. The

notion of transformation through negotiation was carried through to the implementation of OBE in which the negotiation, rather than the transmission, of meaning plays a major role.

Inspired by Freire's ideas, Brazilian theatre director, Augusto Boal, acknowledges the power of theatre to achieve these same ends. He therefore established the *Theatre of the Oppressed* as a means of helping those experiencing oppression to express themselves and, in so doing, to 'discover a way out of their powerlessness' (Gewertz 2004: 1).

Boal believes that in order to achieve liberation through the medium of theatre, the conventional actor/audience relationship must be 'revolutionised' (Hornbrook 1989: 50). He therefore came up with the concept of 'forum theatre' in which audience members are invited to intervene as a means of offering solutions to or suggesting alternative actions for those characters suffering from oppression. The actors playing these oppressed characters then put the suggestions made by the audience into action. Later, Boal invited audience members onto the stage to demonstrate their ideas, a development that gave rise to the notion of the 'spect-actor' in which both audience members and actors are allowed to take part in the action on stage (Paterson 2005: 2). This approach is a key concept in DIE since, similar to Boal's practice, in which the participants simultaneously act and spectate, learners engaged in the drama process are seen as both performers and observers of their own actions as they work towards finding solutions to the problems presented in the drama. What these approaches have in common is that drama/theatre is seen as 'laboratory of social change, where ideas can be tested in action, and where no outcome is preordained' (Hornbrook 1989: 50).

According to Hornbrook (1989: 47), members of the drama teachers' alliance in the United Kingdom were increasingly drawn to this approach as a way of challenging government policy. They believed that by engaging in DIE, learners would not only be able to identify instances of oppression in a variety of social situations (including the school context), but would also be able to understand, expose, condemn and 'challenge

the “objective” structures of political oppression’ (*ibid*).

Yet despite the claims of this alliance against the dominance of the economically-driven government and their refusal to accommodate it within their practices, along with their determination to join forces with so-called ‘underprivileged’ learners, Hornbrook (1989: 49) is not convinced as to the validity of their arguments. Firstly, he expresses considerable doubt with regard to the idea of schools as ‘unquestioning agents of capitalism’, stating that there is simply too much of a discrepancy between ‘the radical fervour of [the rhetoric of the alliance] and the lived realities of the classroom’ (*ibid*). Secondly, he takes issue with their view of learners as passive, uncritical recipients of the values imposed upon them by the system (*ibid*). In his view, their thinking not only underestimates the ability and intelligence of the learners themselves, but it also serves to undermine the complex relationship between society and the learner.

Dalrymple (1987: 3), however, argues that ‘the school is the main agent of socialisation’ and that this is where learners are exposed to and influenced by the ideology of the system. This is particularly relevant to the South African context where the racist apartheid regime aimed to instil within Black and non-White peoples the idea that ‘equality with Europeans is not for them’ (Verwoerd 1953: 3585). Therefore, as previously mentioned, one way in which the apartheid government ensured White supremacy was by implementing Bantu Education in Black and non-White schools with the intention of directing these youths ‘to the unskilled labour market’ (*Rebirth Africa*: online), while White learners enjoyed education of a superior, though biased and prejudiced quality.

Although South Africa has come a long way in achieving democracy, reconciliation and transformation, Jansen (2010: 1) informs us that the country currently seems to be faced with an emerging generation of angry learners which appears to be the result of the inheritance of apartheid rather than emanating from the learners themselves. Likewise, the authors of *Acting Against Conflict* (2010: 1) assert that ‘the culture of violence

affecting youths in South African schools' today can be attributed to apartheid which not only politicised schools, but which also 'transformed them into sites of political struggle'. They further point out that, ever since apartheid, 'pupil power' has emerged in the form of learner-learner conflict, learner-teacher conflict and learner-state conflict (*ibid*). The term *conflict* may be defined as 'potential tensions or clashes over interests, rights and power' (*Acting Against Conflict* 2010: 3). According to Fisher (2000: 1), conflict usually manifests itself in the form of negative feelings such as 'hurt, anger, and confusion' and explains that those involved in the conflict situation may decide to openly address the conflict or, alternatively, to suppress it.

Drawing on Boal's *Theatre of the Oppressed*, the *Acting Against Conflict* campaign aims to address conflict in schools by using DIE as a means of helping learners to deal with a number of social issues related to prejudice, intimidation, cultural diversity, xenophobia, sexual violence and other forms of violence. In doing so, they hope to bring about greater awareness and understanding with regard to conflict and conflict management. Furthermore, the aim of this project is to uncover the causes of conflict and to help learners 'develop empathy for the feelings of others' (*Acting Against Conflict*: 2010: 5).

Another way in which DIE has been used to great effect in South Africa is as a means of creating awareness with regard to the HIV/Aids pandemic. The educational dramas of the Interactive Themba Theatre Company (ITTC) not only facilitate dialogue among its participants in an effort to prevent the spread of HIV/Aids, but also allows them to 'confront challenges of denial, stigmatisation and discrimination, cultural influences, care and support and peer pressure' (Chipatiso 2009: 7). In addressing these issues, participants are encouraged to engage in the drama as spect-actors, a reflexive mode of engagement that allows for both action and reflection. Rather than suggesting solutions to the problems presented in the dramas, the ITTC encourages learners to explore a number of possibilities through discussion and debate (*ibid*: 16).

A similar initiative is the *DRAMAIDE* project established by the Universities of Zululand and KwaZulu Natal which has received both national and international acclaim for its contribution to HIV/Aids education in South Africa (*DRAMAIDE*: online). Much the same as the *ITTC*, *DRAMAIDE*'s *Act Alive Project*, which forms part of Life Skills programmes in schools, uses DIE as a way of encouraging debate and breaking the stigma attached to HIV/Aids in order to 'promote positive living' (*Soul Beat Africa*: online).

The *Masibambisane Youth Educational Drama Organisation*, based in Cape Town, is equally committed to the use of DIE as a tool in educating the South African community with regard to social issues such as HIV/Aids, crime, and child abuse. Moreover, they base their mission on creating environmental awareness and building inclusive communities.

Thus, the immense popularity of Boal's techniques in the South African context is evident in that they have been used extensively as a means of eradicating oppression and achieving equity and transformation prior to and following the collapse of the apartheid government. In addition, DIE has been used as a way of developing cultural and self-awareness (Dalrymple 1989: 11), as well as self-expression and critical thinking (*ibid*: 12) all of which are essential to C2005 and OBE.

But despite its accomplishments, Hornbrook (1989: 51) remains sceptical as to the true success of Boal's approach in helping learners to 'make sense of the ideological complexities of [the] advanced, consumer-dominated culture' of the United Kingdom. For him, in countries such as South Africa where oppression and conflict have openly manifested themselves in schools its achievements are obvious, but as far as its effectiveness in the United Kingdom is concerned, he believes the situation to be a great deal more complex, particularly since he does not consider these learners to be oppressed in any way:

In the context of [British] school[s] there are considerable difficulties in regarding pupils as the equivalent of an oppressed social order, let alone in knowing what to take their side might mean. The traditional antipathy to education displayed by many white working-class groups, for example, which is held to be a major cause of inner-city truancy, would be likely to make them unreliable collaborators in the [use of DIE for *social* change] (Hornbrook 1989: 51).

Still, drama as a means of empowerment had a considerable amount of appeal for drama practitioners who demonstrated a conscious awareness of the social controversy that had been incited by the changing socio-political and economic climate and who had been determined to use DIE as a means of resisting the so-called exploitation of their subject (Hornbrook 1989: 51).

Despite their numerous efforts to establish drama as an independent, foundational subject in the school curriculum, however, the serious indecision and infighting that persisted with regard to the recognition of drama as an *arts subject* (Hornbrook 1991: 7), together with the pre-occupation of many of DIE's chief exponents with the development of a pedagogically-sound methodology, the somewhat half-hearted attempts to reunite the personal outcomes of drama with the public outcomes of theatre, the search for a range of drama strategies, and the emphasis on the educational power of drama as a teaching tool, all led to the 1988 Education Reform Act's exclusion of drama from the core subjects of the national curriculum and the inclusion of drama as a mere sub-category of English in the National Curriculum one year later (Lewis & Rainer 2007: 4). The publication of these documents, together with David Hornbrook's controversial attack on the drama teaching practices of Bolton and Heathcote, and his subsequent attempts to 'legitimise [DIE] as a sub-genre of theatre' (Lewis and Rainer 2007: 4) through his promotion of a more comprehensive and inclusive model of DIE known as 'Dramatic Art' brought about a major turning point in the way the drama teaching community began to think about DIE both in the UK and abroad during the late 1980s and early 1990s.

2.3.2.8 Dramatic Art

According to Abbs (1991: viii, x), Hornbrook's inclusive approach, which was both highly controversial and revolutionary, was characterised by a dramatic arts curriculum that was more 'broad and balanced' (Lewis and Rainer 2007: 4) and which was based on aesthetic and cultural principles (Abbs 1991: x). This involved the merging of what he considered to be false dichotomies between drama and theatre; process and product; experience and performance; and the individual and cultural heritage; upon which, at least up until the late 1980s, DIE had been firmly established. During the early 1990s, a general acceptance of the then newly-proposed paradigm emerged in the form of a growing consensus among drama practitioners who adopted the term 'inclusivity' as the slogan of choice (Lewis and Rainer 2007: 5). In fact, it wasn't long before a number of leading experts in the field joined in the campaign to extend the theoretical base of DIE and recast it as a sub-genre of 'legitimate *theatre practice*' (Lewis and Rainer 2007: 4). Bolton (2000: 28), for instance, who had for some time shown a keen interest in the connection between DIE and theatre, endorses this view:

I am suggesting that in this coming century we re-educate practitioners to think theatre. If everyone knows that everything they make is theatre then the term may indeed appear more often in titles, but more important than that is the desirability that all teachers would recognise they are sharing the same common ground. All drama courses, all drama activities will be seen as practising one or more theatrical genres. All attempts to weave new theories will have the basic principles of theatre as their shared point of departure.

In addition, Bolton asserts that by considering DIE within the broader context of theatre practice, it would not only become possible for DIE to be seen as one of its sub-genres, but its relation to other established theatre genres would also become clear.

For others, however, Hornbrook's inclusive view is far too simplistic, mediocre and banal. Michael Fleming, for example, who, while agreeing that the false polarities which governed earlier forms of drama teaching are no longer relevant, especially from a post-

modern perspective, questions the consensus with regard to inclusivity in the context of DIE (Fleming 2001: 3):

Two related questions come to mind.... How widespread is the consensus alluded to here? What exactly does an 'inclusive' approach to the subject mean? Does it mean that any form of practice is acceptable? Does 'consensus' mean simply that there is a greater level of tolerance of different approaches rather than a coherent theoretical rationale or consistent set of practices? The consensus of tolerance and 'inclusion' may be widespread but that may not mean anything very significant. An inclusive approach might be interpreted as not so much a statement of a particular ideology but more a recognition that the vitriolic debates of the 1970s, 1980s and early 1990s have given way to a 'live and let live' approach where anything goes.

Fleming's pessimism, however, does not end here. He rightly points out that when confronted with dual concepts, such as 'drama' versus 'theatre', the temptation to resolve the issue by finding a mere balance between the two opposites (as in Hornbrook's approach) is no more than 'a bland compromise' or over-simplification of the problem (Fleming 2001: 7). Apart from saying 'nothing of very much significance', Fleming sees the promotion of such a balance as reinforcing the oppositeness of two the positions in question. Therefore, rather than an inclusive approach to drama teaching, Fleming prefers an 'integrated' model of practice. In Fleming's view, the term 'balance' implies finding 'the appropriate midway point on a continuum', whereas the term 'integration' signifies a 'conceptual fusion' between the polar extremes. He warns, however, that 'integration' should not be confused with 'synthesis', which suggests 'a blending, and loss of separate identity of the separate substances' (*ibid*: 7).

With a view to reintroducing drama as 'a coherent *arts* discipline within the generic community of the arts' (Abbs 1991: viii) (my italics), Hornbrook sought to abandon the psychological, child-centred approaches of the previous four decades for a more aesthetic orientation to the subject. According to Hornbrook, the emphasis on the psychological development of the learner as well as Heathcote's and Boltens' conception of drama as a teaching tool denies him/her access not only to the world of theatre, but also to the shared

aesthetic, cultural and historical domains. Hornbrook makes his point by highlighting his disagreement with Way's assertion that in DIE 'The aim is constant: to develop people, not drama. By pursuing professional theatre conventions...the point may be missed altogether' (Way 1967: 6-7). Abbs (1991: ix) confirms that with the focus of drama teaching strongly diverted away from art, theatre practice and artistic vocabulary, drama had lost its subject identity.

Hornbrook's (1991: 6) chief concern, therefore, was to secure drama's independence from English (of which it was regarded as a mere sub-category) and to restore its subject status by giving it 'a disciplinary coherence which has been notably lacking in the past' and by seeing dramatic art in relation to other forms of human expression, such as the visual arts, dance, music, design, performance art and ritual. He goes on to say that the association of dramatic art with 'such culturally familiar concepts as plays, theatre and actors [which in traditional DIE practice had been conceptual outcasts], gives it an identity readily accessible to a wider constituency' (Hornbrook 1989: 130). Hornbrook therefore envisaged a dramatic arts curriculum based on a transmittable body of knowledge and the explicit acquisition of theatre skills, which would enable learners to explore the various aspects of the theatre, including acting, writing, directing, designing, stage-management, technical aspects, critical analysis and evaluation (*ibid*: 131). Thus, while learners may still be involved in improvisation and role play, they will be able to view these activities within the broader context of theatre practice. For Hornbrook, therefore, DIE, as well as the less-publicised forms of dramatic activity such as extra-curricular involvement in plays, theatre visits, as well as watching films and television, are all regarded as belonging to the realm of dramatic art (*ibid*: 131).

He further outlines and extends the range and scope of dramatic art by considering the activity in terms of the dual concepts of production ('making', 'presenting' and 'performing') and reception ('responding' and 'evaluating') (Abbs 1991: xi). While he acknowledges the fact that participation in drama does indeed involve being part of a production *process*, Hornbrook (1989: 105) draws our attention to the *outcome* of that

process, namely the dramatic *product* or *dramatic text*. In Hornbrook's view, however, this dramatic text is not restricted to existing scripts, but includes 'any form of active discourse or performance which can be *read* and *interpreted* by watchers' (*ibid*). Production, therefore, refers to 'the making of the dramatic text' (*ibid*), whether by means of improvisation, role play, experimentation, performing, writing or rehearsal. *Reproduction*, on the other hand, which refers to the dramatic presentation (by means of acting and technical aspects) of existing scripts (most frequently recorded in written form), may be seen as a development of the concept of production outlined here. Finally, the term 'reception' refers to the *critical interpretation*, analysis or appraisal of the content or form of the dramatic text, which involves the processes of responding and evaluating (*ibid*: 106). This may take place in the form of discussion, critical commentary, further experimentation or refinement of the dramatic text.

This idea of critical interpretation, however, is in direct opposition to the method of work employed by Cook, Slade and Way who insisted on the teacher's role as being that of a friendly ally. Furthermore, despite Bolton and Heathcote's perception of the teacher as an intervening artist, their approach remained largely uncritical. But in Hornbrook's (1989: 122) view, such critical feedback (which should come from the learners as well as the teacher) is a necessary feature in the deconstruction and evaluation of the messages embedded within dramatic texts and the strategies used to convey their meaning.

While this is true, Hornbrook highlights the difficulty of this theory in the context of the post-modern teaching climate by reminding us that the reader-response approach to the study of literature does not subscribe to the idea that 'predetermined realities' may be found in such texts (*ibid*: 122). Hornbrook, however, takes the notion of the reader-response approach one step further by claiming that critical interpretation depends on far more than a simple subjective/objective construction of meaning. For him, it also involves a 'continuous movement between preconception, revision and confirmation; (*ibid*: 124), which requires more than the simple posing of questions and assessment by the teacher. Hornbrook (*ibid*: 122) envisages a critical drama teacher who:

can get behind the resultant meanings by... tak[ing] the 'adequate comprehensions' of the group, and subject[ing] them to analysis, questioning the motivations and interests which are implicit in those comprehensions, exposing their origin, their distortions, and the purposes and functions they serve.

The teacher therefore performs two separate functions in the interpretation process of the dramatic text: firstly as an equal contributor to (rather than transmitter of) the shared meanings and understandings of the group; and secondly, as critic (*ibid*: 123).

It can therefore be seen that what Hornbrook proposed is 'a dynamic method of work, with children wholly engaged in the aesthetic process of making, performing and responding' (Abbs 1991: x). This, according to Hornbrook (1991: 2), would enable both teachers and learners to concentrate equally on form as well as content. He reminds us that the former preoccupation with content and spontaneous expression in drama teaching had negated the importance of form (and by implication the quality of the dramatic product), as well as the cultural heritage of theatre. Contrary to Slade's (1954: 57) belief that the premature exposure of learners to the theatre would result in exhibitionism and the stifling of creativity, Hornbrook (1991: 2) claims that a 'sensitive induction into a culture of theatre with its conventions and accepted body of knowledge and skills is likely to stimulate rather than inhibit creative autonomy' in the learner.

As far as the idea of the cultural heritage of the theatre is concerned, Hornbrook is convinced that access to the dramatic culture was denied by the emphasis of past methodologies on the individual (Slade and Way), as well as on such concepts as personal knowing and subjective feeling (Bolton and Heathcote). As mentioned in Section 2.3.2.6 of this study, Hornbrook was deeply opposed to the high value placed on the privatisation of experience to the overall neglect of the broader socio-political, cultural and historical aspects related to the dramatic experience. Fleming (2001: 134) supports this view by stating that an awareness of both personal values and the wider culture are essential to the construction of meaning when interpreting a text or engaging

in drama, whether as creator or spectator.

In an attempt to give further credence to his argument, Hornbrook refers to the concept of the dramatised society, which he regards as one of the cornerstones of dramatic art. In the dramatised society, learners are not simply seen as 'role-playing individuals acting out [their] preferences against a known "objective" world' free from moral and political consequences, but instead are viewed as 'moral agents' who, by means of their active participation in 'communities of discourse' are able to come to terms not only with themselves but also with the world around them (Hornbrook 1989: 128). Dramatic art, then, according to Hornbrook, provides learners with access to a grounded aesthetic, a term used by Willis (1990: 21) to refer to the creative process of attributing meaning to symbols and practices, which in turn, are 'selected, re-selected, highlighted and recomposed to resonate further appropriated and particularised meanings'. This grounded aesthetic then, provides learners with the (artistic) means to engage with the broader socio-historical context in ways which free their understanding and help them to make sense of the world (*ibid*: 128). When viewed from the perspective of the critical reader-response approach to the study of poetry promoted by OBE, which acknowledges both the personal response as well as the broader socio-political, cultural and linguistic context of the reader as well as that of the author (Comber & Simpson 2001: page unknown), Hornbrook's judgement is sound.

Unfortunately, however, his advancement of the notion of dramatic literacy (also based on the drama as cultural heritage model), which promotes the idea that it is only through exposure to the 'stylistic perfection' of literary masterpieces 'whose range and depth of meaning leave even the most accomplished role-playing far behind' that learners will be able to appreciate the true 'density of human experience' (Hornbrook 1989: 108), was met with sincere disapproval by a number of drama practitioners. Fleming (2001: 48), for example, aptly points out that access to such 'density of human experience' as that implied by Hornbrook in the above quotation is wholly contingent on the teaching methodology employed by the teacher. Fleming furthermore identifies a false dichotomy

in Hornbrook's statement between the activities of role play (process) and direct engagement with text (product). By the same token, Clarke and Goode (1999: 11) challenge Hornbrook's 'high art' model which seems to favour the dramatic product over the dramatic process. In Fleming's opinion, it is only through the integration of process and product that learners will be given access to the density of human experience found in the classics. Without such an approach, however, Fleming warns that a feeling of alienation and indifference with regard to the text will prevail (Fleming 2001: 48).

Another aspect of dramatic literacy involves the promotion of skills acquisition in theatre practice. Whereas Heathcote's approach insists on the importance of authentic learning experiences and negotiating the curriculum, Hornbrook's model draws attention to the dramatic product, learning outcomes and drama as an arts discipline with an established body of knowledge and skills. Thus, while Heathcote assumes that with a skilful teacher acting as collaborator, drama of a high standard can be produced regardless of the learners' prior experience or skills (Fleming 2001: 17), Hornbrook maintains that learners will only be able to make progress if they are taught the necessary theatre skills which will enable them to do so (1991: 22).

Furthermore, Hornbrook (1991: 6) claims that the unwillingness of drama practitioners associated with the more traditional forms of DIE to acknowledge the importance of skills acquisition as far as learners are concerned, together with their claims for drama as a learning medium, has presented a number of problems with regard to the formulation of a coherent set of assessment criteria. How, for example, is the learner to be assessed on subjective responses in the drama? Or, when exploring poetry *through* drama, what is to be the main focus of the assessment – the outcome related to *poetry* or the *drama* itself? Moreover, in using drama a teaching tool in the poetry classroom, how will the teacher know whether learning has indeed taken place or that the learning has occurred as a result of the drama? Hornbrook's assertion is that the learner's subjective responses (as well as whether learning has taken place) can only be assessed in demonstrably visible terms and that in using drama as a teaching tool, the chief emphasis of the assessment should be on

the outcomes specified for poetry instead of those stipulated for drama (1991: 125). Whether the learning that has happened is indeed as a result of participation in drama, on the other hand, remains an uncertainty.

Given the fact that Hornbrook (1991: 4) treats drama primarily as a *performing* art, it stands to reason that as far as progression and assessment are concerned, he places the emphasis squarely on theatrical outcomes and tangible assessment criteria (*ibid*: 126) related to the processes of production and reception (mentioned earlier in this section) in favour of the more intangible aims and objectives related to content and social and personal development (Lewis and Rainer 2007: 5) associated with earlier forms of DIE.

According to Hornbrook (1991: 128), therefore, assessment in drama should be both 'explicit and coherent'. This means setting outcomes for 'knowledge, understanding, skills and aptitudes'. While this has much in common with the ideals of the OBE, it should be remembered that the focus of this study is on teaching poetry *through* drama rather than drama *per se*. Therefore, as stated earlier in this section, the focus of the teacher in assessing the learners' participation in drama as a means of studying poetry should be on the outcomes specified for *poetry* rather than the learners' achievement *in drama*.

From the above discussion it is clear that Hornbrook's thinking had a profound influence on DIE which underwent a significant transformation during the 1990s. Consequently, drama practitioners from around the world have become a great deal more critical about their subject and have begun to question not only 'what is taught in the name of [DIE], but also...how and why it is taught' (Lewis and Rainer 2007: 5). Among these scholars, are O'Neill (1995), O'Toole (1992), Neelands (1998) and Fleming (1994, 1997, 2001) all of whom have made an effort to expand the conceptual basis of DIE by linking it to the aesthetic field and reframing it 'as legitimate theatre practice.' (*ibid*: 4).

2.3.2.9 Process Drama

Cecily O'Neill (1995: xv), one of the leading pioneers in process drama, informs us that this approach seems to have emerged at approximately the same time in Australia and North America during the late 1980s as a way of differentiating between its own unique modus operandi and that of 'less complex and ambitious' forms of DIE and as a means of establishing DIE within the broader theatrical context.

As Greenwood (2000: 144) explains, the purpose of process drama is to

[e]ngage participants in a dramatic experience that may, like other powerful theatre, lead participants to new and different insights into the nature of being human, but it is engagement in the art form that primarily constitutes the experience.

Thus, in keeping with Hornbrook's inclusive model, process drama is a form of praxis that includes 'learning in, through and about drama' (O'Connor 2003: 35). Where it parts company with Hornbrook's notion of 'Dramatic Art', however, is that, rather than focusing primarily on the dramatic *product*, process drama, as the term suggests, focuses mainly on the dramatic *process*. Process drama, therefore, suggests 'an open-ended and ongoing journey' (Tam 2010: 187) which involves a continuous process of 'negotiating and renegotiating' (O'Toole 1992: 2) in order to construct meaning. Another point of divergence between the two approaches is that, similar to earlier forms of DIE, the principal feature of process drama is improvised role play which serves to establish fictional worlds as a means of creating meaning for the participants themselves rather than for the benefit of an outside audience (Bowell & Heap 2001: 7). In other words, process drama is a genre that develops without a written script (O'Neill 1995: xiii), emphasises process over product, and in which 'performance to an external audience is absent', but where 'presentation to the internal audience is essential' (Bowell & Heap (2001: 7).

According to O'Connor (2003: 36), the latter part of the above description bears a strong resemblance to Brecht's *lehrstück* theory which promotes the idea of the participants

forming an audience unto themselves as a way of experiencing the drama from a variety of perspectives. This requires the participants to work in a manner in which they are able to simultaneously participate and observe their own and others' participation in the drama. Here, distinct parallels may be drawn with Boal's concept of the 'spect-actor', which serves to bridge the divide between the actor and the spectator (O'Connor 2003: 45) and Bolton's notion of dual consciousness, which is based on the same principle (*cf.* Section 2.3.4.2 for a more detailed discussion on this topic). Robinson (1980: 150) describes this as 'working with a *sense of audience*' rather than 'communicating directly to the audience'.

Not only did Bolton play an instrumental role in introducing the concept of 'presenting' to an internal audience in DIE, but he and Heathcote also came up with the idea of using an episodic, non-linear rather than linear structure – another aspect that was adopted by process drama (O'Connor 2003: 37). Contrary to a linear structure which depicts a simple, chronological connection between the various scenes of the drama (a characteristic feature of Slade's and Way's approaches), an episodic or non-linear structure implies that the drama is gradually constructed from a series of intricately-related scenes or episodes (*cf.* Section 2.3.3.2 for a definition of 'scene') based on a dynamic and non-sequential use of time between past, present and future, which leads to a complex 'web of meaning' (O'Neill 1995: xvi). Thus, rather than focusing on what happens next, as in the case of a linear structure, a non-linear structure emphasises the consequences of previous actions and choices as a way of driving the action forward. This coincides with Bolton's and Heathcote's use of non-linear structure as a means of highlighting the implications of prior actions and decisions (Wagner 1980: 148).

Like Bolton and Heathcote's approach, process drama has 'whole-group improvisation [with teacher-in-role] at its heart' (Bowell & Heap 2001: 84). One of the features that distinguishes process drama from their approach, however, is the fact that process drama also employs a wider range of drama conventions or strategies (*cf.* Appendix 1) that are somewhat 'theatrical in nature' (O'Connor 2003: 18), which implies that scenes may be

'composed and rehearsed rather than improvised' (O'Neill 1995: xvi; Howell & Heap 2001: 7). This wide range of drama strategies based on specific theatre conventions not only allows for the construction of more sophisticated dramas (Howell & Heap 2001: 86), but also provides for greater possibilities with regard to the exploration of the themes and topics associated with them:

Each convention mediates and transforms meanings in a different way. For instance, meanings associated with family life are fundamentally different when expressed through dance conventions as opposed to monologue or soliloquy (Neelands 1995: 8).

Whereas Howell and Heap (2001: 13) assert that in process drama, one should always work 'with a clear learning outcome in mind', that the content of the drama should always be drawn directly from the themes and topics related to the curriculum and that the teacher's responsibility is to ensure that 'the pupils' attention is directed to the heart of the learning', O'Neill (1995: xvii) admits that she is primarily concerned with the relationship between process drama and post-modern theatre practices (such as the use of a non-linear structure, the adoption of multiple perspectives, dual consciousness, the merging of the actor and spectator, and the use of classic texts as pre-texts) and that in her approach to process drama 'explicit educational outcomes are less emphasised than the intrinsic dramatic fulfilment of the work'. In her view, an overemphasis on pre-selected learning outcomes or themes leads to the loss of possibilities with regard to discovery and exploration (*ibid*: 8). This is not to say, however, that she denies the educational value of process drama for, as she puts it, '[p]rocess drama is almost synonymous with the term *drama in education*' (*ibid*: xv). She merely claims that the achievement of learning outcomes should not be the primary purpose of engaging with the dramatic process:

Leaders of process drama...lead the way while walking backward, so that they do not become intent on reaching a predetermined destination as quickly as possible. In process drama, the outcome of the journey is the journey itself. The experience is its own destination (O'Neill 1995: 67).

In view of the principal aim of this study, i.e. to prove that drama can be used as a teaching tool for outcomes-based learning in the poetry classroom, it can therefore be seen that Bowell and Heap's (2001: 13) concept of process drama, which recognises the importance of working towards the achievement of learning outcomes, is much more relevant to this study. It should be noted, however, that in the context of this study these outcomes are related to those specified for poetry, i.e. 'how word choices, imagery and sound devices affect mood, meaning and theme' (DoE 2003: 28), rather than those focusing on the learners' proficiency in drama as suggested by Hornbrook.

In OBE, learning outcomes such as these are generally used as the starting point for the learning process (Ramorako 2007: 29). Another starting point in the poetry classroom is the poem itself. Together, these provide a reason for learning. A similar concept is that of the pre-text in process drama, which O'Neill (1995: xv) describes as the 'source or impulse for the drama process' and is 'the means by which the drama world is set in motion'. O'Neill (*ibid*: 19) suggests that although process drama does not rely on a pre-written text for its development, it does not originate in a void. She insists that the dramatic context may be initiated by a variety of sources, such as 'a word, a gesture, a location, a story, an idea, an object, or an image, as well as by a character or a play script' (*ibid*). In the case of this study, however, which focuses on the use of drama as a teaching tool in the poetry classroom, the pre-text or source of activation may be seen as the various poems prescribed for Grade 10 English Home and First Additional Language learners. This pre-text not only provides the foundation for the dramatic process, but also helps to establish the parameters of the fictional context (O'Neill 1995: 1). In other words, it helps to establish the setting, mood and atmosphere, identify themes, introduce tension, and suggest roles for the participants. O'Neill (*ibid*: 20) explains that the pre-text is not the same as the text produced within the dramatic process, since the former exists prior to and gives rise to the latter.

In their attempts to establish DIE as a legitimate 'sub-genre' of theatre practice (Lewis & Rainer 2007: 5), advocates of process drama claim that it is only when drama is used as a

method of learning with recourse to theatre conventions and strategies that DIE can be seen to function to its fullest potential (Neelands 1995: 3).

To summarise this discussion on the ideological premises underpinning DIE, the researcher is justified in concluding that the landscape of DIE has changed significantly from its inception to its current applications in the educational setting. In its present state, DIE (like OBE) is somewhat eclectic in that its practice is informed by different, even opposing, applications and understandings of drama for educational purposes. Despite their discrepancies, however, the various approaches and interpretations of DIE share a number of important ideological and methodological similarities as seen in the previous discussion. But they also share several important pedagogical principles and assumptions as the following discussion illustrates.

2.3.3 The pedagogical principles informing DIE

As the following discussion illustrates, the various forms of DIE have a number of pedagogical principles in common.

2.3.3.1 The integration of content and form

The relative emphasis on 'content' and 'form' in drama teaching has not only helped to characterise the various approaches that form part of DIE, but has also informed some of the most heated debates on which its legacy is based. While earlier versions of DIE, which focused primarily on the human experience, the exploration of social issues and the use of drama as a pedagogical tool across the curriculum, clearly gave preference to content over form (as in the practices of Way, Bolton and Heathcote), others championed the cause for theatre form and skills (Hornbrook 1989: 131).

As mentioned in Section 2.3.2.7 of this study, Fleming's response to Hornbrook's argument in favour of the adoption of a more 'balanced perspective' with regard to such

dual concepts as 'content' and 'form' is a proposal for an 'integrated' approach, which refers to a 'conceptual fusion' between the two opposite extremes (Fleming 2001: 7). Fleming's approach is superior to Hornbrook's in that it suggests more than a mere compromise between the two opposing concepts which, in his view, only serves to reinforce the distinction between them (*ibid*: 7). A similar sentiment is expressed by Williams 1983: 20), who asserts that 'it is by holding drama and everyday realities together, looking from one to the other, that it is possible simultaneously to learn both about drama and wider social and cultural life'. In order to understand this unity of concepts, it is necessary to define the terms 'content' and 'form'.

According to Esaak (2011: online), 'content' refers primarily to ideas and messages, as well as to that which is *intended* to be portrayed and that which is *actually* portrayed. In the context of DIE as a teaching tool in the poetry classroom, 'content' includes the ideas, messages, subject matter, themes, relationships, mood and atmosphere, as well as the socio-political, historical and cultural issues on which the poem (and therefore the drama) is based rather than a specific body of facts or knowledge to be learned (Fleming 2001: 25). This notion is in direct opposition to Hornbrook's approach, where the emphasis is largely on a transmittable body of knowledge and the explicit acquisition of theatre skills (Hornbrook 1989: 131).

For Fleming (2001: 25), however, the mere statement of a theme, such as 'old age', as the basis for a drama, is both reductive and devoid of meaning. He therefore uses the term 'significant content' to imply a more complex statement, such as 'what is the responsibility of the community to the elderly?'. Heathcote (1984: 131) uses a similar term to refer to the more intricate aspects of a theme, namely 'matters of significance', a concept which was the cause of much debate during the 1980s (*cf.* 2.3.2.6). The effective exploration of content, however, relies on the skilful use of form by both the teacher and the learners, which will now be discussed in more detail.

Fleming (2001: 12) identifies five different types of form used in the dramatic context, namely essential form, style, cultural form, individual form and genre form. The term 'essential form' refers to the defining features of *art* itself, the most prominent of which is its ability to 'pluck the object of its contemplation from the stream of the world's course and hold it isolated before us' (Schopenhauer 1958: 185). In terms of *dramatic art*, this requires the willing suspension of disbelief or the acceptance of 'the overarching convention that the situation is not real' (Fleming 2001: 13). This view of art as an imitation of life is strongly echoed by Sarte (1972: 296) who declared that art is 'unreal'. What each of the above assertions implies is that 'art relies essentially on human intervention and intention' and that the term 'art' can be reserved 'for products made by an artist' (Fleming 2001: 12). According to Fleming (*ibid*: 17), DIE receives a great deal of its educational value from 'essential form'. He explains that learning in drama occurs not so much as a result of imitating real life, but by encountering experiences and situations 'in ways which cannot happen in real life'.

'Form' may also be used to refer to the particular 'dramatic style' favoured by the playwright or director, such as naturalism, existentialism, or expressionism. Fleming (2001: 15) correctly asserts that, while various dramatic styles may be associated with individual dramatists or directors, a combination of styles is also possible as in the work of Ibsen, who was both a realist and a symbolist. But the term 'form' can also be used to imply various cultural approaches to theatre (cultural form), for example, Chinese or Indian Theatre, where the artistic practices are reflective of the people, history and socio-political background associated with the given culture. 'Dramatic style' and 'cultural form, however, are of no significance to this study and will therefore not be elaborated upon.

'Individual form' includes the particular conventions or strategies available to the drama teacher used to gain the emotional and cognitive involvement of the learners. Morgan and Saxton (1991: 107) define the term 'drama strategy' as 'the frame through which the [learners] will be taken into the action and the means by which they will explore the

dramatic focus' ('dramatic focus' is discussed in more depth later on in this chapter). Taylor (2005: 38) and Booth (1994: 2) express a similar viewpoint by asserting that the purpose of these conventions or strategies is to place the learners directly within the events of the drama and, in so doing, to give them the opportunity to demonstrate their immediate relationship to the subject matter. Kempe and Ashwell (2000: 114) concur that these strategies provide a concrete means of expressing concepts and feelings which help to make the material, or in the case of this study, the poem, more tangible. (*cf.* Appendix 1 for a detailed list of strategies).

Fleming (2001: 17) states that, skill in drama is often mistakenly associated with the ability to use drama conventions or strategies. However, he claims that, while most learners can be shown how to use these strategies within a number of minutes, true skill lies in the ability to use these strategies in ways that convey significant meaning.

'Genre form', on the other hand, alludes to the characteristic features of *drama* as opposed to other art forms, e.g. the visual arts, dance and music, or even other forms of literature, e.g. the novel and poetry. Based on the discussion in Section 2.3.2.7 of this study, however, which describes the inclusion of DIE as a sub-genre of theatre practice (Lewis and Rainer 2007: 4), it should be remembered that DIE in itself may now also be considered to be a worthy example of 'genre form' (O'Toole 1992: 147). The basic elements through which drama (and, consequently, DIE) functions are the same as those used in the theatre by the playwright and director (Wessels 1991: 8; O'Neill and Lambert 1982: 137; Neelands 1988: 66) to make that which is implicit in the material, explicit (Wagner 1980: 147).

According to Bolton (1986: 160), these basic elements include dramatic focus, tension and symbol. There is, however, a fourth crucial element, which he appears to have overlooked in identifying these elements, namely role. In order to understand the way in which DIE operates as an artistic medium, a discussion on each of these elements, as well as the ways in which they were employed by the researcher in the teacher-training

workshop on the use of DIE in the poetry classroom, is necessary.

Dramatic focus refers to the isolation of a specific action or moment in time as well as the foregrounding of 'particular elements for attention' (Fleming 2001: 15), which captures the essence of an issue, problem or theme in a concrete manner, i.e. by means of dramatic action (O'Neill and Lambert 1982: 137). In other words, it is the particularisation and concretisation of an abstract idea by placing it firmly in the here and now (Bolton 1986: 160). This can be achieved by establishing particular contextual details such as role, attitude, location, time (Lewis and Rainer 2007: 37), period and action (Verriour 1994: 41).

According to O'Neill (1995: 43), finding a dramatic focus depends on the teacher's 'capacity to translate an idea or theme into dramatic action' and involves the 'principle of selection, definition, distortion, and elaboration' with regard to the situation suggested by the pre-text (in the case of this study, the poem is considered to be the pre-text). Bolton (1986: 160) and O'Neill (1995: 42) agree that finding an appropriate focus which provides the mechanism through which the themes can be explored and which contains an underlying tension used to drive the action forward, is the sole responsibility of the teacher (at least in the initial stages of the drama), whose function in using drama as a pedagogical tool is similar to that of a playwright. For Bolton and O'Neill this playwright function is most effectively achieved when the teacher also assumes a role within the drama as a means of inviting the learners to become active participants in the fictional world (O'Neill 1995: 61).

Once the dramatic context has been established by the teacher, it is up to all of the participants to build on the fictional world by engaging in what O'Neill (*ibid*: 61) refers to as 'a web of contemplation, speculation, and anticipation'. This requires the learners to make discoveries with regard to the roles they have adopted or which they have been given, as well the relationship of these roles to the situation and other identities established within the dramatic context. O'Neill (*ibid*: 61) claims that this process is most

effective when the teacher allows the learners to become co-creators in the drama and to take important decisions with regard to content, while he or she limits him- or herself to discovering ways of managing and transforming these decisions into 'playable action' (Wright in O'Neill 1995: 61).

As far as the element of dramatic tension is concerned, Bolton (1984: 75) warns that one should not confuse conflict (which may involve confrontation) with tension, which Heathcote likens to a 'cliff edge on which [learners] find themselves...and must struggle to find their own way back to safety' (Wagner 1980: 148). Whereas the term 'conflict' may deceive the teacher into thinking that an explicit opposition of ideas, attitudes, feelings, opinions or personality is necessary in order for the drama to begin, Neelands (1988: 67) asserts that 'tension' implies a much more subtle predicament, danger, or pressure presented by an external force or the demand for an immediate response or solution to a problem.

Tension can be effectively created by the establishment of a suitable dramatic focus in which learners are encouraged to deal with the difficulties it poses (O'Neill and Lambert 1982: 138). But perhaps some of the most effective means of producing tension is by imposing a distinct limitation that brings about a certain amount of desperation, for example, attaching a time limit to an activity, or by adding an element of surprise or suspense (Wagner 1980: 151). Bolton (1986: 78) and O'Neill and Lambert (1982: 138) agree that the uncertainty that accompanies an awaited event, its consequences and how one will respond to it, inevitably leads to tension.

Symbolisation alludes to actions, objects and words which represent something else and which express numerous levels of personal and shared meanings (Morgan and Saxton 1991: 5) that go beyond those implied in the literal sense (Bolton 1986: 42; Neelands 1995: 67; O'Neill and Lambert 1982: 138). While Wagner (1980: 94-95) claims that these symbols rely on the concrete dimension (action, object or word) for their ability to reflect abstract concepts and arouse intense emotion, Bolton (1986: 85) asserts that it is

only once meaning is extracted from the concrete level, that true learning can take place.

Furthermore, Wagner (1980: 94-95) suggests that the teacher should employ symbols that are already evocative in themselves and which imply a number of meanings simultaneously, for example, the use of a coffin to denote death, loss, fate, ceremony, eternity, and grief. However, Bolton (1986: 215) is correct in arguing that further consideration of the use of symbol reveals that actions and objects should be allowed to accrue specific meanings of their own (Bolton 1986: 215). In Bolton's opinion, symbolisation, therefore, should be seen as a process and, rather than pre-ordaining meanings, the teacher should allow these to accumulate and evolve over time – an idea that appears to be in opposition to Wagner's notion of symbolisation (Davis and Lawrence 1986: 135).

In view of the fact that drama (and by extension DIE) is primarily concerned with human behaviour and interaction, 'role', which refers to the creation of a fictional identity, may be considered to be the most essential component of DIE (Neelands 1988: 74), particularly since it is also the principal means by which the dramatic world is established and sustained (O'Neill 1995: 69).

Moreno defines the term 'role play' as the use of play to embody alternative forms of existence (Moreno 1959: 140). For him, the value of role play lies in the fact that it not only allows the participant to engage with existing roles, but that it also enables him or her to experiment with more unfamiliar roles, a process which requires both creativity and spontaneity. He identifies two types of engagement with regard to role, namely 'role taking' and 'role creating'. The former refers to 'the enactment of a situation in a totally predetermined manner', while the latter demands 'a spontaneous response appropriate to the given circumstances' (O'Neill 1995: 79). This is highly reminiscent of Bolton's (1984: 123) notion of 'modelling' versus 'managing' behaviour, where 'modelling' behaviour is similar to that of the actor who prepares for the portrayal of a character based on a play script in advance (acting), and 'managing' behaviour where the

participant responds to the dramatic action as it unfolds, based on the function of his or her role (role playing). Despite the obvious similarities between 'role playing' and 'acting', however, such as the ability to assume different identities and to project these into various make-believe situations, the terms 'role' and 'role playing' are generally preferred to 'character' and 'acting' in the context of DIE, given the association of the latter with theatricality and superficiality by earlier exponents of DIE. In Moreno's opinion, role play is superior to acting, given its emphasis on spontaneity and authenticity of response, a view strongly supported by Heathcote who valued spontaneity for its ability to 'surprise the individual into new awareness' (O'Neill 1995: 80). A further reason for this preference is that, given its simplicity, role play is seen as being more immediately accessible to the participants since it does not require a great amount of skill, as opposed to acting which demands in-depth characterisation and rehearsal.

It therefore makes sense that, in using DIE as a teaching tool in the poetry classroom, where time does not allow for such in-depth characterisation or rehearsal and where learners may have little or no experience of drama, that learners are required to adopt a variety of roles that involve the adoption and projection of multiple attitudes and perspectives (Taylor 2005: 33; Wagner 1980: 69) rather than expecting them to get stuck in the psychological 'mud of naturalism' where characterisation or imitation of behaviour are of the utmost importance (Saint-Denis 1960: 89).

This movement away from Stanislavski's naturalist approach to role, which is generally characterised by a 'total submission to the demands of the imagined world' (O'Neill 1995: 73) as reflected in the practices of Slade and Way, is particularly evident in the postmodern DIE setting (Fleming 2001: 15) where critics like Hornbrook (1989: 75) and Daldry (1998: ix), for example, express their disapproval of the long-standing concern with a naturalism as the dominant mode of expression. In Daldry's opinion, this form of practice, though it may have enjoyed pride of place during the 1970s and early 1980s, is no longer relevant in view of the wide range of drama methods now available to teachers. Consequently, an exploration of the more non-naturalistic aspects of role is often

favoured over a responsibility towards achieving absolute realism. In fact, further investigation into this topic reveals that contemporary DIE practice has a great deal more in common with the non-naturalistic practices of Boal and Brecht than was once thought.

Boal, for instance, coined the term 'spect-actor', which refers to the participant in role as being both a performer and an observer of his or her own actions at the same time. This implies a sense of dual consciousness on the part of the participant which, according to Bolton (1979: 126), performs a crucial pedagogical function in that it aids the reflection process. This once again proves that non-naturalistic approaches to DIE are of more significance to learning than naturalistic approaches which, in their search for reality, negate the need for dual consciousness and therefore of reflection.

This dual affect is also a characteristic feature of Brecht's approach to role (O'Connor 2003: 36), which he uses as a distancing device for both the actor and the spectator. This is achieved by means of an emphasis on the demonstration or illustration of an attitude or social circumstance (which he termed 'gestus') rather than on detailed characterisation by means of imitation and impersonation (Moore 2001: online). This emphasis on demonstration has a definite parallel with Heathcote's practice which stresses the importance of the adoption and projection of attitudes and perspectives rather than the portrayal of a fully-rounded character (Heathcote 1984: 51). Both Heathcote and Brecht share Bolton's view that extreme characterisation (which requires intense absorption by the learner) is, by definition, disabling, since it denies the possibility for reflection and therefore transformation, one of the central features of DIE. For Brecht, role, which primarily serves a didactic purpose, is defined by its function.

O'Neill (1995: 72) makes a similar point by claiming that in DIE 'characterisation depends on function' rather than on a complete submergence of the participant into the role. This means that the deeper aspects of role are only important in as far as their effect on the action or plot is concerned. In DIE, therefore, all extraneous detail related to role is of no consequence. O'Neill (*ibid*: 72) asserts that one of the advantages of this approach

is that, in seeking to avoid realism, through the use of non-naturalistic approaches, the 'real' may eventually emerge on its own and in a way which is *more* real than a simple attempt at the creation of reality would have been:

The fragmentary nature of dramatic characterisation may in fact more closely resemble our real-life knowledge of other people than the fullness of insight that is possible to acquire from [more detailed forms of characterisation].

Furthermore, she claims that by allowing the learners to focus only on the most essential aspects of a role, their 'powers of identification' (*ibid*: 76) will be enhanced which, in turn, leads to empathy. This means that by concentrating on the rudimentary features of the role, at least during the initial stages of the drama, learners are able to progress from simple to complex engagement with the dramatic context and, consequently, are able to participate in an active and reflective manner.

This means that although learners are initially required to engage with the role on a simple level, it should not be allowed to remain on this level, since this will only result in work that is limited, unoriginal and superficial. O'Neill (1995: 82) suggests that if new discoveries are to be made and if transformation is to take place, learners should be encouraged to develop a more dynamic relationship with the role. This implies a definite progression away from functional role play where the emphasis is on the creation of a social stereotype to dramatic role play which focuses on the development of an individual.

In light of the previous discussion, O'Neill (*ibid*: 79) is therefore justified in criticising Way's use of the functional aspects of role as a means of helping learners to cope with the demands of the real world (Way 1967: 286-297). She warns that the use of role play to practise specific social roles may lead to their affirmation instead of encouraging learners either to challenge these roles or to consider the wider range of possibilities offered by the adoption of alternative perspectives. O'Neill therefore agrees with Bolton (1979: 126) that such use of role merely leads to confirmation rather than transformation

which is the purpose of DIE.

En-roling and de-roling are two key processes in DIE. En-roling refers to the cognitive, affective (emotional), and physical engagement with a role so that one may 'experience and demonstrate a variety of issues and feelings' (Prokopenko 1998: 572) to generate material for discussion, reflection and learning. De-roling, on the other hand, entails the participant's detachment or disengagement from the role that was adopted during the drama. According to Hertenberg (2003: online), the process of de-roling, which usually takes place during the reflective discussion following the drama, is 'essential when a drama activity involves taking on a role that evokes strong emotions or thoughts for that person'. She also informs us that although learners are not always aware of the distinction between the two processes, the teacher should not only be aware of them, but should also give equal attention to these aspects when using drama strategies.

To summarise the discussion on the various types of form, the dichotomy between 'drama' and 'theatre', which was most clearly seen in earlier forms of DIE, such as in the notions of 'Child Drama', 'Drama for Personal Development' and 'Drama as a Learning Medium', meant that the conscious management of dramatic form was seen to be the sole responsibility of the teacher rather than that of the learners. Later developments, however, which sought to heal the divisions of the past by establishing DIE within the realm of theatre, reflect the growing recognition that the explicit acquisition of theatre skills and a clear understanding of the use of theatre form was of equal importance to the learner.

This change of perspective is probably most evident in the writings of Bolton where his initial thinking clearly negates the importance of the learners' autonomous use of form (a viewpoint much criticised by Hornbrook), and which was later replaced by an insistence on the deliberate manipulation of the basic elements of drama not only by the teacher, but also by the learners. In a later publication (Bolton 1986: 221), he claims that it is only by having a firm 'grasp of how the very clay of theatre works' that learners will be able to

create significant dramatic experiences (Neelands 1995: 63) that explore, clarify, and enhance meaning (Morgan & Saxton 1991: 1; Bolton 1986: 221; Verriour 1994: 13). This view is echoed by O'Neill (1995: 1) who asserts that learners should be able 'to think in and through the materials of the medium in which they are working and to manipulate and transform these materials'.

According to Fleming 2001: 17), one of the major difficulties associated with the integration of content and form is that the two are not always easily discernable. At the same time, however, he points out that the integration of these correlative elements has been a time-honoured principle in art in general. This idea emanates from the notion that content and form are inextricably bound to one another and that any separation between the two will lead to the inevitable loss of one or the other (Graham 1997: 50). The importance of this unity of concepts is reiterated by Jima (1958: 213) who asserts that 'form is actually the form of content, and content is none other than the content of form'. Therefore, unless content and form are identical, there is no sense in trying to uncover the meaning of the artwork, for as Abbs (1992: 5) explains, 'the art created is the meaning'.

Fleming (2001: 18) believes that the privileging of form over content in drama teaching (as seen in the approach advocated by Hornbrook) may be attributed to the common misperception that the presence of form usually implies the presence of content, and that content can therefore be left to 'take care of itself'. Another reason that some writers on DIE have given precedence to form over content is because of the problems associated with assessment. Whereas it is not always easy to assess the changed attitude or understanding of a learner with regard to content, form may be seen as providing 'a more tangible assessment objective' (*ibid*: 18). While this is true, it should be remembered that an extreme consideration of form may result in a sacrifice of content which, in effect, would render meaning – and therefore learning – impossible. In drama teaching, however, the opposite is equally true, for without form, content may be seriously lacking in depth and, as a consequence, may be rendered ineffective. The indivisibility of content and form are therefore of prime importance in the context of DIE, since meaning is

dependent on both.

In the focus group discussion that took place directly before the teacher-training workshop (which took place at the Drama Department at the University of the Free State), the four participants (two Grade 10 English teachers, one Grade 11 English teacher and one third-year university student majoring in Education) revealed that none of them had had any previous experience in either drama or DIE. In order to test the validity of their statements, the researcher (acting as leader/facilitator) gave the participants a copy of Wilfred Owen's poem, *Anthem for Doomed Youth*, and asked them to create a drama based on its content.

Anthem for Doomed Youth

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries for them; no prayers nor bells,

Nor any voice of mourning save the choirs, -

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

- *Wilfred Owen*

(John Stallworthy 1984: 188).

The outcome was predictable in the sense that, in creating their drama, the participants focused primarily on content rather than form (a clear indication that they were lacking in

drama experience): ‘Well, I know that the poem is about the First World War and that it deals with the senselessness of war’; ‘I’m not familiar with the poem, but it looks as if it’s about a soldier fighting’; ‘Yes, you can see that in “monstrous anger of the guns” and “stuttering rifles”’; ‘There are also references to what seems to be a funeral in words like “candles” and “pall”’; ‘Yes, that seems to depict loss and death’. Unfortunately, the participants experienced great difficulty in creating a drama based on their ideas and ended up delivering a choral verse item which was greatly lacking in both dramatic form and significant content. At this point, the leader decided to intervene as a way of helping the participants to articulate and develop their ideas. The participants were eager to learn and appreciated the leader’s intervention. What resulted was the following:

Table 2.3 The drama elements used as a means of exploring the poem, *Anthem for Doomed Youth* by Wilfred Owen (teacher-training workshop)

Activities	Drama elements
<p>A PowerPoint Presentation depicting a series of war images and reflecting the themes of the death, loss and the horrors and futility of war was screened in a darkened room. The PowerPoint presentation was accompanied by a pre-recorded reading of the poem and an atmospheric soundtrack to establish the appropriate mood and atmosphere.</p>	<p>The PowerPoint presentation was used as a means of launching the pre-text, i.e. the poem, <i>Anthem for Doomed Youth</i> and as a way of establishing the dramatic context. It was also used as a means of arousing anticipation in the participants.</p>

Activities	Drama elements
<p>In role as a filmmaker making a documentary on the effects of war, the leader asked the participants to interview 'families in America' who had been personally affected by the war in Afghanistan. Out of role, the leader explained that the participants, in role as journalists and members of the families, were to take turns at interviewing and being interviewed by one another.</p>	<p>The leader's role was used as a means of establishing the dramatic context, bestowing roles upon the participants and identifying significant content. By asking the participants to alternate between being journalists and members of the involved families, the participants were able to view the situation from a variety of perspectives. This activity also served to unite the participants by giving them a common goal. This simple activity also formed the basis for more challenging activities as well as the development of the drama.</p> <p>The leader had hoped that by placing the events in a contemporary setting (<i>Anthem for Doomed Youth</i> was written during the First World War), the participants would recognise the universality of the situation and themes depicted in the poem.</p>
<p>The leader, once again in role as filmmaker, called the journalists together and asked them for feedback on the interviews. The responses were wide-ranging and included stories in which either parents or wives had lost their sons or husbands in the war. Other stories involved the return of husbands who were now unable to work due to mutilation or severe shell shock, in which case the wives were now forced to find employment as a means of supporting their families.</p>	<p>The leader's role once again served to focus the dramatic action, while facilitating the discussion. During the discussion, the participants began to identify some of the main themes related to the poem, i.e. death, loss and the futility of war.</p>

Activities	Drama elements
<p>The leader then asked the participants to select the most interesting stories and to re-enact those particular interviews as they had been 'filmed' for the documentary.</p>	<p>The purpose of this activity was to narrow down the selection of stories in order to give more focus to the dramatic context. A further aim was to reinforce the major themes of death, loss and the futility of war related to the poem. The participants showed a particular interest in the stories told by the wives who had lost their husbands in the war and the ways in which this had affected their lives.</p>
<p>Based on the participants' interest in the wives' stories, the leader divided them into pairs, with one participant role-playing the wife and the other the husband. The leader asked each pair to present a flashback scene depicting the events that led up to the husbands' decision to fight in the war. One of the scenes dealt with poverty and unemployment as the reasons for the husband's decision to become a soldier, while the second scene focused on the moral responsibility to protect one's family and country.</p>	<p>This activity was used to inject an element of tension into the drama since it dealt with the difficulties involved in making the decision to leave one's family and risk death. This tensions served to drive the action forward.</p>
<p>The leader then asked the pairs, still in role as the soldiers and their wives, to think back to the moment that they had last seen one another and to depict, by means of tableau (<i>cf.</i> Appendix 1 for a description of this strategy), their physical positions or postures at the moment of their departure.</p>	<p>Again, this activity was used to infuse the drama with tension. A further purpose was to create an element of distancing by means of tableau, which requires a demonstration of attitude rather than a complete submergence into the role. This activity also served to deepen the meaning of the drama in the sense that it forced the participants to think about the subtext motivating their positions.</p>

Activities	Drama elements
<p>Next, the leader asked the participants to take a mental snapshot of their previous tableaux and to think carefully about the people in the 'photograph.' The leader then asked the participants the following questions related to their photographs:</p> <ul style="list-style-type: none"> • What do you think the people in the photograph are thinking and feeling? • Do you think the soldier is as confident as he appears to be? • Do you think the soldier knows what he is in for? • What do you think will happen to him? • What do you think will happen to his wife (and children)? 	<p>The aim of this activity was to re-establish and focus the dramatic context and to reinforce the tension associated with the soldiers' departure. The focused questioning was used as a means of challenging the participants into higher levels of thinking and as a way of deepening the drama. Furthermore, a certain amount of distancing was achieved by asking the participants questions out of role.</p> <p>Many of the responses were that the people in the photograph were sad and feared that they may not see one another again. The participants also admitted that they did not think the soldier was as confident as he appeared to be and that he might not have been prepared for the horrors that awaited him (thus identifying another crucial theme in the poem). All of the participants felt that the soldier would probably die in the war and that he would not have a chance to see his family again. They also thought that the soldiers' wives would have difficulty in adjusting to life without their husbands and that they would have to assume complete responsibility for supporting their families.</p>
<p>The participants were then asked to think about and write down five questions that they would like to ask the people in the photograph. Each pair was asked to share their questions with the rest of the group while the leader typed them out and displayed them on a screen by means of a data projector.</p>	<p>The aim of this activity was once again to focus the dramatic context. By asking the participants to think about the situation out of role, a certain amount of distancing was once again achieved, which allowed the participants to view the situation from a different perspective. It also functioned as a means of challenging the participants and deepening the drama.</p>

Activities	Drama elements
<p>Once all of the participants' questions had been recorded and displayed on the screen, the leader asked them which of the people in the photograph they would like to speak to if they had the chance to do so. The participants decided that they would like to speak to the soldier. The leader asked for a volunteer to come forward and portray this person. The leader reminded the volunteer to think about the posture and facial expression of the soldier in the photograph as well as what he was thinking and feeling at the time. The leader also asked the 'soldier' to think carefully about his relationship with his wife in the photograph. The leader then informed the 'soldier' that he would be asked a few questions which he should try to answer as openly and honestly as possible. The leader explained that if he was unable to answer a question, that he could just respond with 'I don't know.' The leader then encouraged the other participants in the group to ask the soldier the questions they had mentioned in the previous activity.</p>	<p>This activity helped the participants to view the situation from a variety of perspectives. It also aimed to reinforce the dramatic context, role, tension, themes, mood and atmosphere and to deepen the participants' thinking. The participants asked the soldier the following questions:</p> <ul style="list-style-type: none"> • 'What is your name?' 'Corporal Gower.' • 'How old are you?' 'Twenty five.' • 'What made you decide to fight in the war?' 'I was unemployed and was therefore unable to support my family. We need the money.' • 'How do you feel about leaving your wife and family behind?' I don't like it, but I don't really have a choice.' • 'What do you think will happen to your wife if you had to die in the war?' 'I hate to think about that. I don't know what will happen, but at least she'll get paid out by the army.' • 'Do you think you'll make it through the war?' I don't know. I hope so.' • 'Have you ever done this before?' 'No.' • 'Are you afraid?' 'Yes.'

Activities**Drama elements**

Once the soldier had answered all the questions, the leader asked the participants to write a diary entry (in role as one of the people in the photograph) describing the events as well as their thoughts and feelings on the day the photograph had been taken. Due to the fact that the time had been limited, however, the leader asked the participants to provide a voice-over of their diary entries instead as a means of saving time.

Feelings of pride and financial relief (on the part of the soldier) had been contrasted with feelings of fear and uncertainty. The wives reported having feelings of sadness, regret and longing. Furthermore, the wives felt that financial stability wasn't worth the possibility of losing their husbands in the war.

This activity served to deepen the drama even more. High levels of emotional arousal were evident in the participants' responses. The activity foreshadowed the **themes** of death and loss depicted in the following activity.

Participants were then asked to take on the roles of soldiers and, working individually, to depict, by means of movement or mime, the progression of the soldier from making a proud departure for battle to fighting in the war and, eventually dying an undignified death.

The purpose of this activity was to remind the participants of a **theme** identified earlier in the drama, i.e. the horrors of war. Another aim was to introduce yet another **theme** in the poem, i.e. the falsity and pompousness associated with a civilian burial as opposed to the savage and undignified deaths of soldiers in battle.

Activities	Drama elements
<p>Once again working in pairs, the participants were asked to adopt the roles of the wives and to create a series of three tableaux or still images depicting the events directly before, during and after receiving news of their husbands' deaths. The tableaux depicted scenes in which the women were playing with their children or engaged in some aspect of house-keeping, followed by utter devastation and, finally, mourning.</p>	<p>The pairs viewed one another's work. They discussed the information conveyed in each tableau and also commented on the artistic effectiveness with which it had been conveyed. The participants identified the themes of death and loss in the tableaux.</p>
<p>Next, the leader displayed the following photograph on the screen.</p>	<p>The purpose of displaying this photograph was to highlight the theme of the falsity and pompousness associated with a civilian burial.</p>



Photograph 1: Civilian funeral [Online] Available <http://www3.pictures.gi.zimbio.com/Cuban+Bassist+Cachao+Remembered+During+Funeral+3ogj985uyp0l.jpg>

Activities	Drama elements
<p>The leader asked the participants to devise a three-minute scene depicting a ceremonious civilian burial. The participants took to this activity with relish, with one participant taking on the role of the pastor singing and chanting a funeral prayer, while the rest of the participants marched solemnly into the church carrying the coffin, while sobbing loudly.</p>	<p>The point of the exercise was to highlight the pompousness of civilian burials, one of the major themes in the poem.</p> <p>Although this scene seemed somewhat superficial and over-the-top, this was exactly what the leader had hoped for, since it emphasised the falsity of the occasion.</p>
<p>The leader then displayed another photograph, this time depicting the undignified death and 'burial' of a soldier in battle.</p>	<p>This exercise aimed to highlight the contrast between the dignified burial of a civilian as opposed to the undignified death of a soldier on the front, a major theme in the poem.</p>



Photograph 2: Dead soldier [Online] Available http://lou_wwl.tripod.com/myww1trench/id3.html

Activities	Drama elements
The leader then asked the participants to devise another three-minute scene, this time depicting the undignified death of a soldier in battle. The participants approached this activity with a greater amount of seriousness than the previous activity and demonstrated a much higher level of sincere emotional engagement.	This scene was in direct opposition to the previous scene and succeeded in highlighting the contrast between the dignified burial of a civilian and the undignified death of a soldier on the front, a principal theme in the poem.
As a closing activity, the leader led a reflective discussion on the contrasting aspects observed in each of the scenes.	The participants eagerly discussed ways in which role, setting, mood and atmosphere as well as tone were established and used to depict the themes reflected in each of the scenes.

In the focus group discussion following the workshop the participants informed the leader that it had been through her intervention, that they had come to recognise the immense learning potential of using drama as a teaching tool in the poetry classroom. In addition, they felt positive about what the workshop had to offer and even went as far as insisting that all English teachers should be allowed to participate in similar workshops. They also felt that during the course of the workshop they had acquired skills that they would be able to use independently, such as identifying significant content, establishing the dramatic context, adopting roles and using a range of drama strategies to explore relevant themes. Because the workshop had only been two hours long, however, it had been impossible for the researcher to cover all of the drama strategies available to the teacher and the researcher explained that, although the workshop on *Anthem for Doomed Youth* had come to an end, this by no means implied that all the possibilities for exploring the poem through drama had been exhausted. Most importantly, the participants revealed that they had come to understand how the artistic and skilful use of dramatic form led not only to the creation of meaningful content, but also to meaningful learning experiences (Griessel and Gower 2007: personal communication). This once again emphasises the importance of integrating dramatic form and content as a means of creating learning

experiences that are focused, relevant, enjoyable, and meaningful.

2.3.3.2 The integration of living through spontaneous improvisation and dramatic structure

According to Fleming (2001: 27), the tension between spontaneous experience and dramatic structure is another issue that has plagued DIE over the years and he once again rejects Hornbrook's notion of a balanced perspective in favour of a more integrated approach with regard to these concepts.

He further posits that the dichotomy between structure and experience in DIE represents the broader opposition between traditional and progressive approaches that have characterised educational debates during the last century (*ibid*). Since the 1980s, this division has manifested itself as the difference between modern and postmodern teaching methodologies (Taylor 2005: 4). Doll (1993: x) explains that whereas the modernist approach, which emphasises structure and positivistic certainty, is based on a system that is closed, linear, rigid and predictable, the postmodern paradigm, which emphasises human experience, follows an approach that is open-ended, non-linear, flexible and unpredictable. The latter approach is especially discernable in the early practices of Bolton and Heathcote for whom authentic experience, process, flexibility, the negotiation of meaning, and ownership of material are major priorities (Fleming 2001: 28). But as Wagner (1976: 166) observes, this emphasis on experience was moderated by a keen awareness of structure, which was always open to change and which was largely considered to be the responsibility of the teacher.

At the time, however, this flexible and open approach to teaching was seen to be in radical opposition to the way in which other subjects were being taught in schools where learners were regarded as the passive recipients of ready-made knowledge and information. While this new and exciting methodology ('drama as a learning medium') which had been skilfully demonstrated by professionals certainly had its appeal, it

presented its followers with a number of practical challenges with regard to planning and assessment. One of the major challenges facing teachers employed by a system focused on the learners' achievement of specific learning outcomes and teacher accountability involved finding ways of combining the unpredictability of the drama experience with curriculum content (Hornbrook 1989: 15). As Taylor (2000: 106) informs us, this confusion was only magnified by the contradictory stances of DIE's chief exponents:

When Heathcote aims to collaborate with her students, Hornbrook ensures that teachers 'must ensure that (they) are taught what they need to make progress' (1991, p.22). Hornbrook demands 'attainment targets' in drama, whereas Heathcote appeals for 'authentic experiences'. Hornbrook finds such descriptions mystifying ((1989), 1998, p.18). Both seem to have a different perception of praxis.

While the above quotation may be seen as an example of the lively discourse that took place in the field of DIE during the late 1980s and early 1990s in which various experts championed the cause of either spontaneous experience or dramatic structure over the other, contemporary approaches to DIE advocate the integration of these two aspects of drama. In order to make sense of such debates, it is necessary to define these two seemingly opposing concepts.

Spontaneous experience is aptly described by Bolton (1979: 52) as 'living through' experience, which refers to the existential, 'moment-to-moment experience' on which improvisation is based. Improvisation is the spontaneous portrayal (Kempe & Ashwell 2000: 75) of a role or situation (Ommanney & Schanker 1997: 7), without a script (Taub 1987: 45; Morrison 1992: 23) or prior rehearsal. The roles, words and actions are therefore invented within the fictionalised context as it develops in the present moment (Neelands 1995: 26; McGaw & Clark 1992: 37; Heathcote 1984: 55).

According to Norman (1999: 8), the notion that spontaneous experience or improvisation gives participants access to intense personal experiences through 'the immediacy of its living ground' (Henry 2000: 52) and, as a result, higher levels of emotional arousal which

is considered to be a key aspect of learning, is one of the fundamental principles of DIE. Chaplin (1999: 36) agrees that improvisation, with its close resemblance to real-life experience, presents the highest likelihood of bringing about new learning and understanding. Hornbrook (1989: 108), however, takes an opposite view in emphasising the value of the text over that of improvisation in learning. In his opinion, it is only through exposure to the 'stylistic perfection' of literary masterpieces 'whose range and depth of meaning leave even the most accomplished role-playing far behind' that learners will be able to appreciate the true 'density of human experience'. This assertion, however, was much criticised by a number of practitioners who recognised the pedagogical value of improvisation in DIE, including Clarke and Goode (1999: 11), who objected to Hornbrook's 'high art' model, which favours the dramatic product (text, which is based on structure) over the dramatic process (improvisation), and Fleming (2001: 48), who asserts that 'density of human experience' depends on the integration of these aspects.

Burroway (2000: 30) warns that structure (or plot) is not the same as story. She explains that whereas 'story' refers to a chronological series of events, in which the focus is on what happens next, 'structure' can be defined as a series of events that have been consciously constructed to 'reveal their dramatic, thematic, and emotional significance'. This view is supported by Forster (1927: 130) who claims that structure is a series of events that emphasises causality. O'Neill (1995: 48) also concurs that structure is based on an element of causality which depends on actions that involve making 'deliberate decisions that have consequences, and choices that bring about a change in the situation', for example, progressing from a problem to its solution.

O'Neill (1995: xvii) further informs us that, contrary to Aristotle's view of structure as a 'linear, causally linked' sequence of events, postmodern forms of DIE emphasise a non-linear structure, which views the drama in terms of scenes or episodes connected by a dynamic use of time, which facilitates a non-sequential, back-and-forth movement between the past, present and future. Thus, rather than focusing on what happens next (as

in the case of a linear structure), a non-linear structure emphasises the consequences of previous actions as a way of driving the action forward. According to Van Laan (1970: 229), a scene or episode is 'any narrative unit that, having its own beginning, middle and end, stands out in the over-all pattern of action as a self-contained sequence of events'. Therefore, while each scene or episode in itself shows a development from beginning to end, the relationship between the various scenes or episodes need not necessarily follow one another chronologically. A significant learning experience will depend on the teacher's ability to select the appropriate scenes or episodes that will allow the drama to 'develop depth and complexity' and progress towards a satisfactory conclusion, from within the dramatic process (O'Neill 1995: 55).

Fleming (2001: 27) emphatically asserts that while DIE does not favour pre-arranged structures over spontaneous experience, one of the benefits of working according to a pre-planned structure is that it facilitates the process of identifying and matching 'significant content' to learning outcomes and assessment standards, suitable dramatic conventions and assessment criteria. At the same time, he highlights the negative effects of this approach by claiming that both the nature and quality of the learners' experience may suffer as a result of such tight control on the part of the teacher. O'Neill (1995: 25) expresses a similar sentiment by declaring that spontaneity and unpredictability are key features of DIE. She further claims that making the learners aware of the outcomes and course of action in advance is seen to be 'in contradiction to the nature of the activity and its most characteristic and intriguing aspect', namely spontaneity (*ibid*).

However, a preference for spontaneity and unpredictability does not necessarily imply the negation of structure. While it is true that spontaneity is an important aspect of DIE, Howell and Heap (2001: 44) assert that this 'needs to be fostered within a framework which is disciplined and structured but not strictured'. O'Neill (1995: 25) confirms this statement by agreeing that what is required is the unification of unpredictability and control. She claims that while the drama experience is always unpredictable as far as its development is concerned, 'an effective pre-text [together with the convention of teacher-

in-role] will support and to some degree moderate this unpredictability' (*ibid*).

Fleming (2001: 33) points out that it is important to recognise the difference between planning or structuring a *lesson* and structuring a *drama*. He explains that structuring a drama requires the teacher to make important structural decisions both prior to and during the dramatic experience with regard to the creation and maintenance of the dramatic world, the roles of the teacher/participants, framing, the establishment of mood and atmosphere, the identification of significant content and the infusion of layers of meaning. 'Framing' in drama refers to the way in which the learners are positioned in relation to the content, i.e. the specific attitude or perspective of the roles with which they are endowed, as a means of creating tension in the drama. Howell and Heap (2001: 13) describe 'frame' as follows:

The currency of ... drama is talk, and so creating the climate in which meaningful talk can be generated is a key element of planning. In ... drama it is the point of view which the role has about what is happening in the drama which is crucial in generating this climate. It gives the participants something to talk about. ... frame provides the dramatic tension necessary to drive the drama forward.

More recent versions of DIE emphasise that while it is the teacher's responsibility to shape or structure the experience by managing the action in the same way that a playwright does, the creation and maintenance of the dramatic world is also the responsibility of the learners (O'Neill 1995: 64). The learners' input, therefore, rather than the teacher's, will determine the way in which the drama develops. Since the dramatic experience depends on 'unknown variables, which must be accommodated' (*ibid*: 65) and which are discovered in action, the teacher (who functions as an artist) must be open to a variety of possibilities.

Such possibilities arise from the fact that in drama, each new encounter presents new choices which, in turn, require new decisions to be made, neither of which can be foreseen. For this reason, it is nearly impossible to replicate the same drama with

different groups of learners, since each group will 'respond differently to the same stimulus' (Fleming 2001: 26). O'Neill (1995: 26) makes a similar point by stating that although 'it is possible for the teacher, using the same starting point or pre-text, to recreate similar relationships, explore similar themes, and reflect on similar issues' with a number of different groups, each drama experience will be unique and will lead to a different outcome. In her view (*ibid*), the teacher's manipulation of the learner's responses to follow a preconceived course of action will only lead to an experience which is both 'contrived and mechanical'. Such an approach is detrimental rather than conducive to learning. In an earlier publication, O'Neill and her co-author, Lambert (1982: 9) therefore suggest that learners should be allowed to work spontaneously, but that the work should be supported by a strong, yet flexible framework (structure) in order to ensure depth and quality of meaning.

Planning a *lesson*, on the other hand, entails deciding at which point in the lesson the teacher will hand over the 'responsibility for structuring the *drama*' to the learners (Fleming 2001: 33). This, however, does not mean that the teacher relinquishes his/her function as playwright. Rather, it implies that the teacher and learners engage as co-constructors of the dramatic world, thus collaborating on the way in which it is to develop.

In collaborating with the learners, it is of the utmost importance that the teacher avoids the adoption of a supremely directive role in the drama process since this denies any possibility of negotiation, decision making, ownership or commitment on the part of the learners. In the spirit of OBE and the reader response approach, DIE bases its practice on the notion that rather than prescribing the way in which a text (or in the case of this study, the poem) should be interpreted, the teacher should build on the learners' contributions and allow them to make their own connections. This not only prevents learners from becoming bored, but also encourages them to approach the work with a higher level of seriousness (Fleming 2001: 27).

One way of captivating the learners' interest while at the same time ensuring that the work is meaningful, is by beginning the drama with an activity that gets them actively involved, reflects the main theme of the poem and feeds directly into the main activity. In the teacher-training workshop (*cf.* Table 2.3), the leader's role as filmmaker in the initial stages of the drama was used as a way of focusing, managing and structuring the drama so that it highlighted the significant content related to the poem and assisted the participants in articulating and developing their ideas from within the drama. When examining the drama, it is therefore evident that, from the moment the actual drama was initiated, the spontaneous and unpredictable responses of the participants were supported and moderated by a strong framework. This gave the work structure as well as coherence and unity. Furthermore, by allowing the participants to offer their own input, they were given ownership of the material, which in turn, generated commitment and motivation. By building on the contributions of the participants, the leader (through a process of collaboration and negotiation with the participants), was able to steer the drama in a meaningful and significant direction so that, by the end of the experience, the participants commented that they felt that they had explored the poem on a much deeper and more meaningful level than they would usually have done in their classrooms (Griessel & Gower 2007: personal communication).

2.3.3.3 Process and product are interdependent

Tam (2010: 187) defines *process* in DIE as 'an open-ended and ongoing journey' which involves the exploration, negotiation and construction of meaning (O'Toole 1992: 223-227), based on the specific aims of the participants. Contrary to process, however, which may therefore be described as a work in progress, the term *product* suggests 'conclusion, completion, and a finished "object"' arrived at through 'a complex process of composition, rehearsal, and theatrical interpretation' (O'Neill 1995: xv).

Throughout the history of DIE, drama practitioners have been determined to emphasise the distinction between *process* and *product* (Hornbrook 1989: 10), which has only

served to reinforce the difference between the seemingly opposing concepts of 'drama' and 'theatre' and, by extension, 'experience' (discussed in Section 2.3.1.2) and 'performance'. While Slade (1954: 45) and Way (1967: 3), for example, were at great pains to highlight the detrimental effects of performance (which, in their view, implied a product) and the positive effects of experience (emanating from process), Hornbrook, who sees drama primarily as a *performing art* (1991: 4), insists that the dramatic product must be restored to a central position (Taylor 2005: 106). In order to understand the division between process and product, it is necessary to consider the following two sets of apparently contradictory aspects associated with these concepts:

- Presentation to an internal audience versus performing to an external audience
- The dramatic process versus the dramatic product.

Bolton (1998: 16) explains how the avoidance of performance to an external audience has been an important priority for a number of drama teachers throughout the history of DIE. Findlay-Johnson, for instance, was opposed to 'acting for display' (*ibid*) and therefore ensured the removal of the audience by involving everyone in the action simultaneously. Later, Slade (1954: 49) pointed out the disastrous effects of an outside audience on child drama by asserting that:

An audience...is a dangerous thing – it tempts the child to show off, absorption is shallower and play deteriorates.... The energy and imagination can be interrupted, and then the 'moment is gone forever. Audience is often the enemy of the 'moment'.

Way (1967: 3) defends Slade's view by claiming that an overhasty attempt to force learners into communicating with an audience only results in 'artificiality' which in turn 'destroys the full values of the intended experience'. At the same time, however, he admits (although somewhat resentfully) that at times performance is unavoidable, but warns that in these cases it should not resemble the 'theatre' too closely. He therefore prefers the term 'sharing' to that of 'performing' since, in his view, this does not appear to compromise the quality of experience as much as a formal theatre performance would

Fleming 2001: 112).

Clearly digressing from his earlier views on the subject, Bolton (1998: 259), too, acknowledges the difference between 'presenting' or 'sharing' and 'performing', but bases this distinction on the actor's intentions as follows:

I want to suggest therefore that the term 'performance' in a drama context, is most meaningful when it refers to acting for which an actor would be expected to be applauded and that it be replaced by the term 'presentation' in respect of dramatic activity in which the acting is not highly relevant in itself. (p. 262).

For Bolton (*ibid*: 263), the difference between the two lies in the notion that whereas 'performance' has all the hallmarks of theatricality, 'presentation' involves the depiction of meaningful content to be examined by the internal audience. Fleming (2001: 114) therefore contends that, with the growing preference for terms such as 'presenting' and 'sharing' which imply the presence of an audience (albeit internal) rather than 'performing', the notion of audience is no longer the determining factor in differentiating between various forms of drama.

This is especially true when considering Bolton's (1979: 126) and Robinson's (1980: 150) view that when engaging in any drama activity, whether or not there is an external group of spectators looking on, an audience is always present. Whereas Robinson asserts that while participating in a drama, learners always 'work with a *sense of audience*' (*ibid*), Bolton (*ibid*) claims that participants in drama always operate with a sense of dual consciousness (*cf.* Section 2.3.4.2 for a more detailed discussion on this topic).

The second aspect that characterises the so-called dichotomy between process and product, namely the tension between the *dramatic process* and the *dramatic product* will now receive attention.

Robinson's (1980: 148) contention that the product *is* the process can be seen as a typical example of the way in which process was given pride of place in earlier forms of DIE. A

similar idea can be found in Heathcote's (1984: 44) claim that 'the "*end-product*" of improvisation is the *experience* of it' Both of these assertions imply a definite focus on the dramatic process rather than on a finished dramatic product.

According to Neelands (1988: 4), the main difference between a process-centred and product-driven approach lies in the fact that whereas the former acknowledges the existing experiences and knowledge of the learners and promotes the discovery of new and more personal meanings, the latter merely serves to reinforce 'tired, well-worn meanings'. In Robinson's (1980: 162) opinion, involvement in the dramatic process implicates the participants 'in a continuous process of interaction and negotiation with the ideas and actions of others', a notion reiterated by O'Toole (1992: 2) who defines process as 'negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participants'. While OBE does recognise the importance of product in the sense that it emphasises the achievement of learning outcomes, it is equally concerned with process in that it encourages learners to construct rather than absorb meaning, based on their pre-existing experiences and knowledge of the world. The assumption underpinning OBE that process and product are of equal importance in the learning process is reflected in later forms of DIE which recommends the integration of these aspects.

While Hornbrook (1989: 105) acknowledges the fact that participation in drama does indeed involve being part of a *process*, he draws our attention to the *outcome* of that process, namely the dramatic *product*. The main reason for his emphasis on product is that he believes that a preoccupation with process denies the learners 'access to the culture and skills of the theatre' (cited in Taylor 2000: 106) and that the quality of the dramatic product is often regarded as subordinate to 'the "needs" of the children...producing it' (Hornbrook 1989: 89). Fleming (2001: 116), however, argues that the quality of the product is wholly contingent on the process that produces the product. For him, the true value of process lies in its ability to direct our attention 'outwards...towards the context which gave rise to the work rather than inwards to what

is thought to be hidden behind the external actions', as is the case when focusing only on product. Contrary to Hornbrook's view, Fleming (*ibid*), therefore regards the origins of the work as well as its purpose, meaning, and effect on the learners as more important than the aesthetic quality of the end result:

Drama in an educational context is different from 'pure' performance (in a traditional sense) because the process or context must always be taken into account when judging the work. When I watch a performance in a theatre the process leading up to the performance matters less to me than the final product I am witnessing; in a drama classroom...the process is more important (Fleming 2001: 116).

At the same time, however, he recognises the benefits of presenting a final dramatic product in the sense that it not only serves as a unifying force between the end product and prior activities that form part of the dramatic process, but also consolidates the learning and understanding that has taken place during the process (*ibid*). Bolton (1998: 277) concludes that '[t]he ideal teacher uses the strengths of "presenting" [and] "performing"'.

Consequently, Fleming (2001: 115) postulates that the discrepancy between such concepts as process and product has only led to a false impression in thinking about DIE: 'The assumption that a performance in a theatre to an audience constituted a "product" and that improvised work in a drama studio amounted to a "process" does not stand up to scrutiny'. He therefore supports Bolton's (1998: 261) claim that process and product should be seen as both complementary and interdependent, rather than as incompatible opposites, for process always implies a product and vice versa. In an earlier publication, Fleming (1994: 17) uses the analogy of football to explain his point:

To preserve an exclusive distinction between process and product is sometimes like trying to distinguish between the notion of a football match from playing football; it is as if someone denies any ability to talk about the score or to identify the key player of the match on the grounds that they were only involved in the process.

Taylor (2005: 37) confirms the inseparable nature of these two concepts by claiming that they share a 'dialogic relationship'. In light of the above assertions, O'Neill's (1995: xvi)

statement that process and product are inextricably bound by discipline is therefore perfectly legitimate.

2.3.3.4 Production and reception are interdependent

Hornbrook (1991: 130) identifies two aspects that are crucial to the dramatic process in DIE, namely *production* (which includes 'making', 'presenting' and 'performing' – cf. Section 2.3.2.8 for a more detailed discussion on 'presenting' and 'performing') and *reception* ('responding' and 'evaluating') and asserts that the development of a successful drama depends on the interdependent functioning of these factors (Abbs 1991: xi; Kempe & Ashwell 2000: 36). While Fleming (2001: 88) agrees that in practice 'production' and 'reception' are highly integrated, a clear understanding of the way in which they relate to one another in the dramatic process, requires a separate discussion on each of these concepts.

As previously mentioned in Section 2.3.2.8, although Hornbrook (1989: 105) recognises that engagement in DIE does indeed entail being part of a production process, this does not deny the fact that he is primarily concerned with the outcome of that process, namely the dramatic *product* or dramatic *text*. Rather than limiting his view of the dramatic text to existing scripts, Hornbrook (*ibid*) sees it as 'any form of active discourse or performance which can be *read* and *interpreted* by watchers'. According to Hornbrook, therefore, *production* involves the process of *producing* this dramatic text, whether by means of participating in whole-group living-through improvisation with the teacher in role or small-group playmaking in which case the learners are required to devise or construct their own piece of drama.

The concept of 'production' in DIE, whether for the purposes of 'making' (which allows the learners the freedom to explore without the pressure of having to show anyone else) (Bolton 1998: 274), 'presenting' or 'performing', is firmly based on the broader principle pertaining to the integration of content and form (cf. Section 2.3.3.1 for a detailed discussion on this topic). This principle involves an integrated approach to 'learning

through' drama (using drama as a means of gaining knowledge and understanding with regard to content and theme) and 'learning in' drama (acquiring specific drama- and theatre-related knowledge and skills, such as the ability to manipulate the elements of drama). In line with current thinking in DIE, Heathcote (1984: 54) postulates that while the identification of significant content and meaning is a vital aspect of the drama process, the effective communication thereof, which depends on the learner's ability to use the dramatic art form, is of equal importance in the production process. Hornbrook (1991: 128), however, aptly observes that learners' 'abilities in production...will not always be unequivocally apparent'. For this reason, Fleming (2001: 82) suggests that before learners can be asked to 'produce' a dramatic product, the teacher needs to ensure that they are aware of what this entails. Interestingly enough, Fleming (2001: 82) points out that whereas learners who do not have sufficient experience in drama will require a great deal less direct instruction with regard to what is expected of them when participating in whole-group improvisation, they will, however, require a careful explanation as to what is needed when asking them to devise their own small-group drama before the task is given.

The reason that learners may require less explanation when participating in whole-group improvisation is that this type of living-through experience allows the learners to participate in a more natural and spontaneous way. This is largely due to the fact that the convention of teacher-in-role, which not only serves to establish the dramatic context, build tension, identify significant content and imply roles to be taken by the learners, but which also serves to structure the drama and challenge the learners from within, temporarily relieves the learners from these responsibilities. At the same time, learners are able to learn by the example set by the teacher until they are ready to assume responsibility for these tasks. On the other hand, learners who have been asked to devise their own small-group dramas are faced with the challenge of assuming all the above responsibilities from the very beginning. Therefore, the natural and spontaneous participation associated with whole-group improvisation is replaced by a much more 'conscious control of the medium' (*ibid*).

Whereas earlier theorists on DIE, such as Slade, Way, Bolton and Heathcote, were opposed to the idea of teaching learners specific theatre skills, (Hornbrook 1991: 6) and were of the opinion that learners are unable to produce meaningful drama when left to their own devices, later exponents, such as Hornbrook (1989: 132), Fleming (2001: 83) and O'Neill (1995: 1) (as well as Bolton and Heathcote in their later publications) argue that the learners' autonomous use of the dramatic medium to produce drama of depth is one of the main goals of DIE. Fleming (2001: 83), in fact, questions whether 'there is any logical reason why the experiences which the teacher provides should be qualitatively different from those which pupils create for themselves'.

According to Hornbrook (1991: 129), *reception* complements *production* in DIE. The term 'reception' refers to the *critical interpretation*, analysis or appraisal of the content or form of the dramatic product or text, which involves the processes of responding and evaluating (Hornbrook 1989: 106). These processes depend on the learners' 'ability to make informed and discerning judgements about the dramas they see or in which they participate' and occur by means of discussion, critical commentary, further experimentation and refinement of the dramatic product or text (Hornbrook 1991: 131).

Neelands (1998: ix) differentiates between two types of reception in theatre, namely literary and private reception and oral and communal reception. Literary and private reception is applicable to the more conventional understanding of theatre in which a smaller number of amateur or professional actors perform to a larger, paying audience. In this form of theatre, audiences are generally expected to appear as passively attentive, while keeping their responses private rather than making them publicly known (*ibid*: viii). This form of reception reflects modern approaches to the study of poetry in which learners were forced to absorb the pre-determined meanings of the poem transmitted to them by the teacher.

Oral and communal reception, on the other hand, treats every participant (both actors and audience) as 'a potential producer' (*ibid*: ix) or artist. This form of theatre sees the relationship between the actors and audience as being more flexible than that in the traditional theatre. A perfect example of this is Boal's *Theatre of the Oppressed* in which participants are seen as 'spect-actors' (simultaneously spectators and actors) who are invited to participate in the drama in order to find solutions to the dilemmas presented in the drama (O'Connor 2003: 46). This form of reception is of particular relevance to DIE both in terms of 'producing' and 'responding' (Fleming 2001: 86) since it relies on the individual and communal responses of all those involved to construct and interpret meaning. This also bears a resemblance to the reader-response approach to the study of poetry, which encourages a personal response informed by the broader socio-political, cultural and historical context of which the reader forms a part (Gibson 1998: 43).

Fleming (2001: 86) informs us that various writers on DIE have offered 'systematic descriptions of the factors which should be taken into account when "reading" a performance', including the learner's personal 'acting' ability such as his or her delivery of lines, use of facial expressions, gestures and movement, and use of space, as well as their technical proficiency in the use of costume, make-up, props, lighting, music and sound effects. One such writer is Urian (1998: 134) who has compiled an all-inclusive 'framework for spectatorship' which specifies the points to consider when viewing a drama. Similarly, Neelands and Dobson (2000: 224) have devised a questionnaire to be used for analysing performances. Even Hornbrook (1991: 129) suggests providing learners with a 'critical, contextualising vocabulary which they can apply to all the performances they see or in which they take part'. While Fleming (2001: 87) admits that such schemes may be useful to both teachers and learners, he cautions that they are more likely to result in responses that are systematic, mechanical, inauthentic and devoid of intuition. In addition, he asserts that such narrow 'watered-down' schemes merely lead the replacement of a genuine response by 'an arid catalogue of atomised observations about lights and acting styles' (*ibid*). It should probably be noted that, while these schemes may have particular relevance in the theatre, as in the case of theatre criticism,

they have no place in the drama classroom where response is based on the felt experience of the learner (*ibid*: 88) as well as on the way in which meaning has been constructed and conveyed.

While earlier publications on DIE appear to focus less on the critical responses of the teacher and learners, such as in the methodologies of Slade and Way who saw the teacher as a 'loving ally' (Hornbrook 1989: 10), subsequent literature tends to emphasise the role of critical response/evaluation in DIE. Hornbrook (1989: 77), for example, argues that DIE should 'relocate its practices in the critical...world' and champions the cause of the teacher and learner as critic. In like manner, O'Neill and Lambert (1982: 13) assert that the dramas produced by learners should be 'subject to [the] scrutiny of the rest' of the group, including that of the teacher. In Hornbrook's (1989: 123) view, (constructive) criticism is necessary if the drama is to progress 'into the realm of challenge' and, consequently, change (of understanding). Similarly, Taylor (2005: 28) contends that challenging the learners to observe and respond critically will enable them to come to terms with ambiguous and 'multi-faceted readings'.

From the above discussion it is evident that participation in DIE is based on a continuous process of producing and critically responding to meaning, which relies on the active, thinking and critical contributions of the learners and teacher, a notion that is consistent with the central tenets of both OBE and the reader-response theory. In Franks's (2008: 25) words,

critical, analytical and active engagement with drama, in lessons at school, for example, engagements in which people can take the part of spectators of or participants in drama, is arguably more important than it has ever been before.

2.3.4 The assumptions underpinning DIE

2.3.4.1 *DIE promotes deep-structure or advanced learning*

In an attempt to discover how DIE can be used to promote deep-structure or advanced learning in the poetry classroom, while simultaneously meeting the requirements of OBE, the researcher was drawn to the study conducted by De Boer, Steyn and Du Toit (2001: 191) who highlight the complementary relationship between the processes involved in reaching the outcomes stipulated for OBE and those employed in Herrmann's (1996) whole-brain learning model, which claims that deep-structure or advanced learning is only possible when all four metaphorical quadrants of the brain are employed in the teaching/learning process.

While at first sight it appears as if the processes used in Herrmann's whole-brain model are also compatible with those used in DIE, closer inspection reveals otherwise. Munro and Coetzee (2007: 94) are of the opinion that, while his theory emphasises mind/brain interaction, he neglects a crucial aspect of DIE, namely the integration of 'bodymind processes and emotional states'. His tenuous references to the emotional and kinaesthetic modes of learning do not 'locate the bodymind as a centrifugal force of the learning experience' (Munro & Coetzee 2007: 94-95). Inevitably, this gap compromises a perfect correlation between the two methodologies. As a result of this serious shortcoming, Munro and Coetzee (2007: 94) reject Herrmann's claim that his metaphorical whole-brain approach leads to deep-structure learning and instead, propose a revised version of his whole-brain model. In order to understand the amended version of the model, however, it is necessary to consider the original formulation.

Herrmann's whole-brain model is based on the concept that effective or deep-structure learning only occurs when the whole brain is involved in the learning process. He bases his theory on Sperry's left-brain/right-brain paradigm, which sees the brain in terms of two physical halves, each of which 'control vastly different aspects of thought and action'

and which has 'its own limitations and advantages' (Gazzaniga 1998: 35). The two hemispheres are connected by means of neurological processes which result in 'integrated brain activity' (De Boer, Steyn and Du Toit 2001: 186). The specialised functions related to the two hemispheres of the brain may be illustrated as follows:

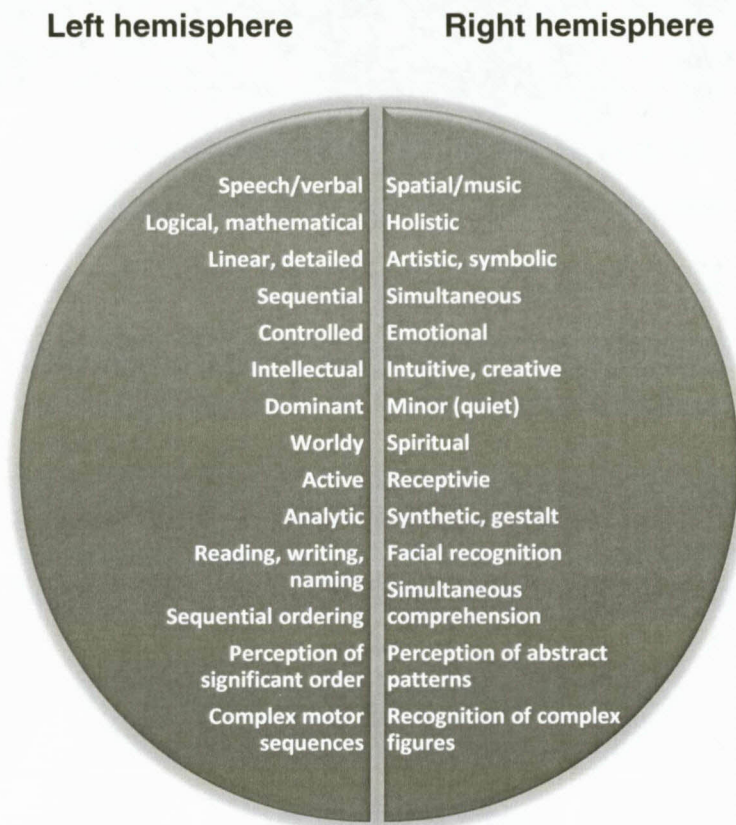


Figure 2.7: Specialised functions of the two hemispheres of the brain (Steyn & Maree 2002: 50)

In formulating his theory, Herrmann also makes use of McLean's concept of the triune brain, which describes the brain as consisting of three overlapping, interconnected 'brains', namely the primitive or reptilian brain, which is associated with instinct and survival; the limbic or mid-brain, which has to do with emotion; and the upper or advanced brain, which involves cognition (Norman 1999: 10). Herrmann, however, regards both Sperry's and McLean's models as somewhat simplistic and therefore proposes a more complex model of the functions of the brain.

In presenting his theory, Herrmann specifically emphasises the fact that his four-quadrant whole-brain model should be viewed as a metaphorical description of the four thinking modes or structures, rather than as an attempt to locate them within specific physiological domains. This four-quadrant metaphorical model demonstrates the way in which the physiological processes of the brain are connected to cognition. The brain is divided into the left and right hemispheres, representing the cerebral (intellectual) processes, as well as into the two limbic halves, which represent the visceral (feeling) processes (De Boer, Steyn & Du Toit 2001: 186). Each quadrant represents a different thinking structure and includes its own specific group of cognitive functions as illustrated in Figure 2.7 below.

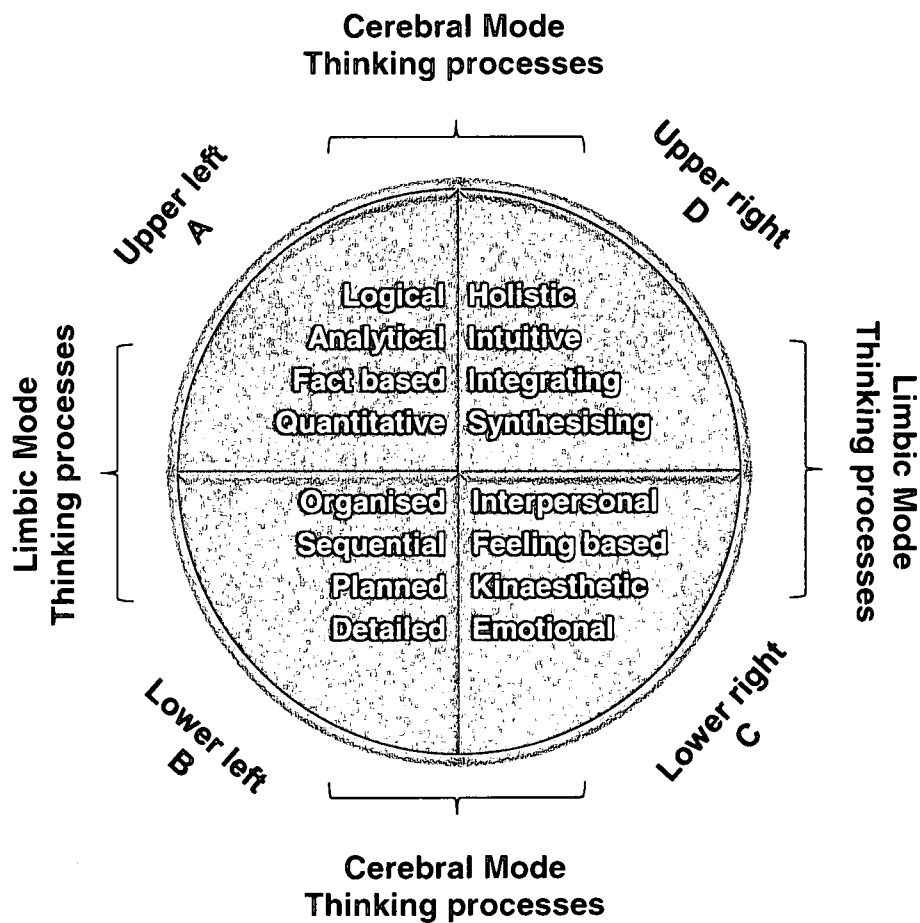


Figure 2.8: Herrmann's Whole-Brain Model (1996: 30)

According to Herrmann (1996: 22), whole-brain learning depends on the interactive and situational use of the four distinctive modes of thinking (illustrated in Figure 2.7 above)

as determined by different contexts. One of the underlying principles of Herrmann's theory is that, based on their experiences and the natural dominance of various parts of the brain, learners develop a special preference for one or more thinking modes or learning styles associated with the four metaphorical quadrants that make up the whole-brain model (De Boer, Steyn & Du Toit 2001: 187). Herrmann (1996: 21) relates these four quadrants (*cf.* Figure 2.7) to four individual 'selves' (*cf.* Figure 2.8) as follows: the rational self (belonging to the A quadrant or upper left mode), which prefers activities based on logical, analytical, fact-based and quantitative information; the safekeeping self (associated with the B quadrant or lower left mode), which favours an organised, sequential, planned and detailed approach to learning activities; the feeling self (connected with the C quadrant or lower right mode), which is inclined towards activities that are interpersonal, feeling based, kinaesthetic and emotional; and the experimental self (affiliated to the D quadrant or upper right mode), which is partial to a holistic, intuitive, integrative and synthetic approach to learning (De Boer, Steyn & Du Toit 2001: 186).

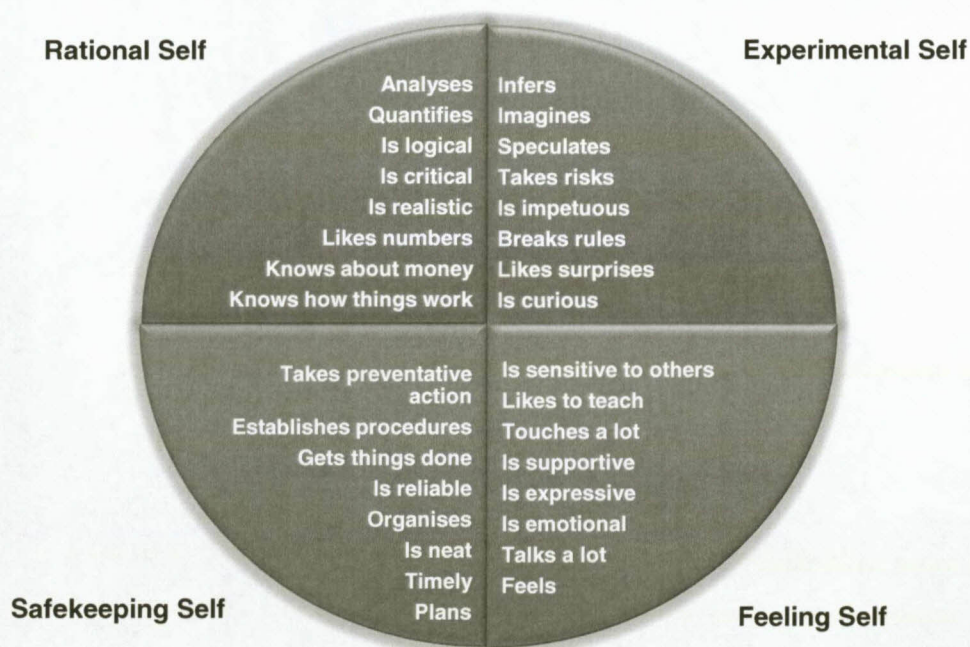


Figure 2.9: Herrmann's four individual selves (1996: 21)

Munro & Coetzee (2007: 96), however, warn that learning *preferences* and *styles* should not be confused with learning *abilities*, since a learner who may have the ability to use all four modes of thinking, may have a special preference for one or more quadrants only. At the same time, they claim that being aware of one's own thinking preferences and learning styles, as well as those of others, together with the opportunity to operate in less-preferred modes, can lead to the improvement of 'skills and processes associated with less preferred quadrants'. As previously stated, Herrmann is of the opinion that deep-structure or advanced learning is only possible when all four metaphorical quadrants are used in the teaching and learning process. He therefore advocates teaching approaches that:

- Support whole-brain learning
- Accommodate learners' diverse learning preferences and styles
- Encourage the use of all four metaphorical quadrants or modes of thinking.

A deeper consideration of the above objectives makes it difficult to deny the connection between Herrmann's whole-brain model and OBE, which also emphasises that learners should be able to 'reflect on and explore a variety of strategies to learn more effectively' (DoE 2002b: 11). But despite the obvious affinity between these two approaches, Munro and Coetzee (2007: 97), however, are not convinced that Herrmann's model is wholly relevant to the learning processes involved in DIE. Their reproachfulness is based on the fact that whereas in DIE, both kinaesthetic and emotional engagement are seen to be centrifugal forces of learning, these aspects are insignificantly positioned within the lower right metaphorical quadrant of Herrmann's model as separate and potentially-preferred modes of learning. They take serious issue with the fact that Herrmann 'does not explicitly position the body as an agent of knowing and learning within the metaphorical four-quadrant model' (*ibid*: 97). As far as emotional engagement is concerned, Norman (1999: 11) agrees that 'the place of emotion and feeling in learning is critical – not peripheral'.

Furthermore, Munro and Coetzee (2007: 98) are not only correct in questioning Herrmann's separation of the integrating and synthesising preferences (situated in the *upper* right quadrant) from the kinaesthetic and emotional preferences (located in the *lower* right quadrant), which are in a sense interdependent, but are also justified in doubting whether such placement will in fact lead to intercommunication between the four quadrants and therefore to whole learning:

What if these quadrants [upper and lower right quadrants] are not the preferred modes of learning and knowing for the learner? What if the preferences and learning styles are stationed in the other two quadrants? It seems that Herrmann's postulations focus primarily on a mind/brain and do not acknowledge 'bodymind' and emotion as primary filters for, and agents of, optimal learning, irrespective of quadrant preference (*ibid*: 98).

Munro & Coetzee (2007: 98), therefore postulate that the bodymind, which integrates emotion, is fundamental to the processes of knowing and learning and place these aspects at the centre of their revised model as follows:

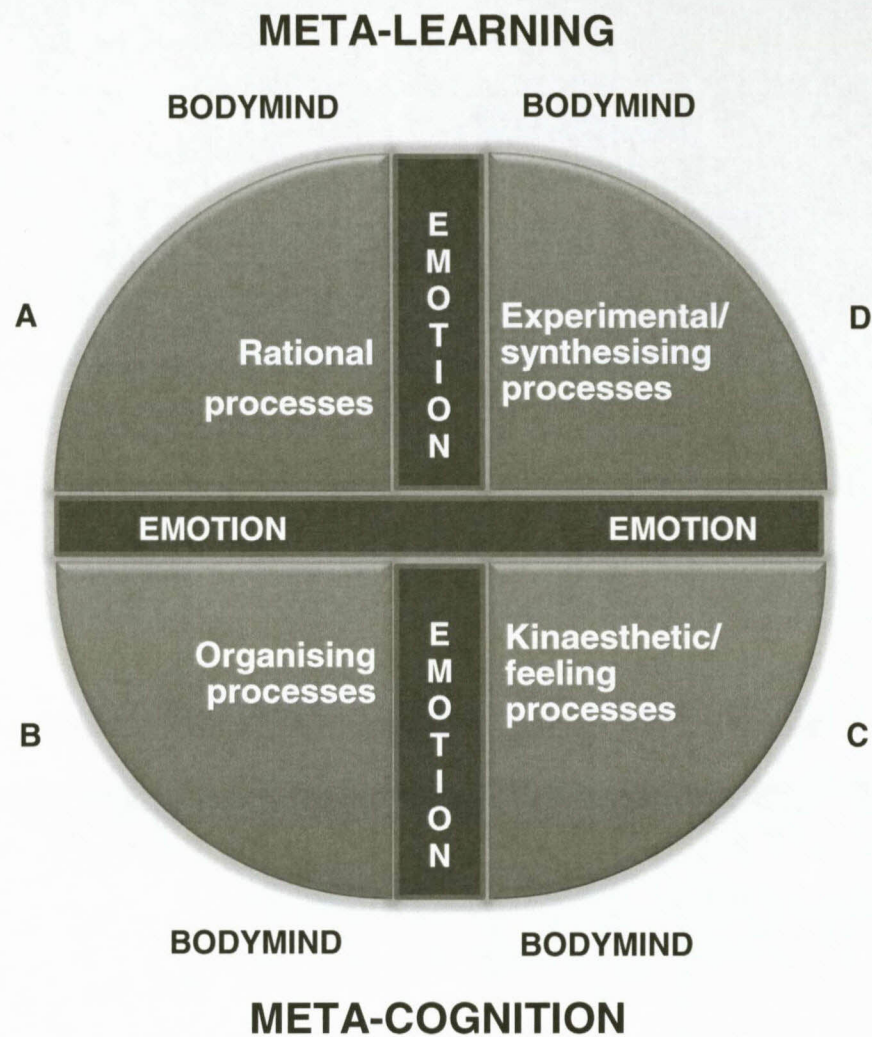


Figure 2.10: Adapted from Munro & Coetzee’s revised model (2007: 105)

In their view, the integration of bodymind and emotion in the learning process will not only facilitate the interconnected and optimal functioning of *all four* quadrants of the brain, but will also assist in the transition from more preferred to less preferred modes of learning (*ibid*: 98). They further assert that this results in meta-learning and meta-cognition (advanced or deep-structure learning) which, in essence, is far superior to Herrmann’s whole-brain model. In order to make sense of the way in which DIE promotes deep-structure learning, it is necessary to examine the concepts of bodymind and emotion in more depth. This requires a clarification of the concepts that make up the

term 'bodymind', namely body, brain and mind (Munro & Coetzee 2007: 99).

According to Munro & Coetzee (2007: 99), the body plays a central role in drama and, by implication, DIE. But the body can be viewed from two distinct ontological positions (explanations of the way in which learning, understanding and interaction with the world takes place), namely a dualist ontology or a monist ontology. The former position, for example, emphasises the division between cognitive engagement and the physical presence of the body in the world, while the latter position regards cognition and existence as being both interdependent and indivisible. This corresponds with Csordas's (1993: 135) notions of the 'body' and 'embodiment', which can either be seen as distinct or inter-related concepts, depending on one's ontological position.

When viewed from a dualist perspective, the physical body is seen as a biological, undifferentiated and tangible structure (Csordas 1993: 135) which serves to embody actions and perceptual experiences by means of neural activity. From this standpoint, the body is strictly seen as an object in the world. Csordas (1993: 136), like Merleau-Ponty, however, who prefer to see the body from a monist perspective, are of the opinion that the body can no longer be regarded as a stable, organic structure unaffected either by the self, or the broader cultural, historical, and socio-political context in which it exists. Similarly, Scheper-Hughes and Lock (in Csordas 1993: 136), view the body as an interrelated individual, social and politic domain 'mediated by emotion'. Therefore, in contrast to the dualist stance, the body is seen as a subject in the world, which *effects* cultural, historical and socio-political changes, while simultaneously being *affected* by these changes (Csordas 1994: 2).

Positioned as an individually- and culturally-grounded organic and inorganic construct, the 'lived body' (Csordas 1993: 136) is regarded as the starting point for the construction of meaning. Merleau-Ponty makes a similar point by identifying the body and embodiment as the locus of knowledge and the creation of knowledge (Munro & Coetzee 2007: 100). According to Munro & Coetzee (*ibid*), 'embodiment seamlessly integrates

thinking, being, doing and interacting and acts as a sight as well as a site of reflection'. For Munro & Coetzee (2007: 100), therefore, bodymind, as a concept, is anticipated by their notion of 'body', which relies on the interaction between the body as object and the body as subject. The next section of this discussion focuses on the second component of 'bodymind', i.e. the brain.

The brain, which refers to that part of the central nervous system that controls mental and physical activities (*The Brain Forum* online), is the most complex organ in the human body. Since the brain does not share an immediate connection with the external environment, it relies on the neural or sensory transmission of information in order to make sense of the real world (Munro & Coetzee 2007: 101). Therefore, the brain, which houses the mind, comes to terms with reality through representational means. According to *The Franklin Institute* (online), the brain 'orchestrates the symphony of consciousness that gives [one] purpose and passion, motion and emotion'.

Hannaford (1995: 168) informs us that the limbic system of the brain, which processes the emotions, also regulates the endocrine system, which is responsible for, *inter alia*, learning. This suggests that learning is dependent on emotional engagement (which activates arousal, motivation and memory), a notion strongly supported by Damasio (1999: 54). The relationship between the limbic brain, emotion and learning is a crucial aspect of bodymind, the last component of which, i.e. mind, will now be discussed.

The chemical processes that occur in the human brain, and which depend on the organised connections of neurons (*Think Quest* online), produce 'mind'. Mind is the centre of consciousness and involves the higher functions of the brain which manifest in personality, thought, emotion, memory, volition, and imagination. Clark (online) asserts that 'mind comes after brain – mental events are the subjective experiences of the physical events which occur in our brains'.

According to *Control Mind* (online), the mind is dependent on the brain for its functioning. While Munro & Coetzee (2007: 101) agree with this statement, they, however, make a further claim that the mind is also dependent on the body as well as the socio-cultural environment in which it exists. They are also of the opinion that whereas the brain gives rise to phenomena related to the mind, the mind also has the power to affect the brain on an anatomical and physiological level (*ibid*: 100).

Having described the terms, 'body', 'brain' and 'mind', it is now possible to explain 'bodymind' as a concept. But Munro and Coetzee (2007: 102) remind us that bodymind 'is a process of constant flow and is more than the sum of its parts'. As the term suggests, mind is 'embodied', rather simply being 'embrained' (Damasio 1994: 118). This means that bodymind refers to a way of being, experiencing, interacting, learning and knowing in the world. As Hocking, Haskel and Linds (2001: xviii) explain, 'our embodied awareness unfolds through engaging/embracing our experiencing'.

While the term bodymind should not merely be seen as a scientific occurrence, it is important to recognise that through the physiological interaction of its parts, it is able to stimulate concrete actions, such as sensation and the movement of the body, as well as abstract experiences, such as thought, emotion, memory, imagination and perception. More significantly, this interaction, according to Munro and Coetzee (2007: 102), 'can modify or re-establish patterns of learning and knowing'.

Approximately 90% of embodied knowing and learning, which is activated by the bodymind, is unconscious. Munro and Coetzee (2007: 102) therefore assert that it is the teacher's responsibility to discover ways of making this unconscious learning or knowing conscious. They claim that 'learning through the bodymind positions the bodymind (and thus the body *per se*) as a knowing subject' and that the same is true for emotion (*ibid*). As previously stated, both the body and emotion are at the heart of DIE (Bolton 1986: 108; Davis & Lawrence 1986: 86), which uses these aspects as agents of knowing and learning and therefore as a means of making that which is abstract, concrete. Thus, when

using drama as a means of exploring poetry, the learning is automatically more conscious and more concrete: since the content and story related to the poem are *lived*, the characters and events are 'embedded' into the learner's flesh (Abram 1996: 120). In this way, the poem becomes more immediate, tangible and compelling than if it were simply read and studied as text (O'Neill 1995: 11).

The significance of the relationship between emotion and learning is well supported in current literature, as Damasio (1994: 144) informs us, 'my research has persuaded me that emotion is integral to the process of reasoning'. Hannaford (1995: 50) and Norman (1999: 11) concur that emotion and thought are intimately connected to one another and that emotion and feeling are therefore crucial to learning. Both these authors support their arguments by describing the role of the limbic brain, which controls the emotions, as the driving force behind learning and the construction of meaning (Hannaford 1995: 50-51; Norman 1991: 11). Another assenting voice comes from Gelernter (2002: 46-47), who claims that 'emotions are not a form of thought, not an additional way to think, not a special cognitive bonus, but are fundamental to thought'.

Munro and Coetzee (2007: 103) contend that 'feeling responses are linked to memory; as such learning has to be personalised and has to entail emotional arousal to be optimal'. This notion is also reflected in Carter (1999: 164) who insists that memory is enhanced by 'emotional excitement'. Taking the lead from Lyon and Breuer (1995: 48), Munro and Coetzee (2007: 103) argue that emotion is

central to the integration of the thinking and knowing process linked to the metaphorical quadrants, and as such to learning. ...emotion acts both as a filter in learning and an enhancing process within the moment of learning. ...successful bodymind learning will have to be pre-empted by an optimal emotional state directed towards learning.

According to Fleming (2001: 88), one of the main assumptions of DIE is that improvisation gives rise to 'higher levels of arousal than other forms of making'. Therefore, when exploring a poem through drama, the poem may be 'readily

incorporate[d] ... into our felt experience' (Abram 1996: 120). Based on the above assertions, it therefore stands to reason that emotional engagement enhances cognitive understanding, which is one of the most important assumptions of DIE. Leading exponents of DIE also regard emotion and cognition as being inseparable in the learning process, as David Best (1994: 9) explains:

emotional feelings are not separate from or opposed to cognition and understanding, but, on the contrary, emotional feelings are cognitive in kind, in that they are expressions of a certain understanding....

Inglis (1987: 73) supports this statement by claiming that emotion is essential to cognition. Similarly, Misson (1996: 11) claims that 'thought is charged with feeling, while feeling is refined and strengthened by thought'. In Winston's (1996: 192) view, it is precisely this interdependence between the two concepts that makes them liable to development and transformation, both of which are fundamental to learning.

But, according to Trinder (1977: 38), emotional engagement in drama also arouses empathy, which, in turn, leads to cognitive understanding. This notion is based on Aristotle's concept of empathy which refers to the arousal of intense feelings of pity and compassion in the participants so that they are able to identify with the suffering of the protagonist. By the time the drama comes to an end, however, these feelings have been purged and the participants experience a feeling of emotional release or catharsis (Ommanney & Schanker 1997: 271). Norman (1983: 52), points out, that for Aristotle, catharsis is a necessary step in the process of (mental) clarification, since 'feelings...are the embodiment of reason'.

Slade (1954: 73), too, believed in the cathartic value of drama, since in his view, it provided the learner with the opportunity to 'play out evil in a legal framework'. What this means is that drama provides a structure for the dispelling of negative or immoral emotions. Slade, however, did not emphasise the connection between emotion and cognitive understanding in his approach, but instead saw emotion as superior to intellect.

Brecht's view of emotion in drama, however, particularly in his earlier writings, is seen to be at odds with each of the above assertions, since he regarded emotion as 'the potential enemy of reason' (Winston 1996: 189). According to Brecht, Aristotle's use of emotion in drama, has a pacifying and coercive effect on the participant, which inevitably reduces the possibility for decision-making and therefore of change. Thus, Brecht's approach may be seen as being in direct opposition to that of Slade's, since he was primarily concerned with the intellect rather than the emotions (*ibid*: 190). This, however, is not to say that he was opposed to emotions *per se*. For him, emotion in drama is only seen to be of value if it is used to challenge the participants or provoke them into action, rather than simply arousing their pity.

Boal (1979: 47) has also criticised Aristotle's approach for its apparently oppressive function. For Boal, the emotional release or catharsis that comes after empathising with the protagonist merely serves to 'bridle the individual' (*ibid*: 47) into complacency. In his *Theatre of the Oppressed*, emotion was therefore used to the opposite effect, i.e. to *arouse* 'revolutionary impulses' rather than *suppress* them (Winston 1996: 191).

By contrast, Winston (1996: 189) posits that catharsis can be more accurately seen as 'a process of cognitive illumination through the emotions rather than as one of purgation or political oppression'. This is in accordance with Nussbaum's (1986: 389) definition of catharsis, which describes it as a specific type of 'clarification' or reaching of understanding by means of the emotions.

In light of the above discussion, Munro and Coetzee's (2007: 105) proposal to include emotion and the bodymind as permeating aspects of all four metaphorical quadrants of the whole-brain model, rather than confining it to a single metaphorical quadrant (as is the case in Herrmann's model), is strongly supported by the researcher, since this approach is seen to be the most effective in promoting deep-structure or advanced learning.

2.3.4.2 *Dual consciousness in role-play and the juxtaposition of fiction and reality facilitate a reflective stance that enhances understanding*

According to a number of scholars, the main purpose of DIE is to create and maintain a fictional world or, in O'Neill's (1995: xvi) words, a 'dramatic elsewhere', where learners can explore, express and challenge imagined roles and situations through a range of drama strategies (*cf.* Appendix 1 for a list of strategies) as a means of learning or reaching new understandings (Hornbrook 1989: 14). This 'as if' world, which 'enrich[es] and cultivates meanings' (Henry 2000: 53) is seen as a metaphor of reality and provides the context or vehicle through which teaching and learning take place (Holden 2003: 36).

In earlier forms of DIE the creation of such imaginary worlds depended on the learner's ability to imitate reality in as precise and naturalistic a manner as possible by means of total absorption and sincerity (*cf.* 2.3.2.4). Bolton (1986: 259), however, asserts that neither the mere imitation of reality nor the extreme absorption of the learner in the dramatic context can be seen as demonstrations of learning. Bolton (*ibid*) and Fleming (2001: 16) agree that the pedagogical value of DIE does not lie in its ability to replicate real life, but in its potential to explore experiences 'in ways which cannot happen in real life', for example, through the adoption of multiple roles which implies a variety of attitudes and perspectives (Taylor 2005: 33; Wagner 1980: 69), as well as a combination of non-naturalistic drama strategies, in a single dramatic encounter.

Furthermore, Bolton (1986: 259) takes serious issue with Slade's emphasis on absorption since this, in his opinion, simply implies losing oneself in the experience to such an extent that one avoids having any contact with reality. For Bolton (*ibid*), DIE is primarily concerned with finding oneself and of consciously using the fictional context as a means of not only confronting, but also making sense of the real world (or, in the case of this study, the world depicted in the poem). Consequently, he proposes the establishment of a dialectical relationship between the fictional world of the drama and the world of reality, which involves 'belonging completely and simultaneously to two different autonomous worlds: the image of reality and the reality of the image', a notion which Boal referred to

as 'metaxis' (Boal 1995: 43).

Metaxis, therefore, refers both to the coexistence of two separate worlds, i.e. the real and the fictional worlds, as well as to a sense of dual consciousness on the part of the participant. O'Connor (2003: 20) describes dual consciousness as involving the simultaneous action of being directly engaged with the fictional world in a creative capacity while at the same time being an observer to one's own engagement with it. This is similar to Bolton's view of the learner as both a participant ('I am making it happen') and a percipient ('It is happening to me') in the drama experience (O'Connor 2003: 45). This notion of the learner as both a performer and an observer of his or her own actions is also seen to correspond with Boal's (1979) concept of the 'spect-actor' (Boal 1992: 2) – a term used to bridge the gap between the actor and the spectator (O'Connor 2003: 45) in an attempt to bring about transformation or learning. O'Neill (1995: 125) concurs that participation in drama requires one to be in two places at the same time – to simultaneously do and observing oneself doing.

These authors stress the important pedagogical function of the establishment of a double reality or dual consciousness in the learner's engagement with the drama, claiming that it aids the reflection process. To reiterate Bolton's (1979: 126) words, 'experience in itself is neither productive nor unproductive, it is how you reflect on it that makes it significant.' As a result of its unique ability to facilitate a reflective stance through the dialectical set up of the imagined and actual worlds, as well as the integration of direct involvement and observation in the dramatic process (O'Neill 1995: 130), both Boal and Bolton regard metaxis as 'the central and most powerful agency' for learning (O'Connor 2003: 46). This notion is supported by Somers (1994: 11), who agrees that the active reflection brought about by the 'the relationship that exists between the imagined and the real is the key to the learning process unique to drama'. DIE may therefore be seen as complementary to OBE and the reader-response theory, since all three approaches foreground reflection as baseline for learning.

In addition to its reflective qualities, however, O'Neill (1995: 66) claims that dual consciousness also brings about a certain degree of 'distancing' or 'defamiliarisation', which forces the learner to pay attention from a perspective of critical detachment – a notion similar to that of Brecht's 'alienation technique'. This, in O'Neill's (*ibid*) opinion, enables the learner to adopt a range of novel perspectives, which is an essential feature of DIE. Paradoxically, however, O'Neill (*ibid*) points out that in her experience, regardless of how 'deliberately the drama may be distanced' from the learner's life, 'it is invariably the deepest concerns of their own lives that participants discover in the drama.' Henry (2000: 55) provides a perfectly reasonable explanation for this by explaining that dual consciousness creates a bridge between the real and the imagined, which allows the learner not only to compare, contrast and conceptualise (Henry 2000: 55), but also to link personal experiences to the unknown – a central aspect of both OBE and the reader-response approach.

Contrary to O'Neill's claims about the role of distancing in the adoption of alternative perspectives, however, Henry (2000: 56) highlights the function of empathy in this practice and the way in which it gives the learner a new perspective [on the text]:

This exploratory creation of metaphoric worlds provides different perspectives that result in learning.... In all learning, *wider and deeper* perspectives are the hallmarks of wisdom and knowledge, while understanding many *different* perspectives comes from and contributes to maturity of feeling. Drama is perspectival... The much-discussed function of empathy in drama is a matter of taking another's perspective. In drama, the [learner] enters into the world of an Other and learns about the perspective of the Other. That assumed – or created – world of the Other is a medium for learning.

In light of the previous discussion on emotion as a centrifugal force in the learning process (*cf.* 2.3.2.1), the role of empathy in DIE is seen to be of particular significance due to its ability to provide the learner with heightened levels of emotional arousal which is essential to cognitive understanding. However, it should also be acknowledged that dual consciousness or the juxtaposing of fiction and reality, which involves a certain amount of emotional distancing, has an important role to play in DIE, especially in terms

of its ability to promote understanding by means of reflection.

To conclude the above discussion on DIE it is clear that not only do the various approaches have a great deal in common with one another, but they are also seen to complement OBE in a number of ways. Moreover, it is apparent that DIE, particularly when applied as a method of learning, with recourse to the practice of theatre arts as a disciplined art form, can be used to great effect in the teaching of English poetry.

2.4 CONCLUSION

As the foregoing discussion illustrates, OBE and DIE share a number of characteristic features, such as the emphasis on learner-centredness, the creation of authentic learning experiences through the active co-construction and negotiation of meaning by the teacher and the learners rather than the passive absorption of ready-made knowledge and information by the learners, group interaction, learner decision making, problem solving, and critical and independent thinking. Furthermore, it can be seen that both OBE and DIE not only acknowledge and accommodate the various learning styles and preferences of the learners, but that they also promote whole-brain learning. Another important common ground between these two approaches is their recognition of the importance of the learner's individual or personal response to the learning material (in this case the poetic text) fashioned by his or her cultural, historical, and socio-political background. Given the fact that these two teaching approaches have such a great deal in common it can be concluded that drama strategies can serve as a source of enrichment and support to outcomes-based learning in the poetry classroom.

The research design and methodology employed by the researcher in conducting the empirical part of this study will now be discussed in Chapter Three.

Chapter 3

Research Design and Methodology

3.1 INTRODUCTION

As previously stated, the main purpose of this study was to investigate whether drama strategies can be used as a source of enrichment and support to existing outcomes-based teaching and learning methods in the Grade 10 English Home Language and English First Additional Language poetry classrooms.

In conducting the empirical part of this study, the researcher employed a research methodology designed to establish which pedagogical methods were in use in the Grade 10 English Home Language and English First Additional Language poetry classrooms, what the learners' levels of academic achievements were as a result of these methods, what the attitudes and perceptions of teachers and learners were with regard to these teaching and learning methods and whether drama strategies were being employed as teaching tools in English poetry classrooms. A further aim of the empirical investigation was to discover whether the implementation of drama strategies in the Grade 10 English Home Language and English First Additional Language poetry classrooms led to an improvement in the learners' academic achievements and what the attitudes and perceptions of teachers and learners were with regard to the use of drama strategies as a means of teaching poetry.

In order to provide a clear and logical explanation of the procedures followed by the researcher in conducting the empirical investigation, this chapter has been structured as follows:



3.2 RESEARCH DESIGN

The researcher employed the following research design in order to test the thesis statement of this study, namely that drama strategies can be used as a source of enrichment and support for outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms. The research design was also used to address the overarching research question and sub-questions (*cf.* Section 1.2 of Chapter One) as a way of meeting the research objectives (*cf.* Section 1.3 of Chapter One) of this study.

3.2.1 Situation analysis

The situation analysis consisted of three distinct phases, namely the pre-intervention phase (Phase 1), the intervention phase (Phase 2) and the post-intervention phase (Phase 3).

3.2.1.1 The pre-intervention phase (Phase 1)

The first specific objective of this study was to identify the teaching methods in use in two Grade 10 English Home Language (School 1) and two Grade 10 English First Additional Language (School 2) poetry classrooms and to obtain a sample of the learners' academic results for poetry.

The teachers and their respective learners from the two schools selected to participate in this study were divided into two groups, namely a Control Group and an Experimental Group. The Control Group consisted of one Grade 10 English Home Language poetry class from School 1 and one Grade 10 English First Additional Language poetry class from School 2. Similarly, the Experimental Group comprised one Grade 10 English Home Language poetry class from School 1 and one Grade 10 English First Additional Language poetry class from School 2.

The second specific objective of the pre-intervention phase was to identify the attitudes and perceptions of the teachers and learners with regard to the teaching methods in use. The third specific objective of this study was to investigate whether drama strategies were being employed as teaching tools in each of the above-mentioned poetry classrooms, as well as the attitudes and perceptions of the teachers and learners with regard to the use of drama strategies as a means of studying poetry.

Neither the teachers from the Control Group nor those from the Experimental Group underwent training on the use of drama strategies in the poetry classroom during this phase of the investigation. Instead, teachers and learners were used for observation, the completion of questionnaires, using the Likert scale, focus group discussions and interviews (based on semi-structured, open-ended questions) on the teaching methods used in the study of English poetry, as well as their attitudes and perceptions with regard to these approaches. The researcher also made additional field notes during the various observation sessions. Samples of the learners' academic results for poetry were obtained from the teachers in the form of mark sheets.

3.2.1.2 The intervention phase (Phase 2)

The fourth specific objective of this research project was to provide the two teachers from the Experimental Group, namely one Grade 10 English Home Language teacher from School 1 and one Grade 10 English First Additional Language teacher from School 2 with a short teacher-training course in the form of a workshop (*cf.* Table 2.3 in Section 2.3.3.1 of Chapter Two for a detailed account of the workshop) on the use of drama strategies as teaching tools in the outcomes-based poetry classroom. The aim of this workshop was to demonstrate how drama strategies can be used as a creative teaching methodology in the poetry classroom, as well as how they can be used to accommodate a variety of learning styles, evoke a personal response from the learners with regard to the poem being studied, stimulate deep-structure or advanced learning and reflection, and overcome boredom and a lack of motivation on the part of the learners.

3.2.1.3 The post-intervention phase (Phase 3)

The fifth specific objective of this research project was to identify the attitudes and perceptions of the teachers and learners in the Experimental Group with regard to the use of drama strategies in the poetry classroom after intervention. The sixth specific objective was to assess whether the drama strategies employed by the two Grade 10 English teachers who participated in the teacher-training course on the implementation of drama strategies in the poetry classroom led to the improvement of their learners' academic performance.

Other important objectives during the post-intervention phase were:

- to establish which drama strategies had been employed by the two teachers from the Experimental Group;
- to establish which drama strategies they found most useful for the study of poetry;
- to assess whether the drama strategies used did indeed enrich and support existing outcomes-based methods in use;
- to assess the overall success of the lessons offered by the two teachers from the Experimental Group in which drama strategies had been incorporated;
- to compare the attitudes and perceptions of the teachers and learners from the Control

Group with those of the teachers and learners from the Experimental Group; and

- to compare the results of the learners from the Experimental Group with those of the learners from the Control Group.

In Phase 3, data was collected by means of further observations, field notes, the completion of questionnaires, using the Likert scale, focus group discussions and interviews with teachers and learners (based on semi-structured, open-ended questions).

3.2.2 Data analysis:

The data analysis process focused on the following:

- Identifying the existing teaching methods employed in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms (derived from the situation analysis).
- Analysing the perceptions and attitudes of the teachers and learners with regard to the use of the teaching methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms (derived from the situation analysis).
- Analysing the use of drama strategies in one Grade 10 English Home Language and one Grade 10 English First Additional Language poetry classroom (obtained from the post-intervention phase).
- Comparing the emerging trends between the Control and Experimental Groups in terms of the attitudes and perceptions of the teachers and learners to the use of drama strategies in the poetry classroom, as well as the academic performance of the learners before and after intervention.

3.3 RESEARCH METHODOLOGY

3.3.1 Qualitative research

Schwartz (online: 1) contends that qualitative research refers to a set of approaches that examine 'the way the social world functions' and provides observations which are not necessarily quantifiable. This corresponds with the assertion made by Gibbs *et al.* (2005: 1) that qualitative research is essentially non-numerical in nature and emphasises quality over quantity. Qualitative research therefore includes a set of research practices designed to examine the attitudes, beliefs, opinions, feelings, perceptions, behaviours, relationships (Key 1997: 1) and values of specific individuals within a particular social setting, environment and/or situation (Berg 1995: 3; Hutchinson 1988: 123). Berg (1995: 7) and Hutchinson (1988: 124) agree that the purpose of qualitative research is to provide the researcher with specific insights into the activities, attitudes and perceptions of the research participants and to allow him or her to investigate the way in which these individuals define and shape their everyday lives.

Therefore, unlike quantitative research that seeks to remove the researcher from the investigation by using more objective data collection methods, researchers in qualitative research are seen as being 'an integral part of the research process' (Byrne 2001: 1). It therefore stands to reason that subjectivity, and by implication, bias, play a major role in this type of research (Mehra 2002: 1). MacKellar (2011: 1) defines 'subjectivity' as 'the thoughts, feelings, beliefs, and desires that comprise a person's self identity'. Thus, contrary to the traditional research paradigm associated with the natural sciences which views human beings as mere objects to be studied and which seeks to eliminate subjectivity and bias, researchers in the arts and humanities are often primarily concerned with investigating and understanding 'how the social world is experienced, understood, and produced' (*ibid*) in subjective terms. Subjectivity, therefore, not only refers to the subjective experience of the research participants, but also to that of the researcher. For this reason, the interpretation of subjective experiences becomes a complex and many-layered process when one considers that not only must the research participant interpret his/her own experiences, but the researcher must then 'interpret that interpretation' (*ibid*).

But while Mehra (2002: 1) asserts that researcher subjectivity is an inevitable and important aspect of qualitative research, MacKellar (*ibid*), points out that in qualitative research subjectivity may be seen as 'both a tremendous strength and a potential weakness'. Similarly, while Key (1997: 2) identifies subjectivity as one of the main advantages of qualitative research, he admits that it is this self-same subjectivity that not only makes it difficult to prevent or detect researcher bias, but also complicates matters with regard to establishing the reliability and validity of the research methods used and the data gathered. Trochim (2006: 4) therefore suggests that in order to establish and maintain some degree of reliability and validity when using qualitative research designs, the researcher should engage in what he refers to as 'disciplined subjectivity'. Disciplined subjectivity, according to Trochim (*ibid*), is 'the researcher's rigorous self-monitoring, continuous self-questioning and re-evaluation of all phases of the research process' in an attempt to minimise researcher bias and subjectivity. MacKellar (2011: 2), on the other hand, insists that in minimising subjectivity qualitative research loses a great deal of its intrinsic value and suggests instead that the researcher should acknowledge existing biases and prejudices in an effort to maintain 'interpretive openness'.

According to the authors of *Qualitative Research Methods: A Data Collector's Field Guide* (online: 1), another major strength of qualitative research lies in its ability to build up a holistic, complete and multi-layered picture of the investigation by means of 'complex textual descriptions' of human experiences, attitudes, perceptions and behaviour in relation to the research topic. This notion is supported by Schwartz (2011: 1) who claims that one of the main advantages of using qualitative research is that it not only provides rich, thick descriptions of complex social phenomena, but also helps to produce 'theories or conceptual bases' that help to 'clarify the phenomena'. In Schwartz's opinion, such theories and concepts emerge from and are grounded in the data collected by the researcher. Key (1997: 1) concurs that 'theories...are evolved from data as collected'.

Mutchnick and Berg (1996: 181), Key (1997: 2) and Neill (2007: 1), however, claim that despite having the advantage of producing comprehensive and in-depth information with regard to the social phenomena under investigation, it is precisely this aspect that makes qualitative research more time consuming and expensive than quantitative research methods. Consequently, qualitative research typically involves a much smaller selection of research participants than those found in quantitative studies, with the added result that it becomes

more difficult to generalise the research findings to that of the larger population (*Analyse This!* online). This notion is supported by Schwartz (2011: 1) who confirms that one of leading disadvantages of qualitative research is that because the implementation of its methods may require a great deal of time, money and additional resources it usually only involves a small group of research participants who cannot be taken to be representative of the broader community. The authors of *Qualitative Research Methods: A Data Collector's Field Guide* (online: 2), however, argue that in qualitative research 'gaining a rich and complex understanding of a specific social context or phenomenon typically takes precedence over eliciting data that can be generalised to other geographical areas or populations'. For these reasons, the use of exact numbers is often preferred to percentages when reporting on the findings of a qualitative research study.

Due to the fact that the empirical component of this study was largely concerned with establishing which teaching methods (behaviour) were in use in four Grade 10 English poetry classrooms in the central Bloemfontein district (context or setting), as well as discovering whether drama strategies were being employed as teaching tools in the poetry classrooms (behaviour), and identifying the attitudes and perceptions of the teachers and learners with regard to the use of both existing teaching methods and drama strategies as a means of teaching poetry (relationship), a qualitative research design was considered to be the most appropriate for the purposes of this study, particularly in light of its exploratory nature and the openness and flexibility associated with its methods.

Thus, instead of seeing the research participants as objects to be studied, the researcher treated them as thinking, feeling individuals whose personal contributions had much to offer in terms of the objectives of this study. According to MacKellar (2011: 1), since 'there is no empirical way to get at what is going on inside someone's head, or in the heads of a group of individuals', qualitative research methods are by definition 'interpretive and mediated by language and culture'. Therefore, by employing a range of qualitative research methods, such as semi-structured interviews and focus group discussions, the researcher was able not only to obtain direct information as a way of building up a comprehensive and multi-dimensional picture of the subject of investigation, but was also able to gain valuable insights into the attitudes, behaviour, experiences and perceptions of the research participants with regard to existing teaching methods and drama strategies as a means of teaching English poetry. Other

non-intrusive methods of data collection which customarily form part of qualitative research, such as observations and the taking of field notes, allowed the researcher to become immersed in the social context without necessarily influencing it (at least during the pre-intervention phase of this study) and in so doing to uncover specific attitudes, behaviours and perceptions that the research participants may not have been willing to openly admit to during interviews and focus group discussions. In this way, the researcher was able to create a more holistic view of the research findings. The researcher acknowledges that while she was aware of the advantages of using drama strategies as a means of studying English poetry before the empirical part of this study was initiated and was therefore biased in favour of these strategies, she engaged in a process of disciplined subjectivity as a means of ensuring that the findings of this study remained both credible and valid.

Therefore, although this study employed both qualitative and quantitative research methods as a way of corroborating the research findings, given its emphasis on identifying and understanding the personal attitudes, perceptions and experiences of the research participants in the poetry classroom it is primarily qualitative in nature.

3.3.2 Quantitative research

Quantitative data collection procedures, on the other hand, are characteristically numerical (Neill 2007: 1). Quantitative research involves the use of statistical investigation to measure relationships and their relevance (Mutchnick & Berg 1996: 181).

Questionnaires or structured interviews containing primarily closed-ended questions are often used as a quantitative research method.

(a) Forms of quantitative data

Two basic forms of data are derived from quantitative research, namely primary and secondary data.

(i) Primary data

This is original information, gathered with the purpose of answering a particular research question/s. Because this information will not have been accumulated, examined, defined or explained before, it is frequently given the term 'raw data'. In some cases, gathering primary data is perhaps the sole means of answering a research question (Mutchnick & Berg 1996: 182).

(ii) Secondary data

Information that was initially gathered for a different reason, but which also happens to be relevant to the present research question/s, is referred to as secondary data. It is up to the researcher to decide and to justify whether the current information can be applied to the present research question/s. This type of data may prove particularly useful in that it will already have gone through the gathering, ordering, analytical and interpretation processes (Mutchnick & Berg 1996: 182).

3.3.3 Research events and data collection procedures

The research events surrounding the practical part of this study consisted of a pre-intervention phase, an intervention phase and a post-intervention phase. A combination of qualitative and quantitative data collection procedures were employed in this study as a means of ensuring credibility and validity. These are elaborated upon during the discussions on the various phases of the research project.

3.3.3.2 The pre-intervention phase (Phase 1)

The pre-intervention phase consisted of three distinct stages, namely a period of consultation with the learning facilitator for English in the Free State Province, a campaigning period aimed at selected schools in Bloemfontein and a period of observation, interviewing and focus group discussions.

(a) Stage one of the pre-intervention phase: October – November 2008

On Monday 6 October 2008, the Learning Facilitator for English Home Language and English First Additional Language in the Free State was approached for assistance with regard to the following three aspects:

- obtaining permission to visit Bloemfontein schools in order to complete the practical part of this study
- obtaining a semi-random selection of schools and teachers who would be willing to participate in this study
- obtaining a list of prescribed poems to be studied in Grade 10 English Home Language and English First Additional Language during 2009.

During the consultation, the learning facilitator identified the schools in Bloemfontein offering English Home Language and English First Additional Language and provided essential information such as the names of their respective Principals, Heads of Department (English), as well as a list of English teachers and their contact details. The learning facilitator also explained that while all schools offering English Home Language set aside time for poetry each year, those offering English First Additional Language provide for the study of poetry during only one year of the FET phase. Thus, those schools who had scheduled time for poetry in Grade 10 English First Additional Language during 2009 were identified.

(i) The sampling procedure involved in selecting schools, teachers and learners

Although Larsen-Freeman and Long (1991: 14) advise against simple random selection, De Villiers (2001: 88) informs us that one is permitted to practise a certain amount of 'experimental manipulation'. De Villiers goes on to say that:

The choice of sampling procedures is necessarily affected by the needs and objectives of the research project and will determine the validity of applying the research data to a wider population.

In order to reach the specific objectives of this study, it was decided that a small sample of English poetry teachers capable of producing data that could serve to exemplify the broader spectrum of the classroom practices of poetry teachers needed to be procured. The sampling procedure, which consisted of a semi-random, stratified – subgroup or ‘stratum’ of the identified population (Berg 1995: 179), i.e. English Home Language and English First Additional Language teachers and learners – selection of heterogeneous schools and English Poetry teachers in the Bloemfontein district, was therefore geared towards obtaining a research sample who could produce an outcome that could be most favourably used to draw general conclusions and that could be representative of the target population (Mouton 1996: 110).

Initially, the study demanded that four schools (i.e. two offering English Home Language and two offering English First Additional Language) and eight poetry teachers (two from each school) and their Grade 10 English classes would be used for the project. One teacher from each school would then form part of the Control Group (teachers not undergoing training in drama methods): they would be used primarily for observation purposes, the completion of questionnaires, interviews and focus group discussions on the existing teaching methods in use in the poetry classroom. Their perceptions and attitudes to these existing approaches would also be examined. The remaining four teachers (one from each school) and their Grade 10 English classes, it was envisaged, would form part of the Experimental Group which would also be used for observation of current teaching methods in the poetry classroom, the completion of questionnaires, interviews and focus group discussions. The second group (Experimental Group) would also undergo training on the use of drama strategies and techniques in the poetry classroom.

In order to ensure diversity, it was decided that the first two schools offering English Home Language (made up of single-sex, multiracial learners from a privileged background) and the first two schools offering English First Additional Language (co-ed learners of a predominantly single race from a somewhat underprivileged background) to agree to take part in the study would form the research sample.

The semi-random allocation of subjects to either the Control or Experimental Group was aimed at establishing a sense of equality between them that would allow the researcher to

draw unbiased and valid conclusions (Mouton 1996: 159). However, since the sizes of the groups were so small, it was decided that the findings could not be generalised to the broader population.

(b) Stage two of the pre-intervention phase: January – February 2009

On Monday 19 January 2009, a letter stating the main objectives, research design and time period of this study was sent out via e-mail and fax to ten schools (*cf.* Appendix 2 for an excerpt of the above-mentioned letter) in an attempt to recruit teachers who would be interested in participating in the study.

Following a weak response, a personal telephonic appeal was made to principals, Heads of Department (English) and teachers of the respective schools. Eight of the schools which had been approached declined the opportunity to be part of the study due to excessive work load and time constraints. Finally, only two schools and four teachers agreed to support the project. Fortunately, they met all of the above criteria according to which the selection would be made.

(c) Stage three of the pre-intervention phase: April – July 2009

As soon as the sample of teachers who would form part of this study had been selected, appointments in which the researcher could meet with the various English Heads of Department and their respective English teachers were made. All of the teachers involved in the study informed the researcher that, due to their excessive workloads, they would only be able to accommodate her in terms of allowing her to observe one poetry lesson per term (i.e. one in the second term and one in the third or fourth term), rather than three per term as stipulated in the initial research design. Dates on which the researcher would be allowed to visit each school during the second term to observe one Grade 10 English poetry lesson per teacher were decided upon. One of the teachers offering English Home Language, however, had to postpone her first lesson to the beginning of the third term due to unforeseen circumstances. Therefore, these observations took place between 20 April and 30 July 2009.

(i) Non-participant observation

Parke and Griffiths (2008: 2) assert that observational fieldwork is 'ideal for studying "social worlds"'. According to Lindesmith, Strauss and Denzin (1975: 439-440), 'social worlds' may be defined as 'those groupings of individuals bound together by networks of communication or universes of discourse and who share perspectives on reality'. One of the most effective ways of studying a small group of research participants in their natural social world or environment is by means of observational fieldwork based on either participant or non-participant observation.

Whereas participant observation requires the researcher to become an active participant in the situation under observation by interacting and holding discussions with the research participants, non-participant observation takes a 'fly on the wall' (Bowers 1987: 144) approach, which entails watching and listening to the research participants with the purpose of uncovering authentic information and reaching a deeper understanding with regard to their behaviour, attitudes, operations, activities and interactions in their everyday, natural setting (Hutchinson 1988: 130). Key (1997: 3) concurs that non-participant observation means that 'the researcher is present at the scene of action but does not interact or participate – the researcher finds an observation post and assumes the role of a bystander or spectator'. In other words, the non-participant observer, who merely monitors the situation from a distance, tries to remain as invisible and non-interfering as possible (Trochim 2006: 1).

Despite the claim made by Parke and Griffiths (2008: 4) that one of the main advantages of non-participant observation is that it allows the researcher to enter the social world of the research participants without changing it, Constable, Cowell and Crawford (2005: 1) contend that the presence of the researcher automatically alters the group being studied (even if only to a small degree) and argue that 'any data collected' is therefore 'somewhat skewed'. Likewise, while Sofaer (1999: 1111) defends the use of non-participant observation by stating that it is capable of providing the researcher with invaluable direct experiences (and data) with regard to the way in which the research participants behave and interact in their natural environment, she expresses concerns about 'whether the presence of the researcher influences these interactions so extensively that the interactions are no longer authentic'. She reassures us, however, that if the situation is handled with discipline and skill on the part of

the researcher, his or her presence will soon have no effect on either the situation or the behaviour of the research participants.

In the case of this study, the researcher chose an observation post at the back of each classroom where she could remain separate and go largely unnoticed by the research participants. Prior to each observation, the teacher explained to the learners that the researcher was simply there to observe the day-to-day activities in the poetry classroom and reassured them that the purpose of her visit was not to assess them. Although the learners seemed somewhat shy at first due to the presence of the researcher, they soon lost their inhibitions and returned to what appeared to be their usual classroom behaviour.

For the purposes of this study, non-participant, rather than participant observation, was therefore used as a means of gathering first-hand data on the existing teaching methods in use in the Grade 10 English Home Language and English First Additional Language poetry classrooms, as well as on the specific behaviours and attitudes of the teachers and learners with regard to these methods. The main reason for choosing non-participant observation over participant observation as one of the means of gathering data in this study was that the researcher wished to study the attitudes, behaviour and interactions of the teachers and learners in their natural context without altering the situation. When employing non-participant observation as a method, the researcher made field notes as a means of capturing the data. However, in order to avoid the possible distraction of the research participants and influencing their performance in any way, it was decided that rather than making notes during each poetry lesson, the researcher would do so immediately afterwards (Hutchinson 1988: 132).

Due to the high expense involved in hiring a professional camera operator, the researcher decided against the use of video recordings as a means of capturing the data. A number of other options, such as the use of a Dictaphone and hand-held camera for the recording of classroom sessions were considered, but due to the poor quality of the audio-visual material produced, the researcher was advised by Professor L P Louw from the Department of Curriculum Studies at the University of the Free State to take field notes instead. Another reason for the decision against the recording of classroom sessions was that the researcher did not want the behaviour of the research participants to be influenced or altered in any way by

the presence of a recording device.

As Mohoney (1997: 3-2) informs us, 'the observer is more than just an onlooker, but rather comes to the scene with a set of target concepts, definitions, and criteria for describing events'. Observations and the making of field notes were therefore guided by the use of a structured protocol which had been developed prior to the pre-intervention phase. This protocol took the form of a checklist designed to ensure that the researcher collected all relevant information with regard to the setting (physical environment, including the time), the research participants (description of characteristics of research participants), the specific content of the lesson, the social setting (teaching methods used, verbal and non-verbal communication, behaviour, attitudes and interactions of research participants), and notable non-occurrences (noting the absence of specific behaviour, activities, interactions, or other aspects related to the research topic).

According to Parke and Griffiths (2008: 5), one of the most obvious weaknesses of non-participant observation is that because it depends on mere observation for the collection of data, the researcher is unable to participate in an interactive way with the result that the data is largely 'interpretive and to some extent limited'. Furthermore, because of its highly-interpretive nature, this form of observation has often been condemned for enjoying high levels of subjectivity (Sofaer 1999: 1103). Constable *et al.* (2005: 1), for example, warn that subjectivity not only makes it possible for researcher bias to influence the actual data collected, but that it may also affect the outcome of the study. Similarly, Parke and Griffiths (2008: 5) assert that subjectivity can undermine the reliability and validity of the data. In order to minimise subjectivity in an effort to establish and maintain high levels of credibility, reliability and validity in this study, the researcher took the following precautions: as previously mentioned, she engaged in a constant process of disciplined subjectivity which involved a rigorous approach to self-monitoring, self-questioning, and re-evaluation (Trochim 2006: 4); and compared (triangulated) her observations with the data collected by means of interviews and focus group discussions.

Still, the advantages of using non-participant observation outweigh its disadvantages. Sofaer (1999: 1102), for instance, strengthen the case made for this type of observation by positing that it not only 'tends to enhance peripheral vision, which is especially important at the early

stages of inquiry', but also improves understanding with regard to the context and events under investigation as a whole. Furthermore, whereas a number of other research methods, for example, personal interview, enabled the researcher to study only one subject at a time, observation allowed for the simultaneous study of larger numbers of people and the specific interactions they shared (Hutchinson 1988: 137). When observing a group of people in a particular situation and over a certain period of time, consistencies or changes in terms of their behaviour are more likely to become apparent.

These observations provided significant information with regard to existing teaching methods employed by teachers in the Grade 10 English Home Language and English First Additional Language poetry classrooms. In order to create a more holistic picture of the attitudes, behaviour and perceptions of the teachers and learners with regard to the use of these methods, however, these observations were supplemented by the use of additional research methods, including the use of semi-standardised (semi-structured) interviews.

(ii) Semi-standardised (semi-structured) interviews

Mutchnick and Berg (1996: 116), define the term 'interview' as 'a conversation with a purpose' for gathering data. Similarly, Mohoney (1997: 2) asserts that interviews are 'guided conversations' in which the interviewer 'becomes an attentive listener who shapes the process into a familiar and comfortable form of social engagement'. Kvale (1996: 1), too, acknowledges the interview as a legitimate research tool and explains that while qualitative research interviews are similar to the conversations found in everyday life, they differ from these conversations in the sense that they are not only driven by a specific purpose, but are also defined, structured, and controlled by the researcher in order to meet the research objectives. Another way in which interviews differ from normal conversations is that whereas participants engaged in everyday exchanges may avoid certain uncomfortable topics, such digression is strongly opposed in an interview situation (Muthnick & Berg 1996: 116).

According to Mohoney (1997: 6), the data collected by means of interviews is very different to that gathered by means of observation since the former is not only capable of obtaining particular information, but is also specifically designed to capture the individual perspectives of the research participants. This notion is reiterated by Kvale (1996: 1) who asserts that the

primary function of the interview is

...to understand something from the subject's point of view and to uncover the meaning of their experiences. Interviews allow people to convey to others a situation from their own perspective and in their own words.

Rubin and Rubin (1995: 2) confirm that interviews are an outstanding means of obtaining rich, detailed information, as well as gaining new insights into particular social situations, concepts, behaviours and attitudes. This is echoed by Mohoney (1997: 2) who claims that in addition to producing the richest and most comprehensive data, interviews are extremely valuable as a research tool in that they provide the researcher with fresh insights. Since one of the research objectives of this study was to obtain specific information with regard to the existing teaching methods in use in four Grade 10 English poetry classrooms and to uncover the prevalent attitudes and perceptions of the teachers and learners to these teaching approaches and the use of drama strategies as teaching tools in the English poetry classroom, the researcher decided that the interview would be an appropriate data collection tool. Mohoney (1997: 6) informs us that as a data collection tool interviews begin with the assumption that the research participants are knowledgeable about the subject under investigation and that they are able to offer meaningful cognitive and affective responses. These responses may be elicited either by means of a structured interview, in which the interviewer administers a carefully-planned, precisely-worded interview schedule or questionnaire, or by means of a semi-structured interview, which is a great deal more flexible in that the interview schedule is only partially planned (Woods date unknown: 2).

During the pre-intervention phase of this study, semi-standardised personal interviews were held with the four participating teachers before the first lesson to glean information on the current teaching methods used in four Grade 10 English poetry classrooms as well as their individual attitudes, perceptions and experiences with regard to existing educational practices and the use of drama strategies as a means of teaching English poetry. According to Woods (date unknown: 2), a characteristic feature of the semi-standardised interview is 'the *partial* pre-planning of the questions' or interview schedule (my italics). In other words, rather than depending on a carefully-planned, tightly structured set of questions, the interviewer is guided by a flexible framework consisting of questions that allow for further probing and discussion of issues related to the topic (*ibid*). In the case of this study, the interview

schedule, according to which the interviews were conducted, was loosely based on the pre-intervention teacher questionnaire: situation analysis of teaching methods (*cf.* Appendix 3) which focused primarily on the specific teaching methods employed by the teachers in their poetry classrooms, as well as their own and their learners' attitudes and perceptions to the use of existing teaching methods and drama methods as a means of teaching English poetry.

The questions that formed part of the interview schedule (and questionnaire) were directly related to the various concepts addressed in the overarching research question as well as those appearing in the sub-questions pertaining to the pre-intervention phase, namely existing teaching methods, drama strategies, and the attitudes and perceptions of the teachers and learners with regard to the use of these methods in the poetry classroom. A variety of open-closed-ended questions were used as a means of introducing topics, following-up various answers, structuring, probing for further information and interpreting. In formulating the questions for the interviews (as well as the questionnaires), the researcher began by listing the main topics to be investigated. These general topics were then ordered into a logical sequence and a variety of open- and closed-ended questions were formulated and developed for each of the main topics. Under each topic, questions on behaviour and experience preceded questions on feelings and opinion. The researcher also ensured that the questions remained 'neutral, short and to the point' (Woods date unknown: 5). The researcher steered clear from using ambiguous language, jargon and double-barrelled questions in order to avoid confusion amongst the research participants.

The main reason for the researcher's decision to use the semi-structured rather than the structured interview, is that it is able to elicit far deeper responses to research questions than its more formal counterpart (Mohoney 1997: 6). While conducting the semi-standardised personal interviews, the researcher, who assumed complete control of the situation, made use of a number of predetermined questions (derived from the pre-intervention teacher questionnaire) to elicit systematic responses from the teachers with regard to specific topics or themes. Because the interview was only semi-structured, however, the researcher was free to deviate from the set questions either momentarily or entirely, depending on the unforeseen opportunities that arose from the interview situation. A further reason for this choice was that the flexibility of this approach not only allowed for the pursuit of far more significant data, but also enabled the interviewer to 'create a more fluid informational exchange ... thereby

increasing rapport [and trust, as well as] the quality of responses' (Mutchnick & Berg 1996: 118).

Woods (date unknown: 2), however, makes a valid statement in claiming that while the semi-standardisation of questions does in fact increase the reliability of the data, the flexible nature of the semi-structured interview makes it difficult to analyse and validate the responses of the interviewees. He further asserts that 'spontaneous questions asked of some and not of others can be seen as unfair or possibly misleading'. Mohoney (1997: 2) supports this view by claiming that flexibility may lead to 'inconsistencies across interviews'. For this reason, the researcher engaged in a process of revision with regard to the interview schedule after each interview was conducted. In order to ensure the reliability and validity of the data, the researcher addressed new questions by arranging additional interviews with the teachers, which were either conducted in person or telephonically, depending on the availability of the interviewees.

Severe time constraints, however, did not allow for the individual interviewing of learners. Instead, semi-standardised group interviews were briefly held with each class towards the end of the first lesson. The pre-intervention learner questionnaire: situation analysis of teaching methods (*cf.* Appendix 4) again acted as a guide in terms of the content and structure of the interview schedules, but the questions themselves were kept short and simple. Despite Kvale's (1996: 2) warning that group interviews frequently result in a situation that may be beyond the interviewer's control, the somewhat free-flowing style of the interview allowed the learners to respond to the questions posed by the researcher in a manner that was open, spontaneous and respectful. Unfortunately, while at least one third of the learners in each class were decidedly outspoken about their attitudes and perceptions in terms of the teaching methods employed in the poetry classroom, the rest of the class merely listened and offered non-verbal responses to questions. Nonetheless, these interview sessions with learners provided the researcher with important research data.

Due to the fact that the filming of interviews can be both expensive and time consuming, the researcher decided on the more practical option of using a Dictaphone to record personal interviews, supplemented by note-taking. Unfortunately, however, the quality of the sound was not always satisfactory with the result that the researcher often had to rely on the field

notes taken during the interview sessions to fill in the gaps.

In conducting the interviews with the teachers and learners, the researcher adhered to the five stages of the interview process as outlined by Woods (date unknown: 3):

- Arrival and set up: The researcher and teachers agreed to hold the interviews in the classroom/staffroom which appeared to be the most non-threatening environments. The researcher explained to the teachers that she would be using a Dictaphone to record the interviews and set up a situation which was comfortable, relaxed and conducive to conducting the interviews. In the case of the group interviews with the learners, the researcher did not use a Dictaphone, but instead relied on field notes for the recording of data. This was largely due to the fact that the microphone was unable to pick up sound over a distance of more than one metre. The researcher explained to the learners that she would be taking notes with regard to their responses.
- Briefing: In both the interviews with the teachers and learners, the researcher began by introducing the research topic and continued by briefing the teachers and learners with regard to the nature and purpose of the interview, as well as the expectations of the researcher. During this stage, the researcher also informed the research participants that all information obtained during the interview session would remain confidential.
- Starting the interview: The researcher asked the research participants a variety of open- and closed-ended questions as a means of introducing topics, following up answers, structuring, probing for additional information and interpreting answers.
- Keeping focused: Although the researcher did allow for deviations from the interview schedule, she kept the interview focused by concentrating on the issues relevant to the interview questions and keeping personal thoughts, feelings and opinions in check.
- Debriefing: Each interview ended with a debriefing session which offered participants the opportunity to ask the researcher additional questions.

(iii) The pre-intervention questionnaires

A questionnaire is a structured, paper-and-pencil instrument based on a series of formulated questions to be answered individually by the research participants (Walonick 1997: 5;

Trochim 2006: 1). According to Hannan (2007: 2), questionnaires are particularly useful as a means of gathering specific information about the social world of the respondents, including their own and others' behaviour, activities and interactions within a specific social context, as well as their opinions and perceptions with regard to the topic of investigation.

Following the first lesson and interview sessions in the pre-intervention phase of this study, teachers and learners were asked to complete a pre-intervention: situation analysis questionnaire (*cf.* Appendices 3 and 4) in their own time and to return them to the researcher as soon as possible. As with the personal and group interviews, questions once again focused on identifying the existing teaching methods in use in four Grade 10 English poetry classrooms and on evaluating the attitudes and perceptions of the teachers and learners with regard to the use of these methods as well as that of drama strategies in the poetry classroom.

Two of the main reasons for selecting questionnaires as a means of data collection were that, in addition to being 'relatively inexpensive to administer' (Trochim 2006: 2), they are a quick and easy way of gathering data (Milne 1999: 3). This notion is supported by Walonick (1997: 2), Dube (2010: 1) and Hannan (2007: 2) who assert that questionnaires are a cost-effective means of gathering data in a relatively short period of time. Furthermore, questionnaires are especially useful in that they can be sent out to a large number of respondents to complete simultaneously and at their own convenience (Walonick 1997: 5). Unfortunately, however, as was discovered during the course of this study, one of the major problems associated with the use of questionnaires is that the response rate can be considerably lower than that of other data collection tools which may lead to a decrease in the validity of the findings (*ibid.*). Milne (1999: 3) therefore suggests that the response rate can be remarkably improved if the researcher delivers and collects the questionnaires from the respondents rather than depending on the respondents to return them on their own. For this reason, the researcher ensured that all questionnaires were delivered to and collected from the four participating teachers in person. According to Trochim (2006: 2), another way of ensuring a high response rate is by asking the respondents to complete the questionnaires in the presence of the researcher. Due to the serious limitations posed by the school timetable in each of the four schools that formed part of this study, however, this was not possible and the researcher was forced to rely on the teachers to administer the questionnaires on her behalf. The authors of *Introduction to Research* (online), however, provide reassurance that questionnaires can be

administered by anyone 'with limited affect to their validity and reliability'.

A further reason for the inclusion of questionnaires in this study was that, apart from being a rich source of data, questionnaires 'provide data amenable to quantification' (Hannan 2007: 2) either by counting the number of boxes ticked, as in the case of closed-ended questions, or by categorising the written free text responses, as in the case of open-ended questions. Walonick 1997: 5) and the authors of *Introduction to Research* (online) agree that the data provided by questionnaires can be quickly and conveniently quantified by means of various software programs or by the researcher.

In Trochim's (2006: 2) opinion, questionnaires are somewhat impersonal and as a result are not the best medium for obtaining detailed or personal responses. Walonick (1997: 5) is clearly of a similar mind in asserting that:

Nearly ninety per cent of all communication is visual. Gestures and other visual cues are not available with written questionnaires. The lack of personal contact will have different effects depending on the type of information being requested. A questionnaire requesting factual information will probably not be affected by the lack of personal contact. A questionnaire probing sensitive issues or attitudes may be severely affected.

In spite of the reservations expressed by the above scholars, Dube (2010: 1) claims that one of the major benefits of using questionnaires as a means of collecting data is that they provide a high level of confidentiality with regard to the identity and responses of the respondents. Consequently, respondents are generally more willing to answer the given questions in an open and honest manner. At the same time, however, Dube (*ibid*) warns of the potential problems that may arise as a result of maintaining confidentiality by pointing out that the researcher 'may not know for sure whether the questionnaire was completed by the targeted audience or not'.

Another difficulty connected to the use of questionnaires is that it is not always possible for the researcher to explain the questions to the respondents with the result that the questions may be misinterpreted (Dube 2010: 1). Hannan (2007: 5) therefore posits that questions should be posed in such a manner that they can be easily understood and answered by the respondents. Woods (date unknown: 5) explains that in order to achieve clarity and

understanding the researcher should avoid ambiguity, as well as the use of jargon and double-barrelled questions (*ibid*).

A further point of concern involves the issue of researcher bias in questionnaires. Whereas Hannon (2007: 3) specifically warns against the inclusion of questions that either contain traces of bias or that may be seen to 'lead' the respondents, Dube (2010: 1) and Walonick (1997: 5) argue that one of the strengths of questionnaires is that they 'reduce bias'. Walonick (*ibid*) explains that

There is uniform question presentation and no middle-man bias. The researcher's own opinions will not influence the respondent to answer questions in a certain manner. There are no verbal or visual cues to influence the respondent.

However, further investigation into the formulation of questions reveals that bias may not only occur in the form of 'verbal or visual cues'. Bias may also appear in the actual language employed by the researcher in formulating the questions. Personal opinions can be kept in check by using neutral questions such as 'What teaching methods/approaches are currently being used in your Grade 10 English poetry classroom?' (as in the case of this study) rather than 'Don't you agree that most teachers are using outcomes-based methods in the Grade 10 English poetry classroom?' (*cf.* Appendix 3).

Trochim (2006: 1) asserts that people often have the misconception that questionnaires consist of short, closed-ended questions and that interviews are based on broad, open-ended questions. He explains that while many questionnaires do in fact consist mainly of closed-ended questions, it is usually best to include a combination of open- and closed-ended questions as a way of obtaining richer and more comprehensive data. In designing and developing the questionnaires used in this study, the researcher therefore employed a combination of open- and closed-ended questions.

Open-ended questions are those which allow the research participants to respond in their own words rather than choosing an answer from a range of options which have been preselected by the researcher. According to Hannan (2007: 4), the main advantage of using open-ended questions is that they not only provide an opportunity for eliciting unanticipated responses, but also enable the research participants to challenge assumptions. Open-ended questions are

therefore designed to evoke responses of a more qualitative nature in that they encourage the respondents to describe their attitudes, behaviour, experiences, feelings and opinions (Hannan 2007: 2; Dube 2010: 2) in their own terms. Thus, open-ended questions can be said to yield responses that are especially valuable in terms of producing authentic and 'quotable' material (Waddington 2000: 1).

However, the leading disadvantage of using open-ended questions involves the fact that responses are not as easily analysed and interpreted as those to closed-ended questions (Milne 1999: 2). Hannan (2007: 4) presents a similar argument by asserting that one of the main drawbacks of using this type of question is that quantification is very difficult and that, as a result, the researcher is required to engage in a process of categorisation in analysing and interpreting the data (*cf.* Section 3.3.4.1 (d) and (e) for more a more detailed discussion on this topic) which can be rather time-consuming. Milne (1999: 2), however, suggests that this problem can be partially solved by 'limiting the space available to [respondents] so that their responses are concise'. An alternative solution is provided by Hannan (2007: 4) who asserts that 'a combination of closed-ended and open-ended questions has its advantages in that it preserves the possibility of easy computation whilst providing respondents with the space to develop their own ideas'. For this reason, the researcher decided on the inclusion of both open- and closed-ended questions in the pre-intervention: situation analysis questionnaires.

Walonick (1997: 6) suggests that when designing a questionnaire, one should always 'place the most important items near the beginning of the questionnaire' since respondents often fail to complete all the questions. In this way, the researcher will still be able to obtain important information from the respondents. Hence, the first set of questions appearing in the pre-intervention: situation analysis teacher questionnaire (*cf.* Appendix 3) took the form of open-ended questions aimed at discovering which teaching methods were in use in two Grade 10 English Home Language (School 1) and two English First Additional Language (School 2) poetry classrooms in the Bloemfontein district (Questions 1 and 6), how long these methods have been in use (Question 2) and the reason/s for their use (Questions 3 and 5). These questions also focused on establishing whether the four participating teachers had ever considered the use of drama strategies to teach English poetry (Question 10) and their reasons for either considering or not considering the use of such methods (Question 10).

Similarly, Questions 1, 3, and 4 in the pre-intervention: situation analysis learner questionnaire were presented as open-ended questions which focused on obtaining information with regard to the existing teaching methods in use in two Grade 10 English Home Language (School 1) and two English First Additional Language (School 2) poetry classrooms (Questions 1 and 4), as well as establishing which teaching method/approach the learners found to be the most enjoyable and why (Question 3).

In both the teacher and learner questionnaires, open-ended questions were therefore employed in order to obtain specific (factual) information about the teaching methods used in the four Grade 10 English poetry classrooms, as well as investigating the particular attitudes, experiences, feelings and perceptions of the teachers and learners with regard to these methods. In the case of the teacher questionnaires, open-ended questions were also used to identify the attitudes of the teachers with regard to the use of drama strategies as a means of teaching English poetry. The questions were formulated in such a manner that they not only remained neutral and unbiased, but also steered clear of 'leading' the respondents to offer anticipated answers. This was ensured by asking a number of language practitioners to scrutinise the questions for traces of bias, prior to administering the questionnaires. Questions were thus formulated in a way that encouraged teachers and learners to provide authentic answers (Waddington 2000: 1). Limited space (approximately five lines) was provided after each question in order to allow teachers and learners to respond in their own words, while at the same time controlling lengthy answers. This also ensured that the respondents would keep their answers focused and to the point which would, in turn, facilitate the categorisation process.

Questions that are closed-ended, on the other hand, offer a limited number of responses from which to choose (Dube 2010: 2). While this is highly beneficial in the sense that questions can be easily standardised and answers quantified, thus making the data gathered through this process suitable for statistical analysis, one of the major disadvantages of using closed-ended questions is that the research participants are not able to respond in their own words and are therefore restricted by the available answers (*ibid*). Hannan (2007: 2) echoes this sentiment by stating that the primary weakness of closed-ended questions is that they

...do not allow the respondent the opportunity to state what he or she wishes. The agenda is normally set by the researcher with the respondent being somewhat constrained so as to follow the planned pathways.

Consequently, no provision is made for the unanticipated (*ibid*) and respondents are unable to challenge assumptions. In other words, facts and views are depicted as concrete and static.

A further disadvantage associated with this type of question is that it does not allow the researcher to probe responses or request more detailed information (Walonick 1997: 5). Walonick (*ibid*), however, suggests that this problem can be partially overcome by including additional space after each closed-ended question for the respondents to 'qualify their answers'. In the case of this study, however, the researcher chose not to include additional space after each closed-ended question due to the limited time available in which to complete the questionnaires and out of concern that the questionnaire would become too long. This view is supported by Milne (1999: 2) who postulates that the researcher should avoid the 'common mistake of asking too many questions' since this may lead to thoughtless responses on the part of the research participants.

In Waddington's (2000: 1) opinion, the main disadvantage of using closed-ended questions is that they are not as easy to design as open-ended ones. This has to do with the fact that closed-ended questions require the researcher to come up with a range of likely responses for each item. In addition, these possible answers require a built-in coding system in order to conduct a statistical analysis (Hannan 2007: 3, 5). Thus, in order to overcome these problems of design and self-coding, the researcher used the five-point Likert Scale as the main format for the closed-ended questions included in the pre-intervention: situation analysis teacher and learner questionnaires.

Another reason for the researcher's decision to employ the Likert Scale was that it is not only 'easy to construct, administer and score' (Keegan: online), but has also become the dominant mode of measuring attitudes and perceptions (Page-Bucci (2003: 1) in educational research (Markusic 2009: 1). While Springer (2007: 1) and Waddington (2000: 2) reiterate that Likert Scales are an outstanding means of measuring the attitudes, feelings and perceptions of the research participants with regard to a particular topic, Hannan (2007: 2),

too, confirms this notion by stating that Likert Scales 'are employed as devices to gather information about people's opinions, often asking respondents to indicate how strongly they agree or disagree with a statement given'. But Likert Scales are not only useful as far as measuring people's opinions are concerned. They can also be used to measure other aspects, such as frequency and familiarity, as is the case in this study (*Intelligent Measurement: Likert Scale and Survey – Best Practice* online). The researcher therefore used the Likert Scale not only as a means of measuring the attitudes and perceptions of the teachers and learners from the two participating schools to the use of existing teaching methods as well as that of drama strategies in the Grade 10 English poetry classroom, but also as a way of discovering how familiar the research participants were with regard to current drama strategies (*cf.* Question 13).

According to Syque (2009: 1), a Likert Scale is an 'ordered, one-dimensional' rating scale that provides the research participant with a question or statement to which he or she is required to respond by selecting the option that best reflects his or her stance. This is reaffirmed by the authors of *Changing Minds* (online) who describe the term Likert Scale as 'an ordered, one-dimensional scale from which respondents choose one option that best aligns with their view'.

Likert Scales are usually made up of a series of Likert *items*, consisting of a question or statement and rating scale. In this study, the researcher ensured that each number on the rating scale was accompanied by an appropriate descriptive label (used to explain the meaning attached to the numbers), ranging from one extreme ((1) on the left) to the other ((5) on the right) placed on a horizontal line, with an option for neutrality (3) in the middle (Markusic 2009: 2). Balance is an essential aspect of any Likert item (*ibid*). Therefore, the researcher designed each Likert item to include an equal number of options on either side of the neutral point and made certain that each choice held an equivalent weight to the one lying at the opposite end of the spectrum (Northcutt 2009: 3). Research participants were asked to respond by circling the option of their choice or by placing a tick in the appropriate column (as in Question 13).

The Likert *Scale*, on the other hand, refers to the sum of responses to a number of Likert items. The following is an example of a Likert item used in this study as part of the Likert

Scale:

Table 3.1: Example of a Likert item used in this study

11. What is your attitude to using drama methods in the teaching of poetry? Please circle your response.					
	Very negative	Somewhat negative	Neutral	Somewhat positive	Very positive
	1	2	3	4	5

For additional examples of the Likert Scales used in this study, refer to Appendices 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13.

A second type of closed-ended question, namely the polar question, which merely requires a yes/no answer from the respondents, was also included in the questionnaires used in this study as a means of discovering whether teachers had ever used drama methods to teach poetry. Perhaps the main disadvantage of using polar questions is that it only provides the respondent with two options rather than a range of choices. Consequently, respondents may become confused and frustrated (Walonick 1997: 6) and choose the 'no' option if they have only used drama methods once. On the other hand, polar questions are considerably easier to answer and analyse (*ibid*). In addition, questions requiring a yes/no answer are neutral with the result that the researcher is unable to make assumptions about the attitudes, behaviour and perceptions of the respondents. Such neutrality ensures both reliability and validity (*ibid*).

Table 3.2: Example of a polar question used in this study

8. Have you ever used drama methods to teach poetry? Please circle your response.	
	Yes
	No

All four of the participating teachers and their learners completed the questionnaires and returned them to the researcher.

The data gathered by means of the observations and field notes, personal and group interviews, as well as the questionnaires at this early stage of the study became an

outstanding source of information on the existing teaching methods used in the Grade 10 English poetry classroom, as well as for discovering whether the learners had been exposed to drama strategies as a means of studying English poetry. These data collection methods also provided valuable information with regard to the teachers' and learners' attitudes and perceptions to the use of existing teaching methods and drama strategies in the Grade 10 English poetry classroom.

(iv) The researcher as research instrument

During the process of this study, the researcher played the most vital role in the data collection process (Myburgh & Poggenpoel 2003: 1). By setting up a context that promoted interaction and communication, the researcher was effectively able to elicit rich and detailed responses from the research participants with regard to their teaching experiences in the Grade 10 English poetry classroom.

A great deal of qualitative research depends on the personal beliefs, imagination, predispositions, values and worldview of the researcher (Hutchinson 1988: 124; Neill 2007: 1). In order for the outcomes of the research to be both credible and valid, therefore, it was of prime importance that the researcher not only be aware of these inherent features, but also avoid them to ensure that they do not influence the findings and conclusions of the study. This curbing process is referred to as 'bracketing', and was crucial in conducting fieldwork (Davis 2009: 1). Without such bracketing, the researcher is unable to project a realistic image of social reality.

3.3.3.3 The intervention phase (Phase 2)

The intervention phase consisted of a two-hour workshop on the use of drama strategies in the poetry classroom, as well as the completion of questionnaires and two focus group discussions, i.e. one before and one after the workshop. This took place on 7 August 2009 and was held in a lecture hall at the Drama and Theatre Arts Department at the University of the Free State.

Both teachers from the Experimental Group attended the workshop and focus group discussions, as well as two other parties (one Grade 11 English First Additional Language teacher and one final year Education student at the University of the Free State) interested in learning how to apply drama strategies in the poetry classroom.

(a) The questionnaires

Questionnaires once again consisted of open- and closed-ended questions and were administered directly before the first and second focus group discussions.

(i) Questionnaires completed before the first focus group discussion

These questionnaires focused on the following:

- The teachers' current understanding of drama as a teaching tool;
- Their views on drama in education in terms of lesson planning, assessment/evaluation, time management, classroom control and classroom organisation;
- Their expectations with regard to the upcoming workshop.

(ii) Questionnaires completed before the second focus group discussion

These questionnaires were aimed at obtaining feedback on the workshop and concentrated on:

- What teachers thought they had learned from the workshop;
- Parts of the workshop they felt would be most beneficial to them in the poetry classroom and why;
- Their levels of confidence in using drama strategies in the poetry classroom given the training they received during the workshop;
- Whether they thought that what they had learned was immediately accessible to them;
- Their level of motivation in using drama strategies in the poetry classroom; and

- How often they foresaw themselves using these drama strategies in the poetry classroom

(b) The focus group discussions

Berg (1995: 68) and Bloor *et al.* (2001: 43) inform us that a focus group discussion is a guided discussion involving a small group of research participants who come together to share their views about a particular topic or topics with the researcher as well as with one another. Morgan and Spanish (1984: 253) offer a similar description by stating that focus group discussions are those which 'bring together several participants to discuss a topic of mutual interest to themselves and the researcher'. Focus group discussions gained in popularity as a marketing research tool in the 1920s (Khan 1992: 56). During the 1980s and 1990s, the value of focus group discussions as a means of conducting qualitative research became increasingly evident and social scientists 'adapted the techniques accordingly' (Temkin 1998: 1).

Mohoney (1997: 11) points out that while focus group discussions are similar to interviews in that both rely on guided facilitation, personal interaction and the posing of carefully-designed questions by the researcher to explore the knowledge, attitudes, feelings, experiences and perceptions of the research participants with regard to the topic of investigation, she warns that the two methods should not be confused with one another or be used interchangeably. Kitzinger (1995: 299) explains the difference between the two research techniques as follows:

Focus groups are a form of group interview that capitalises on communication between research participants in order to generate data. Although group interviews are often used simply as a quick and convenient way to collect data from several people simultaneously, focus groups explicitly use group interaction as part of the method. This means that instead of the researcher asking each person to respond to a question in turn, people are encouraged to talk to one another: asking questions, exchanging anecdotes and commenting on each other's experiences and points of view.

Thus, it can be seen that focus group discussions offer *group* rather than *individual* data (Patton 2002: 388). In other words, the data reflects the negotiated, shared ideas of the group. This does not mean, however, that the information offered during these discussions is untrustworthy or invalid. Rather, each contribution serves to shape the thinking of the

participants, so that what emerges is a shared understanding of the issues concerned.

According to Mohoney (*ibid*), focus group discussions have an obvious advantage over interviews since the former technique enjoys the 'explicit use of group interaction to generate data and insights that would be unlikely to emerge without the interaction found in a group'. Temkin (1998: 3) agrees with this statement by asserting that

The dynamic nature of the questions asked by the [facilitator] and the group process, produces a level of insight that is rarely derived from 'unidirectional' information collection devices such as observation, [questionnaires] and less interactional interview techniques.

Powell and Single (1996: 1) strengthen the case made by Mohoney and Temkin by reiterating the notion that focus group discussions are far superior to other qualitative research methods in that they not only provide higher levels of insight as a result of group dynamics, but also allow for the first-hand observation of attitudes, behaviours, perceptions and feelings of the research participants with regard to the research topic. A further advantage of focus group discussions is that the dynamic group interaction between research participants can produce richer and considerably less biased data on the subject under investigation (Temkin 1998: 4).

As far as this study is concerned, focus group discussions as a means of data collection were found to be much more economical than the use of questionnaires and individual interviews held during the pre-intervention phase since the researcher was able to accumulate a great deal more information in a much shorter period of time. These discussions were especially useful in that they gave the researcher the opportunity to accumulate insights by 'eavesdropping' on the conversations between the research participants, which were socially, rather than individually constructed (Berg 1995: 72). This type of group interaction also allowed for more emphasis to be placed on the participants' viewpoints rather than those of the researcher, as is often the case in a personal interview.

Contrary to the above assertions made in favour of focus group discussions, however, the authors of *Focus Group Discussion* (The International Development Research Centre: online) claim that a serious limitation of this research method is that the very group interaction on which it is based may cause the research participants to become hesitant as far as sharing their true feelings with other members of the group is concerned, particularly with regard to

sensitive issues. Berg (1995: 78) also reminds us that the group can have a distorting and inhibiting impact on the opinion of the individual. Consequently, research participants may tend to base their opinions on established 'social norms' rather than offering real opinions (The International Development Research Centre: online). In the case of this study, for example, though the focus group discussions were characterised by an informal atmosphere in which the participants were urged to communicate openly and freely about their views with regard to existing practices in their poetry classrooms, some of the research participants appeared to be attempting to save face by concealing their shortcomings as poetry teachers as well as those of their learners in the English poetry classroom.

Berg (1995: 78) claims that one solution to this problem is the use of the extended focus group discussion, which gives the researcher some indication of the opinion of the research participants regarding the subject under investigation prior to the group discussion, thus making it possible to gauge the effect of the group on the individual. This can be done by asking the research participants to complete a questionnaire addressing similar questions to those used to guide the focus group discussion prior to the group discussion itself (*ibid*). In this study, the first focus group discussion was held directly after the completion of the first questionnaire before the start of the workshop, while the second was held immediately after the completion of the second questionnaire following the workshop. The questions appearing on both questionnaires used during the intervention phase were used as a basis for the focus group discussions that followed (*cf.* Appendices 5 and 6). Thus, the use of the extended focus group discussion was particularly useful in this study since it called for a commitment from the participants to adopt a specific stance before the actual focus group discussion took place (*ibid*). In this way, the researcher was able to identify minority as well as more dominant majority viewpoints among the research participants.

Another solution is the combination of focus group discussions with other research methods as a means of obtaining insight into the true attitudes, behaviours, feelings, experiences and perceptions of the research participants (*ibid*) as is the case in this study. By combining the focus group discussions (intervention phase) with such complementary techniques as personal interviews, questionnaires and non-participant observation (pre-intervention phase), the researcher was able to garner important information with regard to the attitudes, feelings, perceptions, behaviour, as well as the educational practices and processes of the various

research participants concerning the research topic.

Alternatively, the researcher can select research participants who do not know one another. A number of scholars, including the authors of *Focus Group Discussion* (The International Research Centre online) agree with Temkin (1998: 6) that 'a degree of anonymity [and confidentiality] can help members to state their true opinions and feelings'. In recruiting the research participants that formed part of the focus group discussions during the intervention phase of this study, the researcher ensured that the various participants did not know one another. The focus group discussions therefore involved the two teachers from the Experimental Group (who were from two different schools in the Bloemfontein district) and two other interested parties, i.e. one Grade 11 teacher from another school and one final-year Education student from the University of the Free State.

The second focus group discussion, which followed the workshop, was particularly dynamic in that by this time, the participants had become extremely comfortable with one another (most likely due to their interactions with one another during the workshop) and were more willing to open up and share their viewpoints and experiences than during the initial focus group discussion. Berg (1995: 69) describes such group dynamism as a 'synergistic group effect'. The result was that the discussion reached such a high level of openness that participants were now able to enter a collective brainstorming session in which they were eager to interact, debate (Bloor *et al.* 2001: 43), negotiate and draw on one another's input, allowing them to make several important contributions to the discussion. The second focus group discussion, which was characterised by much excitement and enthusiasm on the part of the participants about the possibilities offered by the use of drama strategies in the poetry classroom, also served as a debriefing session (*ibid.*: 54) in which teachers had the opportunity to discuss their individual and collective experiences with regard to the workshop and what they felt it would offer them in terms of the future.

Whereas Temkin (1998: 2) and Patton (2002: 385) agree that focus groups should ideally be comprised of between six and twelve members, the focus group discussions that formed part of this study only included four members. The reason for this was that the majority of schools and teachers who had initially been selected to take part in this study were unwilling to do so due to severe time constraints and heavy workloads. Since the Experimental Group only

consisted of two teachers, namely one Grade 10 English Home Language teacher and one Grade 10 English First Additional Language teacher, the researcher was forced to invite other interested parties from a similar background, namely a Grade 11 English teacher from another school and a final-year Education student from the University of the Free State) to take part in the focus group discussions and teacher-training workshop. The decision to include the two latter participants is in line with the recommendation made by the International Development Researcher Centre (online) that all of the participants in a focus group discussion should have 'a similar background in relation to the issue under investigation'.

The authors of *Focus Group Discussion* (The International Research Centre: online) inform us that, in conducting the focus group discussion, one person from the research team should function as a facilitator or moderator, while another acts as a recorder. Since the researcher was not part of a research team, however, she had to serve as both facilitator and recorder during the focus group sessions. While Sofaer (2002: 333) asserts that focus group discussions require a skilled, yet flexible facilitator, Stewart and Shamdansani (in Schurink *et al.* 1998: 319) claim that no facilitator is perfect. The authors of *Focus Group Discussion* (The International Development Research Centre: online) agree with the claim made by Stewart and Shamdasani, but suggest that the facilitator should be from a similar background and age as that of the research participants.

Mohoney (1997: 10) proposes that communication and interaction are of paramount importance in focus group discussions and that all efforts should be made by the facilitator to stimulate these aspects. For this reason, the researcher placed the chairs in a circle so that the research participants would be able to make eye contact with one another as well as with the researcher. The absence of a table between the group members was particularly useful in that it made the research participants feel less restricted and allowed them to make use of body language (Schurink *et al.* 1998: 318) – an important factor in communication. The researcher, who acted as both facilitator and recorder also formed part of the circle so as to ensure that she had a clear view of all the research participants.

Each of the two focus group discussions began with an introduction by the researcher, explaining the aims of the focus group discussion and the techniques to be employed by the

researcher as a means of recording the data. The researcher explained that, in addition to using a Dictaphone to record the discussion, she would also be making use of field notes during the conversation as a means of supplementing the recordings. Again, the researcher decided against the use of video recordings as a means of capturing the data due to limited resources. A further reason for this decision was based on the researcher's concerns that the involvement of the research participants would be severely inhibited by the presence of a video camera (Temkin 1998: 9). One limitation of using a Dictaphone instead of video camera, however, is that the former does not capture non-verbal communication, whereas the latter does. For this reason, the researcher relied on field notes as a means of capturing data on visual aspects.

Grim *et al.* (2006: 527) claim that it is the task of the researcher to design and develop a well-structured research instrument or agenda which allows not only for probing, but also for the extraction of rich and detailed information not obtained by other research methods. The authors of *Focus Group Discussion* (The International Research Centre: online) agree that 'there should be a written list of topics to be covered...formulated as a series of open-ended questions'. In the same way, Temkin (1998: 6) asserts that the agenda should comprise a series of open-ended questions that allow for further probing by the researcher. Prior to the two focus group discussions, the researcher therefore ensured that an agenda addressing the attitudes, perceptions, expectations and experiences of the research participants with regard to the use of drama strategies in the Grade 10 English poetry classroom was drafted ahead of time (Stewart & Shamdasani 1998: 510). This agenda, which was based on the two questionnaires preceding and following the teacher-training workshop was used to guide the two focus group discussions.

According to The International Research Centre (online), the facilitator of a focus group discussion should not function as an expert on the subject of investigation. Therefore, when research participants did ask the researcher for her opinion with regard to a particular question, she redirected the question back to the group by asking questions, such as 'What do you think' rather than answering it herself. This corresponds with the advice given by The International Research centre (online) who claim that the researcher should remain neutral, encourage involvement and 'stimulate and support the discussion' between the research participants. Mohoney (1997: 10) supports this view by explaining that it is the responsibility

of the researcher to 'keep the discussion flowing and make sure that one or two persons do not dominate the discussion'.

The researcher concluded each of the two focus group discussions by thanking the participants for their willingness to participate in the discussion, summarising the main issues that arose during the course of the discussion, noting points of agreement and disagreement and allowing the members of the group to make additional comments or ask questions.

(c) The workshop

Rather than adopting a lecture and listen approach, the researcher decided to use the poetry project on 'Anthem for Doomed Youth' (*cf.* Section 2.3.3.1 in Chapter Two) as a means of demonstrating the inner workings and possibilities offered by educational drama strategies and techniques in the poetry classroom. The researcher took on the role of 'teacher/mentor' with the participants (two teachers from the Experimental Group and two other interested parties) acting as 'learners/apprentices'. This helped to establish a strong sense of trust and a good rapport between the researcher and the subjects.

Initially, the participants were ill at ease with the idea of having to take on the roles of learners and having to interact and 'perform' in front of one another. The creation of a non-threatening environment was thus essential to the success of the workshop. Two ice-breaker activities involving the whole group and using movement, gesture and facial expression as the main means of expression were used to bring about a higher level of relaxation among the participants. Once the barrier had been broken, the subjects felt more comfortable with one another which, in turn, led to a greater amount of enthusiasm in terms of exploring the text through the drama methods suggested by the teacher/mentor.

As the group worked through each activity, their awareness, understanding and appreciation in terms of the principles, application and educational possibilities offered by educational drama became increasingly apparent. As little as fifteen minutes into the workshop, the participants had become so engaged in the activities and the roles they were adopting as a means of exploring the poem, that they had unknowingly abandoned all their previous anxieties and thresholds. They were now interacting on such a high level of intimacy that

they willingly and openly shared their feelings, thoughts, and personal experiences related to the content and themes of the poem. This not only revealed superior insight with regard to the poem itself, but also as far as their new, acquired understanding of educational drama was concerned.

By the end of the workshop, it appeared that the two research participants were beginning to recognise the value of drama strategies in the poetry classroom, since they admitted that they were excited by the possibilities offered by drama as an educational tool. One participant even went as far as suggesting that more of these workshops should be held not only for English teachers, but for teachers of other subjects as well. The same participant also stated that she would like to use what she had learned during the workshop with her Grade 12 English class as a way of studying novels and plays. Based on the researcher's own observations and the positive feedback offered by the participants, it seemed that they left feeling inspired and ready for what was to transpire during the post-intervention phase of this study.

3.3.3.4 The post-intervention phase (Phase 3)

In terms of organisation and the research methods employed by the researcher, this phase followed a similar structure to stage three of the pre-intervention phase. Appointments with teachers were once again made so that the researcher could visit the classrooms of those forming part of the control- and Experimental Groups and observe the differences in terms of the teaching methods used and the responses of the learners as far as the latter group was concerned. The second series of observations took place between 21 September and 22 October 2009.

(a) Non-participant observation

Much the same as with Phase 1 of this study, the researcher engaged in non-participant observations of four Grade 10 English poetry lessons after the personal interviews had been conducted with the two teachers from the Experimental Group. This time, however, the researcher collected data on the use of drama strategies by the teachers from the Experimental Group in their Grade 10 English poetry lessons. The aim of these observations was to

establish whether the teachers from the Experimental Group were in fact employing drama strategies as teaching tools in the poetry classroom, which drama strategies were being employed, the appropriateness of these strategies, the understanding of the teachers with regard to the use of drama strategies as a means of teaching English poetry and the overall success of the poetry lessons in which drama strategies had been used.

Once again, the researcher made use of field notes (along with other research instruments mentioned later in this chapter) to capture the data. Notes were made directly after each lesson in order to prevent the teachers and learners from becoming distracted or changing their behaviour for the sake of the researcher.

These observations produced valuable information with regard to the response of the learners to the use of drama strategies in the poetry classroom as opposed to that of the pre-existing methods observed in Phase 1.

As in Phase 1 of the empirical part of this study, the researcher once again made use of semi-structured (semi-standardised) interviews as a means of complementing the other research methods used as well as ensuring the validity of the research findings.

(b) Semi-standardised (semi-structured) interviews

Data on the attitudes and perceptions of those teachers and learners forming part of the Experimental Group with regard to the use of drama strategies and techniques in the poetry classroom were again collected in the form of semi-standardised (semi-structured) interviews which consisted of a combination of closed- and open-ended questions.

Prior to these interviews, both teachers and learners were briefed as to their exact nature, while each interview session ended with a debriefing which again allowed participants to make comments, offer suggestions, or ask further questions.

(i) Semi-standardised personal interviews with teachers

Personal interviews were held with teachers from the Experimental Group prior to the second poetry lesson. The aim of these interviews was to enquire whether there had been a change in

their attitudes and perceptions concerning the use of drama strategies and techniques in the poetry classroom. The questions were taken from the post-intervention teacher questionnaire: re-assessment of educational drama teaching methods (see Addendum M). Both teachers from the Experimental Group were very helpful and accommodating during the interview sessions and showed great enthusiasm in terms of the poetry lessons that lay ahead and in which they were to use educational drama methods.

(ii) Semi-standardised group interviews with learners

As with the pre-intervention phase, the researcher was not able to interview the learners individually due to the rigidity of the school timetable and the limited time available. Teachers therefore suggested that classes participate in a group interview towards the end of the second lesson. This approach worked extremely well since the learners had undergone a similar interview during the pre-intervention phase and knew exactly what to expect. The questions used in the post-intervention learner questionnaire: re-assessment of educational drama teaching methods (see Addendum N) served as guide. During the second interview, the learners were much more outspoken about their feelings pertaining to the use of drama methods in the poetry classroom than during the first interview session. Significant information was therefore gleaned in the post-intervention phase.

(c) The post-intervention assessment instruments

(i) Assessment instrument 1

Following the presentation of each post-intervention lesson, teachers from the Experimental Group were asked to complete Assessment Instrument 1, which required self-assessment of teacher performance in the use and effectiveness of the drama strategies employed during the poetry lesson. Assessment instrument 1 consisted of a combination of open- and closed-ended questions (*cf.* 8.3.3.2 (c) (i) and (ii) for additional information on these types of questions).

(ii) Assessment instrument 2

Assessment instrument 2 consisted of observation reports and was used by the researcher to assess the performance of the two teachers in the Experimental Group regarding their use and understanding of drama strategies in the poetry lesson.

(iii) Assessment instrument 3

Assessment instrument 3, made up of two observation reports, was used by the researcher to assess the overall response of the learners to the use of drama strategies in the poetry classroom.

(d) The post-intervention questionnaires (Experimental Group)

After the second poetry lesson and group interviews, post-intervention: re-assessment of educational drama teaching methods questionnaires (*cf.* Appendices 7 and 8) were given to the teachers and learners from the Experimental Group to complete in their own time. These were collected by the researcher one week later.

The attitudes and perceptions of the teachers and learners to educational drama methods in the poetry classroom were once again evaluated by means of the questionnaires. The questionnaires contained both closed- and open-ended questions (*cf.* 8.3.3.2 (c) (i) and (ii) for more information on closed- and open-ended questions).

All the participants completed the questionnaires and returned them to the researcher on time. Once more the information amassed from the questionnaires provided an excellent database when it came to analysing the final outcome of the study.

(e) Questionnaire 2 (Control Group)

Although the Control Group did not undergo any interventions from the researcher, the teachers and learners from this group were asked to complete Questionnaire 2 (*cf.* Appendices 9 and 10) in order to assess whether any of the teaching methods employed by

the teacher, as well as the attitudes and perceptions with regard to the use of educational drama methods in the poetry classroom had changed or remained the same since the completion of the initial questionnaire during Phase 1 of the study. This questionnaire was very similar to that given to the Experimental Group, but differed somewhat in that all of the questions pertaining to the use of educational drama methods during the post-intervention lessons had been removed.

3.3.4 Data analysis

A range of qualitative and quantitative analytical processes and procedures was used to analyse the data that were gathered during the various phases of this study. While qualitative data is concerned primarily with meanings and interpretations, quantitative data focuses on providing numerical explanations. This has various implications when it comes to analysing the data: meanings are analysed by way of conceptualisation (description and classification of concepts), while numbers are analysed by means of mathematics and statistics. In studies that combine qualitative and quantitative research, meaning and number are seen to be both complementary and interdependent. According to Dey (1993: 3), '[e]numeration depends upon adequate conceptualisation, and adequate conceptualisation cannot ignore enumeration'. The primary aim of data analysis is to produce an account that is consistent, clear, understandable and valid.

3.3.4.1 Qualitative data analysis

Qualitative data analysis (QDA) is a circular, iterative and descriptive process which involves the breaking down or separation of the data into its constituent parts in order to discover and classify its main features and structure, to examine critically the way in which these pieces interconnect, and to come up with reconceptualisations of the data, before creating a synthesis thereof to produce a fresh and detailed account (Dey 1993: 30-31; Miles & Huberman 1994: 72). Following this approach forced the researcher to continually view the data from a new perspective and in so doing to arrive at a thorough understanding of the subjects, objects and situations under investigation. This, in turn, enabled the researcher to move beyond giving merely a static description of the data to offering a more dynamic account thereof by means of various interpretations, explanations and predictions (Gibbs *et*

al. 2005: 1) based on her own ideas (through deduction) and the data itself (by way of induction).

According to Dey (1993: 30), the affiliated procedures of describing, categorising, connecting phenomena, and producing an account of the data (as seen in Figure 3.1) form the basis of QDA. Seidel (1998: 2) describes this process as non-linear: it is iterative and progressive (it follows a repetitive cycle), recursive (there is a constant return to previous analyses in order to bring about modifications), and holographic (each stage in the analytical process includes the process as a whole).

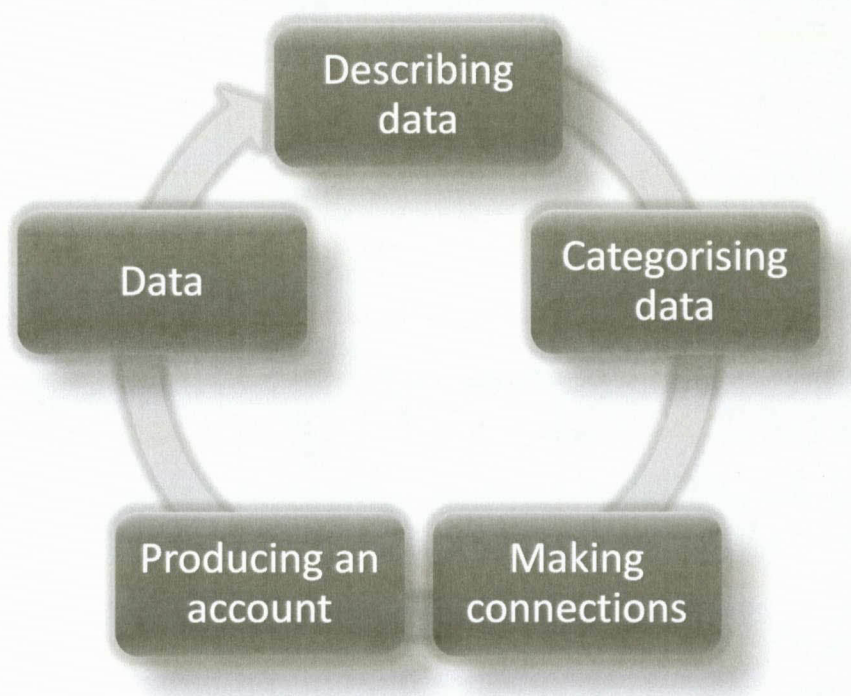


Figure 3.1: Qualitative data analysis as an iterative process

Each phase of the research project (i.e. pre-intervention, intervention, and post-intervention) was analysed separately. The findings from each phase were then compared and contrasted with those of the remaining two phases in order to identify possible changes in attitude or perception to the use of drama strategies in the poetry classroom as well as academic performance over time. In order to minimise bias during the analytical process, the researcher followed a selective rather than a sequential pathway through the data (Dey 1993: 120).

In order to conduct an extensive and thorough analysis of the qualitative data gathered during this study, the researcher made use of a range of analytical procedures, including identifying a focus, data management, reading and annotating the data, generating a category set, assigning categories, splitting and combining categories, creating and assigning links between data, making connections and using displays. Although these features of data analysis are put forward in a logical sequence, in reality they form part of a cyclic process with a multi-directional and complementary movement between the various aspects.

(a) Identifying a focus

Much of the literature on qualitative data analysis warns the researcher against bias. In order to remain free from submitting to preconceived notions and forcing one's impressions upon the data, the researcher should remain open to the evidence supplied by the data. This may be achieved by means of accumulated experience and insight, observation and systematic inference.

By clearly expressing the research aims of this study, devising reliable research instruments, outlining specific data collection and data analysis procedures, and avoiding the untimely anticipation of possible outcomes, the researcher was able to acquire a greater sense of focus throughout. Dey (1993: 64) claims that:

[t]he danger lies not in having assumptions but in not being aware of them; in qualitative analysis we should try to suspend beliefs in familiar convictions and examine evidence in a new and critical way.

But once such focus has been achieved, it is not necessarily cast in stone. Instead, like all other processes involved in data collection and analysis, it should be subjected to constant revision and refinement in the light of developing ideas and decisions.

In this study, the researcher achieved focus by:

- Being aware of the central issues or main purpose of the study at all times. In order to do so, the researcher approached the data from a goal-orientated position, which

involved remaining aware of and striving towards the achievement of the predetermined goals of the study, namely identifying the existing teaching methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms and the attitudes and perceptions of the teachers and learners with regard to the use of these methods. In conducting this study, the researcher was also primarily concerned with discovering whether any of the four participating teachers had ever employed drama strategies as a means of teaching English poetry and what their and their learners' attitudes and perceptions were in terms of these methods. Another central concern was to investigate whether the use of drama strategies could lead to the improvement of the learners' academic performance in the poetry classroom. Throughout this study, the researcher ensured that she kept these issues at the forefront of her mind, both while collecting and analysing the data.

- Being aware of and understanding the types of data that had been gathered. Since the researcher used a combination of qualitative and quantitative research methods in conducting the empirical part of this study, she had to ensure that she understood not only what procedures were used to collect the data, but also why these had been decided upon. In addition, she had to make sure that she understood the processes involved in designing and developing the research instruments used to do so as well as those used to analyse the data itself. This required the researcher to distinguish between and separate the qualitative and quantitative data and to follow the appropriate procedures both in terms of managing and analysing the data.
- Studying the data in minute detail. In order to gain a better understanding of the data that had been gathered, the researcher examined it closely for emerging topics or themes, as well as important or interesting patterns.
- Critically reflecting on the data by constantly asking and answering explicit questions related to the main objectives of this study. This also involved distinguishing between relevant and irrelevant data and then carefully evaluating the relevant data by examining it for consistencies and inconsistencies within and between cases, as well as taking note of changing or developing ideas in the data. Furthermore, the

researcher summarised important findings in the data by drawing sub-conclusions, which were then further examined for validity.

While the discovery of a focus gives the study direction and purpose, it must be seen as an on-going practice which drives and informs the entire analytical process.

(b) Data management

Efficient data management lays the foundation for successful analysis. Well-organised data help to minimise the possibility of error by revealing shortcomings and inconsistencies in the data set (Dey 1993: 74).

In this study, the data were recorded and stored in a way that expedited the analytical process. The easy access and retrieval of data was ensured by developing a comprehensive electronic filing and referencing system based on the underlying concerns of the research project. Important contextual information such as the types and sources of data, roles, gender, cultural background, groups to which the research participants belong (i.e. Control or Experimental Groups), dates, and places was also captured in order to facilitate the later comparison between cases.

The qualitative research produced a considerable amount of data that was contextually detailed and rich (Hutchinson 1988: 138). In order to deal more efficiently with this data (Bryne 2001: 1), it was subjected to further processing (Mouton 1996: 67). Data processing necessitated the reduction of data by means of paring away excessive detail and summarising the main features of the data (Bogdan & Taylor 1998: 150). This inevitably obliged the researcher to narrow the focus and define more clearly the parameters of the analysis by distinguishing between data that was relevant to the study and that which was not (Dey 1993: 81).

Each contact session with the various research participants (i.e. teachers and learners), whether for the purposes of observation or conducting interviews, produced an overwhelming set of field notes. In an attempt to manage the data more effectively and synthesise information, contact summaries based on specific focusing questions were created. These

captured the salient points, major concepts, problems, concerns, topics, reflections, questions and propositions that emerged during individual contact sessions (Miles & Huberman 1994: 51, 52).

The original data, however, was never discarded. In fact, while working with data that had been reduced or summarised, the researcher always engaged with the original data to confirm possible findings or conclusions.

(c) Reading and annotating the data

Reading and annotating are two aspects of a single process aimed at promoting assimilation of the data. While the former enables the researcher to take in the information, the latter facilitates reflection on it.

(i) Reading the data

According to Dey (1993: 83), reading – which is an interactive rather than a passive process – serves as an important preparation for data analysis. All data should be read and reread in context (Bloor *et al.* 2001: 63; Miles & Huberman 1994: 79; Seidel 1998: 7) in order for the reader to become familiar with the material and identify important topics or themes (Bogdan & Taylor 1975: 83; Mutchnick & Berg 1996: 185). Interactive reading may be achieved by applying the following techniques (Dey 1993: 83-88):

- Asking interrogative questions

This involves asking the data a specific set of questions that may trigger the discovery of central themes in the data. In reading through the data, the researcher constantly asked the following questions:

- What teaching methods are currently being used by the four participating teachers in the Grade 10 English Home Language and English First Additional poetry classrooms?
- Why are these methods being used to teach English poetry?

- Which teachers are using which methods?
 - How do the teachers and learners feel about the use of these methods, i.e. what are their attitudes and perceptions to the use thereof?
 - Are drama strategies being employed as a means of teaching English poetry? Why or why not?
 - What are the attitudes and perceptions of the teachers and learners to the use of drama strategies as a teaching tool in the English poetry classroom?
- Compiling a substantive or theoretical checklist

The substantive or theoretical issues that are of primary concern to the researcher may serve as an additional source of information. The researcher therefore compiled a checklist listing each of the following aspects. The checklist was referred to by the researcher while reading through the data as a means of maintaining focus, generating ideas and gaining a more in-depth view and understanding of the data (Miles & Huberman 1994: 70):

- Strategies: policies or procedures followed by specific people. This aspect was of particular relevance to this study since the researcher was primarily concerned with identifying the existing teaching methods used by the four participating teachers as a means of teaching Grade 10 English poetry.
- Activities and interactions: behavioural patterns (Hutchinson 1988: 137). The researcher examined the data for information on the daily activities and interactions (based on the teaching methods employed by the teachers) that took place in the two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms that formed part of this study, as well as the attitudes and perceptions (behaviour) of the teachers and learners with regard to these activities and interactions.
- Events: particular experiences or occurrences. The researcher also examined the data for evidence on the use of drama strategies as a teaching method in the Grade 10 English poetry classroom, as well as the attitudes and perceptions of the teachers and learners with regard to the use of such methods.

- Comparing and contrasting

Identifying differences and similarities is another way of interacting creatively with the data. In reading through the data, the researcher compared and contrasted the information provided by the teachers and learners within the same classes as a means of identifying consistencies and inconsistencies in the data and as a way of ensuring validity. In addition, the researcher compared and contrasted the data obtained from the four teachers and their respective learners for the same purposes as those mentioned above.

- Changing focus

While reading through the data, the researcher is encouraged to engage in an on-going process of changing focus from the data as a whole to specific details within the text and back again. Reading should therefore be a selective process. In the case of this study, the researcher therefore examined the data several times, each time focusing on a different aspect as determined by the substantive and theoretical checklist mentioned above.

During the first round of analysis, the data was examined for information on the existing teaching methods in use in the four Grade 10 English poetry classrooms that formed part of this study. During the second round, the researcher surveyed the data specifically for details on the attitudes and perceptions of the teachers and learners with regard to the existing teaching methods used in the English poetry classroom. The third round focused primarily on investigating whether the four participating teachers had ever used drama strategies as a means of teaching English poetry, while the fourth round consisted of identifying the attitudes and perceptions of the teachers and learners to the use of drama strategies as teaching tools in the English poetry classroom. After each round, the researcher engaged in a process of comparing and contrasting the information provided by the four participating teachers and their learners as mentioned above, before proceeding to the next round.

- Changing sequence

In addition to changing focus, the researcher's thinking can be stimulated effectively by changing the order in which the data is read. It is advisable to take alternative routes when

working through the data in order to prevent a biased perspective from setting in. Changing sequence also promotes a thorough understanding of the language that appears in the text and highlights terms that are used frequently and those that are seldom used.

During each round of analysis (described above), the researcher reviewed the data provided by the four participating teachers and their learners in a different order. Thus, whereas the data pertaining to the Experimental Group from School 1 may have been examined first during the first round of analysis, it was examined last during the third round. Furthermore, the researcher did not always examine the information provided by the teachers prior to examining that of the learners. Thus, in some cases, the data obtained from the learners was analysed before that supplied by their teacher.

(ii) Annotating the data

According to Dey (1993: 89), annotation should always accompany reading, particularly since it is seen as an important source of enrichment to the analytical process. Similarly, Bogdan and Taylor (1998: 143) encourage the researcher to make notes (which may range from a sentence to a paragraph or even several pages) or draw diagrams in order to keep track and make sense of important observations, ideas, feelings, impressions, insights, interpretations, and intuitions. Miles and Huberman (1994: 44) also advocate the use of reflective comments by the researcher since, in their opinion, these not only serve to open up the data, but also make important provision for a more rigorous and systematic analysis. They explain that these reflective comments can be made in the margins of the text to which it refers or kept in a separate place with detailed references to the original source.

In fact, Miles and Huberman (1994: 72), as well as Hutchinson (1988: 136) support a more extended form of note-taking known as memoing which, while being a creative process, is more conceptual and theoretical in nature. Further support for this type of note-taking is offered by Dey (1993: 89) who explains that, in addition to being an important stimulus to ideas, it also allows the researcher to comment on the data from a critical perspective and to establish new lines of inquiry. Furthermore, Glaser (1978: 83-84) informs us that memoing performs an integrative task in that it can be used to bring together a number of common themes or show their relationship to one another. Therefore, memoing is especially useful in

establishing a preliminary conceptual framework.

Mutchnick and Berg (1996: 183) and Miles and Huberman (1994: 74) concur that memos should be written during each phase of the research project, i.e. from the very first data collection, through to the processes of data reduction, data display, the drawing of conclusions and final reporting. Bogdan and Taylor (1998: 151), however, caution that all forms of note-taking should be treated as exploratory and suggestive rather than definitive. This corresponds with the assertion made by Hutchinson (1988: 136) that note-taking is modifiable rather than conclusive.

During and after each of the three phases of this study, the researcher employed memoing (as opposed to short-hand note-taking) not only as a way of recording important ideas, impressions, interpretations and observations that emerged while reading through the data, but also as a means of making sense of, reflecting upon, and critically evaluating the data. Moreover, memoing proved extremely helpful in that it allowed the researcher to identify important themes or concepts in the data and to monitor important developments. At first, these comments were recorded in the margins of the text as suggested by Miles and Huberman (1994: 44) but, as these notes became more extensive and increasingly detailed, the researcher realised the need for additional space in doing so. Consequently, the researcher decided that the data and the corresponding comments would have to be recorded and displayed in a more organised and user-friendly manner that would allow for an overview of both the data and comments simultaneously. Thus, the researcher made the decision to employ a series of tables as a means of recording the data and comments, with the original data displayed in the left-hand column and the accompanying comments appearing in the right-column. This made for a much more efficient way of managing the memoing process.

(d) Generating a category set

Jorgensen (1989: 107) explains the nature and purpose of data analysis as 'a breaking up, separating, or disassembling of research materials into pieces, parts, elements, or units'. With facts broken down into manageable pieces the researcher sorts and sifts them, searching for types, classes, sequences, processes, patterns or wholes (Bogdan & Taylor 1975: 83). The aim of this process is to assemble or reconstruct the data in a meaningful or comprehensible

fashion.

Each of the above-mentioned stages in the analytical process was effectively supported by the process of categorisation. Categorisation is a conceptual process and an outstanding organisational tool used to facilitate the identification, sorting and retrieval (Miles & Huberman 1994: 44, 69) of key concepts or themes that appear in the data (Bogdan & Taylor 1998: 141; Bryne 2001: 2; Gibbs *et al.* 2005: 1). These key concepts or themes are then used as a basis in the formulation of a category set and analytical framework which are conceptually or empirically grounded in the data itself (Berg 1995: 184; Hutchinson 1988: 135). According to Seidel (1998: 9) these categories 'are primarily flags or signposts that point to [specific aspects] in the data [and which] highlight features and details of [the] data landscape'.

Seidel (1998: 3) claims that categorising data is similar to the initial procedures involved in putting together a jigsaw puzzle. First, specific pieces are identified and distinguished from one another, for example, border pieces, sky pieces or forest pieces. Next, and perhaps simultaneously, follows the process of sorting or clustering (Hutchinson 1988: 128) these pieces into various groups. While some pieces may be easy to identify and sort, others may not necessarily be so. Each step, however, leads to putting together the final picture of the puzzle. In QDA, one is not provided with pre-cut pieces or given an indication as to the final outcome until the analytical process is over. Rather, it is left up to the researcher to discover these along the way.

Strauss (1987: 30) offers the following suggestions with regard to the generation of an initial category set:

- Examine the data in detail and ask the data a definite and constant series of questions. While analysing the data, the researcher therefore asked the following set of questions:
 - Which teaching methods are currently being used in two Grade 10 English Home Language and two English First Additional Language poetry classrooms?
 - What are the attitudes to and perceptions of the teachers and learners with regard

to the use of these methods?

- Are the four participating teachers employing drama strategies as a means of teaching English poetry?
 - What are the attitudes to and perceptions of the teachers and learners to the use of drama strategies in the Grade 10 English poetry classroom?
- Interrupt the categorisation process on a regular basis in order to make conceptual or theoretical notes. While interrogating the data, the researcher recorded important observations, interpretations, and impressions that arose as a result of examining the data in the form of memos.

In examining the data (and answering the above questions), the researcher identified and distinguished between the following concepts or themes which emerged from the data itself. These themes were then used as a basis in devising a more detailed category set (*cf.* Figure 1 in Appendix 14) or analytical framework which was grounded in the data and according to which the various databits were sorted and retrieved.

- Existing teaching methods:
 - Traditional teaching methods
 - Outcomes-based teaching methods
- Teachers' and learners' attitudes to and perceptions of existing teaching methods:
 - Positive attitudes and perception
 - Negative attitudes and perceptions
- Drama strategies
 - Positive attitudes and perceptions
 - Negative attitudes and perceptions

The creation of a category set was particularly useful in analysing the data gleaned from this study in that it not only led to the discovery of important concepts and themes apparent in the data (Bogdan & Taylor 1998: 143), but also provided an indication as to the frequency with which they appeared (Miles & Huberman 1994: 58) Moreover, the generation of categories

facilitated further investigation by opening up the data to further lines of inquiry (Berg 1995: 186), particularly during the later stages of the analytical process.

The category system used to analyse the data therefore followed a deductive as well as an inductive approach. Deductively, initial categories were based on a preliminary start-list derived from the research questions (Miles & Huberman 1994: 58) that were used to drive this study. The researcher therefore made use of the following categorical inventory during the initial stages of the analytical process:

- **Existing teaching methods:** All data referring to specific teaching methods currently in use in the four Grade 10 English poetry classrooms were placed under this category.
- **Attitudes and perceptions (existing teaching methods):** Information on the teachers' and learners' attitudes to and perceptions of the existing teaching methods in use in the four Grade 10 English poetry classrooms were located under this category. This category was sub-divided into teachers' attitudes and perceptions and learner's attitudes and perceptions. Each of these categories was then further sub-divided into positive and negative attitudes and perceptions.
- **Drama strategies:** All data referring to the use of drama strategies as a teaching tool in the Grade 10 English poetry classroom were located under this category.
- **Attitudes and perceptions (drama strategies):** Information pertaining to the attitudes and perceptions of the teachers and learners with regard to the use of drama strategies in the poetry classroom were included under this category. This category was then sub-divided into teachers' and learners' attitudes and perceptions. Each of these categories was then further sub-divided into positive and negative attitudes and perceptions.

Inductively, the researcher undertook an intense examination of the data by carefully identifying, clustering, comparing and contrasting the phenomena that emerged in the data itself (Gibbs *et al.* 2005: 1). In order to increase efficiency and reliability, the researcher created a glossary of terms providing definitions for each of the categories emerging from the data (Dey 1993: 115), as demonstrated in Table 3.3.

Table 3.3: Category definitions used to categorise data

Category	Category definition
Outcomes-based teaching method	A learner-centred, process-orientated, outcomes-driven approach. Outcomes-based methods involve active learner behaviour, negotiation of meaning, and group, as well as individual work. This approach focuses on the construction of knowledge rather than the transmission of information.

Seidel (1998: 11) informs us that categories may change and develop throughout the course of the analytical process. Dey (1993: 102) agrees that '[t]he meaning of a category is something that evolves during the analysis, as we make more and more decisions about [what to include and what to exclude]'. He further suggests constantly stipulating and modifying criteria (*cf.* ((e)) below for a more detailed discussion on criteria) in an effort to define and redefine the properties of categories (Hutchinson 1988: 135). This approach is particularly useful in preventing unwanted inconsistencies from emerging.

Berg (1995: 186), however, warns that, given the somewhat fickle nature of category definitions, initial conceptualisations should always be treated as tentative. Category development is a process of constant perfection, subject to change as the data demands. This leads to the refinement of criteria (*cf.* ((e)) below) which, although seemingly vague in the beginning, become increasingly fixed as the analysis develops (Miles & Huberman 1994: 65). Clear descriptions of criteria and well-formulated category definitions result in the valid and reliable categorising of data, a basic requirement of QDA.

Dey (1993: 110) advises that, although the use of comparison requires the temporary abstraction of the data from its present context, the data should always be viewed in context (Bloor *et al.* 2001: 65), particularly since qualitative analysis depends for its meaning on the observation of a specific person or phenomenon in its natural environment. He therefore recommends the creation of a dialectic or interactive approach by working from the various parts (contained in the form of categories) to the whole of the data (reflected in these categories) and back again. Internal examination of the data (in relation to its context) as well as external examination thereof (in relation to other categories) is crucial to the interpretation

process.

In categorising the data, the researcher assumed a stringent and systematic approach to the development of categories that were both inclusive (identifying nominal variables highlighting similarities in the data) and exclusive (identifying unique and exhaustive values emphasising differences in the data). Inclusive categories are overarching categories that are usually broader in nature and may consist of a further number of categories (Bloor *et al.* 2001: 63) which may also be inclusive or exclusive, depending on the detail the researcher wishes to uncover. These categories may be further subdivided according to yet a higher level of classification, generating values that are both exclusive and exhaustive (*cf.* Appendix 14).

Much of the data, particularly that which contained the expression of teachers' and learners' attitudes and perceptions, also demanded the construction of various ordinal category sets. This involved the categorising of data according to a specific ranking scheme capturing responses ranging from most positive to most negative.

The categorisation process continued until all of the data had been classified (Dey 1993: 96) under the relevant categories and a satisfactory number of themes came to the surface allowing categories to become 'saturated' – a term used by Glaser to suggest that patterns within the data seem to repeat themselves with no new variations/additions (Berg 1995: 187; Hutchinson 1988: 137; Miles & Huberman 1994: 62).

(e) **Assigning categories**

Though the topic of assigning categories is discussed separately in this chapter, it actually forms part of the process of generating a category set (discussed in ((d)) above). From a practical standpoint, assigning categories to the data entails the linking of databits in their original context (whole data set) to a secondary context (specific category or categories).

In the case of this study, databits consisted of self-contained units of meaning (in the form of words, phrases or sentences) presenting distinct and intelligible ideas regardless of whether they were viewed within or abstracted from their original context (Bogdan & Taylor 1998: 155; Neill 2007: 1). By considering the data in both its original and secondary contexts, the

researcher was able to gain a fresh perspective on the data.

In assigning categories to the data, the researcher adopted a fine-grained approach by working systematically through the various research materials case by case (Dey 1993: 119) and line by line. To enhance reliability, the researcher developed specific sets of assignment criteria (Berg 1995: 175) based on the various category definitions provided in the glossary and which were therefore conceptually and empirically grounded in the data (Hutchinson 1988: 135). These sets of criteria were then used to guide the process of assigning (linking) categories to the data. Table 3.4 is an example of the way data was categorised according to specific criteria:

Table 3.4: Assignment criteria used to categorise data

Category	Assignment criteria
Traditional teaching methods	Assign this category to data expressing the use of a teacher-centred, product-orientated, content-driven approach. Traditional methods involve passive learner behaviour, teacher power over learners, individual work, and focuses on transmitting rather than constructing knowledge. Teachers take an authoritative stance and provide the learners with all the knowledge and information they need.

These sets of criteria made it possible to expedite the process of identifying further distinctions – in the form of supporting and opposing instances – among the databits (Seidel 1998: 11).

As the categories and criteria used to categorise data became more and more refined (Bogdan & Taylor 1998: 152), however, data that were considered to be irrelevant to the aims and objectives of the study were not assigned to categories. Each of the categories were thus thoroughly examined and re-examined in view of the data, before establishing them as a sound foundation from which to begin the analysis (Miles & Huberman 1994: 71).

In this study, categories were assigned to the data in their original context (labelling) before transferring them to the secondary context (categorising), which was primarily used for the purposes of drawing comparisons. The first step in this process therefore involved the selection of a databit, such as a word, phrase or sentence expressing a distinct idea or action. For the sake of convenience, databits were labelled (known as indexing) in order to allow for easy retrieval at a later stage. Dey (1993: 121) informs us that labelling or indexing is not the same as categorising and is usually accomplished by using keywords or phrases, or the first few words in a sentence according to which the bit of data can be identified or retrieved. As far as this study is concerned, however, the researcher made use of the following abbreviations (*cf.* Table 3.5) in order to label the various databits in their original contexts before transferring them to their secondary contexts:

Table 3.5: Abbreviations used to label databits in their original contexts

Concepts	Abbreviation
Traditional teaching methods	Trad
Outcomes-based teaching methods	OBE
Drama strategies	Dra
Teacher	T
Learner	L
Attitude	Att
Perception	Per
Positive	Pos
Negative	Neg

In analysing the data, the researcher also combined abbreviations to express mixed concepts, as illustrated in Table 3.6:

Table 3.6: Combined abbreviations used to express mixed concepts

Mixed concepts	Abbreviation
Positive teacher attitude to outcomes-based methods	T: Att/Per (OBE) Pos
Negative learner perception of drama strategies	L: Att/Per (Dra) Neg

The corresponding memos and contact summaries were then consulted in order to determine whether each of the databits in question had been previously annotated. Where memos and contact summaries indicated potential categories that could be assigned to the data, the researcher referred to the established category set, glossary of category definitions, and sets of assignment criteria to confirm whether the match was indeed favourable or not. Where there was no such evidence, the category set was examined in order to identify obvious connections or to add further categories that suggested themselves to the databit.

In cases where it proved difficult to assign categories in terms of the present assignment criteria, the criteria were augmented or revised with consideration to the data. While it was sometimes possible to assign more than one category to a single bit of data, other databits only required the assignation of one specific category. Dey (1993: 124) and Miles and Huberman (1994: 70) agree that the categorisation of data places a high demand on one's ability to judge both in terms of how each databit should be categorised, as well as the way in which categories should be revised, if necessary.

Thus, at this stage of the analytical process, the researcher had created and developed the following:

- A comprehensive category set, which was easy to access, revise and enhance;
- A glossary of category definitions and assignment criteria; and
- Various categorised databits (Dey 1993: 126).

According to Hutchinson (1988: 135), a refined category set that is grounded both conceptually and empirically in the data is perhaps one of the greatest analytical tools produced by means of categorisation. In this study, the initial categorisation process paved the way for further analysis which led to the creation of three additional resources.

In creating and developing the first of these resources, the researcher extracted the data from their original contexts (interviews, questionnaires and observational field notes) and placed them in a secondary context which took the form of a table. This table (*cf.* Table 3.7 below for an example) allowed for the listing of databits according to the various data sources as well as the assignment of categories to the databits according to an explicit set of assignment criteria as follows:

Table 3.7: The listing of databits according to data sources (interviews, questionnaires and observations) and the assignment of categories to databits

Question	Interview response	Categories	Questionnaire response	Categories	Observation	Categories
1. What teaching methods/approaches are currently being used in your Grade 10 English poetry classroom?	'I use mostly direct instruction, discussion, small-group work, and pair work.'	Trad OBE	Direct instruction, discussion, small-group work, cooperative pairs.	Trad OBE	1. Teacher asks learners to take out their textbooks.	Trad OBE
2. How long have you been using these methods/approaches?	For four years	Trad OBE	4 years	Trad OBE	2. Teacher leads class by specifying activity and date on the board.	Trad OBE
3. Why do you use these methods/approaches?	'It enables me to make the most of the time available. It's the most efficient method.'	T: att/per (trad & OBE): time	Most time-efficient. [reason for using these methods]	T: att/per (trad & OBE): time	3. Teacher asks learners to turn to the poem 'Daniel at Breakfast'.	Trad OBE
4. What is your perception/attitude to these approaches?	'I feel very positive about the approaches I use.'	T: att/per (trad & OBE) Pos	Very positive	T: att/per (trad & OBE) Pos	4. Teacher hands out newspapers to some learners and asks how many of them read newspapers at breakfast time.	OBE
5. What teaching method/approach works best for you? Why?	'Discussion works best for me because the learners are involved in the process. Outcomes are reached within the limited timeframe.'	OBE T: att/per (OBE): time	Discussion: learners are involved in the process. Outcomes are reached within the limited time framework.	OBE T: att/per (OBE): time	5. Teacher asks learners for feedback on what they see.	OBE Trad

The second resource, which also took the form of a table, was used to summarise the information in Table 3.8 by providing an overview of the way in which the categories and subcategories (Columns 2 – 4) had been assigned to the data (Rows 3 – 47). Again, the researcher referred to the set of assignment criteria to ensure that the categories and subcategories had been correctly assigned.

Table 3.8: Summary of the way in which categories and subcategories had been assigned to the data

Data source	Teaching methods in use		
	Traditional methods	OBE methods	Drama methods
Interview	Response to question 1	Response to question 1	n/a
	Response to question 2	Response to question 2	n/a
	Response to question 6	Response to question 5	n/a
	Response to question 16	Response to question 6	n/a
	Response to question 17	Response to question 15	n/a
	Response to question 19	Response to question 16	n/a
	Response to question 20	Response to question 17	n/a
	Response to question 21	Response to question 18	n/a
	Response to question 23	Response to question 19	n/a
	Response to question 25	Response to question 20	n/a
	Response to question 27	Response to question 22	n/a
	Response to question 28	Response to question 24	n/a
Questionnaire	Response to question 1	Response to question 1	n/a
	Response to question 2	Response to question 2	n/a
	Response to question 3	Response to question 5	n/a
	Response to question 17	Response to question 6	n/a
	Response to question 19	Response to question 15	n/a
	Response to question 20	Response to question 16	n/a
	Response to question 21	Response to question 17	n/a
	Response to question 23	Response to question 18	n/a
	Response to question 25	Response to question 19	n/a
	Response to question 27	Response to question 20	n/a
	Response to question 28	Response to question 22	n/a
	Response to question 24	n/a	
Observation	Observation 1	Observation 1	n/a
	Observation 2	Observation 2	n/a
	Observation 3	Observation 3	n/a
	Observation 5	Observation 4	n/a
	Observation 6	Observation 5	n/a
	Observation 7	Observation 7	n/a
	Observation 8	Observation 8	n/a
	Observation 10	Observation 11	n/a
	Observation 11	Observation 13	n/a
	Observation 12	Observation 14	n/a
	Observation 13	Observation 17	n/a
	Observation 14	Observation 20	n/a
	Observation 16	Observation 21	n/a
	Observation 17	Observation 22	n/a
	Observation 18	Observation 24	n/a
	Observation 19	Observation 26	n/a
	Observation 20	Observation 27	n/a
Observation 21	Observation 28	n/a	
Observation 22	Observation 30	n/a	

Finally, the third resource was developed as a means of indicating further possible distinctions in the data in the form of supporting and opposing instances (*cf.* Columns 4 and 7), as well as providing evidence of possible connections or links between categories and data within and across data sources (*cf.* Columns 4 and 7) as illustrated in Table 3.9.

Table 3.9: The linking of categories and data

Question	Interview response	Categories	Links	Observation	Categories	Links
1. What teaching methods/approaches are currently being used in your Grade 10 English poetry classroom?	'Direct instruction. I usually read the poem to the class and then ask them questions about it afterwards. I also give them questions to complete on their own for homework. We also usually have a class discussion about some of the topics related to the poem, but the learners often find it difficult to do because it is not their mother tongue.'	Trad OBE L: att/per (trad & OBE): difficulty	Explains observations 1 – 3 Explains observations 6 – 18 Explains responses 3 – 5 Explains response 7 Explained by response 8 Supports responses 15 – 24 Supports response 27 – 28	1. The teacher initiates class discussion related to the poem. Some learners respond positively.	Trad OBE L: att/per (trad & OBE): positive	Explained by response 1 Supports response 3 Explained by response 5 Explains response 8 Explained by responses 18 – 19 Opposed by response 21 Supported by response 24

The categorisation process not only proved useful in arranging the data in a format that was suitable for an extended analysis, but also facilitated easy comparison within and between categories and subcategories, as well as within and between cases and phases.

(f) Splitting and combining categories

Once an initial category set had been developed and categories had been assigned to the data, the next step in the analytical process involved the splitting and combining of categories, both of which served to focus and refine the analysis (Dey 1993: 95).

While 'splitting' refers to the subdivision and refinement of existing categories (also known as 'subcategorising'), 'combining' is concerned with the integration of these categories. The procedures involved in the splitting and combining of categories help to focus the thinking processes of the researcher and in so doing to further establish the conceptual and empirical frameworks on which the analysis is based.

(i) Splitting categories

Categorising involves subdividing data based on the distinctions that have been drawn between various bits of data and then assigning categories to these databits. Subcategorising, on the other hand, entails the subdivision of categories into several subcategories which are then in turn assigned to the data that already falls into each of the broader categories.

In this study, the creation of subcategories proved to be an interactive process, based on conceptual and empirical concerns. Conceptually, each subcategory expressed the ideas of the researcher with regard to the data and involved the subdivision of databits by identifying further distinctions between them. Empirically, the data was used as the main stimulus in assigning these databits to various suitable subcategories (Dey 1993: 131). The devising of subcategories was therefore chiefly contingent on the key questions used to steer the study, as well as the main issues and themes that manifested themselves through the data as being of particular importance to the aims of this study.

As with the establishment of the initial category set, subcategory definitions and criteria were created to explain the terms used for the various subcategories as well the meanings, significance and use of each.

Perhaps one of the main aims of categorising and subcategorising was not merely to draw a series of distinctions within the data, but rather to preserve them (Dey 1993: 133) as a means of generating results. But such differences were only identified where the researcher wished to place specific emphasis on them in the analysis. Subcategories that had been identified, but which did not offer much possibility in terms of further exploration, were included in the broader categories for the sake of efficiency.

The category set should make conceptual, empirical and analytical sense. The main purpose of subcategorising the data was thus to pave the way for a more thorough analysis of the interplay between the various subcategories by pointing out similarities and differences that might otherwise have remained obscured.

Subcategories need not necessarily be mutually exclusive and exhaustive. Subcategories were also often designed to be inclusive so as to support additional distinctions drawn in the data. In fact, the greater the number of subcategories used, the more refined the analysis became. The researcher, however, steered clear of generating too many subcategories in order to preserve contextualisation and to avoid meaningless fragmentation of the data leading to a loss of direction.

(ii) Combining categories

Whereas splitting categories was directed at obtaining greater clarification in terms of the data, combining categories was aimed at narrowing the overall focus and achieving a higher degree of integration among the various threads in the data in order to produce an insightful and logical analysis.

The combining of categories was a highly selective process which followed the opposite procedures to those employed in the splitting of categories (Dey 1993: 139). This required the researcher to engage in critical reflection in terms of the interpretation arrived at by retracing her own steps in order to re-examine category definitions, boundaries, relationships (Hutchinson 1988: 135) and assignment criteria, as well as re-evaluate the actual assignment of specific categories to the data. In some cases, this led to the confirmation of existing interpretations, but in others it resulted in the revision or removal of various explanations

(Dey 1993: 146).

(g) Creating and assigning links between data

The generation of a category set proved especially useful in the preliminary analytical phase of this study in that it helped to point out significant differences and similarities within the data. But while these categories formed the conceptual foundation upon which the theoretical analysis was based, they also posed a particular limitation, namely that in disassembling the data, a considerable amount of information pertaining to the relationships that exist between various parts of the data was lost. This created a marked gap in terms of understanding how certain aspects of the data interact. Creating links between databits, however, helped to restore this loss by providing meaningful insight into the way in which these aspects interrelate.

The generation of categories and the linking of data are complementary processes; while the generation of categories relied on the identification of formal connections in the data (differences and similarities), linking the categories depended on the recognition of substantive connections that exist between bits of data (the way in which databits interact with one another). Furthermore, substantive connections did not necessarily rely on formal connections in interpreting the data. For example, rather than focusing on the formal connections between 'teacher' and 'learner', determined by the differences that characterise their social roles, the researcher identified substantive connections between them, regardless of these differences.

Sayer (1992: 88-89) further differentiates between internal or necessary connections, and external or contingent connections, both of which are of equal importance to the analysis. The connection between teacher and learner can be said to be internal or necessary, given the fact that one social role takes the other for granted. On the other hand, an external or contingent connection can, but need not necessarily, exist between the two. For example, a teacher may use a specific method of teaching, but whether or not the learner's academic performance improves as a result of this teaching method is a matter of contingency between the two. Thus, a teacher cannot teach without a learner (internal connection), but a teacher can teach without necessarily obtaining the desired results (external connection). The way in which the

learner responds to the particular teaching methods employed by the teacher therefore produces a substantive, yet contingent connection between teacher and learner.

Ergo, the linking of data was based on the conceptual and empirical connections that exist between different bits of data (Dey 1993: 154). As with the categorisation process, a list of links, their definitions and the criteria used to assign them to the data was created in the interest of ensuring efficiency and coherence. Once again, links emanated from the research questions (Miles and Huberman 1994: 62) that set this study in motion as well as from the data itself. In much the same way as the category set went through a series of modifications, the set of links was also subjected to constant revision (Miles & Huberman 1994: 70).

The linking of databits may take place before, during or after the categorisation process. The various links that were identified, however, were based on the supporting and opposing notions as well as various regularities and inconsistencies that emerged within and among databits. Linking data relies, to a large extent, on the judgement of the researcher. Dey (1993: 159) recommends remaining as close to the data as possible in order to reduce the likelihood of error, but this will not necessarily remove it completely. In order to minimise the possibility of error, therefore, the researcher relied, as far as possible, on the internal dynamics of the text itself (whether explicitly or implicitly revealed in the data). During this study, links were recorded in the format used in Table 3.9. This format was particularly useful because it allowed the researcher to view the categories and links attached to specific databits at a glance.

The linking of databits made two important contributions to the analytical process in this study. Firstly, these links made it possible to reveal significant relationships that exist between individual databits and in so doing allowed the researcher to produce a powerful account of the events and outcomes observed during this study. Secondly, they provided an empirical grounding for the linking of categories. Where bits of data were seen to be linked, their corresponding categories also revealed a connection. This can be illustrated as follows:

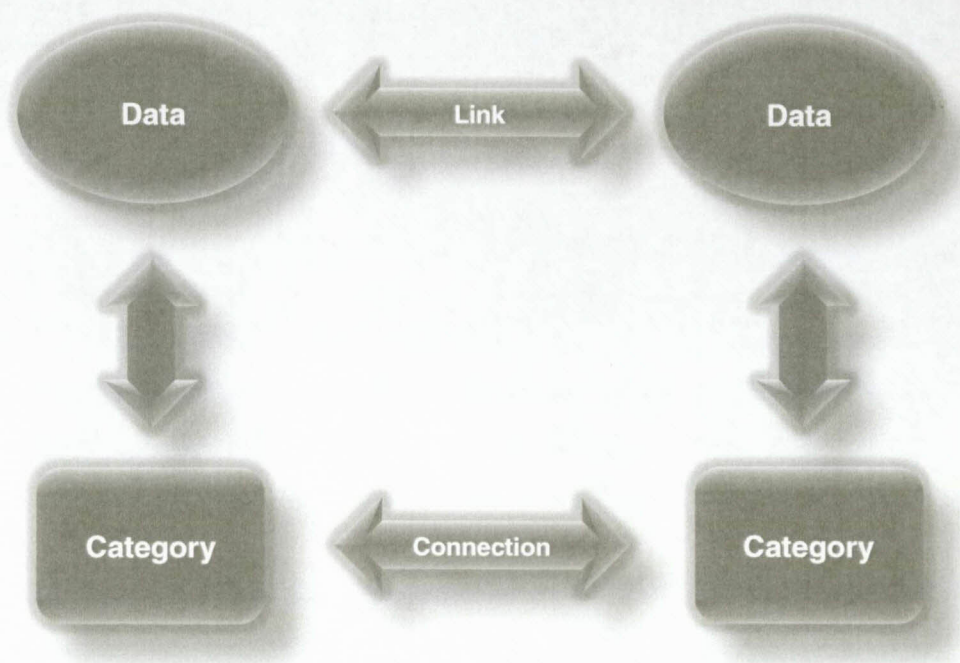


Figure 3.2: The linking of databits and categories

(h) Making connections

Concepts may be seen as the pieces of our analytical puzzle. However, the building of a puzzle requires more than mere puzzle pieces (Miles and Huberman 1994: 69). In fact, what is of primary importance is connecting these pieces in order to produce the final picture (analytical account). While categorisation emphasises more formal connections (differences and similarities) in the data, it also provides the starting point for recognising substantive connections within the data – the interaction of individual pieces to form the final picture of the puzzle (Hutchinson 1988: 136).

Substantive connections in the data were uncovered by looking for regular associations – in the form of recurring patterns (a particular sequence) – between categories (or variables) depicting specific social actions (Bogdan and Taylor 1975: 83; Miles and Huberman 1994: 69). The discovery of such patterns made it possible not only to point out regular associations, but also irregular associations, as well as variations within the data (Bryne 2001: 1). Categorising and linking data therefore pave the way for arriving at deeper connections that are empirically grounded in the data (Berg 1995: 189; Hutchinson 1988: 135).

Significant connections were made in two ways during the analytical process, namely connecting by means of association and connecting using linked data. The former implies the concurrence of events or social actions, while the latter refers to an interaction (Hutchinson 1988: 137; Miles and Huberman 1994: 74) between these aspects.



Figure 3.3: Connecting by means of association between events or social actions

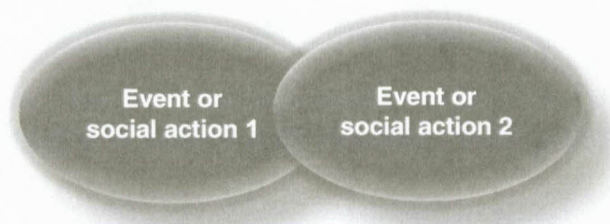


Figure 3.4: Connecting using linked data

(i) Connecting by means of association

A great deal of the final analysis of this study rested on connections made by means of association. Some of the relationships recognised between categories were identified as causal, given the fact that one social action resulted in another taking place, for example, the response of the learners based on the use of a particular teaching method. In each case, an empirical grounding was sought in the data. The corresponding databits were then thoroughly compared in search of viable connections. An example of the table format (based on the design by Ian Dey 1993: 172) that was used to cross-tabulate all the bits of data assigned to the categories involved and which was used to assist the researcher in the comparative stages can be seen in Table 3.10 below:

Table 3.10: Cross-tabulation depicting associations between traditional/OBE methods and learner attitudes/perceptions: boredom, indifference, inattention, alienation and rebellion

Traditional/OBE methods	Learners' attitudes and perceptions: Negative: boredom/indifference/inattention/alienation/rebellion
Assigned	Assigned
	Response 7
	Observation 9
	Observation 15
	Response 16
	Response 18
	Response 20
	Response 22
	Observation 18
	Response 26
	Response 29
	Response 30
	Response 31
	Observation 23
	Observation 31

A particular advantage presented by the use of this table is that it compelled the researcher to become increasingly aware of those data that failed to comply with the retrieval criteria stipulated in the table. It is important to note, however, that both concurrent data (data assigned to both categories) and non-concurrent data are of equal importance to the analysis (Dey 1993: 172).

This form of cross-tabulation allowed the researcher to:

- Determine the number of relevant databits assigned to various categories
- Compare concurrent bits of data
- Find proof of patterns and thus connections between categories and databits
- Compare and contrast data across cells in the table
- Identify irregularities and variations in the data

These associations, however, provided suggestive (Bogdan and Taylor 1998: 151) rather than definitive confirmation of connections between categories (Dey 1993: 180). The data was therefore regularly consulted throughout the process as a means of establishing more conclusive evidence with regard to the existence of such connections.

In addition, tables were used to list the number of databits pertaining to each connection. The rate of occurrence or frequency of the various databits in the table provided evidence of patterns, i.e. regularities and variations that were emerging between categories (Hutchinson 1988: 137). While higher numbers served as an indication of stronger connections between data, lower numbers suggested a weaker connection.

Thus far, the researcher has explained the processes employed in conducting within-case analyses, i.e. pertaining to individual schools and classes. Cross-case analyses (Miles & Huberman 1994: 69, 79), however, were equally important in this study (between the Experimental and Control Groups). Table 3.11, for example, shows a cross-tabulation indicating the presence of the mentioned category or categories in each of the cases. This format helped to highlight connections (or lack thereof) as well as similarities or variations across cases.

Table 3.11: Cross-case tabulation of teacher and learner attitudes and perceptions to traditional/OBE methods as well as learner boredom/indifference as a possible result of traditional and OBE methods

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Positive teacher att/per: trad & OBE methods	Positive learner att/per: trad & OBE methods	Learner boredom/indifference as possible result of trad & OBE methods
Experimental Group 1	0	0	0
Experimental Group 2	0	0	0
Control Group 1	0	0	6
Control Group 2	0	1	1

(j) Using linked data to make connections

This process entailed retrieving individual databits according to the character of the links or relationships that exist between them, for example, causal, chronological, explanatory, opposing, or supportive relationships (Bogdan and Taylor 1998: 154; Miles and Huberman 1994: 70). These linked databits were then subjected to further investigation as a means of confirming the grounds upon which these links were based, as well as determining ways in which categories may (or may not be) connected as a result (Dey 1993: 182).

Connections between categories were established by not only examining the way in which the various linked databits had been categorised, but also by looking for patterns in their categorisation. For instance, where causal links had been identified between specific bits of data, the researcher often found that they also generally belonged to the same category or categories. Such patterns provided the foundation for drawing connections between categories. This is illustrated in Table 3 in Appendix 14.

Proof of internal connections between categories was established by assessing whether data linked on empirical grounds could be used to derive conceptual connection between the categories to which they belong (Bogdan and Taylor 1998: 144). This necessitated returning to the data on a regular basis to re-evaluate initial decisions. In addition to this, data assigned to the various categories and subcategories was tested for consistency as a further source of evidence of possible connections between categories.

While connecting by means of association emphasised regularity in the data and provided empirical evidence of connections between categories, connecting by using linked data made the abstract assessment of linking procedures its first priority and provided conceptual evidence of category connections. Both approaches were thus used interdependently in the process of identifying connections between categories (Dey 1993: 191).

(k) Generating propositions

As previously mentioned, memoing (*cf.* Section 3.3.4.1(c)(ii)) serves to quickly and informally document the ideas, observations and reflective thoughts of the researcher while working through the data. But, as Miles and Huberman (1994: 75) explain, 'there is a greater need to formalise and systematise the researcher's thinking into a coherent set of explanations' as the study progresses. One way of doing so is by generating propositions. According to Bogdan and Taylor (1998: 145), a proposition is 'a general statement [or assertion] grounded in the data' that reflects and communicates the present findings and conclusions of the researcher with regard to a specific research question/s.

Pandit (1996: 1) asserts that 'the generation of...propositions is an iterative process'. Similarly, Patton (2002: 494) informs us that the formulation and development of

propositions involves the careful examination and re-examination of both the data itself and the propositions developed from the data. This notion is further supported by Glaser and Strauss (1967: 3) who state that the creation of propositions relies on the processes of testing, re-testing and refinement.

Moreover, these scholars claim that the development of propositions is an intuitive and systematic task that enables the researcher to progress from simply describing the data to interpreting and theorising about it (Glaser & Strauss 1968: 243). Pope, Ziebland and Mays (2000: 114) agree that in order to generate propositions, the researcher must move 'beyond the most basic' level of description towards interpretation.

Glaser and Strauss (1967: 3) explain that in order to generate a proposition, the researcher must carefully examine the data for emerging patterns that can lead to the formulation of 'general concepts about it'. Therefore, in this study, the researcher adopted an inductive approach to the generation of propositions by ascertaining recurring patterns or themes in the data before formulating specific theories about it. For example, Table 3.7 in Section 3.3.4.1 (e) of this chapter reveals that the use of both outcomes-based and traditional teaching methods appear as a recurring pattern or theme in three of the data sources, namely the interview, questionnaire and observational field notes, pertaining to the Grade 10 English First Additional Language teacher who formed part of the experimental group in this study. Thus, in generating propositions, the researcher constantly turned to the data for validation, either by examining the spoken or written responses provided by the research participant or by consulting the observational field notes made by the researcher. All propositions were therefore either validated or invalidated by supporting or opposing instances found in the data as follows:

Table 3.12: The validation and invalidation of propositions by examining the data for supporting and opposing instances

Proposition	Supported by	Opposed by
Grade 10 English First Additional Language teachers prefer to use a combination of outcomes-based and traditional teaching methods to teach poetry since this appears to be both effective and time-efficient.	Interview responses 1 – 6 Questionnaire responses 1 – 6 Observations 1 – 6	None

As illustrated by the above example, a proposition was only considered to be valid if support for it appeared to be either ‘strong’ (supported by all databits) or ‘qualified’ (supported by the majority of databits) (Miles & Huberman 1994: 75). ‘Neutral’ (equal number of databits) or ‘opposing’ (opposed by all databits) instances resulted in the data being re-examined and the proposition either being revised or deemed invalid during the present round of analysis.

This is in line with the approach advocated by Miles and Huberman (1994: 75), who warn against the reaching of ‘premature and unwarranted closure’ with regard to propositions. Likewise, Hutchinson (1988: 138) suggests that proposition development should remain open to change and amendment. For this reason, the researcher engaged in a constant process of testing and re-testing propositions, which involved a great deal of modification and revision. After each round of data collection, the researcher revisited the list of propositions. These were then re-tested against the new data and compared with other data sources in order to generate propositions that reflected the present findings of the study.

(I) Using displays

Displays are visual representations of data and consist of two main types, namely tables and conceptual diagrams. A table is the cross-tabulation of data according to established columns and rows representing variables and values (*cf.* Table 4 in Appendix 14, for an example), while a conceptual diagram refers to a network of shapes, patterns, colours, connecting lines, arrows and space used to explain the data (*cf.* Figure 1 in Appendix 14 for an example).

Bryne (2001: 2) and Miles and Huberman (1994: 90, 92) assert that the purpose of various display formats is to organise and depict data in a more coherent and systematic way so as to draw and verify valid conclusions. Dey (1993: 193) expresses a similar idea in claiming that displays are outstanding and reliable devices for simplifying and summarising data, as well as demonstrating the thought processes of the researcher:

By contrast with the flat and linear trajectory of text, [tables and] diagrams provide us with a multi-dimensional space in which to think about our data. Because this space is multi-dimensional, information can be summarised within it which would otherwise be dispersed across a long sequence of statements.

In this study, the researcher employed displays for a variety of reasons. Firstly, a category set or analytical framework was designed in the form of a diagram (*cf.* Figure 1 in Appendix 14) which depicted the key concepts or themes (sorted into categories and subcategories) emerging from the data and which served as a frame of reference throughout the data analysis process.

Secondly, tables were used to prepare the data for more detailed and thorough single-, within-case analyses before proceeding with cross-case analyses. Tables were used as a means of reducing the data in order to make sense of it (Bogdan & Taylor 1998: 141). In Table 3.7, for example, the researcher employed a table format (in landscape) to summarise the data pertaining to the Grade 10 English First Additional Language teacher from the experimental group by creating an overview of the data that had been collected by means of interviews, questionnaires and observations, while at the same time showing which categories had been assigned to the various databits (*cf.* Appendices 14 – 16 for the rest of the table as well as those created for the other three research participants). This format, however, also served a number of additional purposes: by allowing the researcher to present the information both sequentially (from left to right) as well as simultaneously, it not only facilitated the easy comparison of data belonging to the various data sources (interviews, questionnaires and observations) by creating an overview of the differences and similarities between them, but also enabled the researcher to identify the themes, patterns, singularities, regularities and variations in the data within each case. Moreover, it allowed the researcher to identify relationships and make important connections between the categories and the data (Bogdan &

Taylor 1998: 148). Moreover, this format proved extremely useful in the sense that it allowed the researcher to keep track of and interpret teacher behaviour, attitudes and perceptions across data sources.

In Table 3.8, the researcher used a table format (in portrait) to further summarise the information contained in Table 3.7. Again, by using this format, the researcher was able to provide an overview of the way in which the categories and subcategories had been assigned to the data within each case (*cf.* Appendices 14 – 16 for additional examples).

Table 3.9 is an example of the way in which the researcher employed tables not only as a means of showing the links between the categories and the data within and across data sources, but also as a way of indicating further possible distinctions in the data by highlighting supporting and opposing instances within each case (*cf.* Appendices 14 – 16 for further examples).

Tables were also employed as a means of keeping track of and summarising teacher/learner attitudes and perceptions with regard to the various teaching methods employed in the poetry classroom as depicted in Table 3.10 (*cf.* Appendices 14 – 16 for additional examples of the use of this type of table).

Similar to Tables 3.7 and 3.9, Table 3.13 was developed not only as a means of summarising the data (obtained by means of questionnaires completed during the intervention phase), but also as a way of indicating the links between the categories and the data within each case, as well as highlighting possible distinctions in the data by pointing out supporting and opposing instances within individual cases. Table 3.13, however, differs from the two previously-mentioned tables in the sense that it serves an additional purpose, namely to facilitate a cross-case analysis between the research participants in the Experimental Group during the intervention phase.

Likewise, Table 3.14 was created in order to provide an overview of the data obtained during the focus group discussions that took place during the intervention phase, while indicating the links between the data and the categories that have been assigned to them within each case. As is the case in Table 3.13, this table also serves to reveal the supporting and opposing

instances occurring within and between cases.

Table 3.15 is an example of a table that was designed by the researcher as a means of facilitating a cross-case analysis of the attitudes and perceptions of the teachers and learners from the experimental and Control Groups with regard to various teaching methods employed in the Grade 10 English poetry classroom. This table summarises the frequencies with which specific attitudes and perceptions occur in the data.

Table 3.13: Cross-case analysis of teacher responses to questionnaire 1 (Appendix 5) completed during the intervention phase

Questionnaire 1	Experimental Group 1 Response	Categories	Links	Experimental Group 2 Response	Categories	Links
1. What do you understand the term 'educational drama' to mean?	Using drama techniques to convey meaning, or using drama techniques to explain certain concepts.	Educational tool	Supports Experimental Group 2's response 1	Using drama to enhance education. The use of drama techniques and activities for educational purposes.	Educational tool Educational enhancement	Supports Experimental Group 1's response 1
2.1 How problematic do you think [lesson planning] would be in using educational drama methods in the poetry classroom?	Not problematic at all.	T: att/per (lesson planning): Not problematic	Opposes Experimental Group 2's response 2.1	Somewhat problematic.	T: att/per (lesson planning): Somewhat problematic	Opposes Experimental Group 1's response 2.1
2.2 How problematic do you think [evaluation/assessment] would be in using educational drama methods in the poetry classroom?	Somewhat problematic.	T: att/per (evaluation/assessment): Somewhat problematic	Does not support Experimental Group 2's response 2.2	Neutral.	T: att/per (evaluation/assessment): unsure	Does not support Experimental Group 1's response 2.2
2.3 How problematic do you think [time management] would be in using educational drama methods in the poetry classroom?	Somewhat problematic.	T: att/per (time management): Somewhat problematic	Supports Experimental Group 2's response 2.3	Somewhat problematic.	T: att/per (time management): Somewhat problematic	Supports Experimental Group 1's response 2.3
2.4 How problematic do you think [classroom control] would be in using educational drama methods in the poetry classroom?	Problematic.	T: att/per (classroom control): Problematic	Supports Experimental Group 2's response 2.4	Problematic.	T: att/per (classroom control): Problematic	Supports Experimental Group 1's response 2.4

Table 3.14: Cross-case analysis of teacher responses during focus group discussion 1 (intervention phase)

Focusing questions and responses by researcher	Experimental Group 1 Response	Categories	Links	Experimental Group 2 Response	Categories	Links
1. What do you understand by the term 'educational drama'?	Well, to me, educational drama means using drama techniques to explain specific concepts or to convey meaning.	Educational tool	Supports Experimental Group 2's response 1	Yes, the use of drama to <i>enhance</i> or <i>support</i> education.	Educational tool Educational enhancement Educational support	Supports Experimental Group 1's response 1
2. Yes, definitely to enhance or support education. But would you say to 'explain' or 'explore' concepts or ideas?	I think both.	Explanation Exploration	Supports Experimental Group 2's response 2	Yes, I tend to agree.	Explanation Exploration	Supports Experimental Group 1's response 2
3. Yes, you're right. When using educational drama, both aspects play a vital role, although the emphasis tends to be more on the latter.	[nodding and taking notes]	n/a		Mmm... [nodding]	n/a	
4. What about educational drama within the context of a poetry lesson? How do you think it could be used to enrich or support the existing methods in use?	I'm not really sure... I suppose the learners could dramatise the poem?	T: att/per (drama): Negative: limited knowledge	Supports Experimental Group 2's response 4	Yes, or give a recital of it?	T: att/per (drama): Negative: limited knowledge	Supports Experimental Group 1's response 4
5. That's true, but when using educational drama, the possibilities are endless. Could you think of a few popular drama methods?	Dramatisation?	T: att/per (drama): Negative: limited knowledge	Supports own response 4 Supports Experimental Group 2's response 5	Role-play? I've often used role-play in my classes. Though not in poetry.	T: att/per (drama): Negative: limited knowledge	Supports Experimental Group 1's response 5

Table 3.15: Cross-tabulation of teacher and learner attitudes and perceptions to traditional/OBE methods as well as learner boredom/indifference as a possible result of these methods

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Positive teacher att/per: trad & OBE methods	Positive learner att/per: trad & OBE methods	Learner boredom/indifference as possible result of trad & OBE methods
Experimental Group 1	0	0	0
Experimental Group 2	0	0	0
Control Group 1	0	0	6
Control Group 2	0	1	1

Therefore, it can be seen that displays, both in the form of diagrams and tables, played a major role in facilitating the process of data analysis. Not only did these displays allow the researcher to present the data in a clear and logical manner, but also allowed her to make sense of the data during the analytical process. In other words, they provided the researcher not only with an efficient means of demonstrating findings and conclusions, but also offered her a user-friendly means of reaching these findings and conclusions.

3.3.4.2 Quantitative analysis

All of the questionnaires completed by the learners from the Experimental and Control Groups as well as a list of the learners' results obtained during the pre-intervention and post-intervention phases were submitted to the Deputy Director of Computer Services who captured the data according to the SAS System.

A comprehensive summary of the data pertaining to the questionnaires was obtained through the Frequency Procedure, which reflected the frequency of learners' responses to each question and provided the equivalent in percentage terms.

As far as the learners' results were concerned, a detailed summary thereof was created with the assistance of the Means Procedure. Here information for each group was captured in the form of a table indicating the number of learners, the number of missing data, the mean or total average obtained by the learners during each phase (pre- or post-intervention), standard deviation, the minimum mark obtained, the maximum mark obtained, and the median.

The output was then studied by Professor Robert Schall, of the Department of Mathematical Statistics and Actuarial Science, who advised the researcher with regard to the interpretation of these results.

3.3.4.3 Measures to ensure validity and reliability of data

Two issues that are of central concern to any research study are those of validity and reliability. Mutchnick and Berg (1996: 80) believe that validity questions the accuracy of the research instrument to measure the proposed concept/s, which should be addressed prior to that of reliability, which examines the consistency or repeatability (Trochim 2006: 1) of responses offered by the subjects. Hence, instrumentation that is both reliable and valid (Miles & Huberman 1994: 79) will inevitably produce reasonably sound responses.

By using a range of qualitative methods, such as interviews, questionnaires containing open-ended questions, observations and focus group discussions, as well as a combination of qualitative and quantitative research methods as a means of gathering and analysing the data, the researcher was able to corroborate each of the findings of this study.

(a) Validity

According to Dey (1993: 225, 227, 229), validity can be achieved by confronting the data in the following ways:

(i) Determining the amount of empirical evidence supporting the analysis

Each of the categories, sub-categories and category connections established during the analytical phase of this study were firmly grounded in the data, thus confirming the support of empirical evidence for emerging insights and propositions.

One of the ways in which the researcher ensured that the data was valid was by considering the regularity with which specific themes or topics emerged in the data pertaining to each of the data sources within cases, i.e. interviews, questionnaires, observations and focus group

discussions. In other words, the validity of the data was largely determined by the frequency with which each of the categories or subcategories which had been assigned to the various databits appeared within and between data sources (within a single case). It therefore stands to reason that the more often a topic or theme (category or subcategory) emerged in the data pertaining to a single data source and especially between data sources, the more valid the researcher considered it to be. The opposite is also true in that the less often a topic or theme appeared in the data the less valid it was seen to be. Enumerating the categories and subcategories belonging to the various databits not only helped the researcher to amend initial impressions with regard to the data, but also assisted in identifying data that was either relevant or irrelevant to the study.

(ii) Assessing the quality of empirical evidence supporting the analysis

Assessing the quality of the data required a considerable amount of critical reflection on the part of the researcher. In order to determine the quality of the data, the researcher first had to establish whether the data were suitable for its intended purposes. In other words, the researcher had to determine whether 'the research truly measures that which it was intended to measure' (Golafshani 2003: 599). In order to do so, the researcher asked a series of explicit questions of the data based on research questions eight to eleven of this study (*cf.* Section 1.2 in Chapter One). Furthermore, this required the researcher to preserve information that was considered to be relevant to the analysis, while dispensing of that which was not.

Next, the researcher had to establish the truthfulness of the data (Golafshani 2003: 599). The researcher did so by minimising personal biases and judgements, as well as finding a balance between doubt and belief with regard to the data.

Another way in which the quality of the data was assessed was by examining the degree to which databits were either supported or opposed by other databits within and between the various data sources (triangulation). Therefore, the greater the degree of support for a particular databit, the greater the quality thereof.

(iii) Evaluating the conceptual relevance of the data

Some parts of the data proved to be more conceptually relevant to the analysis than others. The evaluation of the conceptual relevance of the data was based on how directly the data related to the key concepts contained in the research questions and research objectives of this study as outlined in Chapter One (*cf.* 1.2 & 1.3). In other words, the researcher gave prominence to the data that provided significant insights into the daily activities, attitudes and perceptions of the teachers and learners with regard to their experiences in the Grade 10 English poetry classroom – all of which are central issues in this study – while giving less or no attention to that which was not regarded as being of crucial importance to this study.

By focusing only on that which was relevant to the analysis (as determined by the research objectives of this study), the researcher was able to ensure a much greater degree of validity.

(iv) Identifying singularities, opposing or negative instances in the data

Another means of ensuring that the findings were valid was by seeking out examples in the data that were contradictory to the established propositions. The uncovering of singularities and negative instances in the data also proved useful in this regard.

(v) Examining the data in random order

Taking random or alternative routes through the data allowed the researcher to give equal priority to the various parts of the data while at the same time preventing the researcher from reaching premature conclusions.

(vi) Minimising (as opposed to eliminating) researcher subjectivity and bias

According to the authors of the *Sociology Guide* (online), many scholars believe that remaining objective is one of the primary goals of scientific research and that subjectivity may lead to misinterpretation of the data. These authors, however, warn that 'objectivity continues to be an elusive goal at the practical level' since 'all research is guided by certain viewpoints which involve subjectivity' (*ibid*). Further disagreement with regard to the high

premium that has been placed on objectivity in research comes from Seeley (in Stein & Vidich 1963: 65) who asks 'Are we to take no scientific or ethical interest in the results of our own social intervention?' For Seeley (*ibid*), there is no room for objectivity in social research. This is especially true of research related to the arts and the humanities since, as previously argued, researchers in these fields are mainly concerned with investigating and understanding 'how the social world is experienced, understood, and produced' (MacKellar (2011: 1) in subjective terms. This subjectivity, however, refers not only to the subjective experiences of the research participants, but also to those of the researcher. Thus, instead of eliminating subjectivity altogether, the researcher strove towards minimising this aspect while analysing and interpreting the data.

(vii) Postponing judgement

The drawing of premature conclusions was avoided by approaching data analysis as an iterative and cyclic process. The constant return to former analytical stages together with the ongoing revision of propositions resulted in the researcher suspending early judgements with regard to the data.

(viii) Taking various interpretations into account

Considering a variety of plausible accounts led to the identification of the most appropriate description of the data and effectively prevented the researcher from making inferences based on preconceived notions.

(b) Triangulation

Triangulation refers to the use and interaction of multiple research methods or data collection procedures (Bloor *et al.* 2001: 13) in a single study (Berg 1995: 5-6; Bogdan & Taylor 1998: 80) as a means of cross-examining and corroborating evidence (Hutchinson 1988: 131) to reach convincing and valid findings and conclusions (Mutchnick & Berg 1996: 123) that are free from bias (Bloor *et al.* 2001: 12) and the possibility of error. In other words, 'triangulation strengthens a study by combining methods' which 'can mean using several kinds of methods or data, including using both quantitative and qualitative approaches'

(Patton (2001: 247).

Triangulation played a significant part in ensuring the validity of this study (Berg 1995: 80) in that the researcher employed a combination of qualitative (interviews, questionnaires, observations, focus group discussions) and quantitative research methods (questionnaires and mark sheets) or lines of action which allowed her to draw valuable comparisons between different sources of data and in this way to uncover multiple features and perspectives (Hutchinson 1988: 131) with regard to the phenomena under investigation (Berg 1995: 6). The researcher triangulated the data obtained by means of interviews, questionnaires, classroom observations and focus group discussions as a means of reaching valid conclusions. By allowing these methods and sources of data to interact with one another, the researcher was able to reduce the possibility of error. Furthermore, triangulation led to the 'convergent validation' (Mutchnick & Berg 1996: 123) of findings, thus improving the overall quality of the results.

3.4 CONCLUSION

The researcher employed a variety of research methods in an attempt to capture data that were both meaningful and comprehensive. In addition, she made use of a number of qualitative and quantitative analytical methods in order to ensure that the data were analysed, interpreted and presented in a manner that most realistically reflects the social situation under investigation. This combination of approaches not only minimised the possibility of error, but also confirmed the validity of the findings with regard to the data.

Chapter 4

Research Results

4.1 INTRODUCTION

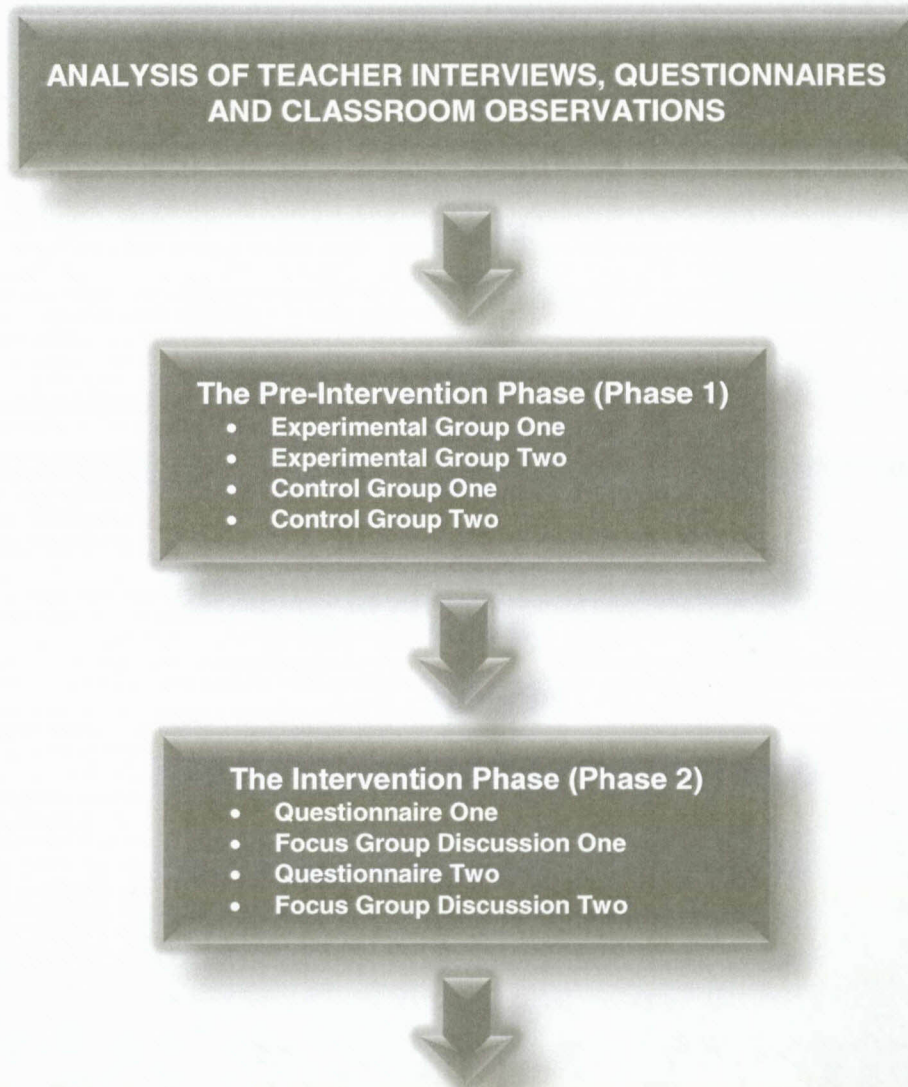
This chapter presents the research results of the data analysis. The data were gathered and analysed in response to the research objectives (based on the research questions) guiding this study. As mentioned in Chapter One, the primary objective of this study was to determine whether drama strategies can in fact be used as a source of enrichment and support for outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms. The secondary objectives were as follows:

- To identify current pedagogical methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms in Bloemfontein and to obtain a sample of the learners' results;
- To identify the perceptions and attitudes of the teachers and learners with regard to the current pedagogical methods in use in two Grade 10 English Home Language and two English First Additional Language poetry classrooms;
- To investigate whether drama strategies are being used as teaching tools in two Grade 10 English Home Language and two English First Additional Language poetry classrooms;
- To identify the perceptions and attitudes of the teachers and learners with regard to the use of drama strategies in the Grade 10 English poetry classroom before and after intervention; and
- To assess whether the drama strategies employed by the two Grade 10 English teachers who participated in the teacher-training course on the implementation of drama strategies in the poetry classroom led to the improvement of their learners'

academic performance.

These research objectives were accomplished through the combined use of qualitative and quantitative data collection and data analysis techniques (*cf.* Chapter Three of this study).

This chapter is structured as follows:



The Post-Intervention Phase (Phase 3)

Within-Case Analyses:

- Experimental Group One
- Experimental Group Two
- Control Group One
- Control Group Two

Cross-case Analyses:

- Teacher and Learner attitudes/
Perceptions to Traditional & Outcomes-
Based Teaching Methods
- Teacher and Learner Attitudes/
Perceptions to Drama Strategies



Analysis of Learner Questionnaires & Interviews

The Pre-Intervention Learner Questionnaires & Interviews
The Post-Intervention Learner Questionnaires & Interviews

- Experimental Group
- Control Group



The Learners' Academic Results

- Control Group One
- Experimental Group One
- Control Group Two
- Experimental Group Two

4.2 ANALYSIS OF TEACHER INTERVIEWS, QUESTIONNAIRES AND CLASSROOM OBSERVATIONS

Once the data had been gathered by means of interviews, questionnaires and classroom observations, the researcher's task was to conduct an in-depth analysis of each individual case (within-case analysis). During the initial stage of the analysis, the researcher prepared the data for analysis by inserting the databits pertaining to the three main data sources, namely interview responses, questionnaire responses and observations, into a range of tables that had been designed to facilitate the process of analysis (*cf.* Appendices 14 – 16).

The analysis was conducted by means of qualitative and quantitative data analysis methods, including reading through the data with the purpose of identifying themes and patterns emerging in the data, generating a category set (*cf.* Figure 1 in Appendix 14) that reflects the emergent themes in the data, devising category definitions and assignment criteria for each category and subcategory appearing in the category set, assigning categories and subcategories to the data, creating and assigning links between the data by pointing out differences and similarities, indicating distinctions in the data by identifying supporting and opposing instances, identifying links or connections between categories and data within and across data sources, and generating propositions or sub-conclusions.

Within-case analyses involved the listing of relevant databits according to the three main data sources, i.e. interview, questionnaire and observation, as well as the assignment of categories (consisting of the teaching methods employed, as well the relevant teacher/learner attitudes and perceptions with regard to these teaching methods) to these databits within each case (*cf.* Tables 1, 9, 20, and 28 in Appendix 14). This supported the generation of a category set (*cf.* Figure 1 in Appendix 14) and facilitated cross-referencing between the information appearing in the various tables. This led to a more detailed analysis by allowing for the easy comparison of databits and categories, as well as the identification of relationships among them, within and across data sources.

Since the responses gleaned from the questionnaires largely supported the interview responses (*cf.* Tables 1, 9, 20 and 28 in Appendix 14), the researcher decided to include only the interview responses in Tables 3, 11, 22 and 30 in Appendix 14 (as a representative of both

data sources) along with the data obtained during classroom observations. Tables 3, 11, 22 and 30 (*cf.* Appendix 14) revealed significant links or relationships between various interview (and questionnaire) responses and observation data as well as the relevant categories. This form of display made it possible for the researcher to conduct a detailed interpretation of the data within each case.

Tables 1, 9, 20 and 28 (*cf.* Appendix 14) were particularly useful in helping the researcher to identify predominant categories emerging in the data with regard to not only the teaching methods in use, but also in identifying prevalent teacher and learner attitudes and perceptions to these approaches (*cf.* Figure 1 in Appendix 14). Bar Graphs 1, 2, 3 and 4 (*cf.* Appendix 14) illustrate teacher familiarity (on a scale of 1 to 5) with drama methods for classroom purposes in each case.

The findings, analyses and sub-conclusions with regard to the data obtained during the pre-intervention phase (Phase 1) will now be discussed in detail.

4.2.1 The Pre-Intervention Phase (Phase 1)

As previously stated, the research objectives for the pre-intervention phase (Phase 1) of this study were:

- to identify the existing teaching methods used in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms in Bloemfontein and to obtain a sample of the learners' academic results;
- to identify the perceptions and attitudes of the teachers and learners with regard to the existing teaching methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms;
- to investigate whether drama strategies were being used as teaching tools in two Grade 10 English Home Language and two Grade 10 English First Additional Language poetry classrooms; and
- to identify the perceptions and attitudes of the teachers and learners to the use of drama strategies in the Grade English poetry classroom.

4.2.1.1 Experimental Group One

Experimental Group One consisted of a primarily white Grade 10 English First Additional Language poetry class and their teacher from a well-known coeducational Afrikaans high school in Bloemfontein. The weaker of the two Grade 10 classes from the same school used in this study (the other comprises Control Group One), these learners are generally troubled by personal as well as learning problems and, with Afrikaans being their mother tongue, they experience a great deal of difficulty in speaking English.

The data obtained from this group for the pre-intervention phase was captured over a period of one week with both the interview and observation taking place on 30 April 2009 and the completed questionnaires being delivered to the researcher on 7 May 2009.

While conducting an in-depth examination of the data pertaining to Experimental Group One, traditional and outcomes-based teaching methods emerged as the two most dominant recurring themes or subcategories in the data set. In order to ensure the reliable and valid categorising of data, the researcher formulated and refined the following category definitions (upon which assignment criteria were based) for each of the two themes as follows:

Table 4.1: Category definitions used to categorise the data

Category	Category definitions
Traditional teaching methods	A teacher-centred, product-orientated, content-driven approach. Traditional methods involve passive learner behaviour, teacher power over learners, individual work, and focuses on transmitting rather than constructing knowledge. Teachers take an authoritative stance and provide the learners with all the knowledge and information they need.

Category	Category definitions
Outcomes-based teaching methods	A learner-centred, process-orientated, outcomes-driven approach. Outcomes-based methods involve active learner behaviour, negotiation of meaning, and group, as well as individual work. This approach focuses on the construction of knowledge rather than the transmission of information.

Whereas the interview and questionnaire responses show an equal emphasis on traditional and outcomes-based teaching methods, the classroom observations reveal a greater focus on the use of traditional methods by the teacher. The researcher therefore generated the following proposition based on the patterns in the data:

Some Grade 10 English First Additional Language teachers employ a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on traditional methods.

The validity of this proposition was tested and re-tested by turning to the data for evidence in the form of supporting and opposing instances. The validity of the above statement was confirmed by a number of interview and questionnaire responses offered by the teacher. For example, when asked by the researcher ‘What teaching methods/approaches are currently being used in your Grade 10 English poetry classroom?’ (Interview Question 1), she replied ‘I use mostly direct instruction, discussion, small-group, and pair work’, indicating a combination of both traditional and outcomes-based methods. Further probing by the researcher who asked ‘If you had a visitor in your poetry classroom, what would he or she see?’ allowed the researcher to verify the teacher’s response: ‘They would see the teacher using direct instruction. I usually explain, while the learners listen. After that the learners work on their own or in pairs or small groups and discuss their answers in class.’ This was further corroborated by her responses to the same questions in Questions 1 and 6 of the questionnaire: ‘Direct instruction, discussion, small-group work, cooperative pairs’ and ‘Teacher using direct instruction and explanation, learners initially listening, then working on their own or in pairs or small groups – discussing their answers in class’.

Additional evidence of the use of these methods was provided by the classroom observations conducted by the researcher as seen in Table 4.2:

Table 4.2: Traditional/outcomes-based teaching methods: evidence of supporting instances in the data obtained by means of observation

Classroom observation	Category
Observation 4: Teacher hands out newspapers to some of the learners and asks how many of them read newspapers at breakfast time.	Traditional/outcomes-based methods
Observation 5: Teacher asks learners for feedback on what they see in the newspaper.	Outcomes-based methods
Observation 8: Teacher asks learners to read along as she reads aloud.	Traditional methods
Observation 12: Teacher briefly explains the content of the poem.	Traditional methods
Observation 19: Learners sit passively and listen, while the teacher does most of the talking.	Traditional methods
Observation 28: Teacher asks learners how they start their days. Some are eager to respond, while others do not respond at all.	Traditional/outcomes-based methods

Another theme that seemed to repeat itself throughout the data was the teacher's positive perception of and attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom. This is revealed in the data as follows:

Table 4.3: Positive teacher attitude to existing methods: evidence of supporting instances in the data obtained by means of interviewing

Interview question	Teacher response
Question 3: Why do you use these methods/approaches?	It enables me to make the most of the time available. It's the most efficient method.
Question 4: What is your perception/ attitude to these approaches?	I feel very positive about the approaches I use.
Question 5: What teaching method/ approach works best for you and why?	Discussion works best for me because the learners are involved in the process. Outcomes are reached within the limited timeframe.

The above data reveals that the teacher feels comfortable using traditional and outcomes-based teaching methods since they allow her to deal with the workload and time constraints imposed upon her by the school timetable. Therefore, the following proposition was

developed by the researcher:

Some Grade 10 English First Additional Language teachers demonstrate a positive perception of or attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom.

However, one of the most significant findings provided by the data was the teacher-identified learner attitude/perception of indifference with regard to the traditional and outcomes-based teaching methods in use at the time. When asked by the researcher what she thought the learners' perceptions or attitudes are to existing teaching methods or approaches (interview Question 7), she admitted that they 'are probably indifferent to these teaching methods'. When confronted by the same question in the questionnaire (Question 7), the teacher's response corresponded with the above-mentioned interview response, thus confirming the learners' attitude of indifference as far as these teaching methods were concerned. Further proof of such indifference as well as similar negative learner perceptions and attitudes to the use of traditional and outcomes-based teaching methods were found in the data as depicted in Table 4.4:

Table 4.4: Cross-tabulation depicting associations between traditional/OBE methods and negative learner attitudes/perceptions: boredom, indifference, inattention, alienation and rebellion

Traditional/OBE methods	Learners' attitudes and perceptions: Negative: boredom/indifference/inattention/alienation/rebellion
Assigned	Assigned Response 16: ...sometimes the learners need you to give them information...because otherwise they won't make the effort to get it themselves. Especially with this class of mine because they don't always seem motivated.'
	Response 18: ...with this class it is very difficult because they are often uninterested.'
	Observation 18: Not all learners pay attention all the time.
	Response 26: ...they often seem a bit indifferent.
	Response 29: I think they are somewhat indifferent to poetry.
	Response 30: ...they're mostly indifferent.'
	Observation 23: Class is generally very quiet. Observation 31: Bell rings and learners quickly pack up and leave without talking.

The above information therefore serves to justify the following proposition:

Some Grade 10 English First Additional Language teachers are of the opinion that the learners in their poetry classes are indifferent to the use of traditional and outcomes-based teaching methods.

A close analysis of the data indicated that the teacher from Experimental Group One had neither used nor even considered the use of drama strategies as a means of teaching English poetry. The researcher therefore generated a fourth proposition with regard to the data gathered during the pre-intervention phase as follows:

Some Grade 10 English First Additional Language teachers do not employ drama strategies as a means of teaching English poetry.

This statement was supported by the teacher's response to interview Question 8: 'No, I haven't used drama before'. When questioned by the researcher as to why she had never used drama strategies as a means of teaching English poetry, the teacher admitted to a lack of knowledge in this field, saying 'I don't have any idea how to use drama methods' (interview Question 10) and 'I'm not really familiar with any drama methods. I've done some role-play and I sometimes play games with the learners [as a means of teaching English grammar], but that is all. I don't really know of any other methods.' (response to interview Question 13). In spite of her lack of knowledge with regard to the use of drama methods, however, the teacher showed a great deal of enthusiasm for them: 'I feel very positive towards the use of drama methods. I think the learners would enjoy it, but I lack the knowledge.' (response to interview question 11). Moreover, when asked whether she felt that drama strategies can be used to support and enrich the traditional and outcomes-based methods in use in the English poetry classroom (interview question 14), the teacher commented that 'Yes, I think it can help to make the work more interesting and real'. Therefore, there is sufficient evidence in the data to support the following assertion:

Some Grade 10 English First Additional Language teachers are of the opinion that drama strategies can be used as a source of enrichment and support for outcomes-based learning in the poetry classroom.

The teacher's identification of a positive learner attitude to the use of drama strategies in the poetry classroom in interview question 11 above was echoed in her response to interview Question 12: 'I think they would react very positively. Especially this class, because they're very troubled and restless.' This claim was further supported by the teacher's feedback with regard to Question 12 of the questionnaire: 'How do you think the learners would react to the use of drama methods in the poetry classroom?' to which she replied 'Very positive'. The following proposition may therefore be seen as valid:

Some Grade 10 English First Additional Language teachers are of the opinion that the learners in their poetry classes would show a positive attitude to the use of drama strategies in the poetry classroom.

4.2.1.2 Experimental Group Two

Experimental Group Two was comprised of a multiracial Grade 10 English Home Language poetry class and their teacher from a well-known boys' high school in Bloemfontein. Since the teacher of this class places a high premium on creativity and independent thinking, these learners thrive on the use of the English language and share a genuine love of poetry.

The data obtained from this group for the pre-intervention phase was captured over a period of three months. While the interview was conducted on 15 May 2009, classroom observation only took place on 30 July 2009. The questionnaires were distributed on the same day, but were only returned to the researcher eight days later.

A detailed analysis of the data obtained by means of the interview demonstrates that the teacher in Experimental Group Two also uses a combination of traditional and outcomes-based teaching methods to teach English poetry. When asked what teaching methods are currently being used to teach Grade 10 English poetry, the teacher replied:

I use mostly direct instruction and also a lot of class discussion. I use a variety of group work, pair work and individual work as well. I usually give the boys some questions to answer for homework and then we discuss these during the next lesson (response to interview question 1).

The above claim was verified by her response to the same question in Question 1 of the questionnaire: 'Direct instruction, class discussion, group work'.

However, careful consideration of the data gathered through classroom observation reveals a greater concentration on the employment of outcomes-based teaching methods in the poetry classroom. This is confirmed by the researcher's field notes as follows:

Table 4.5: The use of traditional and outcomes-based teaching methods with a greater concentration on the latter: evidence of supporting instances in the data obtained by means of observation

Classroom observation	Category
Observation 1: The teacher distributes hand-outs of the poem 'The Gunpowder Plot' and accompanying questions.	Traditional/outcomes-based teaching methods
Observation 2: The teacher introduces the setting and context of the poem	Traditional/outcomes-based teaching methods
Observation 3: The teacher initiates a class discussion on various gunpowder plots. She asks the learners whether they know what 5 November is famous for. Most of the learners are unsure as to the answer, while a few others suggest that it has to do with Guy Fawkes.	Outcomes-based teaching methods
Observation 4: One learner mentions the film 'V for Vendetta' and this initiates a class discussion. The class animatedly discusses the events that take place in the film.	Outcomes-based teaching methods
Observation 5: The learners are asked to read quietly through poem on their own.	Traditional/outcomes-based teaching methods
Observation 6: Various learners are then asked to read various stanzas aloud so that the rest of the class are able to hear.	Traditional/outcomes-based teaching methods
Observation 7: The teacher reads through poem and explains it to the learners line by line.	Traditional teaching methods
Observation 8: The teacher asks the learners to work in pairs. They are asked to discuss a situation where they were enjoying a memory and were then jolted back into the present (much the same as the speaker in the poem).	Outcomes-based teaching methods
Observation 9: The class has been very quiet until now.	Traditional teaching methods
Observation 10: Various learners are asked to talk publicly about their memories and the things that trigger them. This is a voluntary exercise and some of the learners say that they prefer not to speak, while others are willing to share their experiences.	Outcomes-based teaching methods

Thus, based on the data obtained by means of the interview, questionnaire and classroom observations, the researcher established that the following proposition holds true:

Some Grade 10 English Home Language teachers employ a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on outcomes-based methods.

Another important finding based on the data is that the teacher from Experimental Group Two demonstrates a positive perception of or attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom. This is supported by a number of responses offered by the teacher during the interview session. For example, when asked about her perception or attitude to existing approaches (interview question 4), she informed the researcher that she felt positive about using them since they had proven to be successful. She further commented that the reason for her positive attitude was that these methods seemed to get the learners involved and that they enable her to manage an overwhelming workload within the time constraints established by the school timetable (response to interview question 5). This positive attitude was restated in the same way in the answers provided in the questionnaires:

Table 4.6: Evidence of a positive teacher attitude to the use of traditional and outcomes-based teaching methods in the questionnaire responses

Questionnaire	Teacher response
Question 4: What is your perception/attitude to [existing] approaches?	Positive
Question 5: What teaching method/approach works best for you? Why?	Class discussion. Learners are involved. This aids the problem of time constraints.

Since there is no evidence of a negative teacher perception or attitude to the use of traditional and outcomes-based teaching methods in the English poetry classroom, the following proposition is valid:

Some Grade 10 English Home Language teachers demonstrate a positive perception of or attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom.

Despite a number of instances in the data indicating somewhat negative learner attitudes and perceptions to the use of traditional and outcomes-based teaching methods, such as boredom, indifference, alienation and rebellion, the teacher seemed to be convinced that her learners shared her enthusiasm for these methods. The two contrasting perceptions or attitudes are presented in Tables 4.7 and 4.8 as follows:

Table 4.7: Cross-tabulation depicting associations between traditional and outcomes-based teaching methods and learner attitudes/perceptions: boredom, indifference, inattention, alienation and rebellion

Traditional/OBE methods	Learners' attitudes and perceptions: Negative: boredom/indifference/inattention/alienation/rebellion	
	Assigned	
Assigned	Interview question 26: Learners show signs of boredom, inattention, alienation or rebellion during poetry lessons. What is your response to this statement?	Response: Sometimes
	Response 31: Do learners discuss the poetry lesson even after it has come to an end?	Response: Sometimes, but no really, no.
	Observation 9:	The class has been very quiet until now.
	Observation 10:	Various learners are asked to talk publicly about their memories and the things that trigger them. This is a voluntary exercise and some of the learners say that they prefer not to speak.
	Observation 12:	The bell rings and the learners seem eager to leave.

Table 4.8: Cross-tabulation of teacher-identified learner attitudes/perceptions to traditional/outcomes-based teaching methods

Traditional/OBE methods	Teacher-identified learner attitudes and perceptions to traditional and outcomes-based teaching methods	
	Assigned	
Assigned	Interview question 7: What do you think are the learners' perceptions/attitudes to these methods/approaches?	Response: I think they have quite a positive attitude towards them.
	Question 7 of the questionnaire: What do you think are the learners' perceptions/attitudes to these methods/approaches?	Response: Somewhat positive.

The researcher therefore formulated the following proposition based on the above information:

Some Grade 10 English Home Language teachers are of the opinion that the learners in their poetry classes have a positive attitude to the use of traditional and outcomes-based teaching methods, though this is not necessarily the case.

Further investigation indicates that while the teacher had often used role-play and dramatisation in the poetry classroom (response to interview question 8), she did not always feel confident in doing so since she felt that she suffered from a severe lack of knowledge in terms of the use of drama methods (response to interview question 3). She further revealed that she had only used these methods on a basic level: 'I often use role-play and dramatisation... – but just the basic stuff.' (response to interview question 8) and that she had used them mainly for the purposes of performing rather than learning: '...the boys enjoy performing' (response to interview question 10). These answers were substantiated in the responses to questions 8 and 9 of the questionnaire. The researcher is therefore justified in presenting the following proposition:

Some Grade 10 English Home Language teachers employ role-play and dramatisation in their poetry classrooms, but only on a basic level and mainly for the purposes of performance.

A positive teacher perception/attitude to the use of drama strategies in the poetry classroom is another theme that seems to repeat itself in the data pertaining to the teacher from Experimental Group Two. When questioned by the researcher as to why she had considered the use of drama methods in the poetry classroom, the teacher replied 'to support the current teaching methods, i.e. direct instruction.' (response to interview question 10). This view is confirmed by her response to interview question 14 as follows:

Table 4.9: Evidence of a positive teacher attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom

Interview question	Teacher response
<p>Question 14: Drama strategies can support and enrich the traditional methods in use in the poetry classroom and effectively improve learners' academic results. What is your response to this statement?</p>	<p>Yes, but I don't think you could only rely on that. You need the more traditional methods as well. But drama certainly helps to make it interesting.</p>

She further informed the researcher that her attitude to the use of drama strategies is 'very positive – if only I had the time!' (response to interview question 11). While this positive attitude is corroborated in her response to question 11 of the questionnaire: 'Somewhat positive', the latter part of the statement appearing in her response to interview question 11 as well as her response to interview question 3, 'we don't always have a lot of time to allow us to be as creative as we'd like to be' suggests a somewhat negative perception on the part of the teacher since it appears as if she considers the use of drama strategies to be very time consuming. The following proposition can therefore be seen as valid:

While some Grade 10 English Home Language teachers demonstrate a positive perception/attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom, they consider them to be time consuming and therefore somewhat impractical.

The data also reveals that the teacher in Experimental Group Two was convinced that the learners in her Grade 10 English poetry classroom would demonstrate a positive attitude to the use of drama strategies as a means of studying poetry, particularly since they enjoyed acting. This is seen in her responses to interview questions 10 and 12 which investigate how the learners would respond to the use of such methods in the poetry classroom: '...the boys enjoy performing' and 'Very positively. They enjoy drama.' This is later authenticated by her responses to the same questions in the questionnaire. The following sub-conclusion is therefore well-grounded in the data:

Some Grade 10 English Home Language teachers are of the opinion that the learners in their poetry classes would show a positive attitude to the use of drama strategies in the poetry classroom.

4.2.1.3 Control Group One

Control Group One was made up of a predominantly white, coeducational class of Grade 10 English First Additional Language learners and their teacher from a prominent middle-class Afrikaans high school in the Bloemfontein district. Despite the fact that this was the stronger of the two Grade 10 classes from the same school used in this study (the weaker being Experimental Group One), these learners also experienced difficulty in speaking English since Afrikaans is their main medium of communication.

The pre-intervention data from this group was amassed over the course of two weeks. While the interview and classroom observation took place on 4 May 2009, the questionnaires were only completed and returned to the researcher two weeks later on 18 May 2009.

A detailed analysis of the information gathered by means of the interview, questionnaire and classroom observation indicates an interesting pattern in the data. While the questionnaire shows an equal emphasis on the use of traditional and outcomes-based teaching methods, the interview and classroom observation demonstrate a higher presence of traditional teaching methods in the poetry classroom. For example, when asked during the interview whether she had made use of a variety of group work, such as whole-group work, small-group work, pair work and individual work (interview question 24), the teacher replied 'Not really. Learners mostly work on their own.' thus indicating a higher concentration on traditional teaching methods. But when confronted by the same question in the questionnaire, she selected the 'average' option, indicating an equal emphasis on traditional and outcomes-based methods. A similar instance appeared later in the data when the researcher enquired as to whether the learners were encouraged to take responsibility for their own learning and thinking in the poetry classroom (interview question 28). Again, the teacher's responses did not correspond with one another. Whereas her response to the interview question pointed to the use of traditional methods: 'Not really. It's more up to the teacher.' her response to the same question in the questionnaire once again suggested a balanced approach. Classroom

observations confirm the teacher's preference for traditional teaching methods (eight instances) over outcomes-based methods (three instances) in the poetry classroom, with only three instances supporting a balanced approach as illustrated in Table 4.10:

Table 4.10: The use of traditional and outcomes-based teaching methods with a greater concentration on the former: evidence of supporting instances in the data obtained by means of observation

Classroom observation	Category
Observation 1: The teacher initiates a class discussion related to the poem. Some learners respond positively.	Traditional and outcomes-based methods
Observation 2: The teacher hands out copies of the poem. The learners cut them out and paste them in their books.	Traditional teaching methods
Observation 3: The learners are generally very passive and the lesson does not appear to be focused.	Traditional teaching methods
Observation 6: The teacher tells the learners that Daniel reads his newspaper at the breakfast table. He doesn't like what he reads, but then he is overcome by his own trivial problems.	Traditional teaching methods
Observation 7: The teacher reads the poem aloud to the learners, while they quietly listen.	Traditional teaching methods
Observation 8: The teacher discusses the poem and the main ideas conveyed in the poem.	Traditional teaching methods
Observation 9: The teacher asks the learners what they think the poem is about. Some learners respond, but most are quiet and passive.	Traditional and outcomes-based methods
Observation 10: The teacher asks the class how to deal with the problems posed in the poem.	Outcomes-based teaching methods
Observation 11: The teacher gives her interpretation of the poem.	Traditional teaching methods
Observation 12: The teacher asks the learners to voice their own experiences that relate to the poem. Only a few learners respond.	Outcomes-based teaching methods
Observation 13: The teacher asks the learners what irritates/worries them about the world. Most of the learners don't want to comment.	Outcomes-based teaching methods
Observation 14: The teacher points out the two opposing sides of having to worry and ignoring problems of the world.	Traditional and outcomes-based methods
Observation 15: The teacher asks the learners to paste their copies of the poem into their books for homework and to answer the questions in the textbook for the following lesson.	Traditional teaching methods
Observation 16: One learner asks the teacher for her personal response to the issues in the poem.	Traditional teaching methods

Classroom observation	Category
Observation 17: The teacher hands out a glossary of the main vocabulary used in the poem as well as a set of her own questions. Teacher asks learners to read words and meaning of words in glossary.	Traditional and outcomes-based methods
Observation 18: The teacher reads through questions and explains unfamiliar words to the learners.	Traditional and outcomes-based methods

The following proposition is therefore firmly grounded in the data:

Some Grade 10 English First Additional Language teachers employ a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on traditional methods.

As far as the teacher's perception/attitude to the use of existing teaching methods in the Grade 10 English poetry classroom is concerned, a great deal of the data points to the notion that the teacher relies, mostly out of a sense of familiarity and ease, on both traditional and outcomes-based methods. For instance, when asked by the researcher why she employed these methods (interview question 3), she replied 'I am not able to make use of ...any other relevant methods, due to lack of knowledge. I only use what I know and that is direct instruction. It is easier for me and the learners.' Similarly, when questioned about her perception/attitude with regard to the use of these methods (interview question 4), she responded with 'Neutral. I don't really know of anything better or how to go about using other methods'. Finally, when asked about which teaching method/approach works best for her and why (interview question 5), she commented by saying 'The one I know!' The following sub-conclusion is therefore well-founded:

Some Grade 10 English First Additional Language teachers employ traditional and outcomes-based teaching methods purely as a result of a lack of knowledge and skills with regard to alternative methods and therefore demonstrate a neutral perception of and attitude to existing teaching methods.

One of the strongest themes to emerge in the data was that of teacher-identified learner boredom in the English poetry classroom – possibly as a direct consequence of the traditional and outcomes-based teaching methods in use. When asked by the researcher what a visitor

would see upon visiting her Grade 10 English poetry classroom (interview question 6), the teacher replied 'I think the visitor will see the 10Gs will be bored.' This idea was later confirmed in the questionnaire and classroom observation in which the researcher noted that the learners were generally passive and came across as uninterested.

The theme of learner indifference also appeared a number of times throughout the data. For example, when asked by the researcher what the learners' perceptions/attitudes are to existing methods (interview question 7), the teacher admitted 'I think they are neutral. Perhaps a bit indifferent.' This was confirmed when asked 'Do learners discuss the poetry lesson even after it has come to an end?' (interview question 31) to which she responded 'No, never.' The same answer was later given in the questionnaire. The classroom observation also supports the idea of learner indifference since the majority of learners did not respond to the teacher's questions related to the poem:

Table 4.11: Learner indifference to existing teaching methods in the poetry classroom

Classroom observation	Category
Observation 1: The teacher asks the learners to voice their own experiences that relate to the poem. Only a few learners respond.	Indifference
Observation 2: The teacher asks the learners what irritates/worries them about the world. Most of the learners don't want to comment.	Indifference

Another interesting pattern to appear in the data was that of the learners' aversion to the subject of English poetry. The teacher informed the researcher that she had often considered using drama methods to teach English poetry because she wanted to 'change the learners' attitude, the automatic aversion towards the subject' (interview response 10). This theme re-emerged in interview question 26 where the teacher was asked whether learners ever showed signs of boredom, inattention, alienation or rebellion during poetry lessons. Her response to this was 'Yes, sometimes. They don't really enjoy poetry.' In her response to interview question 29, she offered a similar response by commenting that learners only sometimes looked forward to poetry lessons and that they generally didn't enjoy the subject very much. When probed by the researcher as to whether learners showed enthusiasm in the poetry classroom and whether they were ever disappointed when the lesson came to an end (interview question 30), she replied 'No, never. They usually can't wait to get to the next

class!' The above findings were confirmed by the classroom observation in which the researcher noted that the learners seemed eager to leave the class from the time of their arrival since they spent a great deal of time arguing with the teacher about whether this was the first or second period (observation 4). The researcher therefore came to the following sub-conclusion with regard to the findings:

Some Grade 10 English First Additional Language teachers are of the opinion that the learners in their poetry classes have a definite aversion to the subject and that they appear to be bored and indifferent as a result of the use of traditional and outcomes-based teaching methods.

When asked by the researcher whether she had ever used drama strategies to teach English poetry, the teacher informed the researcher that she had not, since she did not have any knowledge of such methods (interview response 8). As previously mentioned, however, she expressed a keen interest in the use of drama methods as a means of changing learner attitudes to the subject and as a means of support and enrichment to the existing methods in use (interview responses 9 and 10). Her response to interview question 11, 'What is your attitude to using drama methods in the teaching of poetry?' was 'Very positive!', but indicated that she did not have the necessary knowledge and skills needed to implement such methods: 'I would use it if I knew how.' This positive attitude towards the hypothetical use of drama methods, underscored by a lack of knowledge and consequent fear of using them was confirmed in the data as follows:

Table 4.12: Evidence of a positive teacher attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom, underscored by lack of knowledge and fear of the use of such methods

Interview question	Teacher response
Question 3: Why do you use [existing] methods/approaches?	...I am not able to make use of drama, or any other relevant methods, due to a lack of knowledge.
Question 9: Have you ever considered using drama methods to teach poetry?	Yes, often. But I need guidance. I don't know how and I'm even a bit afraid to try because of this.

Interview question	Teacher response
<p>Question 14: Drama strategies can support and enrich the existing methods in use in the poetry classroom and effectively improve learners' academic performance. What is your response to this statement?</p>	<p>Yes, I think so. I think drama has much to offer, but again, I don't know how to use it.</p>

The following proposition therefore makes sense:

While some Grade 10 English First Additional Language teachers demonstrate a positive perception/attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom, they are afraid of using them due to a lack of knowledge.

The information provided by the teacher during the interview as well as in the questionnaire reveals an anticipated positive learner reaction to the hypothetical use of drama strategies in the poetry classroom. For example, when asked how she thought they would react (interview question 12), she replied 'Very positively'. She then offered the same response in the questionnaire. Thus, the following sub-conclusion can be drawn with regard to the data:

Some Grade 10 English First Additional Language teachers are of the opinion that the learners in their poetry classes would show a positive attitude to the use of drama strategies in the poetry classroom.

4.2.1.4 Control Group Two

Control Group Two came from the same school as Experimental Group Two, i.e. an upper-class, multiracial boys' high school in Bloemfontein. These Grade 10 English Home Language learners and their teacher share an interest in poetry though, due to the severe time constraints placed on their time together (the teacher is also the headmaster of the school), not much time is spent on the subject as a whole. A great deal of the poetry lessons were therefore either shortened or taken over by supervising teachers. As a result of this, the researcher was unable to schedule a lesson for classroom observation purposes and therefore

had to rely on interviews and the completion of questionnaires as her main sources of data (as well as marks – see quantitative analysis) for Control Group Two. The data obtained from Control Group Two for Phase I of this study was gathered over a period of four months, i.e. July to September 2009.

A thorough examination of the information provided by the teacher in Control Group Two reveals a number of important themes in the data. Firstly, there is evidence of a somewhat balanced use of traditional and outcomes-based teaching methods in the Grade 10 English poetry classroom. For instance, when asked by the researcher ‘What teaching methods or approaches are currently being used in your Grade 10 English poetry classroom?’ (interview question 1), the teacher responded by saying ‘A reading and analysis of poetry in a lecture and group discussion style’ which points to a combination of traditional and outcomes-based methods. The validity of this response was confirmed by a similar response to the same question in the questionnaire: ‘Reading of and analysis of poetry in lecture and group discussion situations.’ This balanced approach is further verified by the teacher’s responses to the following interview questions:

Table 4.13: Evidence of the combined use of traditional and outcomes-based teaching methods

Interview question	Teacher response	Category
Question 16: The teacher is a facilitator rather than an instructor/transmitter of information. What is your response to this statement?	As a facilitator, but at times also as an instructor.	Traditional and outcomes-based teaching methods
Question 17: Learners should be encouraged to make decisions. What is your response to this statement?	Yes, I think they should be involved in the decision-making process. Although, the majority of the decisions should be made by the teacher.	Traditional and outcomes-based teaching methods
Question 18: In thinking and talking about teaching, I value concepts such as ‘discover’ rather than ‘cover’. What is your response to this statement?	Definitely discover, though covering the material is also important. Particularly since there is a curriculum to get through.	Traditional and outcomes-based teaching methods

Interview question	Teacher response	Category
Question 20: In teaching, I focus more on creating a 'learning experience' rather than on delivering a 'presentation'. What is your response to this statement?	I think a bit of both. Both are important in achieving good results.	Traditional and outcomes-based teaching methods
Question 21: I place more emphasis on learning than on teaching. What is your response to this statement?	Definitely on learning. The teaching aspect is also important, however.	Traditional and outcomes-based teaching methods

The following proposition therefore has a firm basis:

Some Grade 10 English Home Language teachers employ a combination of traditional and outcomes-based teaching methods to teach English poetry.

Another interesting theme to emerge in the data was the teacher's perception of and attitude to the use of traditional and outcomes-based teaching methods. Though he makes precise claims for their success, 'I mainly teach the senior grades and these methods have proved to be successful over the years. They are particularly useful in ensuring that learners understand and can learn the work', he admits that he has a 'somewhat negative' perception/attitude to them – a notion that was later confirmed in his response to question 4 of the questionnaire. When asked by the researcher 'What teaching method/approach works best for you and why?' he simply replied 'Guiding groups in an exploration of the text', which again suggests a preference for outcomes-based methods. The following sub-conclusion can therefore be drawn with the regard to the data:

Some Grade 10 English Home Language teachers demonstrate a contradictory perception of or attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom.

Moreover, a positive learner perception of or attitude to the use of traditional and outcomes-based teaching methods in the Grade 10 English poetry classroom was identified by the teacher. For example, when confronted by the question, 'What do you think are the learners' perceptions/attitudes to [existing] methods/approaches?' the teacher commented 'I think they

approve since they generally respond to them quite well.’ When faced with the same question in question 7 of the questionnaire, the teacher stated that the learners appear to ‘somewhat approve’ of these methods, thus providing further evidence of a positive learner attitude. However, the teacher’s response to question 26 is again somewhat contradictory. When asked whether learners show signs of boredom, inattention, alienation or rebellion during poetry lessons, the teacher replied ‘Yes, sometimes’. This opinion was confirmed in question 26 of the questionnaire to which he again responded ‘sometimes’. Further evidence of a somewhat apathetic learner attitude can be seen in the following responses offered by the teacher:

Table 4.14: Cross-tabulation depicting associations between traditional/OBE methods and learner attitudes/perceptions: indifference

Traditional/OBE methods	Teacher-identified learner attitudes and perceptions to traditional and outcomes-based teaching methods	
Assigned	Assigned	
	Interview question 29: Learners look forward to poetry lessons. What is your response to this statement?	Response: Mmm...it’s difficult to say. I think they are largely indifferent.
	Interview question 30: Learners show enthusiasm in the poetry classroom and are disappointed when the lesson comes to an end. What is your response to this statement?	Response: Sometimes.
Interview question 31: Do learners discuss the poetry lesson even after it has come to an end?	Response: Sometimes.	

The following proposition is therefore justified:

Some Grade 10 English Home Language teachers are of the opinion that the learners in their poetry classes have a positive attitude to the use of traditional and outcomes-based teaching methods, though this is not necessarily the case.

While traditional and outcomes-based methods appear to be the main methods of instruction in this Grade 10 English poetry classroom, the teacher also claims to have used basic drama methods, such as role-play, dramatisation and narration in the general teaching of English, though only rarely as a means of teaching poetry (response to interview question 9). Moreover, although the data seems to suggest that the teacher from this group has a wider knowledge of drama methods than any of the other three teachers used in this study, it

doubtful as to whether all the information given by the teacher is accurate, particularly since many of the drama methods listed in question 13 of the questionnaire (the teacher was asked to indicate his level of familiarity with these methods) can only be known to experts in the field of drama in education (DIE). The researcher was also unable to verify the teacher's claims since the teacher was not available for classroom observations.

The following sub-conclusion can therefore be drawn:

Some Grade 10 English Home Language teachers claim to employ drama methods in their poetry classrooms, though there is no evidence of such use.

Given the teacher's above claims is not surprising that he demonstrates a 'somewhat positive' (response to interview question 11) reaction to the use of drama methods and 'somewhat agrees' with the statement that drama strategies can support and enrich the existing methods in use in the poetry classroom and effectively improve the learners' academic performance (response to interview question 14). He supports his response by stating that 'I find that drama can engage them in the rhythm and rhyme of the lines and make them feel the characters'. According to Wagner (1980: 76), Heathcote was of the opinion that 'True gut-level drama has to do with what you at your deepest level want to know about what it is to be human' and therefore claimed that the primary purpose of using drama as a teaching tool was to show learners what it would be like to walk in someone else's shoes. Tam (2010: 188) expresses a similar notion by asserting that drama does indeed help one to stand in the character's shoes.

The following proposition can therefore be seen as a reflection of the data:

Some Grade 10 English Home Language teachers demonstrate a somewhat positive perception/attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom and believe that they can be used to improve the learners' academic performance.

Similarly, the theme of a positive learner perception/attitude to the use of drama strategies in the poetry classroom emerged in the data provided by the teacher. When asked how the

teacher thought his learners would react to such methods as a means of studying poetry, he replied 'I think they would react rather positively.' (response to interview question 12). He later expressed a similar opinion in his response to question 12 of the questionnaire, i.e. 'somewhat positive'. The researcher therefore generated the following proposition based on the teacher's responses:

Some Grade 10 English Home Language teachers are of the opinion that the learners in their poetry classes would show a positive attitude to the use of drama strategies in the poetry classroom.

4.2.2 The intervention phase (Phase 2)

4.2.2.1 Questionnaire 1 (Appendices 5 and 15)

Questionnaire 1 was administered to the two teachers from Experimental Groups 1 and 2 at the beginning of the Intervention Phase (Phase 2) as a focusing exercise for the first focus group discussion to come. The questions focused on the teachers' understanding of DIE as a concept, their anticipated concerns with regard to the use and application of DIE in the poetry classroom, as well as their specific expectations in terms of what the workshop had to offer.

A detailed analysis of the data obtained by means of Questionnaire 1 indicates that, at this stage of the intervention process, the two teachers from Experimental Groups 1 and 2 had a basic understanding with regard to the main purpose or function of DIE as an educational tool or source of enrichment and support to existing teaching methods in the poetry classroom. For example, when asked what they understood the term 'drama in education' to mean (question 1), the teacher from Experimental Group One responded with 'Using drama techniques to convey meaning, or using drama techniques to explain certain concepts', while the teacher from Experimental Group Two responded with 'Using drama to enhance education. The use of drama techniques and activities for educational purposes.' The data therefore gives rise to the following proposition:

Some Grade 10 English Home Language and English First Additional Language teachers conceive of drama in education as being a teaching tool or

means of enrichment and support to existing teaching methods.

A second important theme to emerge from the data was that of the teachers' attitudes/perceptions with regard to such practical issues as lesson planning, assessment, time management, classroom control, and classroom organisation in the use of drama strategies in the poetry classroom as summarised in Table 4.15 below:

Table 4.15: Teacher attitudes/perceptions with regard to practical issues in the use of drama strategies in the poetry classroom

Question	Experimental Group One response	Experimental Group Two response
2.1: How problematic do you think lesson planning would be in using drama strategies in the poetry classroom?	Not problematic at all	Somewhat problematic
2.2: How problematic do you think assessment would be in using drama strategies in the poetry classroom?	Somewhat problematic	Neutral
2.3: How problematic do you think time management would be in using drama strategies in the poetry classroom?	Somewhat problematic	Somewhat problematic
2.4: How problematic do you think classroom management would be in using drama strategies in the poetry classroom?	Problematic	Problematic
2.5: How problematic do you think classroom organisation would be in using drama strategies in the poetry classroom?	Not problematic at all	Neutral

As seen in the above table, the responses offered by the teacher in Experimental Group One ranged from 'not problematic at all' (lesson planning), to 'somewhat problematic'

(assessment and time management) to 'problematic' (classroom management) and finally back to 'not problematic at all' (classroom organisation). The contradictory opinions expressed by this teacher with regard to lesson planning ('not problematic at all') and time management ('somewhat problematic') do not add up, particularly since time management is a key aspect of lesson planning. Similarly, another contradiction appears in her responses to questions 2.4 (classroom management) and 2.5 (classroom organisation), which also address related concepts. The wide range of responses offered by this teacher in terms of these interrelated practical aspects serves to confirm her lack of knowledge with regard to the use of drama strategies in the poetry classroom (*cf.* Section 4.2(a) of this chapter and Appendix 15 responses 8, 10 and 11).

By contrast, the responses offered by the teacher from Experimental Group Two were more consistently negative in that they followed a 'somewhat problematic/problematic/neutral' trend throughout. Her response to question 2.3 verifies her earlier responses (*cf.* Section 4.2(b) of this chapter and Appendix 15 responses 3 and 11) in which she claimed that she did not always have the time to implement drama strategies in the poetry classroom.

From the above table it is clear that whereas the responses of the two teachers with regard to how problematic they think such aspects as lesson planning (question 2.1), assessment (question 2.2), and classroom organisation (question 2.5) can be when using drama strategies in the poetry classroom, do not correspond with one another, they appear to share similar concerns with regard to such practical issues as time management (question 2.3) and classroom management (question 2.4), with both teachers stating that they view these as being somewhat problematic, as in the case of the former aspect, and problematic, in the case of the latter.

The following proposition was therefore generated with regard to the data in Table 4.15:

Whereas some Grade 10 English Home Language teachers regard such practical aspects as lesson planning, assessment, time management, classroom management and classroom organisation connected to the use of drama strategies in the poetry classroom as being predominantly problematic, some English First Additional Language teachers express mixed

attitudes/perceptions with regard to how problematic these aspects can be when using drama strategies in the poetry classroom.

As far as the expectations of the two teachers with regard to the teacher-training workshop were concerned, a major theme or category that repeated itself in the data was the need for training in the use of drama strategies in the poetry classroom (responses to question 3). Two further themes or sub-categories that occurred in the data included (a) the need for practical knowledge with regard to the basic principles underpinning DIE and (b) the need for application skills needed to implement these strategies. The expectations of the two teachers appear in Table 4.16:

Table 4.16: The need for practical knowledge and application skills in order to implement drama strategies in the Grade 10 English poetry classroom

Question	Experimental Group One response	Experimental Group Two response
3: What are your expectations with regard to the workshop on educational drama in the poetry classroom?	Leaving the workshop with a knowledge of <i>basic</i> principles of drama techniques, thus, a 'practical' knowledge of how to apply a few basic techniques.	I hope to learn some techniques that would be useful in an English classroom, and that would help to make poetry interesting and appealing to learners.

Focus Group Discussion 1, which followed the completion of Questionnaire 1 (*cf.* Appendix 15) by the two teachers from Experimental Groups 1 and 2, will now be discussed in detail.

4.2.2.2 Focus Group Discussion 1

Focus Group Discussion 1 was generally based on Questionnaire 1 (*cf.* Section 4.3.1 and Appendix 15) and concentrated once again on the teachers' definition of the term 'drama in education', possible problems surrounding the implementation of drama strategies in the poetry classroom, and their individual expectations with regard to the upcoming workshop.

A close examination of the data obtained by means of Focus Group Discussion 1 shows that while the teachers in Experimental Groups 1 and 2 had a basic understanding that drama can be used as an educational tool to support and enrich the existing teaching methods in use,

they had a definite lack of knowledge with regard to the wide range of strategies available to them and their practical application in the poetry classroom. The teacher in Experimental Group One, for instance, commented that 'Well, to me, drama in education means using drama techniques to explain specific concepts or to convey meaning' while the teacher in Experimental Group Two explained that she understood the term to mean '...the use of drama to *enhance* or *support* education'. But when asked by the researcher how they thought drama strategies could be used to enrich or support the existing methods in use, they immediately referred to the most popular strategies used by English teachers to teach general communication skills, namely dramatisation and role-play, and admitted that they while they had used these on a number of occasions in the general teaching of English, they did not know how to apply these in the poetry classroom. The teacher in Experimental Group Two also mentioned that learners could be asked to give a recital of the poem. While dramatisation and recital are recognised as drama strategies, they are not usually recommended by drama experts as a means of studying literary texts, since they emphasise *performance* and the *explanation* of the text over *experience* and the *exploration* of the text.

When probed further by the researcher as to whether or not they were familiar with such basic drama strategies as sound-tracking and still-images, the teacher in Experimental Group One admitted that she had idea as to what these were. The teacher in Experimental Group Two, on the other hand, stated that '...still-image sounds somewhat familiar. It's a bit like taking a snapshot, isn't it?' Despite their shortcomings, however, the two teachers expressed a great deal of interest in the use of drama strategies as a means of teaching English poetry and openly voiced their willingness to acquire the necessary knowledge and skills needed to do so. The teacher from Experimental Group One, for example, commented that 'I'd like to know more about each method, though, and how to implement it practically in the classroom.' Similarly, the teacher from Experimental Group Two asserted that 'I'd like to learn some techniques that could help me make it easier for the learners to understand poetry and to develop a great love for it. I'd also like to discover ways of helping them to deal with various issues or topics that often come up in poetry.'

One of the most important themes to emerge during the focus group discussion, therefore, was the teachers' concerns surrounding the learners' inability to relate to many of the poems being studied and their consequent lack of understanding with regard to these poems: '...I

often find that learners don't enjoy poetry simply because they don't understand it or can't relate to it! I'd like to learn some basic techniques to help them get more involved.' (Experimental Group One). According to Morgan and Saxton (1991: 107), drama strategies are particularly useful in helping the learners to become cognitively, emotionally and physically involved with the content of the text. As explained in Chapter Two of this study, Bolton (1986: 108) and Davis and Lawrence 1986: 86) believe that both the body and emotion are central to DIE since it employs these aspects as a means of making that which is abstract considerably more concrete. Abram (1996: 120) agrees that when using drama strategies to explore poetry, the learning becomes not only more conscious, but more concrete as well because the content related to the poem is *experienced* or *lived* rather than merely being read or told about. O'Neill (1995: 11) too supports this statement by claiming that drama helps the text to become more immediate, tangible and compelling than if it were simply read and studied as text.

Similarly, the teacher in Experimental Group Two informed the researcher that 'That's my problem as well – my boys mostly enjoy war poetry. I'd like to get them to expand a bit. Maybe change their perspective.' Here, too, drama strategies may be seen as being particularly useful since they help the learners to experience the content or situation depicted in the poem from a variety of perspectives (Taylor 2005: 33; Wagner 1980: 69). Likewise, O'Neill (1995: 7) claims that the use of drama strategies, which requires the learners to 'project imaginatively into the attitudes' of the characters depicted in the poem helps to give the learners 'a new perspective on the text.' She explains that this in turn helps them to 'extend their understanding of the issues in the [poem]'.

The responses offered by the two teachers therefore provided the researcher with a clear indication as to what the teachers' expectations were with regard to the upcoming teacher-training course and she therefore reassured them that these aspects would be addressed during the workshop.

Another major theme to manifest itself in the data was that of drama as a means of breaking the communication barrier, particularly amongst the learners from Experimental Group One for whom English is a second language, and those learners from Experimental Group Two who appear to be shy: '...my learners struggle with the language' (Experimental Group One)

and 'Well, my learners don't really have a problem with the language, but some of them are a bit shy.'

The issue of time constraints coupled with the use of drama strategies once again emerged as a definite pattern in the data. The teacher from Experimental Group Two, for example, commented that 'The periods are very short and often there isn't really time to get too deep into the poem itself.' The same teacher later stated 'I'm just really worried about time, though. How would one deal with that?' The teacher from Experimental Group One expressed a similar concern by stating that that was her problem as well. She then added, 'You know, there's always the curriculum to get through and this might put extra strain on teachers.'

One of the primary advantages of using DIE, however, is that it engages the learners on such a high level that it would hardly be necessary to spend so much time revising later on. This notion is supported by Munro and Coetzee (2007: 99) who assert that DIE has the ability to promote deep-structure or advanced learning by engaging the learner on a cognitive, emotional and physical level (embodied learning). Since DIE leads to whole-brain learning, it is seen to be a great deal more effective than that brought about by traditional and outcomes-based methods in that its results are considerably more long-lasting.

The teachers' concerns with regard to classroom management when using drama strategies appeared as another key theme in the data. Both teachers claimed that they foresaw these as being somewhat problematic, 'Especially in getting the learners to cooperate and not make too much noise. They can get very excited!' (Experimental Group One). The teacher from Experimental Group Two expressed a similar concern in commenting that '...there's always the problem of the teacher next door! I think noise levels might present a bit of problem!' Later, the teacher from Experimental Group One reinforced her concerns by adding that 'I think I'm more worried about my colleagues than getting the learners to work together!' O'Neill and Lambert (1982: 148) explain that the active nature of drama may lead to concerns associated with the establishment and preservation of control in the classroom, particularly in terms of noise (Coaten 1973: 59) and discipline (Neelands (1988: 75). Heathcote (1984: 64) and Neelands (1988: 75), however, agree that although there is no easy solution to this problem, there are a number of precautionary measures available to the

teacher in order to work from a position of calculated risk. These techniques, which were dealt with during the teacher-training workshop, include:

- imposing constraint upon the activity such as specifying that learners should try to be as quiet as possible;
- Giving a noisy class one or two moments in which to make as much noise as possible – once they have had the chance to blow off steam, they may be ready to accept the silence introduced by the teacher (Wagner 1980: 156);
- Using narration (*cf.* Appendix 1) as a means of controlling the class (Lewis & Rainer 2007: 70);
- Using slow motion to inspire a disciplined approach to the work and to reduce noise levels (Malan 1973: 60);
- Asking the learners to create still images (*cf.* Appendix 1) such as portraits, still photographs, tableaux, waxworks and statues may be used to bring about control (Lewis & Rainer 2007: 122);
- Using teacher-in-role (*cf.* Appendix 1 and Chapter Two) to establish control (O'Neill & Lambert 1982: 148);
- Allowing only a small number of learners to work actively within a circle of spectating learners to prevent the manifestation of chaos; and
- Selecting adult roles that bear responsibility (Neelands 1988: 79).

Malan (1973: 62) urges the teacher to anticipate possible problems with regard to noise and discipline and to build in the necessary control devices as part of the lesson.

Where the teachers demonstrated a lack of confidence in the use of drama methods in the poetry classroom, the researcher suggested that these be introduced towards the end of the lesson, thus making it easier to abandon (literally saved by the bell) and at the same time save face.

When asked by researcher how problematic they thought assessment would be in using drama strategies in the poetry classroom, the teacher from Experimental Group One offered a different response to that provided in Questionnaire 1. Whereas she had stated in the questionnaire that she saw assessment as being 'somewhat problematic', she now commented

that 'I don't think that would be too much of a problem.' By contrast, the responses offered by the teacher from Experimental Group Two were much more consistent in that she generally adopted a neutral attitude to the idea of assessment in drama 'Well, I don't usually assess them on those sorts of things.' She later confirmed this view by adding that '...I don't think it would be necessary. Particularly if it's only being used as a means of support.' This is in line with the suggestion made by Hornbrook (1991: 125) who explains that when exploring poetry *through* drama, the outcomes specified for *poetry* rather than those stipulated for *drama* are to be the main focus of assessment.

The issue of lesson planning briefly surfaced during the focus group discussion, but was seen more as being a solution to existing concerns than as being an added concern. The researcher informed the research participants that many of the issues involved in terms of time constraints and assessment can easily be dealt with during lesson planning and that lesson planning plays a vital role in the use of drama strategies.

The focus group discussion ended on a positive, yet slightly apprehensive note with the teachers not really knowing what to expect with regard to the upcoming workshop. At this point, the two teachers appeared to be somewhat curious, while sceptical about the true value of drama strategies as a means of enrichment or support in the poetry classroom and required a great deal of reassurance as to the true worth of the workshop that was to follow.

After the teacher-training workshop was held, the teachers from Experimental Groups One and Two were asked to complete Questionnaire 2 (*cf.* Appendix 6), the details of which will now be discussed.

4.2.2.3 Questionnaire 2 (Appendices 6 and 15)

The questionnaire once again acted as a focusing device for the focus group discussion that followed. The questions focused on gathering feedback from the teachers with regard to their experiences during the workshop as well as their motivation to implement drama strategies as a teaching tool in their poetry classrooms.

An in-depth study of the data obtained from Questionnaire 2 reveals a much more positive attitude on the part of the teachers compared to that demonstrated in the previous questionnaire and focus group discussion. This is especially evident in their feedback concerning the more practical aspects of DIE such as its low demand in terms of technological equipment, space and time: 'Integrating drama into poetry teaching is not a daunting prospect. It can be done with a little bit of equipment and space and does not even take up all that much time.' (Experimental Group Two). Likewise, the teacher from Experimental Group One was relieved that 'The techniques taught in the workshop can be used without complicated technological assistance or equipment.' but once again expressed her concerns about a lack of time: 'I am worried that lack of time for extensive preparation may be a problem, but my colleague and I will plan and work together.' Still, her attitude towards the problem of time was far more positive now than it had been earlier, since she now realised that it could be solved during the lesson planning process. A similar notion was expressed by the teacher from Experimental Group Two who explained that all that was needed was '...a bit of planning.'

In being made to experience the effects of DIE first-hand, the teacher from Experimental Group One was also pleased at its unique ability to engage the participants on such a high cognitive, emotional and physical level. She informed the researcher that she had been particularly impressed with 'The unlimited possibilities of drama techniques to connect emotionally, physically and on a cognitive level with the content and meaning of a poem – the poem becomes "alive"!'. In the same way, the teacher from Experimental Group Two expressed her approval at the idea that drama strategies allowed the learners to 'engage on an individual basis rather than probably listen on a hit and miss type of procedure.' As seen in Chapter Two of this study, one of the main benefits of DIE is that it leads to whole-brain or deep-structure learning. According to Munro and Coetzee (2007: 99), this type of learning, which is highly dependent on the integration of bodymind and emotion, brings about meta-learning or meta-cognition. Thus, by allowing the learners to experience (embodied learning) the poem by engaging them emotionally, mentally and physically (through drama) rather than simply telling them about it, the learning becomes more ingrained.

The teacher from Experimental Group One added that one of the greatest benefits of using drama strategies is that it allowed her to forget about herself and become part of the poem. A

later response, however, suggested that her enthusiasm for the use of drama strategies as a teaching tool seemed to go beyond the poetry classroom:

I am planning to use these methods in my revision programme of *Lord of the Flies* (Grade 12) as well – the children are presently not connected to the characters in the novel. These techniques will certainly ‘bond’ them with the novel.

The teachers’ responses also demonstrated a great deal of confidence and motivation as far as implementing drama strategies in their poetry classrooms on a regular basis was concerned. When asked whether they had felt more confident about the use of these methods now that they had experienced them personally, they responded with ‘Yes: I have experienced the process myself. I know how difficult it can be, but also how easy it is to improvise once you have “entered” the world of the poem.’ (Experimental Group One) and ‘Yes, far more confident!’ (Experimental Group Two). In addition, a later response by the teacher from Experimental Group One suggested that her enthusiasm for the use of drama strategies as a teaching tool went beyond the poetry classroom:

I am planning to use these methods in my revision programme of *Lord of the Flies* (Grade 12) as well – the children are presently not connected to the characters in the novel. These techniques will certainly ‘bond’ them with the novel.

Their feedback also indicated a high degree of respect for DIE as a ‘non-threatening’ teaching tool as explained by the teacher from Experimental Group Two: ‘Poetry won’t be something which is difficult as they will learn in a non-threatening way.’

Focus Group Discussion 2, which followed the completion of Questionnaire 2, will now be discussed in detail.

4.2.2.4 Focus group discussion 2

Questionnaire 2 (*cf.* Appendix 6 and 15) formed the basic framework for Focus Group Discussion 2 and concentrated on gaining feedback from the teachers on their experiences during the workshop. Questions also centred on the confidence levels of the two teachers involved as well as their general motivation to put the skills they had learned during the

workshop into practice in their upcoming poetry lessons.

All of the teachers' responses to the questions appearing in Questionnaire 2 were confirmed in this focus group discussion. As with Questionnaire 2, the focus group discussion shows a clear movement away from earlier uncertain or negative responses to a more positive outlook in terms of the use of drama strategies in the poetry classroom. For example, the two teachers reiterated that they were particularly pleased to discover that the use of drama strategies does not require expensive technological equipment or as much time and space as anticipated prior to the workshop. The assertion made by the teacher from Experimental Group Two that 'integrating drama into your poetry lesson is not at all as daunting as I expected it to be! In fact, I found that it can easily be done with very little technical assistance and that it doesn't even require a huge amount of space or time.' is a case in point. This sentiment was echoed by the teacher from Experimental Group One who stated that 'it really shouldn't take up all that much time – it just requires careful planning.' This theme was repeated in the data a number of times: '[It] really only takes a few minutes', 'it really doesn't take up as much time as I'd expected it to' and 'All they require is a bit of careful planning and some more time. And I'm glad that no major technological equipment is necessary, particularly since I'm not very good with that.'(Experimental Group Two). The fact that the implementation of drama strategies does not require a great deal of time, space or technical assistance proves that these methods are indeed sustainable and can easily become part of the teacher's repertoire.

Furthermore, having experienced the effects of DIE first-hand (teachers were placed in the role of learners for much of the workshop), they were especially impressed with the high degree of 'learner' engagement that occurred as a result of the drama strategies employed by the researcher as a means of exploring Wilfred Owen's poem, *Anthem for Doomed Youth* (cf. Table 2.3 of Section 2.3.1.1 in Chapter 2). The teacher from Experimental Group One, for example, remarked that 'it's a wonderful way of getting the learners involved with the text on a deeper level.' Since these methods made for a deeper emotional, intellectual and physical connection with the text, teachers reported that not only did the poem seem considerably more tangible to them ('It made the poem more real for me.' – Experimental Group One), but it also removed self-consciousness, allowed them to identify with the characters and situations presented in the text and to see specific aspects related to the poem from a variety of perspectives. A similar notion is revealed in the literature when Bowell and Heap (2001:

86) explain that ‘well-crafted...dramas engage participant emotionally, kinaesthetically and cognitively by providing opportunities to develop new perspectives and insights through an empowering framework for exploration of ideas, feelings and the making of meaning.’ Kempe and Ashwell (2000: 114) agree that drama strategies provide a concrete means of expressing concepts and feelings which help to make the learning material, or in the case of this study, the poem, more tangible. (cf. Appendix 1 for a detailed list of strategies).

Finally, the immediate accessibility of drama strategies as teaching tools added to the teachers’ positive attitude towards the use of these methods. Supporting instances of a positive teacher attitude to the use of drama strategies as a means of teaching English poetry can be seen in Table 4.17 as follows:

Table 4.17: Supporting instances of a positive teacher attitude to the use of drama strategies as a means of teaching poetry (as well as prose)

Experimental Group One	Experimental Group Two
I think I’m going to use this with all my classes. It’s a wonderful tool! And also the fact that I’ve experienced it for myself makes me confident that the learners can also do it. They struggle a bit with English, but I think this will really help them to improve!	This will really help the learners! I can’t wait to try out these methods with my boys!
I think I’ll use them quite often.	I can start using these methods immediately I think I see now that it can be used to enhance the poetry experience by supporting the existing methods used by the teacher. And it’s so easy and simple to use!
I would like very much to use this with my Grade 12 class, especially since they are really struggling to identify with the novel they are doing – Lord of the Flies.	I think a stale approach kills both the teacher and the learners! Kids want something more exciting and I think this will help them to look forward to poetry even more!
I think I’ll use them quite often. Especially when I see the learners are not connecting with the text.	I definitely do see the value in these methods and I will be using them with the boys as often as possible.

Thus, the feedback offered by the two teachers during and after the workshop and focus group discussions suggests that they were inspired to plan to make use of their newly-

acquired knowledge and skills in their Grade 10 English poetry classrooms on a regular basis. These claims, however, would be tested by the researcher during the post-intervention phase (Phase 3).

4.2.3 The post-intervention phase (Phase 3)

The research aims and objectives for the post-intervention phase (Phase 3) were once again to identify the primary teaching methods in use in the Experimental Group (especially after intervention) and the Control Group, as well as the prevailing attitudes and perceptions of the teachers and learners with regard to the use of these methods.

The most important objectives of the post-intervention phase were therefore as follows:

- to establish whether the two teachers from the Experimental Group now employed drama strategies as a means of teaching English poetry
- to establish which drama strategies had been employed by the two teachers from the Experimental Group;
- to establish which drama strategies they found to be the most useful in the poetry classroom;
- to identify the attitudes and perceptions of the teachers and their learners to the drama strategies used;
- to assess whether the drama strategies used did indeed support and enrich the current methods in use;
- to compare the attitudes and perceptions of the teachers and learners from the Control Group with those of the teachers and learners from the Experimental Group regarding the use of drama strategies;
- to determine whether the implementation of drama strategies in the poetry classroom influenced the academic performance of the learners from the Experimental Group; and
- to compare the results of the learners from the Experimental Group with those of the learners from the Control Group.

Data analysis during this phase of the study once again began with a detailed analysis of each individual case (in the form of a within-case analysis), after which a cross-case analysis of teacher and learner attitudes and perceptions to various aspects connected to the three emergent teaching approaches, namely traditional, outcomes-based and drama methods transpired.

4.2.3.1 Within-case analyses

As in the pre-intervention phase (Phase 1) of this study, within-case analyses involved the listing of relevant databits according to the three main data sources, i.e. interview, questionnaire and observation, as well as the assignment of categories (consisting of the teaching methods employed and the relevant teacher/learner attitudes and perceptions with regard to these teaching methods) to these databits within each case (*cf.* Tables 41, 51, 62 and 71 in Appendix 16) This supported the generation of a category set (*cf.* Figure 1 in Appendix 14) and facilitated cross referencing between the various tables and information. This led to a more detailed analysis by allowing for the easy comparison of databits and categories, as well as the identification of relationships among them, within and across data sources (and later between cases).

Tables 42, 52, 63 and 72 (*cf.* Appendix 16) were used to highlight the main teaching methods in use in the Grade 10 English poetry classroom (derived from Tables 41, 51, 62 and 71 in Appendix 16) and were also used as an alternative format in comparing the data assigned to the various categories.

Since the responses gleaned from the questionnaires largely supported the interview responses (*cf.* Tables 41, 51, 62 and 71 in Appendix 16), the researcher decided to include only the interview responses in Tables 43, 53, 64 and 73 (as a representative of both data sources) along with the data obtained during classroom observations. Tables 43, 53, 64 and 73(*cf.* Appendix 16) revealed significant links or relationships between various interview (and questionnaire) responses and observation databits, as well as the relevant categories. This form of display once again made it possible for the researcher to conduct a detailed interpretation of the data within each case.

Tables 41, 51, 62 and 71 were particularly useful in helping the researcher to identify prominent categories emerging in the data with regard to not only the teaching methods in use, but also in identifying prevalent teacher and learner attitudes and perceptions to these approaches (cf. Figure 1 in Appendix 14).

(a) *Experimental Group One*

The data obtained from this group during the post-intervention phase was gathered over a period of one week. Both the interview and observation took place on 22 October 2009, while the completed questionnaires were collected by the researcher on 30 October 2009.

A thorough examination of the data pertaining to Experimental Group One shows a dramatic shift in terms of the teaching methods employed in the Grade 10 English First Additional Language poetry classroom. Whereas traditional and outcomes-based teaching methods were the main methods in use during the pre-intervention phase (Phase 1), the data obtained by means of classroom observation now points to drama methods as the preferred means of instruction in this poetry class as summarised in Table 4.18 below:

Table 4.18: Evidence of drama methods used in the poetry lesson

Observation	Category
2: Sets up television with an insert entitled 'The Nazis' Documentary.	Drama strategy – archival materials
8: The teacher shows learners examples of the way Hitler spoke to the people.	Drama strategy – archival materials
9: The teacher shows a clip from the film <i>The Boy in the Striped Pyjamas</i> .	Drama strategy – film footage
11: The teacher shows what concentration camps looked like and explains clothing.	Drama strategy – archival materials
12: The whole first lesson of double period is dedicated to television clips and explanations of historical context.	Drama strategies – film footage and archival materials
16: The teacher asks for eight volunteers. She explains the specific roles needed: prostitute, doctor, minister, nurse, pregnant mother, husband and two soldiers. She starts a game (discussion-in-role) – based on the question 'Who should leave the group?' The rest of the class is asked to vote as to who should leave. Each volunteer is asked to explain to the class why they should not be the one to leave.	Drama strategy – discussion-in-role

Observation	Category
17: The class votes that one of the soldiers should be the one to leave the group.	Drama strategy – discussion-in-role
18: The teacher sets up a talk show programme in which a learner playing an old person (survivor of a concentration camp) is asked to talk about his/her experiences.	Drama strategies – interview, monologue, hot-seat

The following proposition may therefore be seen as valid:

The teacher from Experimental Group One uses drama strategies as a means of teaching English poetry.

Furthermore, the data confirms that the teacher has a positive view of drama strategies as a means of enrichment and support in the English poetry classroom. For example, when asked by the researcher what her perception/attitude is to the use of drama strategies in the poetry classroom now that she has experienced/used them first-hand, she replied ‘I feel very positive about using drama methods as a teaching tool (not only in the poetry classroom, but in all my teaching), especially having experienced them for myself during the workshop earlier this year.’ (interview response 2). Further evidence of a positive teacher attitude towards these methods is revealed in her response to interview question 7: ‘Drama strategies can support and enrich the exiting methods in use in the poetry classroom and effectively improve learners’ academic performance. What is your response to this statement?’ to which she responded ‘Oh, yes, definitely! I’ve experienced it myself. Many of the learners’ marks have gone up considerably between your first visit and this one!’ The researcher is therefore justified in reaching the following sub-conclusion:

The teacher from Experimental Group One demonstrates a positive perception of or attitude to the use of drama strategies as teaching tools and views them as a definite means of enrichment and support to existing methods in use in the Grade 10 English poetry classroom.

The data reinforce the positive attitude of both the teacher and the learners in that there is a noticeable increase in learner involvement, engagement, and motivation as a direct result of the use of drama strategies in the English poetry classroom: ‘They can relate to the poem on a deeper level with the use of drama methods.’ (interview response 24). Hornbrook (1991:

126) expresses a similar idea by stating that ‘because [drama strategies] can so powerfully engage [us], it is true that some of our most profound thoughts and feelings about who we are and how we relate to others in the world may be stirred by them’.

When asked whether she would recommend the use of drama strategies to other poetry teachers, the teacher from Experimental Group One responded by saying ‘Oh, yes, definitely!’ When probed by the researcher as to why she felt so strongly about the use of drama strategies in the Grade 10 English poetry classroom, she replied:

Well, for these learners, English has not been easy. But with the use of drama they have come to understand poetry better because they engage with it on a deeper emotional, cognitive and even on a physical level.

As previously discussed in Chapter Two, drama strategies have the unique ability to arouse the learners’ empathy which, in turn, brings about cognitive understanding (Trinder 1977: 38). Empathy is the arousal of intense feelings of pity and compassion in the participants so that they are able to identify with or relate to the situation in which the character finds him-/herself. Munro and Coetzee (2007: 97) agree that emotional engagement is one of the centrifugal forces of learning, but add that, so too, is kinaesthetic (physical) engagement, which leads to embodied learning.

Additional evidence of a positive learner attitude to the use of drama strategies in the poetry classroom is seen in the data pertaining to the classroom observation, as illustrated in Table 4.19 below:

Table 4.19: Evidence of a positive learner attitude to the use of drama strategies in the Grade 10 English First Additional Language poetry classroom

Observation	Category
3: Learners are highly engrossed and ask questions.	Positive learner attitude/perception to drama strategies: Increased learner engagement
14: One learner is very touched – she is driven to tears.	Positive learner attitude/perception to drama strategies: Increased emotional engagement
20: Learners show extreme emotional engagement.	Positive learner attitude/perception to drama strategies: Emotional engagement

This positive learner attitude to the use of drama strategies is further confirmed in Table 48 (*cf.* Appendix 16) which indicates an overall improvement in the learners' academic performance.

The teacher also reported an increase in learner enjoyment and a decrease in learner boredom, indifference, inattention and alienation: 'These learners...love role-playing and doing mime, etc.' (interview response 4), 'They've become a lot more motivated because they are engaged on different levels. They actually enjoy poetry now.' (interview response 5), 'I would say that they are very positive because they seem to enjoy it a lot more!' (interview response 6) and 'They really seem to enjoy the poetry a lot more nowadays.' (interview response 19). Hannaford (1995: 168) suggests that learning is dependent on emotional engagement which in turn activates motivation, an idea which is also strongly promoted by Damasio (1999: 54). It therefore stands to reason that because DIE has the ability to engage learners on an emotional level, it also has the ability to motivate them.

Based on the data, the following sub-conclusion may therefore be seen as valid:

The learners in Experimental Group One demonstrate a positive perception of and attitude to the use of drama strategies in the poetry classroom, as well as higher levels of cognitive, emotional and physical engagement with the text.

Another major theme to appear several times in the data was that of improved learner confidence in speaking English due to a break in the communication barrier (which proved to be a major learning obstacle during the pre-intervention phase – Phase 1) as a result of the use of drama strategies, as illustrated in Table 4.20 below:

Table 4.20: Evidence of improved learner confidence in speaking English as a result of the use of drama strategies in the poetry classroom

Drama methods	Learner attitudes and perceptions: Positive: Improved confidence/broken communication barrier
Assigned	Assigned
	Observation 3: Learners are highly engrossed and ask questions.
	Interview response 4: These learners are extremely verbal (especially since I've started using drama methods)
	Interview response 15: These learners enjoy speaking and giving feedback, especially when using drama in the classroom.
	Interview response 16: They really enjoy speaking, especially now that they've become more involved.
Interview response 26: Well, for these learners, English has not been easy. But with use of drama they have come to understand poetry better because they engage with it on a deeper emotional, cognitive and even on a physical level. This helps them to work on other skills as well such as listening, using new words, and speaking with greater confidence.	

In addition, Bar Graph 5 (*cf.* Appendix 16) shows a clear development from Bar Graph 1 (*cf.* Appendix 14 – the Pre-intervention Phase) concerning the teacher's knowledge and application of drama strategies in the poetry classroom, with a number of strategies scoring a high rating in terms of their effectiveness, including:

- Still-image
- Collective drawing
- Defining space
- Examining archival materials
- Discussion-in-role
- Role-play
- Interviewing
- Whole-group improvisation
- Expressive movement
- Mime
- Small-group drama
- Dramatisation

- Narration

The teacher's self-assessment of the poetry lesson in which she incorporated drama strategies will now be discussed.

- (i) The teacher in Experimental Group One's self-assessment of the poetry lesson in which drama strategies were used

The teacher hoped to achieve the following outcomes by means of this lesson:

- Putting the poem into an historical context, i.e. the time of the Second World War, particularly since the learners have a very limited general knowledge of history.
- Making it possible for the learners to experience the trauma of a concentration camp on an emotional level.
- Making a connection between school as an institution and concentration camps.

In order to achieve these outcomes, the teacher made use of the following drama strategies:

- Examining archival materials
- Discussion-in-role
- Role-play
- Interviewing/hot-seating

When asked to assess the effectiveness of these drama strategies in reaching the desired outcome/s, the teacher rated them as effective (4 on the Likert scale). The teacher explained that her choices were based on the fact that these particular learners enjoy watching films. Thus, the examination of archival materials was effectively used to establish a link with the film, with the result that their attention was held for an extended period of time and ensured a deeper involvement/connection with the main themes presented in the poem.

The teacher identified the learners' high level of curiosity while viewing what would otherwise be considered 'boring' historical content, as one of the main highlights of her lesson. Although her lesson did proceed as planned, time constraints presented one of the low

points for this teacher. Consequently, she felt rushed for time in working towards the homework section of the lesson. She also felt that the learners did not have sufficient time to prepare for their roles in the role-play and interviewing exercises. As a result, she was of the opinion that the role-play activity appeared to be contrived, even somewhat unsuitable in this case.

When asked how confident she felt with regard to the use of drama strategies in her poetry classroom now that she had experienced using them first-hand, the teacher responded that she felt very confident (5 on the Likert scale) and rated the overall success of her lesson as 'successful' (4 on the Likert scale).

While no unexpected positive results emerged during this lesson, the teacher identified the emotional upset of learners as an unforeseen negative effect.

Again, the teacher identified time constraints as a severely limiting factor in the lesson. Not only did the lesson planning take up a great deal of the teacher's time, but the actual time limit presented by the lesson itself in terms of the school timetable had a negative impact in that learners had restricted preparation time and thus could not express themselves fully.

When asked how she thought she could improve in her use of drama strategies, the teacher replied that she would like to make more use of so-called technical aids, such as PowerPoint presentations, as well as the employment of sound equipment to enable the recording and playback of sound-tracks (sound-tracking) created by the learners.

The researcher's assessment of the poetry lesson in which drama strategies had been used by the teacher in Experimental Group One will now be discussed in further detail.

(ii) Researcher assessment of the poetry lesson in which drama strategies were employed

The researcher observed that the teacher's use of drama strategies in the poetry lesson were very appropriate/successful (scoring a 5 on the observation report) since, rather than making use of a loose, disconnected arrangement of drama strategies, each strategy progressed naturally out of the previous one which led to the logical development and overall cohesion

of the drama. Consequently, the learners showed a high level of commitment to the strategies in use and displayed outstanding emotional, cognitive and physical engagement with the learning material. It is important to note, that the overall success of this poetry lesson did not simply depend on which drama strategies the teacher selected, but rather on the way in which the selected drama strategies articulated with one another to bring about the increased cognitive, emotional and physical engagement of the learners with the poetic text.

For example, after reading the poem *The Concentration Camp* to the learners, the teacher used archival materials, such as a documentary entitled *The Nazis*, as a means of providing a historical background to the poem. Learners were immediately engrossed and began to ask questions. Next, she displayed a Swastika on the board and paused the documentary now and then to explain the historical events surrounding the Second World War. The teacher then fast-forwarded the tape to show the learners examples of the way in which Hitler spoke to the people. The learners were now showing high levels of interest and continued to ask the teacher questions. Following this, the teacher introduced the film *The Boy in the Striped Pajamas* by providing a brief outline of the plot. She then screened various clips from the film to show the learners what it was like to live in a concentration camp. At this point in the lesson the majority of the learners began to show signs of empathetic engagement – one of the scenes in fact drove one of the learners in the class to tears and the teacher had to stop the film. It can therefore be seen that this in itself was a successful strategy since it allowed the learners to become emotionally involved with the situation in which the characters in the film found themselves.

After a second reading of the poem, the teacher initiated a discussion-in-role. She asked for eight volunteers to come forward and explained the roles they were to adopt, namely a prostitute, doctor, minister, nurse, pregnant mother, husband and two soldiers. After explaining to the volunteers that these characters were prisoners in a concentration camp and that their food supply was running out, she initiated a discussion on who should be the one to leave the camp. The whole class became highly engrossed in the plight of each character and soon found themselves pleading on behalf of certain characters. The teacher then asked the rest of the class to take a vote on who should leave. This strategy was highly successful in that it not only allowed the volunteers to become emotionally involved, but also elicited high levels of empathetic engagement from the class as a whole.

Next, the teacher adopted the role of a talk-show host and asked various learners (in role as survivors of the concentration camp) to share some of their experiences with her and the live studio audience (the rest of the class). The learners in role as members of the studio audience were invited to ask questions. Again, this strategy was successful in that it flowed logically out of the previous one and once again managed to evoke high levels of emotional engagement.

Each of the strategies employed by the teacher in this lesson allowed the learners to engage with the central premises of DIE, for example, empathetic or kinaesthetic engagement which resulted in deep-structure or advanced learning. The fact that the teacher employed drama strategies that constantly required the learners to view the situation depicted in the poem from various perspectives also led to deeper levels of engagement by the learners with the text.

The overall success of the lesson as an example of a poetry lesson incorporating drama strategies was thus perceived by the researcher as successful.

(b) Experimental Group Two

The data from Experimental Group Two during the post-intervention phase was accumulated in one day with the interview, classroom observation and completion of questionnaires occurring on 22 September 2009.

An in-depth investigation of the data gathered during the classroom observation proves that as far as the teaching of English poetry in Experimental Group Two is concerned, there is a definite change in emphasis from the combined use of traditional and outcomes-based teaching methods (as seen in the pre-intervention phase – Phase 1) to the use of these methods with drama strategies as a means of enrichment and support. These findings are summarised in Table 4.21 as follows:

Table 4.21: Evidence of an increase in the use of drama strategies in the poetry classroom

Observation	Category
2: The teacher reads the poem aloud once more, but this time asks the learners to read the refrain as a whole group.	Drama strategy: choral verse speaking
4 – 5: The teacher asks the learners to study the sounds (onomatopoeia) in the poem in their groups. The teacher asks the learners to experiment by producing the sounds in a variety of ways, e.g. by rapping their knuckles on the desks, stamping their feet, etc.	Drama strategy: sound tracking
6 – 7: The teacher allocates one stanza and one refrain from the poem to each of the four groups. She asks the groups of learners to produce a soundscape or soundtrack for their given stanza and refrain.	Drama strategy: sound tracking
8: The teacher asks the groups to add a few movements to their soundscapes and to prepare them for a 'performance' for the rest of the class.	Drama strategy: sound tracking
11: Some learners make use of their cellphones to produce music and other sound effects.	Drama strategy: sound tracking
12: There is great excitement as the teacher asks each group to stay in their space and perform their stanzas and refrains for the other groups.	Drama strategies: choral verse speaking and sound tracking
13: The groups' performances are very creative and the learners create a real 'feel' for the characters, setting and situation described in the poem, i.e. a township setting.	Drama strategies: choral verse speaking and sound tracking
14: The teacher asks the groups to perform their soundscapes and movements once more in sequence while she reads the actual text aloud.	Drama strategy: sound tracking

The following proposition therefore has a firm grounding in the data:

The teacher from Experimental Group Two uses drama strategies as a means of enrichment and support to existing teaching methods in the Grade 10 English Home Language poetry classroom.

In addition, there is sufficient evidence to suggest a positive teacher attitude to the use of drama strategies in the poetry classroom. When asked by the researcher what her perception/attitude to using drama strategies in the poetry classroom is now that she has experienced using them first-hand, the teacher replied that she felt 'a great deal more positive' since she was now aware of what it involves and that 'the level of demand on the learners is not high.' (interview response 2). Furthermore, she informed the researcher that she agreed with the notion that drama strategies can support and enrich the traditional and outcomes-based methods in use in the poetry classroom and effectively improve the learners' academic performance (interview response 7). This positive teacher attitude is further

supported by the fact that when confronted by the question, 'Would you recommend the use of drama methods to other poetry teachers?' (interview question 25) the teacher responded 'Oh, yes, for sure!' When probed by the researcher to give reasons for her answer, she replied 'Well, in addition to covering the content of the poem from an intellectual perspective, drama also allows the learners to engage with the poem on an emotional and physical level.' (interview response 26). Norman (1999: 11) asserts that emotional engagement is critical to learning. Munro and Coetzee (2007: 97) support this notion, but add that kinaesthetic engagement is equally essential to the learning process. These scholars claim that what sets DIE apart from other participatory methodologies is its unique ability to engage the learners on a cognitive, emotional and physical level, which leads to whole-brain or deep-structure learning. Further support for this idea is provided by Bowell and Heap (2001: 86) who inform us that 'dramas engage participants emotionally, kinaesthetically and cognitively' and in so doing helps them to 'develop new perspectives and insights'.

The only instance of a somewhat negative teacher attitude to drama methods can be seen in the teacher's response to the question 'Classroom furniture is arranged according to the work being done. What is your response?' to which she replied, 'Not really. This is difficult because I have a relatively small classroom and it would cause a lot of disruption.' (interview question 18). It is important to note, however, that this negativity may simply be attributed to the disruptiveness involved in shifting classroom furniture to suit the purposes of DIE and not to the actual drama strategies themselves.

The following sub-conclusion can therefore be drawn:

The teacher from Experimental Group Two demonstrates a positive perception of or attitude to the use of drama strategies in the English poetry classroom given their ability to enrich and support the existing methods in use, as well as their ability to engage the learners on a high cognitive, emotional and physical level.

Another important theme to repeat itself in the data is the teacher's identification of a positive learner attitude/perception to the use of drama strategies in the poetry classroom. According to the teacher in Experimental Group Two, the learners not only show signs of increased

personal enjoyment when engaging with the poem through drama strategies, but also demonstrate a significant reduction in negative behaviour such as boredom, inattention, alienation and rebellion as a result of these methods. There is a great deal of evidence in the data to support this notion as illustrated in Table 4.22 below:

Table 4.22: Evidence of learner enjoyment and a reduction in boredom, inattention, alienation and rebellion as a result of the use of drama strategies in the poetry classroom

Drama methods	Learner attitudes and perceptions: Positive: Enjoyment and a decrease in boredom, inattention, alienation and rebellion
Assigned	Assigned
	Interview/questionnaire response 20: I think their attitude has changed considerably! They really enjoy being given the chance to express themselves creatively, especially in the interpretation of the poem.
	Interview/questionnaire response 23: They enjoy performing for their peers and expressing themselves.
	Interview response 24: I think they're disappointed when the bell rings.
	Observation 10: There is a feeling of excitement among the learners as they prepare their stanzas and refrains for performance.
	Observation 12: There is great excitement as the teacher asks each group to stay in their space and perform their stanzas and refrains for the other groups.
Observation 15: Learners are extremely cooperative and enjoy the exercise.	

Moreover, the teacher informed the researcher that she was particularly pleased with the idea that the use of drama strategies provides the learners with more opportunities for demonstrating their natural creative ability as well as independent thinking and behaviour: 'When using drama, much of what is asked of them depends on their own creativity. This compels them to think and act for themselves.' (interview response 21). This notion is supported by the data pertaining to the classroom observation, in which the researcher noted that learners used their own initiative by employing cellphones to produce music and other sound effects as part of the sound tracking exercise (observation 11).

The following sub-conclusion is therefore considered to be valid:

The teacher from Experimental Group Two is of the opinion that learners demonstrate a positive perception of or attitude to the use of drama strategies in the poetry classroom since it leads to personal enjoyment and provides them with the opportunity to engage in independent thinking and demonstrate their natural creative ability.

Bar Graph 6 (cf. Appendix 16) illustrates a definite progression in terms of teacher's knowledge and use of drama strategies in the poetry classroom as compared with Bar Graph 2 (cf. Appendix 14 – the pre-intervention phase). Here strategies such as sound-tracking, games, simulations, choral speaking, small-group drama, dramatisation and ceremony appear to be high in popularity among both the teacher and learners.

The following section examines the teacher's self-assessment of the lesson in which she incorporated drama strategies as a means of teaching English poetry.

- (i) The teacher in Experimental Group Two's self-assessment of the poetry lesson in which drama strategies were employed

In presenting this lesson, the teacher's goal was to achieve the following outcomes:

- Involvement with the poetic text
- Presenting the learners with a challenge

The teacher employed sound-tracking and choral verse speaking as the primary means of reaching these outcomes. The fact that the teacher observed a high level of learner involvement/engagement together with a sense of humour in creating the soundtrack for the poem caused her to rate these methods as effective (4 on the Likert scale).

The learners' creativity and innovation in creating the soundtrack for the poem proved to be one of the main highlights of the lesson for the teacher, while one of the low points for her was that some of the learners did not appear to be fully involved. Still, her lesson having proceeded as planned, she rated it as being successful, but revealed that she felt only somewhat confident with regard to the use of drama strategies in the poetry classroom.

Although the teacher responded that knowing the class well and thus having hoped for dynamic input from the learners – upon which they delivered – there was nonetheless an unexpected positive result in that many were prepared to go the extra mile. No unforeseen negative results were reported. The only challenge or constraining factors experienced by the teacher was the cumbersome arrangement of the classroom furniture.

The following section discusses the researcher's assessment of the poetry lesson in which drama strategies had been used by the teacher in Experimental Group Two.

(ii) Researcher assessment of the poetry lesson in which drama strategies were employed

Although the teacher's use of drama strategies were somewhat successful in that they captured the learners' interest, the researcher is of the opinion that, not only could a great deal more have been accomplished with the chosen methods, but that the teacher could also have employed a greater variety of drama strategies during the course of the lesson. Unfortunately, the strategies used in this lesson were somewhat disconnected from one another and therefore did not develop logically from one to the next. Furthermore, the strategies did not articulate with one another to explore deeper aspects of the drama, such as important themes and issues related to the content of the poem.

What was most unfortunate about this particular lesson is that the drama strategies employed by the teacher did not allow the learners to engage with the central premises of DIE. Strategies, such as sound-tracking and choral verse speaking, merely engaged the learners on a superficial level rather than on a deeper emotional, cognitive and physical level. Moreover, because the teacher focused more on the performance aspects of the drama, the learners were not able to engage empathetically with the content of the poem or the characters depicted in the poem.

Nevertheless, according to the researcher, the overall success of the lesson as an example of a poetry lesson incorporating drama strategies therefore proved to be somewhat successful (scoring a 2 on the observation report) in that the learners showed a great deal of excitement and commitment, as well as a high level of physical involvement in the lesson. They worked

cooperatively and purposefully throughout and made a number of appropriate contributions. They also demonstrated a natural ability for creating a soundtrack for the poem, which required the power to select, interpret and shape subject matter for presentation purposes. They also provided evidence of the ability to enter make-believe situations. Based on these observations, the researcher came to the conclusion that the teacher and the learners in this group showed a great of promise with regard to the future success of these methods, particularly in light of the teacher's willingness to undergo further training.

(c) *Control Group One*

The post-intervention data were gathered from Control Group One over a period of one and a half weeks. While the classroom observation and interview took place on 26 October 2009, the completed questionnaires were only returned to the researcher on 5 November 2009.

A close analysis of the data reveals that, despite the teacher's positive view of drama strategies as a means of support and enrichment in the poetry classroom, the negative teacher attitudes/perceptions in terms of the challenges posed by the use of drama methods together with a feeling of fear due to the lack of knowledge in this field, as well as a lack of confidence, still seem to be highly-prevalent themes in the data obtained during the post-intervention phase. When asked by the researcher what her perception/attitude is to the use of drama strategies in the poetry classroom (interview/questionnaire question 1), the teacher replied that she felt very positive about the use of drama methods, but that she was also somewhat afraid to try them out due to a lack of knowledge and confidence. She later confirmed this lack of knowledge by stating that 'I'm afraid I don't know much about drama.' (interview response 3). Furthermore, the teacher from Control Group One, as in the pre-intervention phase (Phase 1), still displays a clear concern with regard to time constraints as a limiting factor and the possibility of causing a general disturbance in the use of drama as a teaching tool: 'There isn't really time and I'm afraid it may disturb my colleagues.' (interview response 14). The following proposition (generated during the pre-intervention phase of this study) therefore remains unchanged:

While some Grade 10 English First Additional Language teachers demonstrate a positive perception/attitude to the use of drama strategies as a means of

support and enrichment in the poetry classroom, they are afraid of using them due to a lack of knowledge and concerns surrounding the issues of time constraints and the possibility of causing a disturbance.

Similarly, the teacher once again informed the researcher that the learners appear to be showing signs of boredom, indifference, inattention, alienation, rebellion, and aversion to the subject of English poetry (perhaps as a result of the traditional and outcomes-based teaching methods in use). Evidence of negative learner attitudes/perceptions with regard to existing teaching methods in the English poetry classroom is summarised in Table 4.23 below:

Table 4.23: Further evidence of negative learner attitudes/perceptions to the use of traditional and outcomes-based teaching methods in the Grade 10 English poetry classroom

Question	Teacher response
15: Learners show signs of boredom, inattention, alienation or rebellion during poetry lessons.' What is your response to this statement?	They can't always relate to the poem and I sometimes feel that it's difficult for me to hold their attention.
18: Learners look forward to poetry lessons. What is your response to this statement?	Sometimes. They don't always relate to the poems that we do in class. It's difficult to get their attention, never mind keep it!
19: Learners show enthusiasm and are disappointed when the poetry lesson comes to an end. What is your response to this statement?	Seldomly. Again it has to do with the inability to relate to the poem. I think poetry is difficult for them.
20: Learners discuss the poetry lesson even after it has come to an end. What is your response to this statement?	No, never.

This negative learner attitude/perception to existing teaching methods was further confirmed by the classroom observation conducted during the post-intervention phase as illustrated in Table 4.24 below:

Table 4.24: Additional evidence of a negative learner attitude/perception to existing teaching methods in Grade 10 English poetry classroom

Observation	Category
5: The learners seem disengaged and soon start talking amongst themselves about unrelated topics.	Negative learner attitude (Traditional and outcomes-based methods): indifference and inattention
6: The teacher reads the poem aloud to the class, while the learners passively listen. Some pay attention, while the majority engage in their own conversations with one another.	Negative learner attitude (Traditional and outcomes-based methods): indifference and inattention

Observation	Category
9: The teacher asks the learners to offer an explanation or interpretation of what they think the poem is about. Some learners respond, while others merely remain passive.	Negative learner attitude (Traditional and outcomes-based methods): indifference
12: The teacher asks the learners whether any of them can relate to the poem. Only two learners respond.	Negative learner attitude (Traditional and outcomes-based methods): indifference
13: The teacher asks the rest of the learners for feedback. Only a few respond.	Negative learner attitude (Traditional and outcomes-based methods): indifference
20: The bell rings and the learners eagerly leave the classroom.	Negative learner attitude (Traditional and outcomes-based methods): indifference and aversion

The following proposition (also formulated during Phase 1 of this study) is therefore still seen to be valid:

Some Grade 10 English First Additional Language teachers are of the opinion that the learners in their poetry classes have a definite aversion to the subject and that they appear to be bored and indifferent as a result of the use of traditional and outcomes-based teaching methods.

Again, the feedback provided by the teacher from Control Group One suggests that the learners seem to be inclined towards a positive attitude when it comes to the use of drama methods. When asked by the researcher what she thought the perceptions/attitudes of the learners would be to the use of drama methods in the English poetry classroom, she replied 'I think they would react very positively!' (interview response 2). Thus, as with that in the pre-intervention phase, the following sub-conclusion is strongly supported by the data:

The teacher from Control Group One is of the opinion that the learners in her Grade 10 English First Additional Language poetry class would show a positive attitude to the use of drama strategies in the poetry classroom.

(d) Control Group Two

The data from Control Group Two for Phase 3 was collected on 20 November 2009 along with a number of outstanding learner questionnaires belonging to the pre-intervention phase (Phase 1). Once again, the teacher from Control Group Two was unable to accommodate the researcher with regard to classroom observation.

An intensive study of the data leads one to believe that the teacher from Control Group Two has a positive attitude in terms of the value of DIE as an educational support or source of enrichment. This is evident in the following statements made by the teacher during the interview session: 'I feel somewhat positive towards the use of drama methods provided they are used in conjunction with the current methods in use.' (interview response 1) and '...they should be used to as a supplement to the existing methods in use.' (interview response 3). The following sub-conclusion (also appearing in Phase 1) is therefore still relevant:

The Grade 10 English Home Language teacher from Control Group Two demonstrates a somewhat positive perception/attitude to the use of drama strategies as a means of support and enrichment in the poetry classroom and believes that they can be used to improve the learners' academic performance.

This positive attitude to the use of drama strategies re-emerges as a dominant theme in the data when the teacher identifies drama a source of learner enjoyment in the classroom: 'I think [the learners] view drama methods in a positive light. They seem to enjoy drama.' (interview response 2). For this reason, the following proposition (generated during Phase 1) holds true:

The Grade 10 English Home Language teacher from Control Group Two is of the opinion that the learners in his poetry class would show a positive attitude to the use of drama strategies in the poetry classroom.

Unfortunately, it still seems that the learners from Control Group Two foster a somewhat negative perception of or attitude to the traditional and outcomes-based teaching methods employed by the teacher in that a feeling of boredom, indifference, inattention, alienation and rebellion are still somewhat prevalent among the learners: '...some learners are difficult to reach. I'm afraid poetry is not always something learners find easy to relate to!' (interview response 15). Contrary to this, however, there is one instance in the data supporting a positive learner attitude of enjoyment connected to existing teaching methods. When asked by the researcher whether learners look forward to poetry lessons, the teacher replied 'Yes, I think so!' It is suspected, however, that learner approval or possible indifference to the use of

traditional and outcomes-based teaching methods has been mistaken by the teacher for learner enjoyment.

4.2.3.2 Cross-case analyses

Cross-case tabulations were used to show the total number of responses to interview questions/questionnaires or observations attributed to each case (belonging to one of the four groups used in this study, i.e. Experimental Groups One and Two and Control Groups One and Two, in terms of the various categories identified in the data. This was used as a basis from which to draw conclusions in terms of the consistencies and variations appearing amongst and between cases in the data.

A number of cross-case analyses of the salient themes to emerge in the data produced the following results:

(a) *Teacher and learner attitudes/perceptions to traditional and outcomes-based teaching methods*

Table 4.25 shows that while no positive teacher attitudes/perceptions to traditional and outcomes-based methods were present in the data during the post-intervention phase, only one teacher-identified positive learner response (in Control Group Two) was identified in this regard. Furthermore, since both Experimental Groups One and Two employed mainly drama methods in their teaching during this phase, no cases of learner boredom or indifference as a possible result of traditional and outcomes-based teaching methods were reported in either case. Control Groups One and Two, however, reported six and one cases of learner boredom or indifference associated with these methods respectively.

Table 4.25: Cross-case tabulation of teacher and learner attitudes and perceptions to traditional and outcomes-based teaching methods, as well as learner boredom or indifference as a possible result of these methods

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Positive teacher attitudes/perceptions to traditional & Outcomes-based methods	Positive learner attitudes/perceptions to traditional & Outcomes-based methods	Learner boredom/indifference as possible result of traditional & Outcomes-based methods
Experimental Group One	0	0	0

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Positive teacher attitudes/perceptions to traditional & Outcomes-based methods	Positive learner attitudes/perceptions to traditional & Outcomes-based methods	Learner boredom/indifference as possible result of traditional & Outcomes-based methods
Experimental Group Two	0	0	0
Control Group One	0	0	6
Control Group Two	0	1	1

(b) *Teacher and learner attitudes/perceptions to drama strategies*

Table 4.26: While the positive teacher attitudes/perceptions to drama strategies are relatively consistent among the four cases (the exception being Experimental Group Two with one extra response in favour of drama methods), a distinct variation can be seen between the learner responses in Experimental Groups One and Two (who were subjected to the use of drama methods) and those of the learners in Control Groups One and Two who were not exposed to these methods. In addition, the information in the last column provides evidence of a decrease in learner boredom/indifference in the poetry classroom as a possible result of the drama strategies used.

These results indicate that not only are the teachers and learners in both the Experimental and Control Groups positive about the use of drama strategies in the poetry classroom, but the learners in the Experimental Group who had been exposed to these methods appeared to be significantly less bored or indifferent as a result of these methods.

Table 4.26: Cross-case tabulation of teacher and learner attitudes and perceptions to drama strategies as well as evidence of a decrease in learner boredom/indifference as a possible result of drama strategies

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Positive teacher attitudes/perceptions to drama strategies	Positive learner attitudes/perceptions to drama strategies	Decrease in learner boredom/indifference as possible result of drama strategies
Experimental Group One	1	9	1
Experimental Group Two	2	7	1
Control Group One	1	1	0
Control Group Two	1	1	0

Table 4.27 clearly demonstrates a positive teacher attitude/perception with regard to the use of drama strategies as a means of educational support or source of enrichment in the teaching of poetry in all four cases, with the majority of responses in support of this notion coming from Experimental Group One, followed by Control Group Two. While there is evidence of a definite increase in learner engagement/involvement in Experimental Groups One and Two as a possible result of the drama strategies employed by the teachers, Control Groups One and Two show no proof of an improvement with regard to learner engagement/involvement as result of existing teaching methods. Moreover, Experimental Group Two experienced four counts of improved learner creativity/independent thinking and behaviour as a possible consequence of the drama strategies used. Finally, the information in the last column suggests five instances of increased learner confidence in Experimental Group One's poetry lesson and one instance in Experimental Group Two's lesson. No such instances were recorded for Control Groups One and Two.

Table 4.27: Cross-case tabulation of teacher and learner attitudes and perceptions to drama as an educational support/source of enrichment, as well as evidence of increased learner engagement/involvement, creativity/independent thinking and behaviour/ and increased learner confidence as a possible result of drama strategies

Teacher interviews/questionnaires/observations (Phase 3)				
Case	Positive teacher attitudes/perceptions to drama as educational support/ source of enrichment	Increased learner engagement/ involvement as possible result of drama methods	Improved learner creativity/ independent thinking and behaviour as possible result of drama methods	Increased learner confidence as possible result of drama methods
Experimental Group One	3	15	0	5
Experimental Group Two	1	10	4	1
Control Group One	1	0	0	0
Control Group Two	2	0	0	0

Table 4.28 illustrates that while neither Experimental Group One nor Control Group Two display any anxiety with regard to drama strategies as a source of disturbance, cause for fear or presenting difficulty in terms of time constraints these aspects are of particular concern to Experimental Group Two and especially Control Group One.

Table 4.28: Cross-case tabulation of teacher attitudes and perceptions to drama strategies as a source of disturbance, cause for fear as a result of lack of knowledge/confidence, as well as difficulty in application due to time constraints

Teacher interviews/questionnaires/observations (Phase 3)			
Case	Negative teacher attitudes/perceptions to drama: disturbance/disruption caused by drama methods	Negative teacher attitudes/perceptions to drama: lack of knowledge/fear/lack of confidence	Negative teacher attitudes/perceptions to drama: time constraints
Experimental Group One	0	0	0
Experimental Group Two	1	0	0
Control Group One	1	2	1
Control Group Two	0	0	0

4.3 ANALYSIS OF LEARNER QUESTIONNAIRES AND INTERVIEWS

A combination of qualitative and quantitative methods of analysis was employed by the researcher in order to conduct a thorough analysis of the data obtained by means of the learner questionnaires and interviews held with the learners from Experimental Groups One and Two and Control Groups One and Two during the pre- and post-intervention phases. While the qualitative analysis (of the interview responses and the answers to open-ended questions in the questionnaires) followed a similar approach to that used to analyse the data provided by the teachers (*cf.* Section 4.2), the quantitative analysis consisted of a statistical analysis of both the learners' answers to the closed-ended questions in the questionnaires and their academic results.

4.3.1 The pre-intervention learner questionnaires and interviews

Question 1: (open-ended): Two of the most important themes to emerge from the data obtained by means of the learner questionnaires and interviews were the use of traditional and outcomes-based teaching methods in the English poetry classroom. An interesting pattern in the data was the consistent identification by the learners of the combined use of these methods, as illustrated by some of the learner responses summarised in Table 4.29 below:

Table 4.29: Examples of learner responses suggesting the combined use of traditional and outcomes-based teaching methods in the Grade 10 English poetry classroom

Experimental Group One	Experimental Group Two	Control Group One	Control Group Two
The teacher usually reads the poem and then asks us questions. Sometimes we do a bit of group work <i>(Traditional and outcomes-based methods)</i>	The methods we are using are that we look into the poem in detail and let everyone give their view on it. <i>(Traditional and outcomes-based methods)</i>	Teacher asks questions, read the poem and answer the issued questions and next day we did group work. <i>(Traditional and outcomes-based methods)</i>	The teacher explains the poem and we answer questions on it for homework. Sometimes she lets us do group work. <i>(Traditional and outcomes-based methods)</i>
Question and answer methods. Also group work <i>(Traditional and outcomes-based methods)</i>	Teacher explains the meaning of the poem, we answer questions and work in groups <i>(Traditional and outcomes-based methods)</i>	Teachers reads the poem and afterwards asks questions. She also asks us what we think. <i>(Traditional and outcomes-based methods)</i>	Teacher asks questions, read the poem, gives questions, we answer questions, we do some group work. <i>(Traditional and outcomes-based methods)</i>
We mostly listen to the teacher explain about the poem and then we have to answer questions for homework. We also do group work sometimes. <i>(Traditional and outcomes-based methods)</i>	Our teacher usually explains the meaning of the poem and then asks us how we interpret it. She also explains the metaphors and sounds in the poem. After that we are given questions to answer for homework. <i>(Traditional and outcomes-based methods)</i>	The teacher reads through the poem and explains the words we don't understand. After that she gives us questions for homework. <i>(Traditional and outcomes-based methods)</i>	Mostly, the teacher reads through the poem. Then we discuss it as a class or in groups. We also answer questions on the poem. <i>(Traditional and outcomes-based methods)</i>

The learners' responses support those of the teachers offered during the pre-intervention phase in that they also identified traditional and outcomes-based teaching methods as the main methods of instruction in their English poetry classrooms. The following proposition is therefore still seen to be valid:

The Grade 10 English Home Language and English First Additional Language teachers from the Experimental and Control Groups employ a

combination of traditional and outcomes-based teaching methods in the poetry classroom.

Question 2: (closed-ended): While neither the learners from the Experimental Group nor those from the Control Group admitted to having a very negative perception/attitude to the traditional and outcomes-based methods in use in their English poetry classrooms, there is a rough correlation between the two groups, i.e. three learners from the Experimental Group and two from the Control Group, pointing to a 'somewhat negative' or disapproving perception/attitude to these methods (*cf.* Table 82 in Appendix 17). By contrast, it is important to note that more than one third of the learners from each group claimed to have a positive perception/attitude to the use of traditional and outcomes-based methods, thus indicating their approval of the approaches taken by their English poetry teachers.

On the other hand, a relatively large number of learners (either more than half as in the case of the Control Group or nearly half as seen in the Experimental Group) remained neutral on the issue, which suggests that they were either unsure about the way they felt about these methods or that they neither felt particularly negative nor positive, thus demonstrating mere apathy or lack of interest with regard to the methods in use. Consequently, this could most likely be interpreted as supporting evidence of the indifferent attitudes/perceptions of the learners identified by the teachers earlier in this chapter (*cf.* Tables 4.4, 4.7, 4.11 & 4.14).

Still, the fact that a number of learners claim to have a positive perception/attitude to the use of traditional and outcomes-based methods serves to challenge the opinion of the teachers that all learners are indifferent to the use of traditional and outcomes-based teaching methods (*cf.* 4.2.1.1, 4.2.1.2, 4.2.1.3 & 4.2.1.4). The following sub-conclusion can therefore be drawn with regard to the data:

The majority of Grade 10 English Home Language and English First Additional Language learners demonstrate a neutral to positive perception/attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom.

Question 3: (open-ended): When asked by the researcher what teaching method or approach they enjoyed most, learners from both groups responded by saying that they enjoyed group work and discussion (*cf.* Table 4.33) as opposed to teacher explanation and having to answer questions for homework. Similarly, another important theme to repeat itself in the data was the fact that learners often enjoy reading poetry themselves rather than having the teacher always read it to them.

This suggests that while the majority of learners seem to demonstrate a negative attitude to the traditional methods employed by their teachers in the English poetry classroom, they generally have a preference for outcomes-based teaching methods as the main means of instruction, given its emphasis on group interaction, negotiation and the co-construction of meaning, as illustrated by the data in Table 4.30. This further suggests that learners are likely to have a positive attitude to or preference for the use of drama strategies in the poetry classroom given the emphasis of drama methods on these aspects.

Table 4.30: Evidence of a learner preference for outcomes-based teaching methods in the poetry classroom

Experimental Group One	Experimental Group Two	Control Group One	Control Group Two
Group work. We can discuss it and eventually give the right answer, while working on communication skills.	More group work because it's nice to work with your friends.	More group work, because I understand better that way.	Group work activities – they are fun!
When the teacher lets us read the poem aloud.	More group work and discussion. More activities.	More group work. When we read the poem for ourselves.	I would like more group work in the classroom instead of just having the teacher explain it to us all the time and having to do questions for homework.

Experimental Group One	Experimental Group Two	Control Group One	Control Group Two
I like group work where we can discuss the work. Don't like writing a lot of answers, I would rather just discuss it.	Communication, because both learner and teacher can speak their minds and the entire class first has a discussion on the topic before starting on the poem, making it more comfortable.	Acting, more activities.	More group work in answering the questions.

The following sub-conclusion is therefore valid:

The Grade 10 English Home Language and English First Additional Language learners from the Experimental and Control Groups generally favour outcomes-based teaching methods over traditional teaching methods in the poetry classroom.

Question 4: (open-ended): When asked by the researcher what a visitor would see in their English poetry classrooms, the majority of learners from both the Experimental and Control Groups answered that he or she would see the teacher reading a poem aloud to the class followed by a question-and-answer session. They added that he or she would also witness some learner discussion taking place. They further explained that the visitor would see the learners being given a set of questions to answer for homework.

As illustrated by the data in Table 4.31 below, these responses correlate with those offered by the learners in Question 1 in that they once again imply the combined use of traditional and outcomes-based teaching methods in the English poetry classroom. The proposition generated in Question 1 therefore remains valid.

Table 4.31: Further evidence of the combined use of traditional and outcomes-based teaching methods in the Grade 10 English classroom

Experimental Group One	Experimental Group Two	Control Group One	Control Group Two
The teacher is reading in front of the class a poem and the class is listening. Then we discuss it. <i>(Traditional and outcomes-based methods)</i>	They would see that the teacher explains first and then we talk about it. We answer the questions. <i>(Traditional and outcomes-based methods)</i>	The teacher explaining the work and we discuss the work and do worksheets. <i>(Traditional and outcomes-based methods)</i>	Children and a teacher debating on the poem. The teacher tells us to do the questions for homework. <i>(Traditional and outcomes-based methods)</i>

Question 5: (closed-ended) When asked what they thought the perceptions/attitudes of their teachers are to the use of traditional and outcomes-based teaching methods, neither group suggested that their teachers demonstrate a highly-disapproving attitude or perception with regard to these methods (*cf.* Table 83 in Appendix 17). This, together with the fact that the majority of learners in both groups claim that their teachers show a somewhat to strongly approving attitude to the teaching methods employed in their English poetry classrooms, indicates that the teachers probably come across as both confident and positive about their chosen approaches. By contrast, only one learner in each case suggested that their teachers ‘somewhat disapprove’ of the methods in use. Consequently, the majority of responses pointing to a somewhat to strongly approving perception/attitude on the part of the teachers are therefore considered to be of greater validity than those suggesting a somewhat disapproving perception/attitude.

However, while these findings are seen to support the propositions generated for the two teachers from the Experimental Group in the pre-intervention phase, namely that both teachers demonstrate a positive perception/attitude to the use of traditional and outcomes-based teaching methods in the poetry classroom, they do not correlate with those formulated for the two teachers in the Control Group. Whereas the teacher in Control Group One implied that she had a neutral perception/attitude to these methods, the teacher from Control Group Two demonstrated a somewhat contradictory attitude (*cf.* 4.2.1.3 & 4.2.1.4). Moreover, the perceptions/attitudes of the two teachers in the Control Group are only partially supported by the fact that four learners offered a neutral response. The reason for this is that these

responses could easily be interpreted as uncertainty on the part of the learners with regard to the perceptions/attitudes of their teachers rather than being seen as a direct confirmation of the actual perceptions/attitudes of the teachers.

The following sub-conclusion can therefore be drawn with regard to the data:

Whereas the majority of learners in the Control and Experimental Groups are of the opinion that their teachers have a somewhat to strongly approving perception/attitude to the use of traditional and outcomes-based teaching methods, this is not necessarily the case, particularly with regard to the teachers in the Control Group.

Question 6: When asked whether their English teachers had ever used drama methods to teach English poetry (*cf.* Table 84 of Appendix 17), twenty learners from Experimental Group One asserted that their teacher had not. This supports the response of the teacher in Experimental Group One who informed the researcher that she had never used drama methods to teach English poetry (*cf.* 4.2.1.1). This also supports their responses to Questions 1, 3 and 4 in which they only identified the use of traditional and outcomes-based teaching methods in their poetry classroom and in which no reference was made to the use of drama methods.

By contrast, five learners from Experimental Group Two claimed that their teacher had employed drama methods to teach English poetry, while seven stated that she had never used such methods. These responses partially support the response offered by the teacher from Experimental Group Two who claimed that although she had used role-play and dramatisation in her poetry classroom, she had only done so on a small scale and only on a very basic level. Furthermore she informed the researcher that she employed these methods mainly for the purposes of performance (*cf.* 4.2.1.2), an approach which, in itself, negates the central purpose of DIE. The primary function of DIE is to engage the learners on a cognitive, emotional and physical level through *experiencing* the drama (based on the content of the poem) rather than simply *performing* it, since the former approach leads to learning.

An opposite pattern appeared in the data with regard to the responses offered by the learners in the Control Group. Whereas more than half of the learners from Control Group One

reported that their teacher had previously used drama methods to teach English poetry, the teacher herself had previously admitted that she had never used such methods since she did not know how to use them (*cf.* 4.2.1.3). The contradictory responses of the learners in this group could either be seen as an indication that the learners either did not understand the question or that they were afraid of contradicting their teacher's response to the same question. Alternatively, this could be interpreted as the learners not having given much thought to the questions.

Similarly, more than half of the learners in Control Group Two reported that their teacher had employed drama methods as a means of teaching English poetry, while the remaining learners suggested that they had not been exposed to such methods. While the learners' responses largely support that of their teacher (*cf.* 4.2.1.4) who also claimed to have used drama methods in his poetry classroom, the fact that no classroom observation took place suggests that there is no concrete evidence of such use.

The following sub-conclusion can therefore be seen as a reflection of the data:

Whereas the teachers in Experimental Group One and Control Group One do not employ drama strategies as a means of teaching English poetry, the data seems to suggest that those in Experimental Group Two and Control Group Two sometimes employ basic drama methods in their poetry classrooms, though there is no evidence of such use.

Question 7: A close examination of the data reveals that a relatively small number of learners in the Experimental and Control Groups show a neutral perception/attitude to the use of drama methods in the English poetry classroom. This could be attributed to the fact that they are may be unfamiliar with drama strategies and what their use entails and therefore could not come to a definite conclusion as to the way they felt about them. Alternatively, this could be interpreted as the learners either being shy and afraid of communicating with their fellow learners or that they have difficulties in speaking the language as suggested by the two teachers from Experimental Group One and Control Group One.

In spite of this, however, one of the themes that repeated itself frequently in the data, particularly in the interview responses of the learners, was that of a 'somewhat approve' to 'strongly approve' learner attitude to the use of drama strategies in the English poetry classroom. This bears a strong correlation with the assertions made by the four participating teachers who claimed that their learners are most likely to show a positive attitude to the use of drama strategies in the poetry classroom (*cf.* 4.2.1.1, 4.2.1.2, 4.2.1.3 & 4.2.1.4). The following sub-conclusion can therefore be regarded as valid:

The majority of learners in the Experimental and Control Groups demonstrate a positive attitude to the use of drama strategies in the Grade 10 English poetry classroom.

Question 8: When asked how they would react to the use of drama strategies in the English poetry classroom, the responses offered by the learners from the Experimental Group showed the highest sense of approval, with the majority of the learners indicating that they either somewhat or strongly approved of these methods. While only half of the learners from the Control Group offered the same response in the questionnaire, when confronted with the same question during the interview session, most of them informed the researcher that they strongly approved of the hypothetical use of drama strategies in the poetry classroom since this meant that they would be given the chance to express their own ideas rather than merely listening passively to the teacher's interpretation of the poem. These responses support those offered by the learners to the previous question as well as those offered by their teachers.

Again one eighth of the learners from the Experimental Group and one third of those in the Control Group tended toward the neutral position. As previously explained, this could be seen as uncertainty on the part of the learners with regard to drama strategies and what their use involves. On the other hand, this could be taken to imply that some of the learners are shy or that they struggle with the language (particularly those who have English as a First Additional Language). Another possible explanation could be that the learners were eager to complete the questionnaire and therefore selected what appeared to be safest option in that it did not commit them to a definite opinion.

Since only a very small number of responses indicate that the learners either somewhat disapprove or strongly disapprove of the use of drama strategies, the proposition that the majority of learners in the Experimental and Control Groups demonstrate a positive attitude to the use of drama strategies in the Grade 10 English poetry classroom (*cf.* Question 7 above), still holds true.

Question 9: An in-depth examination of the learners' responses to this question (*cf.* Table 87 of Appendix 17), which sought to investigate their familiarity with the range of available drama strategies, revealed that in most cases, the majority of learners from both the Experimental and Control Groups were not familiar with most of the given drama methods, thus implying that they had not previously been exposed to them. Whereas this finding supports all previous notions that the teachers in Experimental Group One and Control Group One do not employ drama strategies as a means of teaching English poetry (*cf.* 4.2.1.1, 4.2.13 & Question 6), it is seen to be in direct opposition to the claims made by the teachers in Experimental Group Two and Control Group Two that they often employ drama methods in their poetry classrooms. What is particularly interesting here is that whereas the teachers from Experimental Group Two and Control Group Two claim to have used specific drama strategies, such as role-play, dramatisation and narration either in their poetry classrooms, as in the case of the teacher in Experimental Group Two, or in the general teaching of English (Control Group Two), the learners in both groups show extremely low levels of familiarity with these methods either as a means of studying poetry or otherwise. This may be interpreted as the learners either being unfamiliar with the terminology associated with each of these drama strategies, or it may suggest that the teachers in fact do not make use of these methods as often as they claim to.

According to the data, the only drama strategies with which the learners from the Experimental and Control Groups show some familiarity are sound-tracking, imagining, interviewing, playing games, reporting, and creating captions. While it makes sense that many of the learners may be familiar with the last five strategies mentioned above, since these are often employed by English teachers in the general teaching of English, it is doubtful as to whether the learners are truly familiar with sound-tracking as a drama strategy since this is specific to DIE and does not generally form part of the repertoire of strategies belonging to traditional or outcomes-based approaches.

The following sub-conclusion can therefore be drawn with regard to the data:

Apart from the basic drama strategies, such as imagining, interviewing, playing games, reporting and creating captions, the learners from the Experimental and Control Groups are seen to be largely unfamiliar with the range of drama strategies that form part of DIE.

Question 10: A close analysis of the learners' responses to the question as to whether or not drama strategies can support and enrich the existing teaching methods in use in the English poetry classroom and effectively improve their academic performance once again served to confirm a general pattern that had been occurring in the data, namely that of a positive learner attitude to the use of drama strategies in the poetry classroom. The learners' responses, both in the questionnaires and during the interview sessions, revealed that the majority of the learners in the Experimental and Control Groups are in favour of the idea of drama as a source of enrichment and support to existing teaching methods. This is not only highly consistent with their own previous responses to similar questions (*cf.* Questions 7 & 8), but also supports the claims of their teachers that the learners would demonstrate a positive attitude to the hypothetical use of drama strategies in the poetry classroom (*cf.* 4.2.1.1, 4.2.1.2, 4.2.1.3 & 4.2.1.4).

Again, only a small number of learners reported that they neither agreed nor disagreed with the given statement, which could once again be seen as a case of indecision on the part of the learners or not wanting to commit themselves to any particular position. Other possible reasons for offering a neutral response may be that the learners either did not understand the question or that they wanted to complete the questionnaire as soon as possible.

Questions 11 – 27: (closed-ended) Questions 11 to 27 once again focused on identifying the existing teaching methods in use in the Grade 10 English poetry classroom as well as the perceptions/attitudes of the learners to these methods. A detailed study of the data confirmed the previous claims of the learners that their teachers relied on a combination of traditional and outcomes-based methods to teach English poetry. Another interesting pattern to arise in the data was the fact although the learners identified both methods as the dominant modes of

instruction, the answers provided by the learners from Experimental Group One and Control Group One pointed to a slightly greater emphasis on traditional teaching methods. By contrast, the learners from Experimental Group Two and Control Group Two once again suggested that outcomes-based methods were somewhat of a priority in their poetry classrooms. This serves to confirm the following propositions as seen in 4.2.1.1, 4.2.1.2, 4.2.1.3 and 4.2.1.4:

The Grade 10 English teachers from Experimental Group One and Control Group One employ a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on traditional methods.

and

The Grade 10 English teachers from Experimental Group Two and Control Group Two employ a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on outcomes-based methods.

Another pattern to repeat itself in the data is that of learner boredom, indifference, inattention, alienation and rebellion in the poetry classroom, possibly as a result of the existing teaching methods in use. Evidence of a negative learner attitude is provided by the fact that the majority of learners in both the Experimental and Control Groups admit to the idea of never or only sometimes looking forward to poetry lessons. This notion is further confirmed by the learners' admission that they never or sometimes showed enthusiasm in the poetry classroom and were hardly ever disappointed when the lesson came to an end. This again points to a negative attitude/perception on the part of the learners to the teaching methods in use at the time.

In spite of this negative attitude/perception, however, an interesting pattern to emerge in the data is that of an overall learner preference for outcomes-based teaching methods (over traditional methods). This suggests that, given the opportunity, learners may show an equal preference for drama methods, since OBE and DIE have a great deal in common as discussed

in Chapter Two of this study.

The researcher is therefore justified in coming to the following sub-conclusion with regard to the data:

While the majority of Grade 10 learners in the Experimental and Control Groups demonstrate a negative attitude/perception to the use of traditional teaching methods in the English poetry classroom, they tend to show an overall preference for outcomes-based teaching methods.

4.3.2 The post-intervention learner questionnaires and interviews

The questionnaires administered to the learners during the post-intervention phase differed somewhat in that those given to the learners from the Experimental Group focused more on their experience of and attitudes to the drama strategies used in their poetry lessons, while those given to the learners in the Control Group did not contain any questions pertaining to such experiences. Similarly, since the interview questions were based on those in the questionnaires, the interviews also differed from one another. The data gathered by means of the questionnaires and interviews during Phase 3 were thus as follows:

4.3.2.1 Experimental group

Question 1: When asked whether their perception/attitude to the use of drama methods had changed since the beginning of this study, i.e. from that expressed during the pre-intervention phase (Phase 1), the majority of the learners in the Experimental Group reported that they had. When comparing their responses to the same question during the pre-intervention phase, it becomes apparent that their attitudes had changed for the better since there were now no negative responses. This could be taken to suggest that the researcher's intervention had been successful since the majority of the learners seemed to demonstrate a positive to very positive attitude towards them. Interestingly enough, only seven learners indicated that their attitude/perception had not changed. One learner did not respond, which could be interpreted as the learner either not understanding the question or not being sure as to whether or not his/her perception/attitude had indeed changed.

Question 2: When asked by the researcher what their perception/attitude to the use of drama methods in the poetry classroom is now that they had experienced them first-hand, three learners did not respond to the question while eleven chose to remain neutral. Again, this could be construed as the learners either not understanding the question or wanting to complete the questionnaire as quickly as possible. This could also be interpreted as the learners feeling somewhat uncertain with regard to their perception/attitude and not wanting to take a decision or commit themselves to any particular position on the matter.

By contrast, six other learners said that their perception/attitude to the use of drama strategies in the poetry classroom was very positive, while eleven more claimed that theirs were somewhat positive. According to the data in the questionnaires, a significant decrease is evident in that fifteen learners reported that they were very positive about the use of these methods in the pre-intervention questionnaire, while there is a slight increase in the 'somewhat positive' category from ten to eleven. The responses given in the questionnaire, however, did not correlate with the answers given by the learners during the interview sessions in that during the latter, the learners appeared to be a great deal more positive about the use of drama strategies, with the majority of the learners stating that they felt extremely positive about the idea of using drama strategies in the poetry classroom. Many of the learners added that the reason they felt so positive about these methods was that they had helped them not only to relate to the poems on a deeper and more significant level, but these strategies had also helped to make the lessons much more interesting. The reasons for these discrepancies in the data could be attributed to the fact that the researcher was asking the questions or the possible misunderstanding of the learners with regard to the questions in the questionnaire, particularly those who had English as a First Additional Language.

On the other hand, a definite improvement may be seen in that whereas there were a number of responses signifying a somewhat to very negative attitude in the pre-intervention questionnaire, there are now none in this regard. The lack of a negative attitude to the use of drama strategies was further echoed in the learners' responses during the interview sessions. This change in attitude/perception proves that the researcher's intervention had indeed been worthwhile in that it had helped the learners to recognise the benefits of using drama strategies in the English poetry classroom.

Question 3: (closed-ended): When asked by the researcher to rate their level of enjoyment with regard to the use of specific drama strategies in the poetry classroom, the majority of learner responses indicated that they had found the drama strategies employed by their teachers enjoyable. As the teachers from the Experimental Group had not yet had sufficient time to apply all of the available methods in the poetry classroom, many of the responses fell into the 'didn't use this method' category. Nevertheless, there is a great deal of evidence to suggest that the methods that were in fact implemented by these teachers, elicited a generally good response from their learners, with only a small minority reporting that they did not enjoy them at all. This not only confirms the positive learner perception/attitude concerning the use of such strategies in the poetry classroom (*cf.* 4.2.1.1, 4.2.1.2, 4.2.1.3, 4.2.1.4, Questions 7, 8 & 10 of the pre-intervention questionnaires and interviews & Question 2 of the post-intervention questionnaire and interviews), but also proves that the researcher's intervention had made a difference in terms of the learner's perceptions/attitudes to these methods as a means of studying poetry. Furthermore, this positive learner attitude supports the idea that these drama strategies are indeed highly sustainable and that they could easily become part of the teachers' repertoire in the poetry classroom.

The following sub-conclusion can therefore be drawn with regard to the data:

The majority of the learners in the Experimental Group demonstrate high levels of enjoyment with regard to the use of drama strategies in the English poetry classroom.

Question 4: (open-ended): When asked what a visitor in the poetry classroom would see now compared to what they would have seen at the beginning of the year, i.e. during the pre-intervention phase (Phase 1), the majority of the learners in the Experimental Group responded by saying that they would see a definite improvement in terms of learner discussion, learner involvement and interaction, and significantly less teacher talk. This once again proves that the researcher's intervention had made a significant difference in promoting higher levels of learner engagement with the poetic text and that the drama strategies employed by the teachers in doing so were in fact highly sustainable. Moreover, the learner responses suggest that the sustained process of engagement with poetry through drama

strategies is highly desirable.

Question 5: When asked what they thought the perceptions/attitudes of their peers are to the use of drama strategies, nine of the learners did not respond to this question, while a further ten chose to remain neutral on the matter. This may be taken as an indication that the learners were either uncertain as to the attitudes of their peers or that they were unwilling to speak on their behalf. When confronted with the same question during the interview session, however, most of the learners remarked that their fellow learners generally appeared to be very positive about the implementation of drama strategies in the poetry classroom and that they enjoyed working together on drama-based activities since this not only allowed them to interact with one another, but also to interpret the poem for themselves and to express their own thoughts and feelings with regard to the poem in a much more concrete manner. Furthermore, they informed the researcher that they and their friends not only found the use of drama strategies to be a great deal more enjoyable than the existing methods in use, but that they also helped the learners to understand the work better.

Despite the fact that two learners offered a 'somewhat negative' response to the question, the following sub-conclusion can be seen as valid:

The majority of the Grade 10 learners in the Experimental Group are of the opinion that their peers demonstrate a positive perception/attitude to the use of drama strategies in the poetry classroom.

Question 6: A close examination of the data obtained by means of the questionnaires reveals that nearly half of the learners in the Experimental Group agreed with the given statement that drama strategies can support and enrich the existing teaching methods in use in the poetry classroom. While at first this does not seem to directly support the learners' previous responses to the same question (*cf.* Question 10 of the pre-intervention questionnaire where the majority of the learners expressed agreement), the data obtained by means of the interviews proves otherwise. When presented with the same question during the interview sessions, nearly all of the learners immediately confirmed that they were of the opinion that drama strategies can in indeed be used as a source of support and enrichment to existing teaching methods in the poetry classroom. The fact that nine learners did not answer the

question in the questionnaire may suggest that the learners either did not feel like completing the questionnaire (it was administered on a Friday) or that they wished to do so as quickly as possible. It is doubtful as to whether they did not understand the question since they had understood it during the interview session. The researcher had a similar suspicion with regard to the fact that seven learners selected the 'neither agree nor disagree' option in the questionnaire.

Still, it can be concluded that the majority of the learners in this group agreed with the notion that drama strategies can support and enrich the existing methods in use since most of the learners had confirmed this during the interview session and nearly half of them offered a similar response in the questionnaire.

Question 7: When asked whether the learners showed signs of boredom, inattention, alienation, or rebellion in the poetry classroom when using drama methods, nearly half of the learners chose not to answer the question in the questionnaire while a further five selected the 'No views on the subject' option. Again, the researcher suspects that the learners either did not feel like completing the questionnaire given the fact that it was a Friday or that they wanted to complete it as soon as possible. These suspicions are confirmed by the fact that the learners had reacted differently during the interview sessions in that nearly all of them eagerly informed the researcher that they had actually experienced the opposite of boredom during the poetry lessons in which drama strategies had been incorporated. While it is true that two or three learners did show signs of apathy during the interviews (this number also correlates with the number of questionnaire responses pointing to boredom as a result of drama methods), the majority of the learners admitted that the use of drama strategies had caused them to feel much more enthusiastic about the subject of English poetry since they allowed them to connect with the poems on a deeper level. The data therefore once again proves that the intervention was highly valuable since it led not only to an improved learner attitude with regard to the subject of English poetry, but also shows that these methods are highly sustainable in that they help the learners to engage with the poetry on a much deeper level.

Question 8: When asked whether the learners looked forward to poetry lessons in which drama methods were used, the learners offered a similar response to that in Question 7 above.

Whereas the majority of the learners once again chose to not to answer the question, another five claimed to have no views on the subject. This further confirms the researcher's suspicions mentioned in Question 7 above, particularly since it doubtful as to whether the learners would so easily have deviated from the views expressed during the interview sessions. Whereas only nine learners indicated that they often looked forward to such lessons in the questionnaires, the majority of the learners claimed to have felt this way during the interview sessions. The learners' questionnaire responses given here are also not consistent with those offered in Question 3 above (a similar question asking them to rate their levels of enjoyment with regard to the use of drama strategies in the English poetry classroom), which indicate rather high levels of enjoyment as far as the use of drama strategies are concerned.

On the other hand, the three responses indicating that the learners only sometimes look forward to poetry lessons incorporating drama strategies, and the single response showing that they never do does, in fact, correlate with the previous number of responses falling into the negative category. Even so, the fact that the majority of the learners in the Experimental Group tended towards an attitude of enjoyment is enough to justify the following proposition:

The majority of learners in the Experimental Group look forward to poetry lessons in which drama strategies are used to help them engage with the text.

Question 9: (closed-ended): A similar pattern was found in the data pertaining to Question 9 of the questionnaire in which learners were asked whether, when using drama strategies in the poetry classroom, they showed enthusiasm and were disappointed when the lesson came to an end. As with the previous three questions, a large number of learners did not respond while another three expressed no views on the subject. Since these answers once again do not correspond with those given during the interviews (the majority of responses suggested that they had indeed been enthusiastic), the researcher is highly sceptical as to whether the learners actually took the time to work through the questionnaire and answer the questions honestly or whether completing it was simply a case of finishing it as soon as possible. Further evidence of a rushed response to the questions in the questionnaire is seen by the fact that the answers suggesting a very negative and a very positive response also do not correspond with those offered in the previous questions: whereas seven learners claim to be unenthusiastic, eight indicate that they feel enthusiastic. Nonetheless, the answers given to

the same question in the interview suggest that the majority of the learners are enthusiastic and that they are somewhat disappointed when the lesson comes to an end.

Question 10: The pattern described above once again emerged in the data pertaining to the final question in the questionnaire. When asked whether the learners discussed the poetry lesson in which drama strategies had been used even after it came to an end, the majority of the learners again chose either to ignore the question or to express no particular views on it, again confirming the researcher's suspicion that they did not give careful consideration to their answers. When comparing the responses given here with those offered during the interviews (in which half of the learners claimed that they often discussed the lesson after it had ended), the data once again did not make sense. The negative and positive responses given here by the learners do, however, show a rough correlation with those offered in the previous question. Based on the data, the researcher is justified in claiming that:

When using drama strategies, half of the learners in the Experimental Group discuss the poetry lesson even after it has come to an end.

4.3.2.2 Control Group

Question 1: When asked about their perceptions/attitudes to the use of drama methods in the poetry classroom, the majority of the learners in this group chose to remain neutral. This could be attributed to the fact that they had not yet been exposed to such methods in the same way that the learners from the Experimental Group had and therefore did not have any particular views on the matter. Alternatively, this could be interpreted as the learners either not fully understanding the question or wishing to complete the questionnaire as soon as possible since these had been administered during the last period of the school day. Another possibility is that the learners might have felt uncertain about the way they felt with regard to the use of drama strategies and therefore did not want to commit themselves to either a positive or negative position. When faced with the same question during the interview session, however, the learners in Control Group Two claimed that they had often enjoyed role-play and dramatisation. According to the researcher, the learner responses from both Control Groups One and Two offered during the interview session suggested that they did not appear to be familiar with any other drama strategies, a notion that is strongly supported by

the answers given to Question 9 of the pre-intervention questionnaire and interviews which sought to test their familiarity with the range of available drama strategies.

Still, a total of nine learners indicated that they had either felt somewhat positive or very positive about the use of drama strategies in the poetry classroom, while only two learners suggested that they felt very negative about the use of such methods. The responses of the learners in the Control Group followed a similar trend to that of the learners in the Experimental Group (*cf.* Question 2 in 4.5.2.1) in that while the questionnaire responses are not sufficient to suggest that the learners in the Control Group have a positive attitude/perception with regard to the use of drama strategies in the poetry classroom, the interview responses do, in fact, make such an assertion possible, since the majority of the learners attested to feeling positive about these methods.

Question 2: An in-depth examination of the data pertaining to Question 2 reveals that nine learners selected the 'neutral' option when asked what they thought the attitudes/perceptions of their teachers are to drama methods. As with Question 1 above, this type of response could be taken to suggest that the learners either did not know what their teachers' attitudes/perceptions were with regard to such methods or that they did not take the questionnaire seriously enough. The fact that the teacher in Control Group Two had employed basic drama strategies, such as role-play, dramatisation and narration could be the reason that nearly all of the learners in this group responded by saying that their teacher probably either somewhat or strongly approved of these methods. This could also be the reason that the learners did not seem to be of the opinion that their teacher showed any disapproval of drama strategies. Similarly, although the teacher in Control Group One had never employed drama strategies as a means of teaching poetry, she had admitted to sometimes using role-play in the general teaching of English. Thus, like the responses offered by the learners in Control Group Two, the learners in Control Group One probably took this as reason enough to suggest that their teacher would have a positive attitude to the use of drama methods in the poetry classroom.

Question 3: (closed-ended): A dominant theme to emerge in the data was the general agreement by more than half of the learners in this group with the statement that drama strategies can support and enrich the existing teaching methods in use in the English poetry

classroom and effectively improve the learners' academic performance. The same pattern appeared in the data obtained by means of the interview sessions, although during the latter, the majority of the learners agreed that this was indeed the case (a similar pattern occurred in the data pertaining to the learners in the Experimental Group). Thus, despite the four questionnaire responses showing disagreement with the given statement and the six responses that fell into the category of 'neither agree nor disagree', the following assertion can still be regarded as valid:

The majority of the learners in the Control Group are of the opinion that drama strategies can support and enrich the existing methods in use in the poetry classroom and effectively improve the learners' academic performance.

Questions 4 – 20: (closed-ended): Questions 4 – 20 concentrated on identifying the main teaching methods employed by Grade 10 English teachers to teach poetry as well as the attitudes/perceptions of the learners with regard to these methods. A thorough investigation of the data confirms the previous findings that the two teachers from the Control Group depended mostly on a combination of traditional and outcomes-based teaching methods, but whereas the teacher from Control Group One tended to emphasise traditional methods over outcomes-based methods, the opposite was true for the teacher from Control Group Two. This supports the propositions generated by the researcher in 4.2.1.3 and 4.2.1.4 as well as the learner responses to Questions 11 – 27 of the pre-intervention questionnaires and interviews, namely that:

The Grade 10 English teacher from Control Group One employs a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on traditional methods.

and

The Grade 10 English teacher Control Group Two employs a combination of traditional and outcomes-based teaching methods to teach English poetry with a greater concentration on outcomes-based methods.

Again, an important theme that occurred frequently in the data was that of learner boredom, indifference, inattention, alienation and rebellion in the English poetry classroom, most likely as a result of the teaching methods employed by the two teachers. This negative attitude/perception to existing teaching methods is confirmed in the data by the learners' claims (more than half of the learners in this group) that they only sometimes or never looked forward to poetry lessons. This general lack of enthusiasm was further confirmed during the interview sessions in which the majority of the learners asserted that they did not generally look forward to poetry lessons.

The researcher is therefore justified in coming to the following sub-conclusion with regard to the data:

The majority of Grade 10 learners in the Control Group demonstrate a negative attitude/perception to the use of existing teaching methods (traditional and outcomes-based methods) in the English poetry classroom.

4.4 THE LEARNERS' ACADEMIC RESULTS

The following tables demonstrate the results of the learners in both the Experimental Groups and Control Groups from pre-intervention to post-intervention. The tables have been arranged as follows:

- Column 1: 'Variable' shows the phase in which the results were obtained, i.e. pre-intervention or post-intervention
- Column 2: Refers to the number of learners in each group for each phase
- Column 3: Refers to the number of missing results, e.g. absent learners or learners who have left the school
- Column 4: The mean refers to the average mark or percentage obtained by the group during the specified phase
- Column 5: Refers to the standard deviation
- Column 6: Shows the lowest mark obtained in the specified phase
- Column 7: Shows the highest mark obtained during the specified phase
- Column 8: Refers to the median

For the purposes of this study, however, only the first four columns are of particular importance and will be the focus of discussion in the following explanations.

4.4.1 Control Group One

The data in Table 4.32 below shows that the average result obtained by the learners in this group was 49.44% during the pre-intervention phase and 69.96 during the post-intervention phase. An improvement of 20.52% from pre- to post-intervention was thus observed. Since neither the teacher nor the learners in this group underwent an intervention, the improvement in their results could simply be attributed to maturation, a greater commitment on the part of the learners with regard to their poetry lessons or it could be the result of ordinary day-to-day teaching.

Table 4.32: Academic results of learners from Control Group One: pre- and post-intervention

Variable	No. of learners	No. missing	Mean	Standard deviation	Minimum	Maximum	Median
Pre	35	0	49.44	19.62	15.54	87.32	44.46
Post	35	0	69.96	12.35	40.00	88.57	71.43

4.4.2 Experimental Group One

The following data (*cf.* Table 4.33) illustrates that the results of 28 learners were captured during the pre-intervention phase and 27 during the post-intervention phase out of a class of 35 learners. The average result of the learners during the pre-intervention phase was 43.96%, which increased by 16.36% during the post-intervention phase with a total of 60.32%. This appears to be a significant improvement (perhaps as a result of the researcher's intervention), but when compared to the results obtained by Control Group One, they seem to be less impressive, particularly since the outcome in the second group (who did not undergo intervention) follows a similar pattern. Again, the learners' progress could be ascribed to the overall development of the learners or could simply be the result of the daily teaching practices of the teacher.

Table 4.33: Academic results of learners from Experimental Group One: pre- and post-intervention

Variable	No. of learners	No. missing	Mean	Standard deviation	Minimum	Maximum	Median
Pre	28	7	43.96	11.88	21.61	79.11	43.93
Post	27	8	60.32	23.32	0.00	100.00	57.14

4.4.3 Control Group Two

Control Group Two, who did not undergo intervention, consisted of 28 learners who obtained an average percentage of 52.05% during the pre-intervention phase and 54.24% during the post-intervention phase (*cf.* Table 4.34). Thus, the data shows an overall improvement of 2.19% between the two phases. Once again, since these learners were not specifically exposed to the use of drama strategies in the English poetry classroom, this improvement is possibly derived from the natural advancement of the learners, an increased dedication to their work or the ordinary teaching practices of the teacher.

Table 4.34: Academic results of learners from Control Group Two: pre- and post-intervention

Variable	No. of learners	No. missing	Mean	Standard deviation	Minimum	Maximum	Median
Pre	28	0	52.05	14.96	30.00	90.00	50.00
Post	28	0	54.24	14.22	30.00	83.75	54.38

4.4.4 Experimental Group Two

The results of the learners from Experimental Group Two (*cf.* Table 4.35) showed a similar improvement from 57.33% during the pre-intervention phase to 59.47% during the post-intervention phase. With an improvement of 2.14%, these results are much the same as those obtained by the learners from Control Group Two and are thus not necessarily regarded by the researcher as being the result of the intervention. In fact, the learners' progress could once again simply be attributed to their general development, increased commitment to their school work or the teacher's daily teaching practices.

Table 4.35: Academic results of learners from Experimental Group Two: pre- and post-intervention

Variable	No. of learners	No. missing	Mean	Standard deviation	Minimum	Maximum	Median
Pre	15	0	57.33	29.75	10.00	95.00	60.00
Post	15	0	59.47	17.88	20.00	92.00	56.00

4.5 CONCLUSION

In conducting an in-depth qualitative and quantitative analysis of the data, the researcher was able to come to a number of valuable sub-conclusions with regard to the data which allowed her to accomplish the research objectives mentioned at the beginning of this chapter. Chapter Five discusses the final conclusions, limitations and recommendations of this study.

Chapter 5

The Conclusion

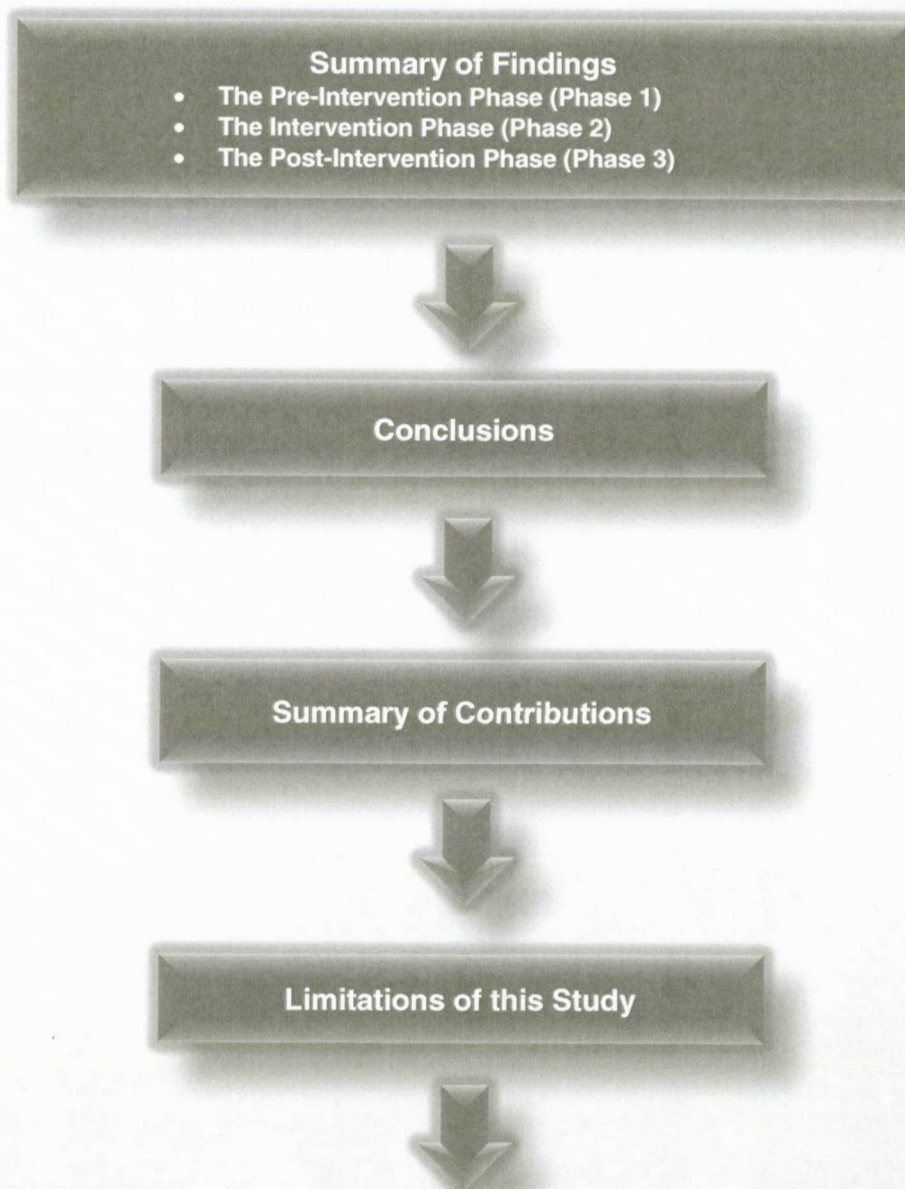
5.1 INTRODUCTION

This main objective of this study was to investigate whether drama strategies can be used as a source of enrichment and support to outcomes-based learning in the Grade 10 English Home Language and English First Additional Language poetry classrooms. In order to do so, the researcher set out to answer the following research questions:

- What is OBE?
- What are the philosophical underpinnings of OBE in South Africa?
- What are the fundamental principles informing (and assumptions underpinning OBE)?
- What is DIE?
- What are the ideological premises underpinning DIE?
- What are the pedagogical principles informing (and assumptions underpinning DIE)?
- What do OBE and DIE have in common?
- What are the existing teaching methods in use in two Grade 10 English Home Language and two Grade 10 English First Additional Language classrooms?
- What are the attitudes and perceptions of the teachers and learners with regard to the existing teaching methods in use in these poetry classrooms?
- Are drama strategies being used as a means of enrichment and support in these classrooms?
- What are the attitudes and perceptions of the teachers and learners to the use of drama strategies in the Grade 10 English poetry classroom before and after intervention?
- Can the use of drama strategies in the Grade 10 English poetry classroom lead to the

improvement of the learners' academic results?

In this chapter, the researcher brings all of the strands introduced in the thesis together by reflecting on the results of the study and showing how the research questions were answered before moving on to the limitations of this study, recommendations, and suggestions for future research. This chapter is therefore structured as follows:





5.2 SUMMARY OF FINDINGS

During the literature review, the researcher came to the following conclusion:

- Drama strategies can be used as a source of enrichment and support to outcomes-based learning in the poetry classroom because drama-in-education (DIE) and outcomes-based education (OBE) have a great deal in common.

The following sub-conclusions were reached while conducting the empirical part of this study, which consisted of the pre-intervention, intervention and post-intervention phases. Each of these sub-conclusions helped the researcher to answer the overarching research question and sub-questions (*cf.* Section 1.2 of Chapter 1) as follows:

5.2.1 The Pre-Intervention Phase (Phase 1)

During the pre-intervention phase (Phase 1) of this study, the researcher found that:

- The Grade 10 English First Additional Language teachers who participated in this study use traditional and outcomes-based teaching methods in the poetry classroom, but have a tendency to place greater emphasis on traditional methods.
- The two Grade 10 English Home Language teachers who formed part of this study combine the use of traditional and outcomes-based teaching methods in the teaching of poetry, but show a general preference for outcomes-based methods.
- While some Grade 10 English First Additional Language teachers have a positive attitude towards traditional and outcomes-based methods as a means of teaching poetry, others have a neutral attitude towards these methods.
- Whereas some Grade 10 English Home Language teachers admit to having a positive attitude towards traditional and outcomes-based teaching methods, others have a somewhat contradictory attitude towards these methods.
- While Grade 10 English First Additional Language teachers generally agree that their learners seem to be indifferent to the traditional and outcomes-based methods used to teach poetry, Grade 10 English Home Language teachers concur that their learners appear to be positive towards the use of these methods.
- While the Grade 10 English Home Language and English First Additional language learners who formed part of this study claim to have a negative attitude to the traditional teaching methods used to teach poetry, they seem to have a general preference for outcomes-based methods.
- Whereas the two Grade 10 English First Additional Language teachers who took part in this study admit to never having used drama strategies to teach poetry, the two English Home Language teachers claim to have used basic drama methods, such as role-play, dramatisation and narration (also supported by a number of their learners).
- Although some Grade 10 English First Additional Language teachers believe that drama strategies can enrich and support the existing teaching methods used to teach poetry, others are afraid of using them.

- While Grade 10 English Home Language teachers generally agree that drama strategies can be used as a source of enrichment and support in the poetry classroom and that they can lead to the improvement of the learners' academic results, some of these teachers regard them as being time consuming and therefore somewhat impractical.
- Grade 10 English Home Language and English First Additional Language teachers believe that their learners would react positively towards drama strategies as a means of studying poetry.
- The majority of learners in the Experimental and Control Groups appear to be positive about the hypothetical use of drama strategies as a means of studying English poetry.
- Learners appear to be unfamiliar with most drama strategies.

5.2.2 The intervention phase (Phase 2)

During the intervention phase (Phase 2) of the empirical investigation, it was found that:

- The two teachers in the Experimental Group were generally unfamiliar with the drama strategies available to them, but expressed a great deal of interest as far as learning about the use of these methods was concerned.
- Despite the notion that the two Grade 10 English teachers were generally positive about the idea of using drama strategies to teach poetry, they viewed certain practical aspects associated with these methods as being somewhat problematic.
- After the teacher-training course on the use of drama strategies in the English poetry classroom, the two teachers appeared to be more positive with regard to the use of drama methods.
- The two teachers expressed their eagerness to implement drama strategies in their English poetry classrooms on a regular basis.

5.2.3 The post-intervention phase (Phase 3)

During the post-intervention phase (Phase 3) of this study, the researcher came to the following sub-conclusions:

- Following the teacher-training workshop, the two teachers in the Experimental Group employed drama strategies in conjunction with traditional and outcomes-based methods to teach English poetry.
- Despite the positive attitude of the two teachers in the Experimental Group with regard to the use of drama strategies in the poetry classroom, they still expressed a number of concerns with regard to practical issues associated with drama methods.
- Having experienced the use of these methods first hand during the post-intervention phase, the two teachers in the Experimental Group now realised that these practical issues were less problematic than they had initially thought and were now completely convinced that these methods are a definite source of enrichment and support to the traditional and outcomes-based teaching methods in use.
- Whereas the teacher in Control Group Two still believes that drama strategies can be used as a source of enrichment and support in the poetry classroom and that they can effectively improve the learners' academic performance, the teacher in Control Group One (who is also in favour of these methods) still claims to be afraid of using drama strategies.
- The majority of the learners in the Experimental Group have a positive attitude towards the use of drama strategies in the poetry classroom.
- The majority of the learners in the Control Group have a positive attitude to the hypothetical use of drama strategies in the poetry classroom.
- Most of the learners in the Control Group are of the opinion that their teachers would react positively to the hypothetical use of drama strategies in the English poetry classroom.
- The academic results of the learners in the Experimental Group showed an improvement from pre- to post-intervention.
- The marks of the learners in the Control Group also showed an improvement from pre- to post-intervention.

5.3 CONCLUSIONS

Based on the above-mentioned findings, it can be concluded that:

Grade 10 English Home Language and English First Additional Language teachers use a combination of outcomes-based and traditional (primarily based on behaviourist principles – *cf.* Chapter 2) teaching methods to teach English poetry. The reason for this combination may be attributed to the fact that the implementation of C2005 and OBE in South African schools in 1997 required teachers to make a tremendous paradigm shift to outcomes-based teaching methods, which is based on the philosophical theories of Behaviourism, Pragmatism, Critical Thinking and Social Reconstructivism (*cf.* Chapter 2).

As previously mentioned, while the two Grade 10 English First Additional Language teachers (Experimental and Control Groups One) who took part in this study use both traditional and outcomes-based teaching methods to teach English poetry, they seem to have a general preference for the use of traditional teaching methods. A possible reason for this emphasis on traditional methods may be ascribed to the fact that one of these teachers began her teaching career before the implementation of C2005 and OBE, when traditional teaching methods were still relatively popular in South African schools, which could suggest that she may be experiencing some difficulty in making the transition to a more outcomes-based approach. Another possible reason for this preference is that, for all of the learners in Experimental and Control Groups One, English is either a second or third language. Consequently, the learners have great difficulty in speaking the language and therefore depend on their teachers for information and knowledge with regard to the poetic text being studied rather than constructing or negotiating the meaning for themselves in English. The teachers in these groups therefore claim that they often feel obligated to resort to the use of more traditional teaching methods which depend for their effectiveness on direct instruction. Alternatively, this preference for traditional methods could be attributed to a lack of training with regard to the use of outcomes-based methods.

By contrast, the two Grade 10 English Home Language teachers who participated in this study and who also provided evidence of the combined use of traditional and outcomes-based teaching methods in the poetry classroom seemed to favour the use of outcomes-based

teaching methods over their more traditional counterpart. This could be attributed to the possibility that these teachers had either undergone additional training with regard to the use of outcomes-based teaching methods or that they had found it easier to make the transition from the use of traditional methods to outcomes-based methods.

Another conclusion that can be drawn from this study is that some Grade 10 English Home Language and English First Additional Language teachers claim to have a positive perception or attitude towards the use of traditional and outcomes-based teaching methods in the English poetry classroom due to their ability to yield relatively successful results year after year. Meanwhile, others who demonstrate a neutral perception or attitude towards these methods claim that the main reason for their use in the English poetry classroom is that the teachers lack the necessary knowledge and skills related to alternative teaching methods. This latter attitude reveals that despite the ability of traditional and outcomes-based methods to render relatively acceptable academic results, the teachers are not necessarily of the opinion that these are the best teaching methods available to them. In addition, others suggest that they have a contradictory perception or attitude to these methods since, while they recognise them as being somewhat successful, they admit to having a negative attitude towards them. This may be the result of simply having to comply with the approach specified by the National Department of Education rather than employing a range of methods as a means of achieving the best possible results.

It is also interesting to note that some of the teachers who formed part of this study do not always perceive their learners as sharing their perceptions or attitudes to the traditional and outcomes-based teaching methods in use. For example, whereas the teacher from Experimental Group One claims that she feels positive towards the use of traditional and outcomes-based teaching methods in the poetry classroom, she admits that her learners are probably indifferent to these methods and that they may be bored as a result of their use. The opposite is also true in that the teacher from Control Group Two, who appeared to have a somewhat contradictory perception or attitude towards these methods, stated that his learners appeared to be in favour of them. The research findings, however, prove that whereas the majority of the learners in these two groups have a negative perception or attitude with regard to the traditional methods in use, they have a general preference for the outcomes-based methods used by their teachers due to their emphasis on a variety of group work, discussion

and the negotiation of meaning rather than the simple transmission of information by the teacher.

Conversely, some teachers are of the opinion that their learners automatically share their perceptions or attitudes with regard to the teaching methods in use, though this is not necessarily the case. The teacher from Experimental Group Two, for example, asserts that, like her, the learners in her class appear to have a positive attitude towards the traditional and outcomes-based methods used in the poetry classroom. Similarly, the teacher from Control Group One claims that not only does she have a neutral attitude towards these methods, but that she also suspects her learners of being indifferent to them. Again, the data proves otherwise in that whereas most of the learners in Experimental Group Two and Control Group One seem to have a negative attitude towards the traditional methods in use, they appear to have a much more positive attitude to outcomes-based methods given their insistence on interaction and the co-construction of meaning.

While conducting this research study, the researcher came to the conclusion that during the pre-intervention phase (Phase 1), the two teachers from Experimental Group One and Control Group One had not used drama strategies as a means of teaching English poetry to their Grade 10 learners. This notion is supported both by the teachers' claims as well as that of their learners. The main reasons for this were that whereas the teacher in Experimental Group One perceived drama methods as being very time consuming and disruptive, the teacher in Control Group One claims to have no knowledge or skills in terms of the use of such methods. Consequently, these shortcomings have led to fear and a lack of confidence as far as experimenting with new teaching methods is concerned. Despite their reservations and fears with regard to the overall use of drama strategies, both of these teachers claim that drama methods can serve as a means of support and enrichment in the Grade 10 English poetry classroom.

By contrast, however, the two teachers in Experimental Group Two and Control Group Two maintain that they have employed basic drama strategies, including role-play, dramatisation and narration in the general teaching of English, though never as a means of teaching English poetry. What is of particular interest here is that when asked to rate their level of familiarity with a range of drama strategies, including those mentioned by their teachers, the majority of the learners in these groups indicated that they were not at all familiar with any of the drama

methods mentioned by the researcher. The fact that the learners appeared to unfamiliar with these methods suggests that the teachers had either not used these methods at all or that they had not used them as often as they had claimed to have done. Based on the evidence in the data, the researcher came to the conclusion that although the teachers in Experimental Group Two and Control Group Two may have used basic drama strategies, such as role-play, dramatisation and narration in the general teaching of English, they had not used drama methods as a means of teaching English poetry.

Furthermore, the results of this study clearly indicate that the four teachers from Experimental Groups One and Two and Control Groups One and Two agree that drama strategies can be used as a source of enrichment and support in the Grade 10 English poetry classroom and that these strategies can lead to the improvement of the learners' academic results. This reflects the key idea expressed in the literature review (*cf.* Chapter 2) where the researcher concluded that since DIE and OBE share a number of characteristic features, such as the active co-construction of knowledge and the negotiation of meaning by the teacher and the learners, their emphasis on decision-making, problem-solving and critical and independent thinking by the learners, their rejection of predetermined realities or interpretations in favour of a personal and social response to the poetic text, as well as their ability to bring about deep-structure or advanced learning, drama strategies can enrich and support outcomes-based learning in the poetry classroom.

Yet, despite their positive perception of or attitude to the use of drama strategies in the poetry classroom, the teachers from Experimental Groups One and Two as well as the teacher from Control Group One expressed the notion that drama methods appeared to be time consuming and disruptive and therefore generally impractical. Furthermore, the teacher from Control Group One admitted that she had been afraid of using these methods since she did not have the necessary knowledge and skills needed to implement them. While it is true that drama strategies can be very time consuming, their ability to bring about deep-structure learning through high levels of cognitive, emotional and physical engagement (Munro & Coetzee 2007: 99) makes these methods highly effective with the implication that less revision time will be required later on. Moreover, whereas the teachers are justified in their concerns with regard noise and a lack of discipline associated with the use of drama methods (Coaten 1973: 59; Neelands (1988: 75), Heathcote (1984: 64) and Malan (1973: 62) suggest a number of

practical solutions (in the form of built-in control devices) that can be used to overcome these problems quickly and easily (*cf.* Section 4.2.2.2 in Chapter Four).

Nevertheless, the teachers admitted that not only were they positive to the hypothetical use of drama strategies in the English poetry classroom, but they also claimed that their learners were likely to react positively to these methods since they enjoyed interacting with one another. This notion was confirmed when a positive perception or attitude to the use of drama strategies as a means of studying English poetry emerged in the responses given by the majority of the learners in both the Experimental and Control Groups. Further evidence of this was provided when the learners suggested that they preferred discussion and group work to listening to the teacher read the poem and explain the meaning of the text.

Despite the fact that the two teachers in the Experimental Group were generally unfamiliar with the drama strategies available to them, they expressed a great deal of interest as far as learning about the use of these methods was concerned both prior to and during the intervention phase (Phase 2). During the intervention phase, however, they once again raised similar concerns to those introduced in the pre-intervention phase (Phase 1) by suggesting that they foresaw such aspects as lesson planning, assessment, time management, classroom management and classroom organisation as being somewhat problematic when using drama strategies to teach English poetry. This, however, does not necessarily imply that the teachers had adopted a negative attitude to the use of drama methods in the poetry classroom, but rather that they sought a way of overcoming these difficulties. Evidence of a positive teacher attitude can be seen in their questionnaire and focus group responses in which they express the need for training with regard to the use of these methods. After the teacher-training course on the use of drama strategies in the poetry classroom (which also included a section on the ways in which such problems could be dealt with), the two teachers offered further proof of their positive attitude to drama methods by commenting that they planned to implement these strategies on a regular basis. In addition, the teacher from Experimental Group One informed the researcher that she planned to use these strategies as a means of teaching other forms of literature as well, for example, with her Grade 12 class who had been studying the novel, *The Lord of the Flies*. Moreover, the two teachers appeared to be particularly pleased with the ability of the drama strategies used during the workshop to engage the participants on such a high cognitive, emotional and physical level, and their consequent ability to lead the

participants to higher levels of thinking and understanding with regard to the content of the poetic text.

The classroom observations that took place during the post-intervention phase (Phase 3) proved that the two teachers from the Experimental Group had applied what they had learned during the workshop in their poetry lessons. Rather than relying only on traditional and outcomes-based methods as a means of teaching English poetry, they now employed drama strategies as a means of enrichment and support to their existing methods. While the two teachers once again expressed their concerns about disruption and a lack of time when using drama strategies (at least during the initial stages of Phase 3 which consisted of interviewing and the completion of questionnaires), they now admitted that having experienced using these methods first hand, they came to the realisation that these aspects were considerably less problematic than they had initially assumed and that they were now completely convinced that these methods can serve as a source of enrichment and support to the existing methods in use.

Having been exposed to the use of drama strategies as a means of studying poetry (during the post-intervention phase), the majority of the learners in the Experimental Group showed a positive attitude to these methods both in their questionnaire and interview responses. Further evidence of a positive learner perception of or attitude to these methods can be seen in the classroom observations in which the learners showed higher levels of cognitive, emotional and physical engagement with the content of the poem than that witnessed during the pre-intervention phase. Furthermore, these classroom observations revealed a decrease in learner boredom, indifference, alienation and rebellion (possibly as a result of these methods). While the teacher in Experimental Group One used drama strategies as a means of engaging the learners on a cognitive, emotional and physical level, however, the teacher in Experimental Group Two merely used these methods to involve the learners on a physical level with the implication that the use of these methods in the former group had been a great deal more successful and appropriate.

When comparing the academic results of the learners from pre- to post-intervention, the marks of the learners in the Experimental Group show an improvement (possibly as a result of the researcher's intervention). However, since the marks of the learners in the Control

Group follow a similar pattern, it is more likely that this improvement could be attributed to factors such as overall learner development or maturation, increased learner commitment to their school work, or an improvement in the teacher's day-to-day teaching practices.

5.4 SUMMARY OF CONTRIBUTIONS

As previously stated in Chapter One of this study, there is a considerable amount of literature available on the use of drama strategies as a means of teaching and studying other forms of literature besides poetry, such as prose (Wagner 1980: 188; Wessels 1991: 93) and plays (Gibson 2000: 157). There is also substantial evidence to suggest the use of these methods in the teaching of subjects, such as History (O'Neill & Lambert 1982: 151; Howell & Heap 2001: 30), Science (Howell & Heap 2001: 23) and Mathematics (Bahru 2005: 65). Unfortunately, however, while there is some information on the use of DIE as a means of exploring poetic texts in the UK (Fleming 1994: 12), there is no such evidence of its use in the South African educational context, particularly from an outcomes-based perspective. This study, particularly the literature review (*cf.* Chapter Two), sets out to clarify the ways in which drama strategies can be used as a means of enrichment and support in the Grade 10 English poetry classroom with specific reference to C2005, OBE and the reader-response approach. The overall significance of this research is that it contributes to the existing literature on the study of English poetry through drama strategies within the South African educational context.

A further contribution of this study is that it identifies the existing teaching methods in use in two Grade 10 English Home Language and two English First Additional Language poetry classrooms (*cf.* Chapter Four), as well as the perceptions and attitudes of the teachers and learners with regard to these methods. In addition, it investigates whether drama strategies are being used as a means of teaching English poetry in these classrooms and what the perceptions and attitudes of the teachers and learners are to the use of these methods before and after the researcher's intervention.

Perhaps one of the most important contributions of this study is the teacher-training course in which the researcher provided the two teachers in the Experimental Group with the necessary practical knowledge and skills on the use of drama strategies as a means of enrichment and

support in the Grade 10 English poetry classroom. Here, the researcher demonstrated how teachers and learners would be able to engage in authentic learning experiences through the use of drama strategies and how in doing so they would be able to take ownership thereof. Furthermore, the researcher showed the teachers ways in which drama strategies could be employed creatively in the exploration of a poetic text, as well as ways in which they could be used to accommodate various learning styles, evoke both personal and social responses to the poem under investigation, and promote critical and independent thinking, deep-structure or advanced learning and reflection (*cf.* Section 2.3.1.1 in Chapter Two). This research study therefore supports the theory by Munro and Coetzee (2007: 99) that drama strategies bring about higher levels of cognitive, emotional and physical engagement which lead to whole-brain or deep-structure learning and that they can be used to accommodate a variety of learning styles and preferences in the classroom. It also supports the assertions made by Bolton (1986: 126), Boal (1992: 2) and Somers (1994: 11) that drama aids the reflection process.

In undertaking this research study, the researcher set out to prove that the use of drama strategies can indeed result in the overall improvement of the learners' academic performance in the poetry classroom. While there is evidence to suggest that the marks of the learners in the Experimental Group had improved from pre- to post-intervention, it was impossible to pinpoint whether this improvement was the result of the researcher's intervention or whether it was simply the result of learner maturation, increased dedication to their school work, or the improvement of the teacher's daily teaching practices, particularly since the academic results of the learners in the Control Group had shown a similar improvement. It will therefore only be possible to establish whether such an improvement is the result of the use of drama strategies after a few years of using these methods.

Nevertheless, the study is valuable in that it proves that the learners in the Experimental Group showed higher levels of cognitive, emotional and physical engagement with the poems under investigation as a result of the drama strategies employed by their teachers and that there was a significant increase in learner enjoyment and a decrease in learner boredom in the poetry classroom, possibly as a result of these methods. The fact that drama strategies have been seen not only to complement outcomes-based education, but that they also have the ability to engage learners on a deeper cognitive, emotional and physical level than the

existing teaching methods in use together with their ability to promote critical and independent thinking, as well as reflection has led the two English teachers in the Experimental Group, as well as their colleagues, to consider their use in teaching other forms of literature, such as prose and plays, as well as in the teaching of other subjects, such as Life Orientation.

It is hoped that the outcomes of this study will promote the use of drama strategies as a means of enrichment and support in the English poetry classroom and that teachers in South Africa will begin to employ these methods on a much larger scale than has been done in this study.

5.5 LIMITATIONS OF THIS STUDY

Perhaps one of the greatest challenges in conducting this research study involved trying to convince six schools in the Bloemfontein district offering English as a First Additional Language to Grade 10 learners and twelve teachers (two from each school) to participate in this project. While time and workload (and it is suspected, fear or lack of confidence on the part of the teachers approached) proved to be two of the major limiting factors in gaining their cooperation and support, only two schools (one offering English Home Language and the other offering English First Additional Language at Grade 10 level) and four teachers eventually agreed to participate in this study.

Another limiting factor in this study was the regular unavailability of the teacher from Control Group Two, who is also the headmaster of the school. While his input (via questionnaires and interviews) proved to be of great value to the researcher, the lack of opportunities to conduct classroom observations as a further data source made it especially difficult for the researcher to gain a fully-rounded picture of the teaching practices in use and their effects on the learners.

Lastly, the severe time constraints experienced by the participating teachers as a result of workload, examinations, school excursions, and teacher training programmes, presented further obstacles in trying to secure additional lessons for classroom observation purposes by the researcher. Thus, where it had been envisaged to observe a total of three lessons per teacher in the pre-intervention phase and another three lessons in the post-intervention phase,

only two lessons per teacher (excluding the teacher from Control Group Two) could be procured.

A further limitation of this study was the fact that the researcher did not make video recordings of the classroom observations or teacher-training course. The reason for this was that the researcher had been advised by Professor L P Louw from the Department of Curriculum Studies that such video recordings are both time-consuming and expensive and that they rarely produce footage of a high quality. It was therefore decided that the teacher would use field notes as the main data collection device during the classroom observations and that she would use a Dictaphone and the making of field notes during the teacher-training course.

5.6 RECOMMENDATIONS

The researcher would like to make the following recommendations for those wishing to replicate this study.

5.6.1 Recording and transcribing research events: pre-intervention, intervention and post-intervention

In replicating a study such as this one, the recording and transcribing of research events including teacher and learner interviews, focus group discussions, the teacher training course (workshop), as well as the actual lessons observed, could make for interesting supplemental material.

The filming of the workshop, especially, could prove extremely valuable in that it could be made available to departmental officials or learning facilitators as a teacher-training tool. This could also be made directly available to those teachers wishing to improve their own repertoire in terms of teaching methods or as a means for honing specific skills. Similarly, the filming of lessons could be of great significance in helping teachers who form part of the research project to assess their own performance and track their progress throughout the study.

5.6.2 Training departmental officials to provide on-site support

A significant number of teachers are still faced with the challenge of constantly having to adapt to the changing educational environment. First, teachers were expected to make the transition from traditional to outcomes-based education and, secondly, as has recently been the case, teachers have once again had to make the change from C2005 to the Curriculum Assessment Policy Statement, which was implemented in July 2010. Consequently, teacher-training courses will once more be high on the agenda of the National Department of Basic Education.

The information provided in this study could serve as a means for training departmental officials or learning facilitators to provide on-site teacher support where necessary. Furthermore, this material could be used in the creation of specific teacher-training programmes on the use of drama strategies as a means of enrichment and support to the current methods in use.

5.6.3 The provision of pre-service and in-service training

According to De Villiers (2001: 193), '[t]he blanket courses offered by the [D]epartment [of Education] need a specific focus.' The development of teacher-training programmes based on the use of drama strategies to teach a variety of subjects such as English, Afrikaans, History, Geography and Life Orientation, could be of significant value in the provision of both pre-service and in-service teacher training. This may require the extended cooperation and participation of non-governmental organisations as well as a number of tertiary institutions.

Such training courses, particularly in the form of holiday workshops, would have a tremendous impact on teacher development. Training sessions could be aimed at providing both teachers and teacher-trainees with a series of specific interventions to illustrate the use of drama strategies to reach the learning outcomes specified for their subject.

Given the financial implications of the above recommendation, De Villiers (2001: 193) suggests that, while the training of teachers demonstrating a higher level of competency should be kept to a minimum, the training of teachers who appear to be sufficiently

underdeveloped should be intensified.

5.7 SUGGESTIONS FOR FUTURE RESEARCH

While this study has attempted to create a solid foundation in terms of the use and application of drama strategies as teaching tools, particularly as a source of enrichment and support in the poetry classroom, it can be seen that there are still a number of unexplored avenues on the topic.

While drama strategies (*cf.* Appendix 1) proved to work especially well in the teaching of English poetry as demonstrated in this research study, it is hypothesised that it can be used to equal if not greater effect in the teaching of other subjects forming part of the school curriculum. The following are some suggestions for further research in the field of drama strategies for OBE in a South African context.

5.7.1 Drama strategies as a means of teaching Social Sciences: History and Geography in the GET and FET Phases

It is precisely their common concern with people, events and places that would make for an interesting research study on the use of drama strategies as a source of enrichment and support in the study of Social Sciences: History and Geography.

In both phases, the use and application of drama methods can be examined as a way of exploring a variety of topics and demonstrating knowledge and understanding with regard to specific historical and geographical aspects, including:

- the past and present
- geographical and environmental concepts, issues, challenges and processes
- social issues and problems
- human interaction
- human interaction
- interaction between human beings and the environment
- values and attitudes

- solutions and strategies
- dynamics of changing power relations within societies
- interpretations and perspectives of events, people's actions and changes
- issues around local history, heritage and public history

5.7.2 Drama strategies as a means of teaching Life Orientation in the GET and FET Phases

A study on the use of drama strategies as a source enrichment and support in the compulsory subject of Life Orientation could be of significant value in terms of future research, especially with regard to reaching the following learning outcomes:

- explain and evaluate own coping with emotions and own response to change
- show evidence of respect for others and the ability to disagree in constructive ways
- perform a sequence of physical activities including rotation, elevation and balance movements
- design and play a game that includes the concept of invasion
- investigate fair play
- enhance self-awareness and self-esteem
- acknowledge and respect the uniqueness of self and others
- explain different roles and they change and affect relationships
- describe values and strategies to make responsible decisions
- describe concepts of power and power relations and their effect on relationship between and among genders
- demonstrate an understanding and appreciation of the values and rights that underpin the Constitution
- practise responsible citizenship
- identify social and environmental issues
- explain the value of diversity
- address discrimination and violations of human rights
- know the principles and procedures of a democratic structure
- display an understanding of the major religions, ethical traditions and indigenous

belief systems in South Africa

- analyse contemporary moral and spiritual issues and dilemmas
- promote well-being
- demonstrate self-knowledge
- make informed decisions
- display an awareness of trends and demands in the job market

5.8 CONCLUSION

The possibilities of DIE are endless – as are the rewards – particularly when used in the context of OBE. Though the findings obtained from the statistical analysis of the learners' results showed that the researcher's intervention did not have as significant an effect on the learners' academic performance as she had hoped, it is still evident that the learners and teachers from the Experimental Group benefited greatly from these methods. Not only did the drama strategies help the learners to engage with the poems under investigation on a much deeper cognitive, emotional and physical level than the existing methods in use, but they were also seen to promote critical and independent thinking as well as reflection. For these reasons, it can safely be argued that drama strategies can be used as a source of enrichment and support for outcomes-based learning in the Grade 10 English poetry classroom.

The use of drama strategies not only helped to break the communication barrier and solve issues of boredom and indifference, but it has also inspired a greater love and appreciation for the subject of poetry (Experimental Group Two has since established a poetry society in their school which takes place on Friday afternoons and consists of a large number of interested learners).

Despite the teething problems envisaged in implementing drama strategies in schools on a large scale, it is hoped that in time a greater number of teachers and learners (as well as departmental officials) will come to appreciate and recognise its value in the classroom.

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