

**University of Strathclyde**  
**Department of Childhood and Primary Studies**

**Imagined Worlds, Real Learning: Examining the use of drama in  
sustainable development education**

**Marie Jeanne McNaughton**

**Doctor of Philosophy**

**2008**

## **Declaration of Author's Rights**

The copyright of this thesis belongs to the author under the terms of the United Kingdom Copyright Acts as qualified by the University of Strathclyde Regulation 3.51. Due acknowledgment must always be made of the use of any material contained in, or derived from, this thesis.

## **Abstract**

The context for this thesis is a reflective practitioner research project that examined the use of educational drama in the teaching of sustainable development education (SDE) in the upper stages of the primary school. The drama lessons on which the study was based, link with learning outcomes in SDE. There was a particular locus in the Scottish education system. As 2005 – 2014 has been designated by UNESCO as *The Decade of Education for Sustainable Development*, it was particularly relevant to examine and emphasise the role of drama as a learning medium. A review of literature revealed pedagogical parallels between SDE and drama as a learning medium. Three research questions focused on which aspects of SDE could be addressed through drama, which dramatic conventions and teaching strategies could be employed in SDE, and examined the interactions between the drama participants, both pupils and teacher. Sets of drama-SDE lessons were implemented and data from observations, evaluations, field notes and video recording were collected and analysed. Evidence suggested that engaging in drama helped the children to develop knowledge, concepts, skills, attitudes and values pertaining to learning in SDE. The dramatic conventions of Teacher-in-Role and the building of fictional communities, and drama teaching strategies using responsive, emancipatory pedagogies were significant in effecting learning in SDE. This thesis sets out a pedagogical model, based on the relationships between the participants in the drama-SDE lessons, and the participants and the learning contexts. This demonstrates aspects for consideration in the planning, implementation and evaluation of drama in SDE. The conclusions suggest that holistic, active, participative learning, the particular ways of working within the dramatic context, and the relationship between the participants during drama SDE lessons, allowed children to develop concepts, skills and attitudes necessary for active citizenship, and facilitated learning in SDE.

## **Acknowledgements**

I would like to thank the many people who have advised and aided me during my research and writing. Thanks to Gilbert McKay and Angus McWilliam who guided and supervised the early stages of my work. A special thanks goes to Rowena Murray whose support and advice have been invaluable in helping me to finish the process. Thanks to the teachers and pupils of the schools involved in the drama-SDE lessons, especially Mrs B., for her enthusiasm and professionalism. I'd like to thank all of my friends for their encouragement, with a special thanks to Ruth and Jan for their insight and inspiration. Most of all, thanks to Martin for his patience, his unfailing support and his hot dinners.

## Table of Contents

	Page
<b>List of Tables</b>	v
<b>List of Appendices</b>	vi
<b>List of DVD Clips</b>	vii
<b>Introduction</b>	1
From Acting to Action: A Synopsis of this Research Study	4
<b>Chapter 1: Literature Review</b>	11
Environmental and Sustainable Development Education: A Brief History	13
The Pedagogy of Sustainable Development Education: Six Themes	16
Educational Drama and Sustainable Development Education	25
Educational Drama and the Six Pedagogical Themes of SDE	27
Research Questions	38
<b>Chapter 2: Research Design and Methodology</b>	39
Selection of the Research Approach	40
Research Design	41
<b>Chapter 3: Gathering, Sorting and Displaying of the Data</b>	53
Procedures and Data Gathering	53
Decisions about Grouping and Analysing the Data	59
Stages in the Analysis: What and How?	61
The Why Stage: Analysis of the Video Data	66
<b>Chapter 4: Analysis Relating to Sustainable Development Education</b>	70
Section 1: The Dump Drama	72
Section 2: The Rainforest Drama	91
Section 3: Data Pertaining to Class C	112
Section 4: Summary of the learning in SDE	123

<b>Chapter 5: Analysis of Drama Conventions and Teaching Strategies</b>	<b>127</b>
Section 1: A Reflective Narrative of <i>The Dump</i> Lessons	129
Section 2: A Reflective Narrative of <i>The Rainforest</i> Lessons	143
Section 3: Conventions, Teaching Strategies and Learning Links	154
<b>Chapter 6: Analysis of the Interactions Within the Drama</b>	<b>169</b>
Section 1: Decisions concerning the analysis of the data	170
Section 2: Transcriptions of the DVD drama episodes	179
Section 3: Analysis of the DVD extracts	230
<b>Chapter 7: Discussion of the Research Findings</b>	<b>247</b>
Section 1: Revisiting the three research questions	249
Section 2: Relationships in educational drama and SDE: A model for practice	258
Section 3: Drama and SDE - pedagogical links emerging from this research study	265
<b>Chapter 8: Conclusions</b>	<b>273</b>
<b>Bibliographical References</b>	<b>279</b>
<b>Appendices</b>	<b>294</b>

## **List of Tables**

- 2.1 Proposed SDE Outcomes Linked to Aims and Learning Outcomes: The Dump Drama
- 2.2 Proposed SDE Outcomes Linked to Aims and Learning Outcomes: The Rainforest Drama
- 3.1 The Chronology of Teaching and Data Collection
- 4.1 Collated Responses of Classes A and B in Role as Residents to the Question “What can we do about the rubbish dump?”
- 4.2 The Collated Responses of Classes A and B Evaluations of “The Dump” Lessons
- 4.3 SDE learning linked to themes from the Dump interviews with Classes A and B
- 4.4 SDE links to themes from the Dump interviews with Teachers A and B
- 4.5 Collated Responses of Classes A and B in the “Speech Bubbles” activity: quotes from the drama characters
- 4.6 SDE links to Poems written by classes A and B
- 4.7 The Collated Responses of Classes A and B Evaluations of “The Rainforest” Lessons
- 4.8 SDE learning linked to themes from the Rainforest interviews with Classes A and B
- 4.9 SDE links to themes from the Rainforest interviews with Teachers A and B
- 4.10 The Collated Responses of Class C Evaluations of The Dump & The Rainforest lessons
- 4.11 SDE learning linked to themes from the interviews with Class C
- 4.12 SDE learning linked to themes from the interviews with Teacher C
- 4.13a Summary of Evidence Linked to Aims and Learning Outcomes: The Dump drama
- 4.13b Summary of Evidence Linked to Aims and Learning Outcomes: The Rainforest Drama
- 5.1 Conventions, Teaching Strategies and Learning Links: The Dump Drama
- 5.2 Conventions, Teaching Strategies and Learning Links: The Rainforest Drama
- 6.1 The Transcription Key: Transcriptions of DVD Extracts
- 6.2 Key to Thematic Codes in the Transcription Matrices
- 6.3a Themes relating to Children’s Interactions: Number of Instances of Thematic Codes
- 6.3b Themes relating to Children’s Interactions: Number of Instances of Thematic Codes
- 6.4a Themes relating to Teacher’s Interactions: Number of Instances of Thematic Codes
- 6.4b Themes relating to Teacher’s Interactions: Number of Instances of Thematic Codes
- 7.1 Relationships in Educational Drama and SDE: A Model for Practice

## **List of Appendices**

- 1 The Dump Lessons
- 2 The Rainforest Lessons
- 3 Observation schedule
- 4 Children's evaluation form
- 5 Community planning form: completed
- 6 Line drawing of the dump
- 7 Anti-littering poster
- 8 Children's Dump evaluation form: completed
- 9 Dump Drama: School B children's interview transcript
- 10 Newspaper report of children's action on waste ground
- 11 Rainforest poem
- 12 Children's Rainforest evaluation form: completed
- 13 Rainforest Drama: School A children's interview transcript
- 14 Dump Drama: School B teacher-observer interview transcript  
Rainforest Drama: School A teacher-observer interview transcript
- 15 School C: teacher interview transcript
- 16 Deforestation photograph
- 17 Example of comment and analysis notes for DVD clips
- 18 Expanded descriptors of Teacher Exchange codes and themes



### The Dump Lessons DVD: List of Clips

Time	Clip No.	Content	Length (mins)
00.00		<b>Title: The Dump Drama</b>	
00.05		Sub-title: Clip 1: Planning for the Meeting	
00.09	Clip 1	<b>D1: The residents remember</b>	1.37
1.42		<i>Break</i>	
1.46		Sub-title: clip 2a The Meeting:	
1.50	Clip2	<b>D2a: Meeting the councillor</b>	1.07
2.57		<i>Break</i>	
3.00		Sub-title: Clip 2b: The Councillor Leaves	
3.04	Clip 3	<b>D2b: Councillor leaves</b>	1.18
4.22		<i>Break</i>	
4.25		Sub-title: Clip 3: The Tardy Resident	
4.29	Clip 4	<b>D3: Tardy Resident</b>	1.46
6.15		Break	
6.18		Sub-title: Clip 4a: Planning for Action	
6.23	Clip 5	<b>D4a: Who will scribe?</b>	0.47
7.10		<i>Break</i>	
7.13		Sub-title: Clip 4b: Planning for Action	
7.18	Clip 6	<b>D4b: Planning</b>	1.07
8.25		<i>Break</i>	
8.29		Sub-title: Clip 4c: Presenting the Plan	
8.35	Clip 7	<b>D4c: Presenting the plan</b>	0.53
9.28		<i>Break</i>	
9.31		Sub-title: Clip 5a: The News Report	
9.36	Clip 8	<b>D5a: Report</b>	1.58
11.34		<i>Break</i>	
11.37		Sub-title: Clip 5b: Disappointed	
11.42	Clip 9	<b>D5b: Disappointed</b>	0.26
12.08		Sub-title: Clip 5c: Hooligans	
12.13	Clip 10	<b>D5c: Hooligans</b>	0.51
13.04		Sub-title: Clip 5d: Glad!	
13.09	Clip 11	<b>D5d: Glad</b>	0.54
13.53		Sub-title: End of Clips	

## The Rainforest DVD: List of Clips

Time	Clip No.	Content	Length (mins)
00.00		<b>Title: The Rainforest Drama</b>	
00.08		Sub-title: Deep in the forest	
00.13	Clip 1	<b>RF1a: Deep in the forest</b>	0.27
00.40		<i>Break</i>	
00.40	Clip 2	<b>RF1b: Forest Hands</b>	1.05
1.46		Sub-title: Deciding on characters	
1.50	Clip 3	<b>RF2: Who are we?</b>	1.37
03.29		<i>Break</i>	
03.30		Sub-title: The start of the day	
03.34	Clip 4	<b>RF3: Start of day</b>	1.08
04.43		<i>Break</i>	
04.45		Sub-title: teacher in role: the messenger	
04.49	Clip 5	<b>RF4a: A stranger's tale</b>	2.42
07.31		<i>Break</i>	
07.32	Clip 6	<b>RF4b: Challenge</b>	0.46
08.19		<i>Break</i>	
08.19		Subtitle: The beast machines	
08.23	Clip 7	<b>RF5: the beasts</b>	2.06
10.29		<i>Break</i>	
10.31		Subtitle: The sick hunter	
10.35	Clip 8	<b>RF6: sick man</b>	1.16
11.51		<i>Break</i>	
11.55		Subtitle: Poisoned	
11.59	Clip 9	<b>RF7: Poisoned</b>	1.34
13.33		<i>Break</i>	
13.37		Subtitle: You must leave the village	
13.21	Clip 10	<b>RF8a: The boss</b>	1.56
15.38		Subtitle: Choosing to stay or go	
15.42	Clip 11	<b>RF8b: Stay or go</b>	3.47
19.34		End of clips	

## ***Introduction:***

### ***Focus of the Study, Research Questions and Overview of the Thesis***

*Drama is not simply a subject, but also a method, a learning tool. Furthermore, it is one of the key ways in which children gain an understanding of themselves and others.*

*Neelands, 1992, p.3*

I became interested in drama as a learning medium in the 1980s and have used educational drama in primary schools since then as a way of helping primary school children to learn, for example, in language and literacy, in health education and in personal and social development. In the late 1990s, I began to work in the area of environmental education and I thought that drama would be a useful way to help children to think about the controversial issues involved. However, there was no literature about this, and so I began to develop my own ideas and lessons. Coming into the new century, there was and is a growing focus on environmental and sustainable development issues. Organisations such as UNESCO (2006) state that sustainable development education (SDE) should be available to every learner, and that drama can be part of the teaching and learning process. But there is still very little published literature, especially for the primary sector, either looking at why drama might be useful in SDE or how, practically, to use drama to help children learn in this way. Thus, I undertook this research project

Specifically, this research can be justified in three different but connected ways. Firstly, there is a growing emphasis on global citizenship and sustainable development education, with 2005-2014 being declared by UNESCO as the Decade of Sustainable Development Education. This has led to calls for research into developing effective pedagogies. Secondly, Scotland (like the other countries of the UK) is developing a new curriculum for the 21<sup>st</sup> century, *A Curriculum for Excellence* (SECRG, 2004). Those in education are being urged to find new and effective ways of helping children to prepare for life in a rapidly changing world. Thirdly, academic research in drama education is still relatively recent. Somers (1996), the first editor of *Research in Drama Education*, encouraged drama practitioners to continue to add to the body of knowledge about drama and to illuminate practice through research. Yet to date, there is almost no published research on the specific subject of using educational drama in SDE with

primary school children. These three strands, I believe, make a strong case, for this research project.

### **The Research Focus**

The focus of this research, then, was an enquiry into the potential of educational drama as a learning medium in SDE. Educational guidelines and advice, published since the 1990s (SOEnD, 1993; SEEC, 1998; AGDS, 1999; SDELG, 2005), state that environmental and sustainable development education should offer young people opportunities to practise and develop:

- Sensitivity and appreciation of the social and natural environment
- Some factual understanding of environmental and social problems and issues
- Knowledge/understanding of the social environment
- Skills to find out about and explore environmental issues
- Civic skills to influence decision-making in society
- Researching and communicating information about one's own environment
- Improving one's own environment: act responsibly
- Critical reflection on the quality of environmental developments

As a drama educator, I recognised that many of the words and phrases appearing in the documentation pertaining to SDE were also used to describe learning in and through drama. In particular, aspects of sensitivity to social problems and issues, exploration of issues, decision-making, communication and critical reflection are recognised as playing a central role in drama education (Neelands, 1984; O'Toole and Haseman, 1987; O'Neill, 1995; Winston, 2000). The research in this study focused on discovering the teaching and learning potential of drama in SDE.

A vision for education for sustainable development (ESD) is set out by UNESCO for the *2005 – 2014 The Decade of Education for Sustainable Development*. Its goal is to “encourage changes in behaviour that will create a more sustainable future in terms of environmental integrity, economic viability, and a just society for present and future generations” (UNESCO website). Educators are challenged to find interesting and meaningful ways of helping young people to develop the knowledge, skills and values they will need to become actively involved in building a more sustainable future. This research sought to discover if drama could help to meet this challenge.

*Educational Drama*

The term used to denote drama in the context of this research is ‘educational drama’. This drama is not based on acting for performance, although many theatre techniques and conventions are used, but on the theories and techniques developed from the work of Dorothy Heathcote by practitioner-researchers such as Gavin Bolton, (1984, 1998), and Cecily O’Neill (1995). They use the terms “drama in education” and “process drama” to describe a type of improvised drama which allows the participants to explore situations and events using dramatic conventions and out-of-role discussion. In the context of the Scottish curriculum, the dominant term is “educational drama” or sometimes simply “drama” (LTS website, 2004). This way of teaching drama often employs the strategy of teacher-in-role. It is concerned with exploring ideas, issues and feelings, looking at different perspectives, and group problem solving. In role, and through the use of drama techniques and conventions, both teacher and pupils actively recreate and adapt their perceptions of the world and the people in it. Out of role, reflection and analysis of the drama endeavour to help the participants to extend and deepen their understanding of aspects of the work they have undertaken. Educational drama, then, could be a useful learning tool in helping to equip children with the attributes listed earlier, on page 2.

This research has a Scottish focus, based as it is on principles of sustainable development education derived from the Scottish Executive’s sustainable development strategies and education policies. The research was conducted in Scottish schools and is located within the Scottish education system. Nevertheless, sustainable development is a global concern. Therefore, although the context is Scottish, it is intended that the ideas and principles will be of relevance to a wider audience. On a point of terminology, it is important to note that, in 2004, the Scottish Executive’s Sustainable Development Education Liaison Group (SDELG) adopted ‘sustainable development education’ (SDE) as the preferred term and, because this research is set in a Scottish context, it is this designation that is used to describe the work undertaken with the children. The wider term “environmental and sustainable development education” is used in more general discussion of the field.

## **From Acting to Action: A Synopsis of this Research Study**

This thesis is presented in eight chapters.

### *Chapter One*

The aim of this review is to explore and uncover the extent of philosophical and pedagogical parallels between environmental and sustainable development education and drama as a learning medium, both from a broad educational perspective and, more specifically, as they relate to primary education. An extensive trawl of research literature revealed that there are limited research studies that demonstrate an articulation between the two fields within the primary school sector (or elsewhere). The chapter begins with a brief history of environmental education from its inception 1948. It continues by examining the literature pertaining to environmental and sustainable development education for the 21<sup>st</sup> century. In this section I have identified six common pedagogical themes in the literature, which I have used to organise and synthesise the core concepts and directives relating to environmental and sustainable development education. These are that effective environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; based on competence to take action; and systemic.

In the latter sections of this chapter, these themes are used to demonstrate, through a review of the theories and research pertaining to drama education, an articulation between SDE and drama: that drama pedagogies may provide opportunities to meet the aims of these environmental and sustainable development education themes by allowing learners to think creatively, to make connections, to problem solve, to develop complex skills and to examine values, all through the use of multiple modes of learning (for example, visual, aural, vocal and kinaesthetic).

Finally, the chapter sets out the three questions, emerging from the literature review, that form the basis of this study.

### *Chapter Two*

This chapter details the selection and description of the research methodology through which I gathered data to find possible answers to the three research questions set out at the end of the Chapter 1. The decisions for the use of a reflective practitioner, qualitative approach are explained and justified. The main section of the chapter, which gives an overview of the research design, is divided into two sub-sections: the practical

decisions and the methodological decisions. The first of these, describes the selection of subjects for the research and the drama-SDE contexts. I worked with children and teachers in three upper primary school classes (designated and Classes A, B and C) to implement two sets of drama lessons based on two SDE issues: a local issue, in *The Dump Drama*, and a global issue, in *The Rainforest Drama*. A set of specific Teaching Aims and Learning Outcomes, linked to knowledge and concepts, skills and attitudes in SDE was designed to accompany each set of lessons. Data were collected that might provide evidence of learning linked to the drama-SDE lessons.

The methodology selected was an ethnographic case study employing a multi-case approach and this is explained and justified in the next sub-section of the chapter, after which the methods of data gathering and instrumentation are described. Five methods of data gathering were used during the course of the study: teacher-observers' observations of the lessons; children's evaluations; a series of interviews with observers and children; children's written and drawn work; practitioner-researcher reflective field notes; and the video-taping of the drama-SDE lessons. Instrumentation included semi-structured observation schedules, questionnaires, semi-structured interviews and video recording equipment.

### *Chapter Three*

The purpose of this chapter is to provide an overview of the research data and of the processes by which those data were gathered, sorted and displayed. It explains the decisions concerning how the data were analysed and presented in ways that would develop a theoretical framework linking drama and SDE. The chapter begins with a brief account of the implementation of the drama-SDE lessons carried out with Classes A, B and C. The timescale is set out, and deviations from the original plans are explained. There follows an account of the data collection and, again, variations from the original plans, set out in Chapter 2, are explained.

The next section of the chapter explains and justifies the decisions about how the data from interviews, evaluations and children's work were counted, coded, categorised and displayed in terms of how they facilitated the subsequent analysis set out in Chapters 4 and 5. It describes the designing of specific matrices and the use of vignettes to facilitate the analysis process. The chapter concludes with an explanation of the steps taken in the analysis of the video recordings of the lessons, the subject of Chapter 6.

The selection of extracts for transfer to DVD is justified in terms of their usefulness in illustrating pivotal moments in the drama lessons and making links to learning in SDE.

#### *Chapter Four*

This is the first of the three chapters dealing with the analysis of the data and the development of a theoretical perspective linking educational drama to SDE. Each chapter deals with one of the three research questions set out at the end of Chapter 1.

In the previous chapter, the data amassed during this research were listed and the decisions about the analysis process, that is, about how the data was to be sorted, listed, categorised, coded and displayed, were explained and justified. This chapter moves the thesis on by exemplifying that process, presenting the analysis of the data that provided evidence of the children's learning in SDE in relation to the two sets of educational drama lessons set out in Chapter 2. The purpose of this analysis was to provide answers to research Question 1. The chapter is presented in four sections. Section 1 pertains to the analysis of data from the first set of drama-SDE lessons, *The Dump*; Section 2 pertains to the analysis of the data from the second set of drama-SDE lessons, *The Rainforest*; and Section 3 pertains to the analysis of the data from Class C, whose teacher undertook the teaching and data collection independently. In each of these sections the analysis of the data is presented in a series of matrices that list the key themes emerging from the analysis, together with illustrative examples from each set of data. These are linked with the proposed Teaching Aims and Learning Outcomes for each set of lessons. Each matrix is followed by an analytical discussion of the results.

Section 4 provides a summary of the evidence from the analysis. Based on the analysis of the data, this chapter argues that there was substantial evidence from all of the sources that the main teaching aims and learning outcomes, in terms of the knowledge and concepts, skills and attitudes were met. Specifically, the children demonstrated awareness of the social and environmental impact of both inappropriate waste disposal and deforestation. There was evidence to suggest that engaging in drama helped the children to practise and develop some of the skills necessary to take action in and for the environment. In addition, the context of the drama seems to have been useful in allowing the children to express positive attitudes towards the environment and in helping them to express personal views, both in and out of role, about the nature of the environment and about the role that people can play in taking care of it.



### *Chapter Five*

This chapter sought to answer Research Question 2. The chapter is divided into three sections. The first section pertains to the analysis of *The Dump* lessons. It sets out, in a reflective narrative, the development of the drama-SDE story that took place in the lessons with the children. For each scene, the drama conventions and teaching strategies are described, and the themes and issues in each scene that relate to learning in SDE are identified. These themes and issues are then related to the children's development of knowledge, skills and attitudes in SDE, identified in Chapter 4. Extracts from my field notes and the notes and interview comments from Mrs B. of Class C, provide reflective comments based on our first-hand accounts of the teaching and learning processes. Each described scene is linked to evidence of learning, derived from the children's evaluations and written work and from the teacher-observers' interview comments, presented in Chapter 4. In section two of this chapter, the same process is undertaken for *The Rainforest* lessons.

The final section of the chapter suggests pedagogical links between the teaching strategies and drama conventions employed within the episodes of the drama lessons and specific SDE learning. Firstly, the conventions are analysed in terms of the four classifications of dramatic activity identified by Neelands and Goode (2000). The analysis is then presented within the chapter in two summary matrices. The chapter continues by identifying the characteristics of the teaching strategies used in the drama-SDE lessons that, I suggest, were most relevant in facilitating the children's learning in SDE. Evidence is drawn from my research field notes, the interviews with Mrs B. and the analysis of the data from the children and the teacher-observers. This analysis moved the investigation forward as it not only established pedagogical links between the drama and SDE but it also revealed that a common theme was emerging from the data: that the teaching strategies and the relationships they allowed, between the children and between the teacher and the children, were instrumental in the development of learning in SDE.

### *Chapter Six*

This Chapter sought to answer Research Question 3. It builds on the evidence, presented in Chapter 5, that the specific dramatic conventions, and the associated teaching strategies, employed within the drama-SDE lessons, provided the conditions in which the children's concepts and knowledge, skill and attitudes in SDE were able to

develop. This chapter aims to move the research on by focusing on examples of the specific actions and interactions between the participants during the drama lessons. These were captured in the video tape recordings of the two sets of SDE-drama lessons. This close analysis examined and uncovered aspects of the nature of the responses, interactions and communication between the pupils in small and larger groups, and between the teacher and pupils, and suggests why these might have been useful in the development of learning in SDE.

The chapter is presented in three sections. The first section explains and justifies the decisions made about the selection of the video evidence, the transcription of the extracts and the analysis of the discourse of the drama. The second section comprises two sets of matrices, *The Dump* and *The Rainforest*. Each matrix sets out a transcription and an interpretive commentary for each of the selected dramatic episodes. The dramatic episodes are to be found on the two DVDs accompanying this thesis. In the final section of the chapter, the analysis of the DVD drama-SDE lesson extracts reveals the emergence of four themes pertaining to the children's learning in SDE: the children's building of the fictional context of the drama; the children's supportive and organising behaviours; the children's personal and affective involvement in the dramatic roles and context; and the teacher's participation in the learning contexts. The changes of status afforded to the children through the participation in the dramatic contexts were deemed to have offered the children ways of interacting with each other and with the teacher that were outside the normal conventions of classroom interaction, thus promoting learning in SDE.

This chapter, in conjunction with Chapters 4 and 5, reveals the basis for the development of a pedagogical model that could offer practical assistance to teachers and educators wishing to use drama in their work in global citizenship and sustainable development education.

### *Chapter Seven*

In Chapter 1 of this thesis, three questions were posed about the nature of the relationship between teaching and learning strategies in educational drama and learning opportunities in sustainable development education. In the first section of this chapter, the three research questions are revisited and the main outcomes from the analysis, in terms of educational drama and SDE links, are brought together and summarised in order to provide an overview of the research assertions. Each of the three research

questions is addressed individually. The intention, here, is to demonstrate the cumulative weight of evidence in support of the claim that drama is a useful tool in the teaching and learning of SDE.

In the second section of this chapter, a synthesis of the analysis of data presented in Chapters 4, 5 and 6 is used to produce a pedagogical model that could help primary teachers and non-drama specialists to use educational drama when planning and implementing SDE. Central to this model are the four aspects of relationships within the drama-SDE lessons: the relationships between and among the children; the relationship between the teacher and the children; the relationship between the drama participants and the fictional context and the relationship between the children and their learning. This model demonstrates how all four combined to facilitate learning in the drama-SDE lessons.

The final section of this chapter maps the relationship between the teaching and learning in the educational drama undertaken in this research and effective SDE as identified in current literature and research. In the Literature Review in Chapter 1, an analysis of the literature pertaining to the effective delivery of Sustainable Development Education in the school curriculum revealed SDE to be underpinned by six pedagogical themes. These are, that effective environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; based on action competence; and systemic. The findings of this research suggested that the drama was effective in developing the children's learning in these areas of SDE. The discussion is informed by existing literature in the areas of experiential learning, the imagination in learning and story and narrative as a way of learning.

### *Chapter 8*

This research sought to demonstrate a pedagogical link between the strategies and conventions of educational drama and learning in education for sustainable development. Three questions were posed and the data gathered in answer to these provided evidence that engaging in certain aspects of educational drama allowed the children in the study to develop and practice a range of knowledge, skills and attitudes pertaining to sustainable development education. This chapter summarises the contribution that this research has made to the field of sustainable development education: that the pedagogies underpinning educational drama may be used to support the educational context and so may facilitate a range of learning in SDE. It goes on to

describe and suggest ways in which the research will be used to develop the field of drama education in the teaching of SDE.

## *Chapter 1*

### *Review of the Background Literature*

#### **Summary**

The aim of this review is to explore and uncover the extent of philosophical and pedagogical parallels between environmental and sustainable development education and drama as a learning medium, both from a broad educational perspective and, more specifically, as they relate to primary education. An extensive trawl of research literature revealed that there are limited research studies that demonstrate an articulation between the two fields within the primary school sector (or elsewhere). The chapter begins with a brief history of environmental education from its inception 1948. It continues by examining the literature pertaining to environmental and sustainable development education for the 21<sup>st</sup> century. In this section I have identified six common pedagogical themes, which I have used to organise and synthesise the core concepts and directives relating to environmental and sustainable development education. These are that effective environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; based on competence to take action; and systemic.

In the latter sections of this chapter, these themes are used to demonstrate, through a review of the theories and research pertaining to drama education, an articulation between SDE and drama: that drama pedagogies may provide opportunities to meet the aims of these environmental and sustainable development education themes by allowing learners to think creatively, to make connections, to problem solve, to develop complex skills and to examine values, all through the use of multiple modes of learning (for example, visual, aural, vocal and kinaesthetic). Finally, the chapter sets out the three questions, emerging from the literature review, that form the basis of this study.

## **The Scope of this Literature Review**

The aim of the literature search was to uncover common educational themes in the published research and associated theoretical literature that might link educational drama as a medium to environmental and sustainable development education. The methodology adopted here was a *systematic review approach*, in the tradition of curriculum research by, for example, Hamilton (1990) and Krindel and Newman (2003). Strategies included: setting review goals; conducting a wide literature search using library resources, academic search engines and searches of a wide range of SDE-related and drama-related websites as well as NGO and government websites.

### *Research literature pertaining to SDE and Drama*

An extensive search of the relevant sources revealed a wide body of literature associated with both the evolution and implementation of environmental and sustainable development education and the teaching and development of educational drama. The discussion and synthesis of ideas from these forms the basis for this chapter. However, there were only two research papers that explored or examined specific links between learning in and through drama and learning in environmental and sustainable development education: Appleby (2001) and Lotz-Sisitka and Burt (2002). In order to set the scene in terms of the available knowledge, these are discussed here, as a preamble to the main sections of this chapter. There were further handbooks and articles that set out practical drama lessons and activities relating to environmental and sustainable development education, for example: Tandy, 1999; Balwin, 2004; MUNDI, 2002; McNaughton, 2004a; McLauchlan, 2006. However, these were practical teaching materials, and none made explicit links to research pertaining to learning processes or educational outcomes.

Appleby's paper, *Dramatic Empowerment – Education, Citizenship and the Earth*, was presented at an Australian Association for Environmental Education (AAEE) conference and sought to examine the potential of educational drama to address some of the challenges in environmental citizenship education. The paper offers a useful overview of the principles underpinning the development of environmental citizenship education and cites many of the key writers in the field of SDE and citizenship, for example, Gough, 1997, Fien, 1993, Stevenson, 1987 and Hart, 1997.

The focus in the first half of the paper is a useful discussion of the “characteristics of empowering pedagogies in the primary classroom” (p.4). Appleby argues that the literature suggests that environmental citizenship education in primary schools would be best served by the adoption of approaches that were democratic and dialogic, that allowed children to learn through participation and that provided opportunities for constructing their own meanings through both scientific and expressive forms of learning. The goals of environmental citizenship education, she asserts, were not, in 2001, “being fully realised in schools” (p.7). No evidence was offered to support this claim. In the second half of the paper Appleby sought to examine “the potential of drama as an empowering pedagogy for environmental citizenship education” (p.8). Claims for the usefulness of drama as a learning medium in SDE are set out (O’Toole, 1992; Errington, 1992; Wagner, 1995; Wilhelm, 1998) in terms of the empowerment, the critical approaches and constructivist learning made available through the “artistic-aesthetic dimension of drama” (p.9). However, this section does not make explicit the possible pedagogical parallels between the drama being described and the earlier discussion of environmental citizenship education. Thus, the alignment claimed in the introduction is not made clear. However, the paper was very useful in alerting me to a range of pertinent environmental and sustainable development literature, especially from Australia. This is cited during the review of principles of environmental and sustainable development education in this chapter.

Lotz-Sisitka and Burt (2002) focus on the writing of environmental education texts. Burt’s contribution is of relevance here as its subject is the use of theatre for environmental education in schools as part of a Masters programme completed in 1999. The goal of the research was, “to turn the practice of theatre into an effective tool for the comprehension of social and personal problems (Boal, 1995)” (p.136). Her study, based in schools in the Eastern Cape, South Africa, used a series of theatre workshops to explore development for environmental education. Her findings indicate that the processes of drama allowed the participants to engage in reflection and decision making as they “moved towards learner-centred, constructivist pedagogy” (p.136). However, the focus of the paper is not Burt’s research findings but the roles played by her as a researcher and as a participant in the research process: “a methodologist, an analyst, writer, thinker, interpreter, inquirer and co-learner”(p.137). Although the context and aims of Burt’s project (rural secondary

pupils working towards producing a theatre piece with an environmental theme) differ from my research, her narrative on the processes involved in conducting action research in educational drama, what she terms “reflexive research” (p.138), was helpful in focusing my understanding and use of reflective narrative, in the later chapters of this work.

### **Environmental and Sustainable Development Education: A Brief History**

This section sets out a brief history of the development of environmental and sustainable development education in order to set the context for the subsequent discussion of the implications for the development of SDE pedagogy. Because this research is located within the context of the Scottish education system, the terminology used throughout this thesis is the preferred Scottish term, *sustainable development education* (SDE). Its use is explained by the Sustainable Development Education Liaison Group (SDELG), (2006) thus:

There is a distinct difference between education *about* sustainable development and education *for* sustainable development. The first is about awareness and the second is the use of education as a tool to achieve sustainability. Within the literature on sustainable development education, there are at least three terms that are used interchangeably. These are: education for sustainable development (ESD), or education for sustainability (EfS), and sustainable development education (SDE). ESD is the term used in the majority of international documents. However, here in Scotland the preferred term is SDE precisely because it is an inclusive term where both education about and for sustainable development are integral to its meaning. (p.4)

#### *Environmental Education*

The term *environmental education* was coined during the 1948 Union for the Conservation of Nature and Natural Resources (IUCN) conference in Paris and has been in use in the UK since the 1960s as a way of describing education about and for the conservation of the natural environment and the countryside. The 1968 conference of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) called for the “development of curricular materials relating to the studying of the environment at all levels of education...and the stimulation of global awareness of environmental problems” (Palmer, 1998, p.5). In 1970, an IUCN/UNESCO international working meeting constructed what Palmer (1998) describes as the ‘classic’ definition of environmental education:



Environmental education is the process of recognising values and clarifying concepts in order to develop skills and attitudes necessary to understand and appreciate the inter-relatedness among man, his culture and his biophysical surroundings. Environmental education also entails practice in decision-making and self-formulation of a code of behaviour about issues concerning environmental quality. (p.7)

In the 1970s, three major conferences continued to raise the profile and to refine the definitions of environmental education: the United Nations Conference on the Human Environment, Stockholm, 1972; an International Workshop on Environmental Education, Belgrade, 1975; and the UNESCO First Inter-governmental Conference on Environmental Education, Tbilisi, 1977. Of these, the Tbilisi conference is considered to be of historic significance (Sterling, 1992), as it defined three goals of environmental education: to foster awareness of and concern about, economic, social, political and ecological interdependence; to provide every person with opportunities to acquire knowledge, values, attitudes, commitments and skills needed to protect the environment; and to create new patterns of behaviour of individuals, groups and society as a whole towards the environment (UNESCO, 1977).

The 1980s was a time of consolidation, leading to, in 1987, the UNESCO/UNEP (United Nations Environment Programme) *Tbilisi Plus Ten* conference which advised that the quality of the environment could only be improved by widespread public awareness through environmental education (UNESCO, 1987). The publication of curriculum documents at that time, for example, in Scotland, *Curriculum Guidelines for Environmental Education* (SEEC, 1987) and in England and Wales, *Environmental Education from 5 – 16* (HMI, 1989) sought to move environmental education toward a more official status (Palmer, 1998). The concept of *sustainable development* gained worldwide currency with the publication of *Our Common Future* by the Brundtland Commission in 1987, which offered the now widely used definition:

Development that meets the needs of the present without compromising the ability of future generations to meet their own needs. (WCED, 1987)

### *Sustainable Development and Education*

*Our Common Future* provided the main agenda item for the 1992 Earth Summit in Rio (the United Nations Conference on the Environment and Development - UNCED) (Sustainability-ed, 2006). The summit, in Agenda 21, Chapter 6, emphasised the central role of education in helping young people to understand world problems. It charged the international summit members to provide education that would equip their young people with the skills and attitudes needed to take action to alleviate those problems. Scotland's response to the Rio summit was *Learning for Life* (SOEnD, 1993), which is regarded as a seminal document for the development of environmental education in Scotland (Lavery and Smyth, 2003). Its aim was to propose a strategy for environmental education in Scotland for the next ten years. It recommended that environmental education in schools should provide pupils with opportunities to develop knowledge and understanding about the environment, to develop skills and gain experience necessary for working in the environment and to develop values and attitudes and to take action for the environment. Throughout the 1990s and beyond, although educational policy and practice documents were produced by many of the participating nations, the progress of SDE was uneven (Lavery and Smyth, 2003; Chapman, 2004; McNaughton, 2007; Scott, 2003) and there seemed to be little general enthusiasm for the adoption of SDE as a process or as a focus area in curriculum planning. The prevailing UK view was that sustainable development was a 'fringe' issue with little real status or relevance (Borradaile, 2004). This perspective coincided with the introduction of the National Curriculum in England in 1988 with its increasing emphasis on exam-results league tables and a political rhetoric focused on *raising of standards* and *back to basics*: a response, perhaps, to the more "progressive" education policies of the 1970s (Lavery and Smith, 2003). Two research reports (SESR, 2006; SDELG, 2005) found that this uneven progress was mirrored internationally. Meanwhile, there was a growing media interest in and public awareness of sustainable development issues and concerns (UNESCO, 2005).

### *Sustainable Development Education in the 21<sup>st</sup> century*

UNESCO has designated 2004-2015 as The Decade of Education for Sustainable Development (DESD) with a vision for "a world where everyone has the opportunity to benefit from quality education and learn the values, behaviour and lifestyles

required for a sustainable future and for positive societal transformation”(UNESCO, 2005). Education, it advises, should be interdisciplinary, values-driven, participatory and multi-method, including creative experiences. The DESD has provided the impetus for governments and NGOs to produce sustainable development education policies and programmes (SESR, 2006). Within the UK, for example, Scotland’s response was *Learning for our future: Scotland’s first Action Plan for the UN Decade of Education for Sustainable Development* (SDELG, 2006), which emphasised the government’s commitment to SDE, asserting that it can help teachers to deliver the UNESCO objectives “within a whole-school approach” (p.6). In a review of SDE in Scotland (McNaughton, 2007), I argued that opportunities now exist “to fully integrate sustainable development into the curriculum” (p.635).

The following section focuses on a review of the research literature pertaining to environmental and sustainable development education within the formal school sector. The thematic approach adopted emerged as a result of analysis of the literature. Its use seeks to provide a coherent overview of the key ideas and to facilitate articulation with the review of literature pertaining to educational drama later in the chapter.

### *Terminology*

In this review, the use of the term ‘environmental and sustainable development education’ pertains to general principles dating from the 1940s to the present day. ‘SDE’ is used more specifically to refer to sustainable development education from the mid-1990s, into the 21<sup>st</sup> century.

### **The Pedagogy of Environmental and Sustainable Development Education: Six Themes**

The aims and visions of environmental and sustainability education, as articulated by the major writers and practitioners in the field, can also be viewed as being based on the promotion of a model of good generic educational practice, applicable to many contexts and education systems (Huckle, 1991; Stevenson, 2007). Good SDE, it may be argued, is grounded in and reflective of good pedagogy. From an analysis of the key research literature on SDE in relation to the formal education sector (Sterling, 1992, 2001; Huckle, 2002; Fien, 1996; Rauch, 2002; Gough, 1987; Palmer, 1998;

Wooltorton and Marinova, 2006) and the statements and reports from governments and NGOs (UK and Scottish parliaments and education bodies, WWF, Eco-Schools, UNESCO), six key educational themes emerged. These themes are that environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; enabling learners to be competent to take action for the environment; and systemic. Although the six themes are discussed below, the list is not hierarchical, nor is each aspect a separate unit. Rather, it might be useful to consider the analogy of six sides of a cube. Together they form a whole that might describe a paradigm for progressive, transformative, sustainable education (Sterling, 2001). However, the literature suggests that although, at the beginning of the 21<sup>st</sup> century there is movement towards this model of education, nationally and internationally, there is still some way to go before many of the goals are achieved (Gruenewald and Manteaw, 2007; Stevenson, 2007).

### *Holistic*

The integrated, holistic nature of learning is a recurrent theme in environmental and sustainable development educational research (Rauch, 2002; Wooltorton, 2006; David, 2007; Sterling, 1992, 2001). *Learning for Life* (SOEnD, 1993) envisioned a model of the curriculum in which learning in environmental and sustainability education would be an integral part of the learning and teaching programmes of all schools and would permeate the whole curriculum. Indeed, Brady and Brady (2004) aver that not giving pupils a framework for linking knowledge, ideas, skills and values about the environment is the major failure of modern education. An integrated curriculum crosses the boundaries imposed by traditional subject groupings and allows students to move across disciplines as they learn about their world. Barr and McAndrew (1998) urged schools to “promote a heightened understanding of the interconnectedness of the world and to help the pupils see their place in it” (p.35). However, Birley (2001) reported an increasing trend to segment and apportion percentages of time to discrete subjects within in the primary school curriculum. Reasons for this were cited as the emphasis on raising standards in basic skills, increased accountability and ease of management. Wide-ranging international research on SDE (SDELD, 2005) found that this trend was mirrored in the eleven

countries surveyed. Changing political focus and the UNESCO DESD, they suggest, appear to be heralding a change in direction toward cross-disciplinary approaches.

In the Scottish context, *A Curriculum for Excellence* (SECRG, 2004) states that successful learners should be able to make links and to apply different kinds of learning in new situations that may span several disciplines. One of the key targets for improvement in the curriculum review, identified in *Learning for Our Future* (SDELG, 2006) is, “the coherence between cross-cutting elements such as education for citizenship, environmental education, outdoor education, international education and education for the global perspective and to integrate them as fully as possible with learning in curricular areas and subjects” (p.7). Nonetheless, Borradaile (2004), in a survey of teachers and educational managers, found that there was often a general lack of understanding of cross-curricular, process-based learning, and an over-emphasis on subject-based teaching. Huckle (2002) advises the use of a more topic-based, cross-curricular approach, especially in the primary and lower secondary years. Many teachers, he suggests, may need help to gain (or to rediscover) the knowledge, skills and confidence to teach in this way.

### *Active and Participative*

The discourse of environmental and sustainable development education places the emphasis on pedagogical strategies that can encompass a wide range of active, participative experiences: pupils should engage in critical, investigative, discursive, open-ended tasks that will challenge them intellectually and engage them emotionally (Gough, 1987; Palmer, 1993; Sterling, 1992). Learning contexts should focus on local perspectives and build towards global environmental issues, with emphasis on both knowledge and values (Hicks, 2004; LTS, 2002; UNESCO, 2005). There is an emphasis in *A Curriculum for Excellence* (SECRG, 2004) on the provision of active, participative learning experiences. The four capacities described in the Scottish curriculum document, “successful learners, confident individuals, responsible citizens and effective contributors” (p.15), are predicated on the education system including young people in personal decision-making about and in their learning. Schools are encouraged to develop teaching and learning strategies that include an open, participatory ethos. *Learning for our Future* (2006) recognised the scope of SDE to provide a wide range of contexts for active engagement with ideas, for example in

exploring concepts, asking questions, investigating options and suggesting alternatives.

This pedagogical position is not exclusive to SDE. Selley (1999) suggests that, in all aspects of learning, learners must be allowed to construct their knowledge and understanding through active participation, where they have the opportunity to discover facts, ideas and meanings, although he argues that the principles of constructivism are not easily reconciled with “traditional transmission teaching typified by the lecture and the textbook” (p.3). Säljö (1979) classifies school learning into hierarchical categories from passive, rote knowledge acquisition and memorising to the ability to use facts to make sense of the world and to comprehend, reinterpret and actively construct knowledge and ideas. However, it is recognised that the transition to the provision of active, participative and pupil-centred learning opportunities of SDE is not always straightforward. Stevenson (2007) states that:

Principles that frame the sustainability discourse (such as biodiversity and equity) need to be translated into curriculum and pedagogical practices that will intellectually and emotionally engage students in developing deep meaningful understandings and enduring dispositions – by no means a simple or easy task for teachers. (p.269)

However, the traditional dissemination model of teaching and assessment is embedded in the principles and practice of many teachers (Borradaile 2004; Huckle, 2003), and is reinforced by government targets that focus schools’ agendas on pupils acquisition of facts and mastery of skills in discrete areas such as science, language and mathematics (Stevenson, 2007; Huckle, 2002; Laing and McNaughton, 2001; Sterling, 2001).

### *Based On and In the Environment*

Education outside of the classroom, *in the environment*, is identified as a basic principle of environmental and sustainable development education. Regular direct experience in the school grounds, the local areas and outdoor programmes further afield were all identified as rich resources for developing observation skills and for learning about, caring for and interacting with the environment, thus providing enjoyable and effective learning (Smyth, 1993). *The 5-14 Environmental Studies*

(SOED, 1993, 2000) document also advised that first-hand experience through fieldwork for pupils was central to the methodology of Environmental Studies. Hungerford and Volk (1990) structured a three-stage model of Environmental Citizenship predicated on access to and work in the environment. In the Entry Level stage, learners begin to develop an awareness and sensitivity to the environment through positive experiences outside the classroom. Problems and environmental threats would be raised and learners would be able to declare themselves 'ready to do something'. In the Ownership stage, learners would have in-depth knowledge about issues and would see issues as relevant and of personal concern. They might make a personal commitment to resolving an issue. In the final stage, Empowerment, learners would have a sound knowledge base, the skills to use appropriate strategies, would be confident in their purposes and be 'ready and willing to act'.

The 2002 Scottish discussion paper on education for citizenship (LTS, 2002) recommends that pupils are "involved in link activities with the wider community, including environmental and community projects" (p.18). *Learning for our Future* makes specific mention of education outside of the classroom setting, stating that it must be considered as part of a rounded and rich educational experience, and that schools should develop a whole-school approach to the use of the immediate local environment, including the school grounds as well as on visits further afield.

### *Values-focused*

At the heart of sustainable living there must be a set of values, held by individuals and by society, by which they try to live and make choices (Wells and Scott, 1992; UNCED, 1992). Powney et al (1995) state that, "values include but go beyond the religious and moral areas of belief: "values" refers also to other aspects of how our lives are sustained, organised and experienced" (p. vii). Scott and Oulton (1998) suggest that a consideration of values has always been part of environmental and sustainable development education (NCC, 1990; IUCNUNEP/WWF, 1980, 1991). But, they argue, there are two positions: the liberal stance in which all education is a process that allows learners to develop understandings, personal positions and worldviews with attendant dispositions and values; and the achievement of externally decided goals, so that schools deliver social goals and support "behaviour modification techniques" (Hines, et al., 1986-89, p.6). This echoes Caduto (1985),

who expressed concern that certain strategies in environmental values education might result in didactic, behaviour modification approaches rather than a more open-ended learner-centred approach. Scott and Oulton (ibid) cite an example of children being punished for dropping litter but not being encouraged to discover what happens to the litter after it is put into the bin. Their research suggested that many teachers avoided what they recognised as controversial issues (p.216).

In *Learning for Life* (SOEnD, 1993), the school ethos and values system, *the hidden curriculum*, was viewed as having an important influence on the effectiveness of environmental education in both local and global issues. An ethic for sustainable living was also central to *Caring for the Earth* (IUCN/UNEP/WWF, 1991), which recommended education that could encompass care and respect for the community of life. Ethical dilemmas, for example the right to meet human needs and wants versus the preservation of natural resources, can and should be addressed through education at all levels and over a range of subjects (Fien, 1996; Sterling, 2001).

*A Curriculum for Excellence* (SECRG, 2004) charges the Scottish government and educational providers with delivering an education system that helps young people to develop a range of positive values about themselves as learners and as future citizens. However, Gillies (2006) notes that the prime value on which the new curriculum is to be based – “excellence” – is never referred to in the document and suggests that this is symptomatic of “a certain imprecision over values in the report” (p.31). He suggests that the Curriculum Review Group’s failure to open up the initial report to public consultation resulted in a loss of opportunities to analyse and define the underlying educational values that would fit the recipients of the new curriculum for the challenges of the 21<sup>st</sup> century. Gillies suggests that this lack of precision may not bode well for enquiry-based approaches to values and issues-focused education. More positively, in *Learning for Our Future* (2006), the aim of SDE is described as that which will inform people’s values “through an exploration of the fundamental principles of the way we live our lives now and the impact our lifestyles have on the environment and society” (p.1).

*Competent to Take Action*



Central to the goals of environmental and sustainable development education is that it should enable learners to be *competent to take action*, and that the success of any educational strategy should be judged by its effect on the capacity and willingness of people to take action for the environment (Jensen and Schnack, 1997). The concept of action competence proposes that pupils are empowered, through education, not just to learn about the environment but also to have the disposition and ability take action to sustain it. A recurring view in environmental and sustainable development education is that pupils should be encouraged to be active participants in the care and stewardship of the local and global aspects of the world in which they live (Smyth, 1993; SOED, 1993; 2000; Hart, 1997). Laing and McNaughton (2001) proposed a model of environmental action competence (after Jensen, 1995) wherein teachers and educators are offered strategies to enable pupils to have knowledge and insight about sustainability issues, vision and commitment to the issues and, ultimately, can take action in regards to the issues. These included helping children to clarify the context of an issue, facilitating discussion, debate and decision-making and facilitating prediction of and reflection on the effects of their planned environmental action.

Barrett Hacking, Hacking and Scott (2007) describe a small but growing international literature and research on how to engage children in local environment and community action (Hart, 1997; Barrett Hacking et al 2006; Hicks and Holden, 2007). International and national policies (UNICEF, 1995) require children to be viewed as stakeholders in their environment. Research suggests that even from a young age, children are aware of many aspects of their environment and are able to express opinions on and concerns about perceived issues and problems (Roe 2007). However, Roe, in interviews with children aged 6-11 who were involved in landscape planning, found that the children felt disempowered as a result of their views and action being ignored or undervalued by the adult decision-makers with whom they were working.

Chawala and Flanders Cushing (2007), when examining research into education for developing strategic environmental behaviour, found that, although there were “hundreds of empirical studies” (p.439) few of these focused on young people and the environment. Survey-based studies (Chawala, 1998; Palmer and Suggate, 1996; Sward, 1999) found that young people’s early experiences in the environment (for example, activities in the natural environment or witnessing environmental successes

or problems) gave them a later interest in or concern for environmental issues and that this, in turn, made them more likely to act for the environment. They suggest that the role of interested adults is a key “entry-level variable” (p.440). (See Hungerford and Volk, 1990, above.) The few quasi-experimental studies identified by Chawala and Flanders Cushing (Zelezny, 1999; Rickson et al, 2004) found that educators can influence “students’ opportunities to gain knowledge, form positive attitudes about the environment and practice action skills” (p.441). Most critical, here, was that the young people could see that their efforts were being taken seriously by others, and that they were able to carry through at least some of their ideas into action.

A review of Scottish education in 2000, preceding the development of a Scottish curriculum to meet the needs of the 21<sup>st</sup> century, resulted in a parliamentary order listing five *National Priorities for Education* (Scottish Executive, 2000). The fourth of these priorities, Values and Citizenship, made links between citizenship education and SDE. A key indicator of success for Priority 4 was identified by the HM Inspectorate as the involvement of schools in the Eco-Schools programme and the achievement of an Eco-Schools award (Eco-Schools, 1995). The stated aims of this scheme are to help schools to move from simple class and school activities using ideas from structured packs and lesson plans, through stages towards a whole school ethos of action for sustainable living. A more critical view might be that the nature of the scheme must remain essentially top-down, with general, external standards and measures being applied to school communities. Pupils (and adults) might be expected to display extrinsically motivated “good environmental behaviour” without being encouraged to interrogate the underlying issues and values (Gillies, 2006).

Comparisons may be drawn with the more robust European “Environment and Schools Initiatives” (ENSI) described by Rauch (2002). Here, the focus is on a holistic environmental approach, with an emphasis on pupils being “empowered to make active and constructive contributions to sustainable development” (p.49). If the goals of SDE are to be achieved in terms of action competence, then the adoption of liberal, holistic and critical pedagogies would appear to be essential. Through initiatives such as *Assessment is for Learning* (LTS, 2006), teachers are being given strategies to enable pupils to be more pro-active in their learning and to engage in self-evaluation and reflection on what they can do and what the next steps in their learning will be. However, a key barrier to progress in the achievement of more

critical, action-based teaching and learning is the lack of systematic and sustained in-service education. Rauch (2002) acknowledges this: “teachers need greater willingness and ability to handle learning processes which are not *a priori* structured” (p.45). Realistically, current half-day or one-day “familiarisation” courses cannot achieve fundamental changes in attitude and understanding.

### *Systemic*

Crucial to current systems thinking in relation to SDE is the work of Sterling (2001, 2004, 2005) who describes an ecological paradigm for education that applies three contextual levels to whole-systems thinking: the educational paradigm, which re-orientates thinking about the purposes of education and how this relates to society and the biosphere; organisation and management of learning environments, which reflects how the whole management system views policies and practice towards education and the environment; and learning and pedagogy, which describes how practices are redesigned to put into practice a participative, integrative model of learning and teaching. Sterling’s analysis corresponds with Smyth’s (1993) view in *Learning for Life* that suggests that for environmental and sustainable development education to be implemented successfully, then the whole system, that is, government and its agencies, commercial and voluntary sectors, education bodies and schools, must work in partnership. Central to this is that there is consideration of the status afforded to learners as participants in the learning process, with the adoption of negotiated, inclusive, critical and reflective pedagogies. However, Deuchar (2007) cites international evidence (Burke and Grosvenor, 2003; Forrester, 2003) that “schools are still hierarchical structures and that classrooms still tend to be dominated by authoritarian approaches to teaching” (p.69). The research evidence suggests that there is still a substantial gap between the rhetoric of active, participative learning and the learning experiences offered in many classrooms.

From 2004, the Scottish curriculum body, *Learning and Teaching Scotland* (LTS) has produced documents, statements and web-based information on SDE, signifying an increase in the status of SDE in the curriculum based on pupil-centred approaches. However, *Learning for our Future* (SDELG, 2006) identifies a need for training and awareness raising in order that policy makers, especially at local level, (for example,

Local Authorities and schools) have the skills, knowledge and understanding to deliver and support SDE. This view is iterated in an extensive piece of international research commissioned by the Scottish Executive (SESR, 2006), which found that, in terms of delivery of sustainable development (including education), there were, “manifest gaps in the knowledge base”, “inconsistencies in delivery pathways” and “policies in place but no action is taken” (p. 2) in some or all of the national and international practices addressed in the review. Politicians and policy makers, with an eye on votes and, in particular, “accountability”, were described as being reluctant to commit to programmes that might be viewed as radical or different. Chapman (2004) identifies lack of political backing as a major cause of the failure of SDE initiatives in Australia. In Scotland, too, there has been a mismatch between a curriculum viewed in terms of discrete subjects and SDE, described as a “permeator” (AGSD, 1999). Ultimately, on the one hand, there are traditional ‘hard’ attainment targets, goals and improvements to be met: and, on the other hand, there is the ‘soft’ curriculum that does not fit easily into a plan-teach-assess-report model and yet may be seen as a more accurate model of the “real world” – messy, connected, wide-focused and values driven. David, (2007), citing Flutter and Rudduck (2004), suggests that, the transformative potential of active pupil participation (in sustainable development education) will be lost if established structures within the education system stop this pedagogy from taking root and flourishing (p.434).

### *Comment*

The recurring leitmotif in this review of the research and literature pertaining to environmental and sustainable development in the formal school sector is the gulf between the principles and pedagogy underpinning a progressive, pupil-centred model of primary education and the dominant educational paradigm of the late 20<sup>th</sup> and early 21<sup>st</sup> century. *Sustainable Development Education: an International Study* (SDELG, 2005) suggests that in most of the eleven countries studied, including Scotland, there remains what Palmer (1998) described as the “fundamental curricular and pedagogical differences between environmental education and schooling” (p. 96). Problems arise when trying to reconcile a problem-solving, action-based, approach such as that required by SDE, with a school curriculum focused on the acquisition of knowledge and the mastery of skills and concepts: that is, a process-based rather than a product-based pedagogy. However, the educational outcomes relating to SDE also include the

acquisition of and critical reflection on knowledge and concepts, the development of skills and the consideration and interrogation of the values and responses to sustainability issues (Rauch, 2002). But there is a lack of research evidence that establishes, conclusively, the most beneficial ways of developing and delivering a systematic, progression-based yet process-based SDE curriculum (Stevenson, 2007). This is indicative, perhaps, of the complex nature of SDE. The many overlapping skills and concepts, together with the emotional/affective dimensions and the elusive nature of 'values' do not match themselves to an objectives-based, cognition and skills model of progression. This might be summed up in this statement by Margolin (2005, p.68): "When you teach someone something you've robbed them of the experience of learning it".

It is also important to mention that even in the most recent environmental and sustainable development education papers pertaining to children and the environment, notably the *Environmental Education Research* journal special issue on "Childhood and the Environment" published in September 2007, there are few reports of research investigating specific pedagogical strategies. There are also very few examples of the voices of children or their teachers within the research. This seems to be contrary to the UNESCO (2005) directive for research into the development and evaluation of teaching and learning strategies conducive to interdisciplinary, values-driven, participatory and multi-method and creative learning experiences.

In the following section, possible pedagogical parallels between drama and SDE are set out and discussed. This literature informed the research undertaken for this project by developing my understanding of the pedagogical theory linking the two fields.

### **Educational Drama and Sustainable Development Education**

Many parallels with the philosophy and pedagogy fundamental to SDE are found in the writing of drama practitioner-researchers, for example, Neelands (2002, 2006, 2007) and Winston (1998, 2000, 2005). The previous sections of this chapter highlighted the dichotomy between process and product models of education. Neelands (2002) asserts that the English school system "has become obsessed with

curriculum and assessment at the expense of pedagogy” (p.9). This fits with Sterling’s critique of the prevailing educational paradigm. Like Sterling (2001), who rejects mechanistic planning and target setting in favour of “organic, participative, open, iterative and evolving” pedagogies (p.80), Neelands urges drama educators to move beyond defining drama within a narrow range of skills and to “reclaim the pedagogical heart of drama” (2007, p.3). Neelands, (2002) presents a model of a “pedagogical contract for human learning” (p.8) in which he proposes a set of dialectics. Learners, he suggests, are best served when opportunities are offered for dialogue between “mindfulness and playfulness; planned and lived experiences; necessary constraints and necessary freedoms; and imagination and knowledge”. Similarly, Sterling (2001, 2005) presents an “ecological” educational paradigm, central to which are “critical and creative inquiry; process, development and action; responsibility and democracy; and valuing of intuition, intellect and capability” (p.59).

### *Key Ideas in Educational Drama*

In my research, I wanted to examine the possibility that learning outcomes in sustainable development education might be able to be addressed through the teaching and learning strategies employed in educational drama. Heathcote (in Wagner, 1979) used the term “*drama as a learning medium*”. The ‘drama’ referred to in my research is not based on pre-written scripts or performance. Rather, it is based on the theories and techniques of Heathcote and of international practitioner-researchers such as Bolton (1984, 1992), O’Neill (1984, 1995) and Neelands (1984, 1992). *Drama in Education* (Bolton 1984), *Process Drama* (O’Neill, 1995) or, in the Scottish context, “educational drama” (LTS website, 2004) is not principally focused on performance outcomes, is mainly improvised and often employs the strategy of teacher-in role. It is concerned with exploring ideas and feelings and looking at different perspectives. Working in role, both teacher and pupils are actively recreating and adapting their perceptions of the world and the people in it. Out of role, reflection on and analysis of the drama extends and deepens understanding of what might be termed, the human condition (Bolton, 1998). Although educational drama employs many of the conventions of theatre, unlike theatre, there is often no external audience for the work. In the process of participating in the drama, and during the reflection and evaluation,

the participants “live through” the drama and are both actors and audience (Heathcote, in Bolton, 1998).

Kitson and Spiby (1997) suggest that drama provides learners with opportunities to operate in both cognitive and affective states, sometimes simultaneously. Because of this, it is in a position to provide a balance of the rational and the aesthetic. A range of ideas and values, for example, may be explored through the medium of drama.

Norman, (1999) states that:

Drama is uniquely suitable for use by those who perceive themselves as educators rather than subject experts - those who wish to provide learning opportunities across a wide range of personal, social, political, ethical, moral and historical topics. (p.9)

However, although drama may be seen as a method of teaching across the curriculum, it is also an art form, with its own unique conventions, languages and methods of expression. Neelands and Goode (2000) have adapted and developed many drama and theatre conventions into techniques that can be used by teachers and pupils to enhance drama in education while remaining true to the uniqueness of the art form. A *still image*, *thought tracking* (listening to the “inner thoughts” of one or more of the drama participants) or an extended piece of *role-play* can offer the learners insights into a range of perspectives on an issue, or provide opportunities for physical and vocal expression of ideas or emotions (Taylor, 2000; Nicholson, 1999).

### **Educational Drama and the Six Pedagogical Themes of SDE**

The first part of this chapter suggested six pedagogical themes that emerged from a review of literature pertaining to environmental and sustainable development education. In this section, these themes are revisited and related to an examination of the literature related to drama as a learning medium. Potential pedagogical links between drama and SDE are discussed. Key, here, are the theoretical perspectives and the research studies that focus on the active, participative and reflective nature of dramatic learning experiences and studies examining issues-based learning in drama. Related areas include the place of story and narrative as part of the dramatic teaching and learning process, and the role of the imagination in educational drama.

*Holistic*

*Scotland the Sustainable* (ADSD, 1999) described a "new vision" for education. In this, education would be holistic, based on cross-disciplinary approaches and on making connections. The document refers to this as "joined up learning". The document also emphasised the need to enable learners to develop skills of critical analysis - "joined up thinking" (p.5). It is, they claim, just as important to focus on what people think and do as on what they know. This fits with the work of Baldwin and Hendy (1994) who describe the use of drama in cross-curricular approaches in the primary school and suggest that, "drama is an infinitely adaptable medium, providing a range of contexts and opportunities for stimulating and facilitating meaningful learning" (p.5). Norfolk County Council and National Drama's large-scale action research project, involving sixty schools across all sectors, *Drama for Learning and Creativity* (D4LC) (2006 – cont) was initiated when Norfolk's Deputy Director Education noticed that:

Drama methodology had something to offer teaching and learning generally. An ability to teach and use drama can equip all teachers with a powerful way of working that is highly motivational to children and can be used creatively across the curriculum. (p.3)

Although there was no particular focus on SDE, some of the lessons planned by the teachers had a sustainability theme. In a report of the project, Simpson (2007) describes how initial findings indicate that as a result of being involved with the project, teachers were using drama to develop pupils' thinking and skills across curriculum areas:

Examples from three project schools showed that pupils take part in speculation, hypothesis making and testing, searching for reasons and making justifications rather than looking for the 'right' answer. (p.31)

All of these skills have been identified as necessary for undertaking environmental stewardship and for responding to environmental and sustainability concerns (Huckle, 2002;Palmer, 1998).

Smyth (1988) states that environmental education should help us to "look round the back of things" (p.54) and to find out how one thing affects another. A goal of



sustainable development education, then, might be to produce people who are imaginative, creative and who can think in flexible ways in order to find ideas and solutions to environmental problems. When asking learners to examine problems and propose solutions, drama requires the participants to envision possibilities and alternatives. Weininger (1986) observed young children engaging in imaginative dramatic play. He noted that the children speculated about possibilities and outcomes when trying to find solutions to problems arising from the drama. He described this as the "What if...?" function of the imagination. In classroom drama, "what if...?" questions often play a central role in the creation of dramatic situations, and these may relate to sustainable development issues: What if we are thrown off our land? What if the water rises and there is a flood? What if we build another road here?

Jensen (1995) described a model of environmental learning in which learners would "vision the future". Laing and McNaughton (2001) used this model to devise a series of group-based activities through which primary school children were able to use evidence, draw conclusions, make inferences and formulate recommendations concerning their "visions for the future" (p.178). In drama the participants are sometimes able to move beyond visualisation and verbalisation to express their ideas physically and creatively. Nicholson (1999) describes how, in her research, drama allowed the participants to communicate using different "languages" - "visual, aural, kinaesthetic/tactile and verbal" (p.37). In enabling learners to dramatise ideas, situations or issues, using a holistic pedagogy and different modes of expression, Nicholson suggests that drama offers a particular experience that allows learners to explore present and future possibilities.

### *Active and Participative*

While in SDE active, participative experiences are recommended, in educational drama it is almost impossible for there not to be active involvement by the participants, both the children and the teacher, at some stage during a drama session. Of the seventy-one examples of available theatre and drama forms and conventions described by Neelands and Goode's (2000), derived from extensive research and practice, only two, writing in role and still image, could be undertaken by participants working alone. Drama and theatre, they state, are social and collective form that depends on the creative interaction between the skills of the participants (p.96). In

addition to active participation, drama requires participants to engage in reflection on the events taking place within the fictional context of the drama and on their own learning (Neelands, 1992; Winston, 2000).

Data from children's reflections on their drama experiences was analysed by Simpson (2006), who describes research she undertook with Scottish primary school children exploring citizenship issues through drama. The drama, based on the story of two rival princes who lived in a kingdom divided by wall, engaged the children in a range of shared dramatic activities such as miming, still image and extended role play, sometimes with the teacher in role. Later interviews with the children revealed that they were aware of some of the issues that were causing divisions and tensions between the two sides in the struggles in the kingdom. Simpson suggests that the drama may have allowed the children to display "a great desire to come up with solutions" (p.21) and to develop understandings that they will need for positive citizenship. While this was a small-scale study, and the data was drawn principally from interviews with the children, the evidence did suggest that one of the Scottish citizenship learning outcomes was addressed: "As a result of their learning experiences, young people should become progressively more able to identify and frame their own questions and problems and suggest possible solutions" (LTS, 2002, p.10). This evidence suggests there is potential for similar outcomes in learning for drama with an SDE context.

The active-reflective nature of drama allows the participants to be active in the construction their own knowledge and understanding (Bolton, 1998). Livingstone (1997) states that, "knowledge is considered to be metacognitive if it is actively used in a strategic manner to ensure that a goal is met" (p.1). Drama participants engage in what Bolton (1984) terms 'As if...' behaviour. Each member of the group engaged in a willing suspension of disbelief in order to make the drama 'work'. This striving to inhabit both the real world and the imagined world, and being aware of both, demonstrates metacognition. Barnes (1992) states that, "each of us can only learn by making sense of what happens to us through actively constructing a world for ourselves" (p. 123). In drama, a constructivist approach is employed both in the in-role, active, narrative mode and in the out of role, discursive, reflective mode. Drama is also a social process and, in order to participate effectively in classroom drama,

pupils need to listen to and be concerned about the ideas of others Booth (1994). The dramatic process relies on individuals being willing and able to collaborate in their understanding to recreate or to make an event or a situation. Many of the skills necessary for successful collaborative negotiation and concept building in drama are also the skills needed to be effective members of the local and global community (Baldwin, 2004).

### *Based on and in the environment*

As discussed in the earlier section, being in the environment, observing, questioning, participating and enjoying the experience is an essential element of environmental and sustainable development education. This review is not, in any sense, suggesting that the learners' experiences in drama are an alternative to experience outside the classroom in the environment. However, even if the drama is not taking place in the actual environment it is set very much in a fictional environment; a place, a time, a situation (Millar and Saxton, 2004; Winston and Tandy, 1999; Fleming, 1997)).

Within the fictional context of a drama, the participants are able construct understandings of places where they cannot go, and of people that they will never be able to meet, on school field studies trips: in remote villages; in distant cities; in space; in the past or future (Booth, 1984; Baldwin and Hendy, 1994). Bolton (1998) defines this capacity of drama thus:

Acting behaviour is an act of fiction making involving identification through action, the conscious manipulation of time and space and a capacity for generalisation. (p.258)

Bolton (1992) suggests that when engaging in 'as if', activities, the drama participant does more than imitate social events. There is, he states, an existential quality to the experience of a social event - the participant must be 'inside' it. This existential quality is a feature of educational drama. The children have to 'give themselves' to the experience. If this is the case, then, two social contexts exist simultaneously; the real one involving the people working together to make the drama and the fictional one that they are making. Boal (1995) refers to this as *metaxis*, which he describes as the participation of one world in another. This metaxis is a central feature of drama. Bolton (1998) states that, "the power and the fun of the experience of drama stems from fully recognising that one is in two social contexts at the same time" (p.151).

The participants are 'living' the event, not just copying it. O'Neill (1995) agrees, suggesting that the enjoyment of drama comes from the participants being "in a continual state of tension between representing an experience and being in an experience. They actively inhabit both the real world and the imagined world" (p.125). It is this process of metacognition which allows learning to take place.

Jensen and Schnack (2006) identify criticisms of "simulations, games, role plays etc. and their artificial 'as if' situation" (p. 435) as the reasons that many schools now favour an environment-based, action-orientated perspective in SDE. There are, they claim, "increased demands to authenticity and thus, also, for participation in the reality of society as part of teaching"(ibid). These criticisms of drama come, perhaps, from lack of understanding of the complex critical and reflective nature of drama. The conceptual link between sustainable development education and drama may be made through the areas of experiential learning and imagination in learning. Kolb (1984) avers that experiential learning is holistic and integrated, combining "experience, perception, cognition and behaviour" (p.10). Learning is a process whereby concepts are derived from and modified by experience. Participants experience 'living through' drama within the fictional contexts created by the drama story (Heathcote, in Bolton, 1998) in which they improvise in role in imagined situations. For Egan (1992) the imagination is "the ability to hold alternative concepts in the mind and assess their adequacy or appropriateness" (p.43). It is, he says, the development of the "narrative capacities of the mind" which are so central to our general capacity to make meaning out of our experiences. Henry, (2000) suggests that in drama, the emersion in the imagined worlds created by the learner allows that learner to develop their own understandings and sensibilities about that world and this has the capacity to transform thinking and feeling about the real world.

The flexibility of drama as a learning medium is noted by Winston and Tandy (1999) who point out that "drama has to be about something"(p.53). Caduto and Bruchac (1998, in Winston, 2000) used traditional folk tales to plan teaching materials that would develop "a sense of being part of the lives of other people and the earth and of wholism and interdependence"(p.7). However, in planning and preparing for drama within an environmental or sustainable development context, the teacher must be aware of which facts and information the children may need to know before

beginning the drama lesson, which ones they will gain during the lesson and which ones will be learned after the lesson, possibly as result of questions raised during the drama. Heathcote (in Wagner, 1979) planned drama that allowed children to develop expertise in the chosen context using the convention of 'mantle of the expert'. She insisted that, in drama, it is crucial that the children (and the teachers) do not construct and develop misconceptions about, for example, geographical or scientific facts. The teacher will not allow for example, the rainforest to be in the desert nor Superman to fly in and remove all of the pollutants. In drama, as in any good teaching, the children must base their work on sound knowledge and what they do not know, they discover through appropriate research or teaching. If they are going to be scientists, they must know what their work is about. If they are going to be explorers, they must know where they are going, what they are looking for, what equipment they will need. This knowledge may be researched prior to the drama, may take place within the drama or may happen after, as a result of questions asked in the drama. The teacher may work in role to guide the children in the learning. Barton and Booth (1990) describe how, on observing that they are haphazard and slipshod in their packing as scientists preparing for a trip to the Amazon, the teacher in role of group leader said, "I can't let you start this expedition if you're not fully equipped. It's more than my job, or my life, is worth." Thus, she encouraged more thoughtful and realistic work. They cite Heathcote's statement that the job of the teacher is to help the learner to "reveal what they know and to give them opportunities to care about learning more" (p.63). The usefulness of drama, in this example, is that can give children intrinsic reasons and purposes for learning facts and for understanding how things work or why events happened as they did. Drama, the literature suggests, encourages the children to engage with their learning, to make a personal reconstruction of knowledge and thus come to a fuller and more meaningful understanding of their environment.

### *Values focused*

Opinions on and values about the environment and the role that human beings play in using and sustaining it are central to SDE. Drama may be particularly useful in the areas of exploring values and expressing feelings and beliefs. Nicholson (1999) describes her view of drama's place in the curriculum. Drama, she suggests, is not in itself about fact-gathering or skills acquisition:

Rather, drama is about the artistic representation of ideas. It uses different languages to symbolise different cultural events, it creates feelings, it invites the interpretation of and encourages the re-shaping of, individual experiences, thoughts, ideas. It enables beliefs and values to be challenged or affirmed. It allows for both self-reflection and for identification with others. (p.39)

Booth (1994) describes a drama in which, in role as council employees, children and the teacher were working together to build houses on what was, earlier in the drama, a play area. The pupils were able to suggest ways of resolving conflicts and coming to solutions and compromises. They began to understand the residents' needs for new homes. In drama participants often put themselves 'in others' shoes'. They try to act like another person, in another situation at another time. They say what that person might say and they try to imagine how that person might respond or feel. Out of drama, they reflect on what has happened and evaluate the 'truthfulness' of the meanings and messages they have constructed in their work. How did the people in the drama story feel? Why did they behave as they did? How do we feel about the problem? What do we believe? Booth suggests that, "this type of emotional/cognitive experiencing, followed by reflective distancing, is the hallmark of drama" (p.27).

One of the tenets of drama is the exploration of human experience and viewpoints (Neelands, 1992): in sustainable development education these would be issues about the environment and how we use (and misuse) it. *Environmental Studies 5-14* (SOED, 1993, 2000) states that pupils should "understand conflicts of interest in the social, physical and natural world" (p.10). Children must be able to analyse ideas from different perspectives in order to develop informed attitudes. Drama is driven by tensions or conflicts or problems or complications (Neelands, 1984; Baldwin and Hendy, 1994; Bolton, 1984, etc.) and therefore can be effective for exploring different viewpoints on the same issue. Children can take roles on one side, then change sides and prepare just as convincing arguments on the opposite side. Activities following the drama can help the children to reflect on the range of perspectives and take an informed stance (Simpson, 2006).

The use of the narrative form in drama may contribute to its usefulness in SDE. Cultures across the world engage in story and play as a way of teaching, passing on information and enabling the understanding of important events and issues (Feldman, 1990). Winston and Tandy (1998) suggest that drama uses story to explore issues of human significance. They suggest that drama brings together two basic human activities, play and storytelling, and that, "it is through achieving the distance afforded by fiction that we can reflect more securely upon issues which have significant effects upon our lives" (p.vii). In drama, the children are not passive recipients of the story but are, instead active participants in the events, tensions, problems and solutions. Bruner, (2003) claims that:

While we have learned a very great deal indeed about how we eventually come to construct and "explain" a world of nature, in terms of causes, probabilities and space-time manifolds, etc. we know altogether too little about how we go about constructing and representing the rich and messy domain of human interaction. (p.43).

O'Toole and Haseman, (1988), suggest that drama may provide structures with which to examine the stories of human relationships and interactions. Winston (2000) uses the phrase "the moral power of the enacted narrative" (p. 94) when describing how the teacher can use to help pupils to engage with key themes underpinning moral education. Many of these themes, for example, concern for others, respect and social justice, are also the central themes of SDE. Winston describes how, within the imagined context of the drama, and often as a result of the challenges set by the teacher while in role, ideas and values were considered and explored. From the evidence presented in Winston's research, it might possible to suggest that engaging children in the stories behind environmental and sustainable development facts and issues might help them to examine their values and behaviours, and those of others, in relation to the environment and sustainable living.

### *Competent to Take Action*

*Scotland the Sustainable* (SEEC, 1998) states that sustainable development education should take learners beyond facts and ideas and equip them with the skills and dispositions necessary to be able to take action that will enable them to live more sustainably. Some of the skills and dispositions match those identified by Clark and

Goode, (1999) (in the context of speaking and listening) that can be promoted through drama, including: negotiating; selecting appropriate language; identifying dilemmas; and contributing effectively to critical evaluation of their own work and that of others (p.22). Jensen (1995) suggests that in order to be competent to take action for the environment, people should be able to be competent to interrogate their own beliefs and behaviours and those of others. They should be able to ask: How could this issue affect the future quality of life - for me and for others? What type of environment/lifestyle do we want? What could/should happen in ten years time? There are parallels here with Taylor (2003) who, in the context of applied theatre, suggests that drama can be “a medium for action, for reflection, but most important, for transformation” (p.xxx (30)). Jensen and Schnack (2006) in reviewing Jensen’s action competence model from 1995, state that:

The relevant answers to environmental problems are not only a matter of quantitative changes (less consumption of resources, less transport by car, etc.) but also (and maybe more so) of qualitative changes. The aim of environmental education is to make students capable of envisioning alternative ways of development and to be able to participate in acting according to these objectives. (p.472)

Drama may allow children to rehearse and develop those capabilities in a safe and non-threatening situation: capabilities compatible with active, sustainably focused citizenship. Drama and citizenship is explored by Braveman (2002), who presents a framework for developing dramatic performances with secondary school pupils, based on citizenship themes and values. Although this is a useful practical text, based on action-research, there is little reporting of the evidence of the success of the strategies in terms the participants’ learning. However, in the narratives of the development of the project, there is evidence of the participants’ use of knowledge of democratic processes, and their competence to use citizenship skills, within the fictional, dramatic contexts.

Neelands (2004) draws a parallel between “the public and social theatre of active democracy” and drama, in that they both hold “the same potential for us to listen to and be moved by stories and claims of others who hold different values, purposes and traditions from our own” (p. 35). This echoes Booth (1994) who states the drama is a social process and in order to participate effectively in classroom drama, pupils need



to listen to and be concerned about the ideas of others. Participants, he reports, were required to confront and overcome their differences to work together to one common purpose - to make the drama 'work'. The dramatic process relies on individuals being willing and able to collaborate to recreate or make an event or a situation. Many of the skills necessary for successful interaction in drama are also the skills needed to be competent to take effective action as members of the local and global community (Braveman, 2002; D4LC, 2006).

### *Systemic*

The UNESCO General Conference in 1999, saw the launch of the *International Appeal for the Promotion of Arts Education and Creativity at School* and the creation of *Links to Education and Art* (Lea International), an international network of experts and practitioners, with a view to strengthening the role of arts teaching in general education. The growing interest in arts education is reflected in the recent publication of national cultural policies and strategies by many countries. Scotland's national cultural strategy, *Creating Our Future...Minding Our Past* (Scottish Executive, 2000), begins with the definition of culture set out by the UNESCO:

In its widest sense culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or group. It includes not only the arts and letters but also modes of life, the fundamental rights of human beings, value systems, traditions and beliefs. (p.3)

Each child in Scottish schools now has an entitlement to arts and cultural education. The UNESCO *World Conference on Arts Education* held in Lisbon in 2006 produced a *Roadmap for Arts Education* the aim of which are stated as being to: uphold the human right to education and cultural participation; develop individual capabilities; improve the quality of education; and promote the expression of cultural diversity. Many of the pedagogical principles and philosophical perspectives to be found in the language of arts education correspond to those of sustainable development education. In drama education writers and researchers, particularly in the field of applied drama, (Taylor, 2003; Neelands, 2004; Nicholson, 2005; Etherton and Prentki, 2006) focus not only on theatre skills but also on concepts, values, traditions, rights and responsibilities: in sustainable development terms, on what it means to co-exist with humans, and with the other species with whom we share the planet, as global citizens.

Citizenship, in this context, should go beyond that of which Winston (2007) urges caution: an institutionalised subject within an education system in which “coercion as well as enlightenment and a particular ethical/political vision is strongly at play” (p.269). The practitioner-researchers listed above suggest that the open, participative pedagogy of educational drama can allow participants to interrogate the ethics and politics attending sustainable development policy and practice.

In writing about the teaching of and for global citizenship, Massey (2003) described a style of ‘democratic teaching’. The characteristics of a democratic classroom are defined as those which offer learners opportunities to: participate in decisions; think freely, express their views and discuss various perspectives; experience a positive classroom climate; and learn how to be active contributors to class, community and society. The context of drama lessons can help the participants to look explicitly at ways of living and can explore issues, often from different perspectives. The teacher is not at the centre as a knowledge-giver, but works alongside the learners, facilitating, participating and often reflecting on the quality of the learning experiences being provided. This way of working is fundamental to drama in education and is demonstrated clearly by Taylor (1998) in *Redcoats and Patriots*, his detailed, personal and reflective account of his work using process drama in a social studies class. Although throughout Taylor’s account, the depth and quality of the children’s learning is evident, the focus of the research is the quality and depth of learning afforded to him as a teacher, through the process of critical reflection on the pedagogical processes afforded by the drama. This spiral process of action and reflection is identified by Schön (1987) as being a quality of the extended professional: a quality deemed essential in teachers for the 21<sup>st</sup> century (Scottish Executive, 2001).

*A Curriculum for Excellence* (SECRG, 2004) advises that, in a new curriculum, “Young people should find their learning challenging, engaging and motivating.” It also lists the purposes of the curriculum including that pupils should have opportunities to “develop and demonstrate their creativity” and should be encouraged to have a “commitment to participate responsibly in political, economic, social and cultural life” (p.12). Christie and Boyd (2005) in review of research informing the new curriculum identified the principles that were to underpin the provision of

learning environments the pedagogical approaches. These included: respect for the learner; experiential learning; relevance; active engagement; co-operative and collaborative learning; and pupil involvement in sharing learning processes and goals. These match the pedagogical approaches identified in this review as pertaining to both sustainable development education and educational drama. The new curriculum in Scotland seeks to exemplify 21<sup>st</sup> century paradigm for progressive, transformative education. Within this, there are important pedagogical roles for sustainable development education and drama in the education of our young people.

Huckle (2002) suggests that modern primary education should be about helping children to gain the “enlightenment “ they will need to live in a rapidly changing world. He states that, “above all, it should be an education linked to realistic narratives of hope: stories of communities finding ... routes to sustainability”(p. 5). Engaging the children in the story behind the environmental facts may put the ideas in context and give them a ‘particular’ on which to focus. This may then be extended out to general facts and understandings.

The stories on which dramas are based may also be viewed as metaphors for life (O’Neill, 1996). A drama about people living near a dump, for example, is a story in itself, but it may also be a metaphor for situations where people feel ‘dumped upon’ or are made uncomfortable because of the actions of others. A drama about people in the rainforest being evicted, for example, is a story in itself, but it may also be a metaphor for the displacement and disaffection felt by the many thousands of people worldwide who, under a variety of circumstances, suffer persecution or are made homeless every day. The art form allows us to go beyond the literal to explore the connotative meanings created through the verbal and physical engagement with ideas. The power of the drama is not that it teaches facts about sustainability but that the underlying issues are explored in a more holistic multi-faceted way. Universal concepts such as oppression, dispossession and the misuse of natural and human resources lie at the heart of educational drama in sustainable development education.

## **Research questions**

Having examined the literature pertaining to sustainable development education and educational drama, and having identified possible complementary pedagogies, this research sought to discover if the strategies and conventions of educational drama might promote learning in education for sustainable development and if so, which drama strategies might be particularly effective. The literature pertaining to both areas emphasised their active and interactive pedagogies. My research questions signal that I might seek ways of examining responses and relationships, not as an external observer, but from within the drama, using a reflective practitioner approach. Specifically, this inquiry sought to answer the following research questions. In the context of the work in upper primary education:

1. Which specific sustainable development education outcomes in terms of knowledge and concepts, skills and competences, values and positive attitudes, may be addressed through the medium of drama?
2. Which drama conventions and associated teaching strategies may be employed in order to help children to explore issues and extend their learning in sustainable development education?
3. What do the actions and interactions of the participants (both pupils and teacher) within the drama-SDE lessons indicate about how and why drama may be a useful tool in teaching and learning in sustainable development education?

The following chapter sets out and justifies the methodology developed to address these questions.

**PAGE**  
**NUMBERING**  
**AS ORIGINAL**

## *Chapter 2*

### *Research Design and Methodology*

#### **Summary**

This chapter details the selection and description of the research methodology through which I gathered data to find possible answers to the three research questions set out at the end of the Chapter 1. The decisions for the use of a reflective practitioner, qualitative approach are explained and justified. The main section of the chapter, which gives an overview of the research design, is divided into two sub-sections: the practical decisions and the methodological decisions. The first of these, describes the selection of subjects for the research and the drama-SDE contexts. I worked with children and teachers in three upper primary school classes (designated and Classes A, B and C) to implement two sets of drama lessons based on two SDE issues *The Dump*, and a global issue, *The Rainforest*. A set of specific Teaching Aims and Learning Outcomes, linked to knowledge and concepts, skills and attitudes in SDE was designed to accompany each set of lessons. Data was collected that might provide evidence of learning linked to the drama-SDE lessons.

The methodology selected was ethnographic case study employing a multi-case approach and this is explained and justified in the next sub-section of the chapter, after which the methods of data gathering and instrumentation are described. Five methods of data gathering were used during the course of the study: teacher-observers' observations of the lessons; children's evaluations; a series of interviews with observers and children; children's written and drawn work; practitioner-researcher reflective field notes; and the video-taping of the drama-SDE lessons. Instrumentation included semi-structured observation schedules, questionnaires, semi-structured interviews and video recording equipment.

### **Selection of the Research Approach**

Having formulated the three research questions set out at the end of the last chapter, the next step was to select the most appropriate methodology for providing possible answers to them. Miles and Huberman (1984) suggest that, “knowing what you want to find out leads inexorably to the question of how you will get that information” (p.42). Two approaches were considered: quantitative and qualitative. In a predominantly quantitative approach, a survey method might provide large amounts of information about the use of educational drama in SDE in primary schools. This could be followed up with selected interviews to provide supplementary qualitative data. However, the literature review and inquiries into current practice in Scottish primary schools indicated that responses to a survey would provide scant data, as there was little evidence of drama-based SDE methodologies to be found in current primary drama-SDE practice. I also discounted an experimental approach, in which an experimental group would be subjected to a drama ‘treatment’ in the context of SDE, while a control group would be taught using other methods. I predicted that using this approach in the context of my research could present difficulties in controlling variables. In addition, the framing of the research questions gave no indication of the need for a comparative study of teaching methods. Finally, I knew that in this research, I wanted to put myself in the middle of the research, both as the researcher and as the teacher, as described by Burt and Lotz-Sistaka (2002). I also wanted to examine the potential of drama in SDE, not from the viewpoint of an independent observer but from the perspective of my own practice, in the manner of Taylor (1998) and Winston (1998). In both of these studies, a reflective practitioner approach afforded the researchers opportunities to explore possibilities for learning, the children’s and their own, allowing these to emerge from the analysis of and reflection on the data. Therefore, for me, this qualitative approach was both a desirable and workable option.

Having reached a decision about my approach, my intention was that I would work with a class of primary school children using drama based on sustainable development themes. This would be action research (McNiff, 1988): the teaching itself would be the ‘experiment’ and I would act as both researcher and teacher. During my teaching sessions I would gather data from my work with the children, and the analysis of this would provide me with answers to my research questions. As I began to plan, the various aspects of the process on which I was about to embark became more apparent.

## Research Design

At the beginning of this research there were two different but complementary sets of decisions to be made. There were the practicalities of teaching the drama-SDE lessons: whom would I teach; should I teach the lessons to more than one class; what was the drama going to be about; how many lessons would be involved? There were also decisions to be made about the research methodology and data collection: what would be the principal methodology; what methods would be selected for the gathering of data; would any kind of instrumentation be required; how would I know when I had enough data? The processes by which these questions were answered and decisions were made are explained in the following sections.

### *Practical Issues 1: Finding Subjects for the Research*

I wanted to carry out the research with children in the upper stages of the primary school. I felt that their relative maturity would enable them to consider different perspectives and articulate a range of responses to sustainability issues. I had also decided to undertake the research, if possible, with two classes of similar ages. If all went according to plan, this strategy would provide me with ‘double’ sets of data. If the research failed with one class for reasons outwith my control (say mass absence through illness) it would ensure that the study would not have to be postponed or abandoned. As a university lecturer working in teacher education, I did not have the direct access to classes of children that I had had as a teacher and later as a staff tutor. However, I visited schools regularly both to assess teaching students and to deliver in-service courses. Because of this, I was able to identify and approach two schools (known in the research study as School A and School B), both of whom I knew to have an interest in being involved in research and innovation. Their flexible approaches to the curriculum allowed me to plan and work with the class teachers in a way that would not have been possible under more strictly timetabled systems. It was agreed that I would work with an upper primary class (Primary 6/7) in each of the schools.

Discussion with the head teachers resulted in the identification of the two sample classes (Class A and Class B) for my lessons. A number of factors determined the final selection. These were:

- the age/stage of the children (upper primary);
- the ability of drama-SDE contexts to fit in with the class and school teaching and learning plans;



- the willingness of the class teachers to participate: agreeing to have someone work with their classes; observing the lessons and completing observation notes during the lessons; engaging in the follow-up class tasks;
- the willingness and ability of the teachers to participate in interviews involving critical discussion about pedagogical processes involved.

Having identified the two classes that I would be teaching, I then spent a half-day with the teacher in each of the classes during their normal routines, building my understanding of the contexts for the lessons, gaining initial impressions of the children and allowing them to do the same with me.

### *Class C*

A comment from one of the teachers, that any positive results would probably occur because I was teaching the lessons, caused me to rethink and extend the scope of the research. I negotiated for the lessons to be replicated by a teacher from a third school (Mrs B.) with her class – Class C. Mrs B was a member of the East of Scotland Primary Drama Association. She had experience of teaching primary drama, and she was teaching an upper primary class. I had extended an invitation to the association members and Mrs B volunteered and stayed with the project until the end of the data collection and analysis. She undertook the drama-SDE lessons with her class in the term following my work with Classes A and B. Flick (1998) advises putting in place processes that might detect and minimise bias. By asking another teacher to independently teach and evaluate the lessons, I hoped to reduce the possibilities of bias in later analysis of the children's learning in SDE.

### *Practical Issues 2: the drama-sustainable development contexts and lessons*

It was important to select appropriate themes for the drama-SDE lessons. Initially, I conducted a survey of the range of possible learning contexts for environmental and sustainable development education proposed in the National Curriculum Guidelines (SOED, 1993, 2000) and in current literature (for example, SEEC 1993; AGSD; 1999; Palmer 1998). In consultation with the head teachers and the class teachers, two themes were selected: one local issue, Waste, and one global issue, Rainforests. Both of these fitted with the schools' learning objects of the "raising awareness of environmental and sustainable development issues". It was decided that the drama lessons with each class would take place within the normal time allocated for drama lessons, about one hour per week and in the usual drama space (dining hall/gym hall). Like Winston (1998), I

“wished to work as far as possible within the same constraints of curriculum, time and space as faced by the class teachers with whom I was working” (p.93). I worked with the children for a total of eight weekly sessions (the limit of their drama timetable for that term). Armed with the knowledge of the time available, each class’ prior experience of drama (Class A, a little, Class B, more, but in a limited range of strategies) and the classroom-based SDE activities that the teachers wanted to build into the topics, I set about the planning. Two stories around which to set the drama were devised (Booth, 1994). A range of educational drama conventions and strategies (from Baldwin and Hendy, 1994; Neelands and Goode, 2000; Winston and Tandy, 1999) were examined in order to select ones which would fit with the drama stories and which might help the children to achieve certain learning outcomes in sustainable development education. Two sets of lessons with suggested follow-up activities were designed. The lesson plans are to be found in Appendix 1 and Appendix 2.

### *The Lessons*

The first set of lessons were based on a *local* environmental issue - illegal dumping of rubbish and waste or "fly-tipping" - and the effects that this has on a small community. In the drama story, the residents living across from the dumping site experience increasing levels of discomfort. They appeal for help to the local council, but with limited success. Eventually, they make plans and take action to deal with the problem for themselves. The lessons look at, and act out, the problem from different perspectives. It is asked why people dispose of waste inappropriately, and the children research ways of dealing with waste in a more sustainable way.

The second set of lessons were based on a *global* environmental issue, the destruction of the rain forests. These lessons were based on drama ideas devised by Baldwin and Hendy (1994). The drama views the issue from the perspective of a group of villagers whose homes are threatened by deforestation. Dramatic encounters occur between the villagers and a messenger from another tribe, a forest worker and a representative from the forest clearing company. Various meetings take place and finally the "villagers" must decide whether or not to leave the forest. The lessons explore the feelings and responses of the people whose way of life is being threatened and consider the human cost of global expansion and development.

In the two weeks preceding the beginning of the data collection, I undertook two pilot drama lessons with each class on themes unrelated to either of the research drama

themes. The purposes of this were: to allow the children to become familiar with my way of teaching; to allow me to develop a relationship with the children; to familiarise the children with some drama conventions; to check their level of experience of and engagement with drama; to allow the teacher-observers opportunities to become familiar with the drama strategies and with using an observation schedule.

*Teaching Aims and Learning Outcomes in SDE (see Tables 2.1 and 2.2)*

I planned a series of teaching aims and learning outcomes for each set of drama-SDE lessons. These statements focused on the range of concepts and knowledge, skills and attitudes relating to sustainable development education that I proposed would be addressed through the drama lessons. These teaching aims and learning outcomes are set out in Tables 2.1 and 2.2. The first column of each table lists the general statements of teaching aims and learning outcomes for each set of lessons. Column 2 lists sets of specific statements that provide a breakdown of the proposed knowledge, skills and attitudes, linked to the aims and learning outcomes, that would be used as a checklist of evidence of learning. Each of these statements was assigned a code and these are set out in column 3. In the initial stages of analysis, these codes were assigned to relevant aspects of the data as way of identifying possible learning in SDE that occurred in the drama lessons. This top-down approach was one strategy for analysis. Other strategies were related to codes and themes emerging from the data. These are explained in detail in Chapter 3.

**Table 2.1**  
*Proposed SDE Outcomes Linked to Aims and Learning Outcomes*

<b><i>The Dump drama</i></b>		
<b>Aims and Learning Outcomes</b>	<b>Concepts and Knowledge</b>	<b>Codes</b>
<p><b>Aim 1</b> Increase the children's awareness of the social and environmental impact of inappropriate waste disposal</p> <p><b>Learning Outcome 1</b> Identify a number of factors which cause people to dispose of waste inappropriately</p> <p><b>Learning Outcome 2</b> Research and classify waste in terms of its potential to be recycled</p>	<ul style="list-style-type: none"> <li>• Inappropriate disposal of domestic waste can have a social impact.</li> <li>• Inappropriate domestic waste disposal can have an environmental impact.</li> <li>• People dump waste inappropriately because of a number of reasons.</li> <li>• Domestic waste consists of a variety of materials and substances.</li> <li>• People can respond to inappropriate domestic waste disposal in a number of ways.</li> <li>• People can take action on waste.</li> </ul>	<ul style="list-style-type: none"> <li>• CK 1</li> <li>• CK 2</li> <li>• CK3</li> <li>• CK4</li> <li>• CK 5</li> <li>• CK6</li> </ul>
	<b>Skills</b>	
<p><b>Aim 2</b> Develop the children's skills necessary for environmental education, particularly planning, collaborating, communicating ideas and reflecting critically</p> <p><b>Learning Outcome 3</b> Create and present a plan which analyses how they (as residents) could take action to improve their own environment</p>	<ul style="list-style-type: none"> <li>• Co-operating (with teacher, with each other)</li> <li>• Collaborating (working together, sharing ideas)</li> <li>• Communicating</li> <li>• Planning</li> <li>• Decision making</li> <li>• Inferring, speculating</li> <li>• Stating own opinions</li> <li>• Finding information</li> <li>• Presenting information</li> </ul>	<ul style="list-style-type: none"> <li>• S 1</li> <li>• S 2</li> <li>• S 3</li> <li>• S 4</li> <li>• S 5</li> <li>• S 6</li> <li>• S 7</li> <li>• S 8</li> <li>• S 9</li> </ul>
	<b>Attitudes/Values</b>	
<p><b>Aim 3</b> Offer the children (as residents) opportunities to plan and take action to make a positive change to their environment, within the fictional context of the drama</p> <p><b>Learning Outcome 4</b> Express personal views and take a stance on the issues of waste and recycling</p>	<ul style="list-style-type: none"> <li>• Willingness to participate in general</li> <li>• Sympathy/empathy with characters</li> <li>• Recognition of the issue – showing concern</li> <li>• Making ethical/value judgements – about: dumpers; about: waste disposal and recycling</li> </ul>	<ul style="list-style-type: none"> <li>• A1</li> <li>• A2</li> <li>• A3</li> <li>• A4</li> </ul>

Table 2.2

*Proposed SDE Outcomes Linked to Aims and Learning Outcomes*

<b><i>The Rainforest drama</i></b>		
<b>Aims and Learning Outcomes</b>	<b>Concepts and Knowledge</b>	<b>Codes</b>
<p><b>Aim 1</b> To raise the children's awareness of the situation faced by people affected by the destruction of the rainforests</p> <p><b>Learning Outcome 1</b> The children will be able to describe the lives of the tribes people in the forest and compare to their own lifestyle</p> <p><b>Learning Outcome 2</b> The children will be able to identify how people can take action for the protection of the rainforests</p>	<ul style="list-style-type: none"> <li>• The lifestyle of people who live in a rainforest</li> <li>• Problems of rainforest dwellers if the forest was being destroyed</li> <li>• Consequences for rainforest dwellers of moving out of the forest</li> <li>• Actions that can be taken to decrease the extent of deforestation</li> </ul>	<ul style="list-style-type: none"> <li>• CK 1</li> <li>• CK 2</li> <li>• CK3</li> <li>• CK4</li> </ul>
	<b>Skills</b>	
<p><b>Aim 2</b> To develop a drama/narrative that allows the children to respond to the issues surrounding deforestation – social, environmental and economic – from the perspective of the people of the forest</p> <p><b>Learning Outcome 3</b> The children will be able to express views and take a stance on the issue of deforestation within the context of the "Rainforest" drama</p>	<ul style="list-style-type: none"> <li>• Using information and imagination to devise/develop a character</li> <li>• Collaborating (working together, sharing ideas)</li> <li>• Communicating information and ideas</li> <li>• Responding (in role) to news of forest clearing</li> <li>• Inferring, speculating in role/out of role (meanings, consequences)</li> <li>• Stating own opinions on the issue – in role and out of role</li> <li>• Finding additional information</li> </ul>	<ul style="list-style-type: none"> <li>• S 1</li> <li>• S 2</li> <li>• S 3</li> <li>• S 4</li> <li>• S 5</li> <li>• S 6</li> <li>• S 7</li> </ul>
	<b>Attitudes/Values</b>	
<p><b>Aim 3</b> To encourage the children to adopt positive attitudes towards the environment and to express a personal view on the issues of deforestation and displacement</p> <p><b>Learning Outcome 4</b> The children will be able to identify and describe the villagers' thoughts and feelings about eviction</p>	<ul style="list-style-type: none"> <li>• Willingness to participate in general</li> <li>• Sympathy/empathy with characters</li> <li>• Recognition of the issue – showing concern</li> <li>• Making ethical/value judgements – about the situation faced by the forest people and about the issue of deforestation</li> </ul>	<ul style="list-style-type: none"> <li>• A 1</li> <li>• A 2</li> <li>• A 3</li> <li>• A 4</li> </ul>

*Methodology 1: The Nature of the Study*

This research study can be described as qualitative action research in that:

- it is conducted within a ‘field’ or life situation;
- the researcher's role is to gain a holistic overview of the content;
- the data is collected from ‘inside’ the work;
- most of the analysis is done with words, organised to permit the researcher to contrast, compare, analyse and find patterns.

(Adapted from Miles and Huberman, 1994)

The research might be considered to be ethnographic in that it is based on observational work in particular settings (Silverman, 2000). Taylor (1996) states that ethnographic methods are particularly suited to research in the arts and to research in drama education, and that, “the reflective practitioner design most effectively yields insights into a specific teaching and learning encounter when ethnographic techniques are utilised” (p.36). Ethnography is about interpreting and making sense of the world. However, citing Martin (1987), he suggests that although drama education researchers may use ethnographic methods “their case studies are not capturing the complete lived experience of the participants which prevents them from commanding the status of an ethnography” (p.39). In this research it must be acknowledged that as the researcher, although I would be central to the drama-SDE lessons and would be part of the class for those times, those lessons would be somewhat outside the “complete lived experience” (ibid) of the classroom life of the children. Wilhelm and Edmiston (1998) suggest that research in drama might be considered to be phenomenological in that that can be used to describe and interpret the phenomena of personal and lived experiences. They argue that:

Though drama experiences are imaginary, they can nevertheless be deeply felt personal lived experiences or phenomenological experiences for the students. Part of the compelling nature of drama, is the potential for students’ *lived through experiences*. (p.91)

This research, then, I suggest, might be considered to be ethnographic in its examination of the curricular experiences of being a pupil or teacher in a primary school and might be phenomenological in its examination of the lived experiences of the pupils and teacher within the fictional context of the drama.

The main methodology used in this research is case study. It employs a multi-case approach as the processes (i.e. the drama and SDE process) and the episodes (i.e. the set of lessons) are repeated on a number of occasions using different subjects (Miles and Huberman, 1994). In this study there were five sub-cases:

- Case 1 – Lesson Set 1 undertaken by me with Class A
- Case 2 – Lesson Set 1 undertaken by me with Class B
- Case 3 – Lesson Set 2 undertaken by me with Class A
- Case 4 – Lesson Set 2 undertaken by me with Class B
- Case 5 – Lesson Sets 1 and 2 undertaken by Mrs B. with Class C

This approach had a ‘rolling’ quality, with the on-going observation and analysis process enabling the researcher to obtain feedback that informed the next piece of work. Therefore, although the same lessons were repeated with each of the sample classes the objective of the research was not solely to seek replication of the outcomes. Rather, it was planned that, by referring to and learning from earlier lessons, an accumulation of knowledge about the effects of the drama would be gained. This feature, along with participant observation, the focus on descriptive data and the holistic perspective confirms this study within the scope of action research (Stenhouse, 1975, McNiff, 1993). Winston (2006) identifies that a key tension in the case study approach is that it could be argued that the findings of the study might be unique to that particular set of circumstances and so might render dubious any subsequent generalisations. This is countered by Winston, who quotes Stake (1995):

Naturalistic generalisations are conclusions arrived at through personal engagement in life’s affairs or by vicarious experiences so well constructed that the [reader] feels as if it happened to them. (p.85)

In this research, the use of two subject schools and the replication of the drama-SDE lessons and subsequent data collection by the teacher in Class C were designed to render the analysis and any subsequent hypotheses more robust.

### *Methodology 2: Data Gathering and Instrumentation*

Mason (1996) suggests that researchers engaged in qualitative case studies might “use different methods or sources to corroborate each other in order to provide methodological triangulation” (p.25). Winston (2006) describes the concept of triangulation as “actively seeking perspectives other than one’s own” (p.46) and sets out

four categories of triangulation based on Stake (1995): data source triangulation; investigator triangulation; theory triangulation; and methodological triangulation. In this research, these four aspects were considered when planning the collection and analysis of the data.

I wanted the voices of all of the participants in the research to be represented in the data: the teacher-observers (the two class teachers); the children; Teacher C; and myself as the practitioner-researcher. I also wanted to have a permanent video taped recording of the lessons in order to be able to re-examine the interactions and responses occurring during my teaching of the lessons. Standard ethical permission was sought before any work or recordings of the children began. The methods of data gathering used in the course of the study were:

- observations of the lessons by teacher-observers using semi-structured observation schedules (Classes A and B) (Appendix 3);
- evaluation schedules completed by the children (Classes A, B and C) (Appendix 4)
- semi-structured interviews with the teacher-observers (Classes A and B);
- semi-structured interviews with groups of children (Classes A, B and C);
- semi-structured interviews with Mrs B. (Class C);
- examples of children's written and drawn activities following the drama lessons (Classes A, B and C);
- detailed practitioner-researcher field notes (Classes A and B);
- video-recordings of the drama lessons (Classes A and B).

Examples of interview transcripts and the children's written and drawn activities are to be found in the appendices relating to Chapter 4. Practitioner-researcher field notes are to be found in Chapter 5. Extracts from the video-recordings are to be found on the two DVDs accompanying this thesis and transcriptions of these are to be found in Chapter 6.

The use of this combination of methods addressed both data source triangulation and methodological triangulation. Silverman (2000) advises that in qualitative research, especially where there are several questions, the use of different methods is both necessary and advisable. In this research, Question 1 was addressed principally through the analysis of the responses of the teacher-observers and the children. In the case of the teacher-observers, their observations noted during the lessons informed the later



interviews. In the case of the children, their evaluations and class-based follow-up work informed the structure of the interviews.

The methods of data collection applied to Class C and its teacher were designed specifically to extend investigator triangulation: another investigator was invited to undertake the same work from her particular perspective. With the data from Classes A and B, these were intended to help to provide an extended account of which learning in SDE was addressed through the drama lessons. To address Question 2, the data from my research field notes were viewed in conjunction with the children's evaluative responses, the interviews with Mrs B and the lesson plans. Together these were intended to provide data to identify which drama conventions were helpful in extending learning in SDE. Question 3 was addressed principally through the analysis of the data to be found in the video recordings of the lessons. Examination and analysis of the actions and interactions occurring during the drama lessons was intended to provide evidence of why drama was useful as a learning tool in sustainable development education. In seeking answers to Questions 2 and 3, theory triangulation was applied to enable me to "actively seek out different theories to explain what is happening in the research event" (Winston, 2006, p.47).

What follows is a brief discussion and description of the specific instrumentation developed for use in this research.

#### *Teacher-observer Observations (See Appendix 3)*

The semi-structured observation schedules were designed to help the teachers to focus on the teaching aims and learning outcomes, using key words and phrases as prompts, as they observed the lessons. The schedules are fairly open-ended, with headings and comment boxes rather than tick-boxes. Some aspects of the schedules were completed during the lessons and some after. The schedules were designed to be an aid memoire for the teachers rather than as a primary data source. The completed schedules, in conjunction with the tables of teaching aims and learning outcomes, were used as the basis for interviews, with each teacher at the end of each phase of teaching.

After the pilot lessons it was decided, in collaboration with the teachers, that, as well as making general comments and observations about the teaching and the children's responses, the teachers would more closely observe two groups from the class during the drama lessons. Both teachers selected two random samples from mixed ability and

gender groups. The teachers felt that if they focused on two groups it would be easier for them to make notes and observations.

### *Children's Evaluations (See Appendix 4)*

At the end of each of the two sets of lessons, the children were asked to complete an evaluation schedule. The questions were designed to help them to record their views of the lessons and to reflect on what they believe they learned during the drama-environmental work.

### *Interviews*

The interviews with teachers and children were semi-structured (Munn and Drever, 1990). Interviews were conducted after the completion of each set of lessons. They were not based on pre-planned interview schedules but instead sought to interrogate the observation notes, in the case of the teachers, and the evaluation forms, in the case of the children. The children were interviewed in groups of four or five, in the 'family' groups within each of the drama stories. The purpose of interviewing Mrs B. was to discover what her experiences were of working with the drama-SDE lessons and ascertain what she judged that the children had learned. All interviews were tape recorded and transcribed for later analysis.

### *Examples of Children's Work*

After each drama lesson the children would complete an activity. These activities included group poster making, group research into alternatives to dumping, writing individual or group poems and writing speech bubbles giving different perspectives on the situations explored within the drama. Examples of this work were used to inform interviews.

### *Field notes*

My reflective commentaries were an essential part of the action-research approach (McNiff, 1993). I kept a reflective diary in which I recorded my perspective of the drama-SDE lessons and on the progress of the research. This process went beyond descriptive field notes and I recorded my thoughts, feelings, problems, understandings and questions. The research diary entries were written as soon as possible after lessons had taken place. Additional entries were made throughout the research and analysis process.

### *Video recordings*

Each drama lesson was videotaped. These recordings provided a record of the lessons' content, structure, timings and interactions. I recognise that any recording is made from a particular perspective and that it yielded only a partial account of the situation being recorded (Silverman, 2000). Therefore it was decided that, rather than predetermining what might be recorded, the camera operators would be free to capture the footage in a way that they felt gave an impression of the overall flow of the lesson.

### **Analysis of Data**

The analysis of the data must, by the nature of the information collected, be somewhat subjective and open to interpretation. However, I recognise the need to be "empirically literate" (Miles and Huberman, 1994, p.89) and to be aware of personal bias. My prior research experience and experience of assessment and evaluation of children's work helped me to focus objectively on research outcomes. In addition, I engaged the help of third parties, the class teachers and Mrs B., to check and verify (or otherwise) my findings and conclusions.

The following chapter, Chapter 3, gives an account of the data collection phase of the research, describes the extent and nature of the collected data and explains the processes of sorting, counting, categorising, display and analysis of the data.

## ***Chapter 3***

### ***Gathering, Sorting, Displaying and Analysing the Data***

#### **Summary**

The purpose of this chapter is to provide an overview of the research data and of the processes by which those data were gathered, sorted and displayed. It explains the decisions concerning how the data were analysed and presented in ways that would develop a theoretical framework linking drama and SDE. The chapter begins with a brief account of the implementation of the drama-SDE lessons carried out with Classes A, B and C. The timescale is set out, and deviations from the original plans are explained. There follows an account of the data collection and, again, variations from the original plans, set out in Chapter 2, are explained.

The next section of the chapter explains and justifies the decisions about how the data from interviews, evaluations and children's work were counted, coded, categorised and displayed in terms of how they facilitated the subsequent analysis set out in Chapters 4 and 5. It describes the designing of specific matrices and the use of vignettes to facilitate the analysis process. The chapter concludes with an explanation of the steps taken in the analysis of the video recordings of the lessons, the subject of Chapter 6. The selection of extracts for transfer to DVD is justified in terms of their usefulness in illustrating pivotal moments in the drama lessons and making links to learning in SDE.

#### **Procedures and Data Gathering**

The teaching and data gathering for this study took place in two phases and was carried out over a period of twenty-two weeks - approximately two and a half school terms. In the first phase, I worked for one half day each week in each of the two classes, Class A and Class B. During this period, at the end of each set of lessons, each child completed an individual evaluation/comments schedule. I recorded interviews with groups of children based on their responses in the schedules. I collected data from the children's class-based activities. I also recorded interviews with the teacher-observers. The interview discussions were based on their comments from the observation schedules, the children's evaluative responses and the teachers' impressions of the children's responses during the class-based activities. In the second phase of the research, Mrs B. from Class C implemented the drama lessons and class-based activities with her own class. The children from Class C also completed individual evaluation schedules. At the end of the teaching of each set of drama-SDE lessons, I recorded interviews with her

and interviewed groups of the children from the class. Mrs B had replicated all of the lessons and follow-up activities and the data from her work provided comparison, contrast and triangulation. Table 3.1 below provides a chronological breakdown of the teaching and data gathering phases of the research.

**Table 3.1**  
*The Chronology of Teaching and Data Collection*

<b>Week Number</b>	<b>Action</b>
<b>Phase 1</b>	
<b>Pre-research meetings</b>	Negotiate access to classes with schools
<b>Week 1</b>	Meet teachers in Classes A and B
<b>Weeks 2 and 3</b>	Introductory Drama lessons – <i>Getting to Know Each Other</i>
<b>Weeks 4, 5 and 6</b>	<i>The Dump</i> lessons and follow-up class activities
<b>Week 7</b>	Interviews with teachers and children
<b>Week 8</b>	Interim drama lesson – Games and Skills
<b>Weeks 9 and 10</b>	<i>The Rain Forest</i> lessons and class-based follow-up activities
<b>Weeks 11 and 12</b>	Interviews and collection of children's work
<b>Phase 2</b>	
<b>Week 13</b>	Talk with teacher in School C
<b>Weeks 13, 14 and 15</b>	Class C teacher carries out <i>The Dump</i> lessons and activities
<b>Weeks 16 and 17</b>	Interview with teacher and children
<b>Weeks 18, 19 and 20</b>	Class C teacher carries out <i>The Rainforest</i> lessons and activities
<b>Weeks 21 and 22</b>	Interviews with teacher and children; collection of children's follow-up work.

#### *Pre Drama-SDE Lessons: Getting to Know Each Other*

At the beginning of Phase 1, I had a meeting with the class teachers of each of the two classes with whom I would be working. I explained that I wanted to:

- find out about the children, their interests and temperaments, how they might respond to me and how much experience they had of working in drama;

- go through the lessons with each teacher to check if they felt that the lesson content was at the appropriate level and to explain the function of the teachers' observations and how to use the observation schedules;
- To discuss and negotiate with the teachers how they might carry out the follow-up activities with the classes.

The first lessons with any new class can be rather daunting for both the teacher and the learners. Therefore, I had planned the first two lessons to be *Getting to Know Each Other* drama sessions, to help to establish relationships and to help me to find out how the children might respond in the later drama lessons so that I might plan accordingly. The lessons involved an initial discussion about their perceptions of drama and expectations about behaviour and participation; warm-up exercises and games; improvisation, some with teacher-in-role involvement; introduction of some drama conventions such as still image; and a cool-down and post-drama discussion and evaluation.

Class A, had participated in a lot of active learning and discussion, but had little experience of sustained drama work. They were not used to working in role and were not very familiar with techniques such as mime and improvisation. They had never worked with a teacher participating in drama in role. Initially, they were rather wary. However, I took things slowly, offering support and encouragement. The children gradually became less self-conscious and, in the end, participated well. They expressed interest in future drama work. They were articulate and were able to express opinions and to evaluate their work and contributions. If anything, some children were a little too self-critical. The teacher, Teacher A, who had been observing, commented that he was pleased with the children's level of participation, both in the drama and in the follow-up discussion. He felt that the children, who were normally rather reserved, had responded well to me, and he was surprised by their ability to work in role.

Class B had participated regularly in drama lessons as part of the on-going school curriculum. They had experience of participating in mime and movement work, improvisation and of working in role to create short scenes and plays for performance. However, they had no experience of working with a teacher in role, of using more than a few drama conventions or of discussion to reflect on the quality of their work. They got into the drama from the beginning of the lessons and they were

able to respond to suggestions about working in role very quickly. They were eager and willing to participate in all aspects of the drama work. They were not self-conscious about improvising and worked well as a group. In the end-of-drama discussion, they were articulate, keen to express their opinions and enthusiastic about taking part in future drama work. The teacher, Teacher B, was not surprised by the class response, as the children were generally very positive and co-operative. She also felt that some of the children's responses during the drama were more extended and thoughtful than she would have expected.

These early lessons also gave me opportunities to work with the teacher-observers, Teachers A and B, to develop strategies for observing and making notes on the lessons. Initially, both teachers were extremely positive about the quality of my work with the children and their responses. We discussed how they could be more critical and objective in their descriptions and evaluative comments. They said that having an observation schedule based on the drama-SDE teaching aims and learning outcomes (see Appendix 3) would help to focus them on the purposes of the lessons.

#### *The Lessons, Observations, Evaluations and Interviews*

For the next three weeks I carried out *The Dump* lessons with each of the two classes. The class teachers observed and completed the observation schedules. Although the lessons were planned in advance, I made minor modifications in the light of each class's responses and each teacher's comments. Before each lesson, the class and I discussed what had happened the previous week and the children shared with me their work from the follow-up activities that they had undertaken since my last visit. Each class had completed a number of activities on domestic waste and re-cycling. After each lesson, I talked to the teacher briefly, answering questions or clarifying points. At the end of *The Dump* lessons, I conducted taped interviews with groups of children and with the teachers. All of the interviews were tape-recorded and later I employed a typist (who was also a teaching student) to transcribe these for ease of access.

The procedures for *The Rainforest* drama lessons and data collection were broadly the same as those undertaken for *The Dump* lessons. However, Christmas was approaching, and the classes were involved in school-wide pre-Christmas concerts and activities. Neither class spent as much time on follow-up activities, especially research-based work, as they had done for *The Dump* work. The children wrote

poems and took part in discussions about different perspectives of deforestation. In the final interviews, both the children and the teachers stated that they had enjoyed the drama work and that they felt that they had benefited from it.

The planning for *The Rainforest* lessons highlighted a particular concern. There was an awareness of the need not to present the rainforest people in a way that would create or reinforce the stereotype of a “backward” or “quaint” society. Steps were taken to try to prevent this. After the initial planning, I took the lessons to a group of international students, sponsored by WWF, who were studying for a Certificate in Environmental Education at the University of Strathclyde. These students came from developing world countries in Asia, Africa and South America. A useful discussion alerted me to possible areas of concern and reassured me of the basic soundness of the content and methodology. Several members of the group told stories of their families being displaced or relocated because of development and, indeed, the character and behaviour of the clearing company representative was based on one student’s description of his father’s experience. It was decided to set the story about twenty years in the past, and to present it as a fictional-historical account rather than a representation of the current position. This enabled the rainforest community to have had less contact with the developed world and to be less influenced by current globalisation. It was also decided not to set the story in any specific geographical location. The theme of dispossession was not location-dependent and I did not want the central issues to focus on any one country or people. De-briefing and discussion following each of the lessons allowing any misconceptions to be addressed and key areas of learning to be reinforced. Finally, it was planned by the class teachers that, as part of their class-based (and home-based) research and study, the children learned some key facts relating to the topography and ecology of the rainforests and to the lifestyles of past and present forest dwellers.

Phase 2 began early in the following term. I met the teacher of Class C, Mrs B., to discuss the procedures for carrying out the lessons and follow-up activities. She was going to try to work as closely as possible to my lesson plans, but we agreed that she should adapt these if she felt it was necessary. She made notes after each lesson, and I interviewed her on two occasions. At the end of the drama lessons, I returned to the school and conducted interviews with the teacher and with groups of children. I also collected the children’s follow-up activities and the teacher’s written notes



and comments. I spoke to the teacher again, by telephone, to clarify points from the written data that she had given me. The teacher reported that she was able to carry out the lessons as planned, although some small changes were made as a result of the need to respond to the children's actions and ideas. At various points during my analysis, Mrs B. acted as a critical friend, reviewing my analysis and findings, asking questions and comparing her reflections and conclusions on the drama-SDE experiences with mine.

### *My Reflective Field Notes*

Throughout the teaching and data gathering process I wrote field notes, not only detailing what had happened but also describing my thoughts, feelings and responses to the situations that were arising within and after the drama. These ongoing notes were written after each session in school and at other times during the research data collection and analysis process. As well as recording my impressions of the progress of the drama-SDE, these contained reflective comments that might be considered to be the initial stages of analysis of the data. Strauss and Corbin (1998) describe field notes in qualitative research as being the first stages of "theoretical formulation" (p.283) and I used them for this purpose.

### *Sorting the Data*

By the end of the teaching and learning phases of the research I had gathered a considerable and diverse range of data from the following sources:

- Data from the children from Classes A, B and C: two sets of written evaluations from each class – 148 forms; written and drawn responses from the drama and follow-up activities – over 200 pieces of work; six sets of interviews with groups of children – 30 interview transcripts;
- Data from teacher-observers A and B: two sets of observation notes written by each teacher; two sets of interview transcripts for each teacher;
- Data from Mrs B. from Class C in the form of written notes and two interview transcripts;
- Data from my field notes in my research diary – over 100 pages;
- Data from the videotapes of the drama lessons with Classes A and B – about eight hours of video of variable recording quality.

Each of these data provided a potential source of evidence of the children's learning in sustainable development education and about how the drama lessons might have influenced this.

### **Decisions about Grouping and Analysing the Data**

One of the main problems with an accumulation of data is that, initially, "everything looks important – you must be selective" (Miles & Huberman 1994, p. 50). Flick (1998) advises that, before analysis, data should be documented and edited. This process, however, may also be regarded as part of the initial stages of the analysis. I began by sorting, annotating and collating, so that each aspect of the written data was gathered into manageable 'chunks'. The children's responses to each of the evaluation question in the schedules were collated into single pages. It was then possible to view, and to begin to categorise, the range of responses to each question for each class. Each set of children's written and drawn responses were gathered together and initial notes made linking the responses to the lessons' Learning Outcomes. All of the interviews were transcribed for ease of access. Miles and Huberman (1994, p.50) suggest that "contact summary sheets" be compiled for each interview, noting the main concepts, themes, issues and questions from the contact. These were compiled for each interview transcription. Each transcript was then scrutinised for references to the drama-SDE teaching and learning processes and all comments of possible interest were highlighted using colour coding for further analysis. My reflective field notes were read and annotated to highlight areas of interest, for example references to the teaching and learning processes within the drama lessons. I also continued to write a reflective commentary throughout the analysis of the accumulated data from the children and the teachers. The video recordings of the lessons were viewed many times and detailed notes were made of all interesting or potentially useful scenes. These analytical processes are described more fully in the appropriate sections of this chapter.

### *Links with the Research Questions*

Having accumulated, sorted and transcribed the accumulated data, the next step was to try to make sense of them. I wanted to find out what the raw data were telling me and to attempt to use them to give me answers to the questions posed at the beginning of the study. The decisions about how to proceed were dictated, to some extent, by the nature of the research questions themselves. Strauss & Corbin (1998) identify two types of questions asked by researchers (p. 75). The first deal with substantive matters and ask, for example, "How does A relate to B?" or "What are the ...?" These questions focus

the researcher on detailing evidence and clarifying processes. The second deal with theoretical orientation asking “Why?” and “How?”, focusing the researcher on making connections and seeking hypotheses. When examining my three research questions in the light of this, it seemed that, in this study, Question One was substantive, while Questions 2 and 3 was theoretical.

Question One asked what learning in sustainable development education might be addressed through drama. Evidence of learning in SDE was found by scrutinising the children’s written and oral responses, and the observers’ comments, for indications that the proposed Learning Outcomes had been met. The key process here was ‘top down’ analysis, where the data were scrutinised using the pre-stated categories set out in the lesson teaching aims and learning outcomes (see Tables 2.1 and 2.2). However, it was important not only to rely on the pre-set list but also to be open to any other information and themes that might emerge from the data. The evidence from Class C was be scrutinised to provide triangulation and verification. The data relating to this are presented in Chapter 4.

Question Two sought to relate the learning that had occurred in sustainable development education, identified through the analysis of the data related to Question One, to the experiences that the children had had in the drama lessons. It asked, which teaching strategies and dramatic conventions might be useful in promoting learning? Here, a reflective narrative examined the ‘story’ of the experiment: what happened in the teaching of the lessons? My teaching strategies and the dramatic conventions employed were examined in the light of my reflective field notes and explanations were sought to link the phenomena occurring during the lessons to the actual learning that had been identified in the analysis pertaining to Question One. The evidence from the teacher of Class C was scrutinised to widen the perspective beyond my personal account, thus providing triangulation. At the end of the reflective narrative, in two matrices, one for each set of lessons, each of the dramatic conventions was set against the learning identified in Chapter 4. Links were suggested, relating the learning to the drama-SDE experiences: specifically, to the teaching strategies and the dramatic conventions. This data is presented in Chapter 5.

Question Three was concerned with the actions and interactions that occurred during the drama lessons. Would they provide clues to why drama was useful in SDE? Evidence was sought through the detailed scrutiny and analysis of the children and teacher actions

and interactions captured in the video-recordings of the lessons. Scenes from the drama lessons illustrating interactions were identified, and extracts were transferred onto two DVDs. Each scene was transcribed by me and analysed using methods adapted from discourse analysis (Gee, 2005). From this evidence, pedagogical links between the drama lessons and SDE were sought. This data and analysis is presented in Chapter 6.

Thus, in following the order of the questions, the analysis moves from the “What?” - looking at the evidence of what was learned - to the “How?” - looking at the ways learning took place - to reach the “Why?”: offering possible explanations of and theories about the use of drama as a teaching and learning tool in SDE through the progressive ‘layering’ of the accumulated evidence over the three chapters. The following sections describe the processes by which the data relating to these three aspects of the research were sorted, coded and analysed.

### **Stages in the Analysis: What and How?**

Miles and Huberman (1994) suggest that a major challenge for a field researcher comes from the multiplicity of data sources and forms. Having sorted and noted all of the data I examined them to discover which would provide evidence of learning to address the research questions, in the first instance, Questions One and Two. I then set about a systematic and detailed analysis of all of the data pertaining to *The Dump* lessons, after which the same procedures were applied to the data from *The Rainforest* lessons. All of the data gathered from Classes A and B were analysed. After that, the same analysis procedures were applied to the data gathered from Class C. In this section, after a short explanation of the decisions pertaining to the coding of the data, the stages in the analysis are outlined.

#### *Coding of the Data*

After all of the data were sorted and annotated, each aspect was closely scrutinised and coded. This coding formed the basis for the subsequent discussion, interpretation and hypotheses. Two types of coding were applied to the data. Tables 2.1 and 2.2, in Chapter 2, set out the proposed Teaching Aims and Learning Outcomes for sustainable development education for each of the sets of lessons. These tables also contain a list of behavioural statements and each of these statements was assigned a code describing a behaviour indicating SDE-related learning in concepts and knowledge, skills or attitudes.

However, it was important not only to rely on the pre-set list but also to be open to any other information and themes that might emerge from the data. As each set of data was scrutinised, themes that were not pre-set were first sorted as “other learning”. These were then subjected to open coding (Strauss and Corbin, 1998) from which meaningful categories and themes emerged. The purpose of this detailed open coding of the data was to give me a full account of the data that could then be analysed to extract any additional evidence of pupils’ learning. Strauss and Corbin (1998) state that, “to uncover, name and develop concepts, we must open up the text and expose the thoughts, ideas and meanings contained within” (p.102). The interview transcriptions and the children’s written contributions were analysed using open coding, where all of the words or phrases which seemed meaningful were assigned codes relating to, for example, feelings, opinions, facts, memories and collaborations. In this way, I was able to begin to see underlying patterns of understandings, behaviours and emotions and to begin to make connections between what I had been teaching and what the children had learned.

#### *Stage One: The Children’s Written and Drawn Responses*

In the first instance, it seemed that it might be most straightforward to match the children’s written and drawn responses from the lessons and post-lesson activities to the descriptors accompanying the lesson Teaching Aims and Learning Outcomes: the statements of evidence of learning and their respective codes. Four sets of responses were analysed: posters; suggestions for clearing inappropriately dumped waste; poems; and character quotations. For the posters, the clean-up suggestions and the character quotations, the individual responses were collated into single pages, and then each response was assigned a code. In each of the poems, words or phrases that might be evidence of learning linked to the SDE Aims and Learning Outcomes were highlighted and colour coded: evidence of understanding of concepts were coded green; evidence of sympathy or empathy were coded yellow; evidence of values statements were coded orange; and specific references to the drama-SDE story were coded pink.

#### *Stage Two: Analysis of the Children’s Evaluations*

Next, the data gathered from the children’s evaluations from Classes A and B were condensed into more manageable forms. Their individual evaluations of the lessons had allowed them to express their opinions and to state what they believed they had learned from the drama-environment process. For each case, the children’s written responses to each evaluation question were collated onto a single sheet. Each response could then be

assigned to an initial category. Miles and Huberman (1994) refer to this as “clustering” (p.56). Clusters of responses on similar themes were grouped together and counted. For example, in the responses to Question 2, from Class A, produced 23 responses. These were clustered into five themes. Each of the clustered responses was examined so that inferences could be made and patterns of responses could be seen to emerge. These were set against the lesson Teaching Aims and Learning Outcomes: was there evidence of learning pertaining to knowledge and concepts, skills or attitudes and values in sustainable development education?

### *Stage Three: Analysis of Interviews*

After the interviews were transcribed, they were scrutinised for “potentially interesting or relevant analytic material” (Strauss & Corbin, 1998, p.70). I was looking for evidence of learning and for comments that might give insights into any aspect of the teaching and learning process. Again, colour coding was used to sort the data thematically. Each word or phrase pertaining to learning in SDE was colour-coded in green. Drama and learning words and phrases were highlighted in pink. Any other words or phrases relating to learning were coded in yellow. This process allowed for a general overview of the entire transcript and facilitated further analysis.

At the side of each page of the transcripts, three columns were drawn. In the first of these, evidence of links to the lesson Aims and Learning Outcomes, set out in Tables 2.1 and 2.2, was noted and coded. In the second column, codes assigned to the statements of evidence of learning for the lessons, also set out in Tables 2.1 and 2.1, were applied to each highlighted word or phrase in the transcriptions. The final column noted any other aspects of learning, especially those linking to aspects of the drama. Here, the interviewees’ comments on, for example, working in role, visualising, mime and characterisation, were noted. These were scrutinised and theme categories were identified using the process of coding. Miles and Huberman (1994) define thematic codes as “explanatory or inferential codes...they identify an emergent theme, configuration or explanation” (p.69). For each of the interviews, I compiled a contact sheet. On this was noted the key questions, the main themes, any issues arising and any impressions, reflective comments or hypotheses. These formed the basis of the discussion of the analysis in the chapter.

*Stage Four: Data from School C*

The data from Class C, the children's written work from activities, the evaluations and the interviews with the children and with Mrs B, were subjected to the same analytical processes as those from Classes A and B. The purpose of this was to seek evidence of learning linked to the Aims and Learning Outcomes in SDE and to compare this with the evidence gathered from Classes A and B. This analysis was used to confirm or contradict that evidence.

*Stage Five: Methods of Displaying the Data*

Miles and Huberman (1994) suggest that both quantitative and qualitative data are linked and that in order to describe and analyse data "numbers and words are both needed" (p.40). Although this was a qualitative study, some of the data could be enumerated. For example, in the children's responses in the evaluation sheets, preferences and key ideas were counted and categorised, thus, patterns or trends became evident.

*Matrices*

Miles and Huberman (1994) suggest that extended texts should be reduced and displayed in ways that are easy to see as a whole, make it easy to look at several variables simultaneously and are clearly organised. Each of the data displays were focused to "permit viewing of a full set of data notes in the same location and are arranged systematically to answer the questions at hand" (p.92). This allow for comparisons, detection of differences, noting of patterns and themes and identifying trends. Miles and Huberman describe a number of display formats using matrices and networks. For the purposes of this research I chose to display the analysis of the data described in the previous sections using a series of matrices, crossing two or more lists to view the spread and content of the data. Within-case matrices proved to be a useful and practical means of describing, displaying and analysing the data derived from: the range of responses from the children's written evaluations and interviews; the observers' comments and interviews; and the top-down analysis of learning in SDE. Cross-case matrices gave an overview of the research findings, displayed general trends and were used in the analysis of the causal connections between the drama work and the learning in SDE: why the drama may have had an influence on learning.

### *Analytical Commentaries*

Each data display matrix in Chapter 4 was followed by commentary, describing the context from which the data were derived and the nature and extent of the data. The evidence of learning, in terms of the knowledge, skills and attitudes in SDE identified in the matrices, was analysed in relation to the drama experiences of the children. Thus, research Question One was addressed.

### *Stage Six: The Analysis of the Drama Lessons*

The next step in the analysis was to investigate how the strategies and conventions employed during the drama lessons might have had an effect on learning in SDE. Each of the drama lessons was broken down chronologically into individual scenes and conventions. The data from the children and the teacher-observers and from my fieldwork journal were searched for references that might link their learning to the drama experiences. Spradley (1980) describes a fieldwork journal that “will contain...experiences, ideas, fears, mistakes, breakthroughs and problems...and notes about analysis and interpretation” (p. 71). In my reflective field notes I had recorded a summary of the progress of the lessons and noted any interesting or unusual occurrences. I had also described incidents from the lessons and had recorded my personal views and impressions of the lessons. These notes were drawn on for the analysis of drama and learning. Additional data were found in notes made by Mrs B about the implementation of the lesson plan. These provided reflective comments on the children’s written and spoken responses, describing any interesting points the children the children has raised in the lessons and suggesting which aspects of the drama she felt had influenced learning in SDE.

### *Vignettes*

Miles and Huberman (1994) describe vignettes as “pockets of especially representative, meaningful data”. A vignette has a “narrative, story-like structure that preserves the chronological flow” (p.81). In the context of this study, vignettes were most useful for presenting some of the key critical incidents in the drama work. The vignettes offered a fuller and deeper perspective by providing a “thick description” (Rudestam and Newton, 2001, p.98) of events and situations. They also provide me with opportunities to comment on why things may have happened as they did and to identify aspects of the children’s learning emerging from the experience. They were used to describe and analyse some of the key moments and incidents of engagement in the drama and were the central analytical tool used in Chapters 5 and 6.



### *Reflective Narrative*

As I had taught the lessons, my personal and professional choices and responses were also deemed to be central to the processes described in this chapter. I wanted to employ a “reflective, evidential, and descriptive approach” (Embree, 1997). Burt and Lotz-Sistaka (2002) describe research writing in which the researcher is “a presence in the research thesis” (p.139). Burt describes how she used her research writing within the context of a theatre project, to reflect on her own practice. As I was the researcher-teacher, I was intimately connected with the learning processes, my own as well as those of the children. I wasn’t an observer but an active participant in the teaching and learning process, and phenomena occurring within the drama lessons must have had an effect on me as well as on the children. Therefore, in Chapter 5, I chose to provide a reflective narrative of the drama-SDE lessons. Zatzman (2006, p.111) states that, “narrative inquiry asks us to retell our stories as research and to examine those stories critically” and that this can affect our perception of ourselves as educators and how we view education. My aim, then, in the use of reflective narrative, was to tell the story of the lessons while engaging in critical reflection on the teaching and learning processes.

### **The Why Stage: Analysis of the Video Data**

The third research question was addressed through the analysis of the video recordings of the lessons. These were a rich source of data pertaining to the actions and reactions of the drama participants. However, I had never undertaken analysis of video evidence, and I had to spend some time familiarising myself with how this might be carried out. I investigated the use of Transanda (2002), a computer programme to facilitate qualitative analysis of video data. However, it did not match my needs, as it was designed to analyse and give an overview of large quantities of data rather to focus in detail on small samples. Spiers (2004) offered straightforward advice on analysis using Apple i-movie software. This was the format that I was already using to edit the videos. In this section I describe how I adopted and adapted Spiers’ methods of analysis.

The analysis of the video taped recordings of the lessons was undertaken in five stages. The following sections outline these stages.

#### *Stage One: Creating Logs of the Video Data*

Firstly, the videotapes of the lessons were viewed many times using conventional video playback equipment. At this stage, descriptive notes were written and a log of contents

was compiled. These noted the timings of each of the steps or episodes in each lesson. They also identified the types of dramatic activities involved, for example, planning in role, planning out of role, narration, whole-group drama with teacher in role or teacher-led discussion.

The tapes were recorded by non-specialist volunteers: the head teacher in school B and a class teacher in school A. The recordings of the first part of The Dump lessons suffered from the lack of a radio microphone. These proved to be almost un-usable in terms of providing clear audio recordings of exchanges. School B was able to source a radio microphone for some lessons, and the improvement in the quality of the recording reflects this. It also must be noted that the teacher recording the lessons in School A frequently moved around the room while using the video camera, and for this reason some of the footage, especially of The Dump lessons, was difficult to view. However, although decisions about which extracts and clips would be selected for close analysis had to be based, to some extent, on the quality of the video recordings, the final decisions were based on the selection of extracts that would provide evidence that would address research Question 3.

Although the video recordings of the lessons provide a record of the events and interactions within the lesson, the limitations to this method of data collection must also be recognised (Silverman, 2000). The camera could not be everywhere at once. If a wide-angled view of an aspect of the lesson was recorded, for example, during whole group interaction with teacher in role, the focus and framing were either on the teacher or on the pupils. With one camera, it could not be on both and even then, not every pupil could be included in every frame. In the filming of small-group interaction, only one group could be filmed at a time, if meaningful exchanges were to be captured. Decisions about which groups to film, how long to remain with each group and when to move on were discussed with the camera operator, who was asked to try to use a range of frames to best represent the classroom action and interaction. The camera moved between groups to try to capture the essence of the discourse. The final decisions about what to record had to be left to the camera operator, as I was caught up in the teaching of the lessons. Both teacher-observers viewed the final videos, and both agreed that they were fair representations of the drama lessons.

*Stage Two: Initial Identification of Significant Episodes and Themes*

For each of the videotapes a large number of segments and episodes were noted for further scrutiny. In the first instance, the selection was based on short extracts and longer episodes that illustrated the nature of the actions or interactions occurring within the drama. These were logged and documented in terms of the number of participants, the type, if any, of teacher involvement, the nature of the interactions (for example, planning, negotiating, instructing, information giving) and the subject matter. At this stage, an initial theme, pertaining to the nature of the dramatic activity, was assigned to each extract.

*Stage Three: Selection and Transcription of Episodes for Close Analysis*

The videos were then transferred to the Apple i-movie programme, which provided additional facilities for stopping, reviewing and isolating potentially relevant episodes or interactions. Additionally, specific timing could be allocated within the episodes, and individual frames could be isolated for closer examination. It was important at this stage to make selection of episodes and events for close analysis. In Chapter 4 the analysis of the data gathered from the participants and observers identified aspects of the drama lessons that, it suggested, may have facilitated learning in SDE. This process had identified possible extracts to be transferred to DVD. The final selection of episodes for close analysis was based on a combination of my notes from the multiple viewings, my field notes written after the lessons and the identification of significant events from the participants and observers.

I transcribed the interactions between the pupils as they were engaged in a range of dramatic conventions and while they were working in role. I also transcribed interactions between the teacher, working in and out of role, and the pupils. This provided detailed written data pertaining to all verbal and non-verbal activities. The purpose of this was to enable the close scrutiny of the identified extracts in order to examine the interactions and relationships that developed during the drama lessons. The presentation and subsequent commentary on the transcribed data are based on Spiers' (2004) two-column matrix. However, later in the analysis process I adapted this to include a third column in which codes could be assigned to each exchange within the discourse.

*Stage Four: Description and Interpretation of the Transcribed Episodes*

After the transcription of the episodes, the participants' actions and interactions, that is, the discourse, were examined. How did the children behave towards each other and respond to each other? How did the teacher (me) behave, both in role and out of role? How did the children respond to her at various points throughout the drama lessons? And what, if anything, does this suggest to us about why drama is useful as a tool in the teaching of SDE?

Bloome et al (2005) in a wide-ranging text on the use of discourse analysis in the study of classroom language, use the term contextualisation cues to describe any feature of language that contributes to people's interaction with each other in ways that can be understood. These can include all "verbal and non-verbal signals... as well as the manipulation of artefacts" (p.9). 'Description and Interpretation of Contextualisation Cues' is the overarching term used to head the matrix column in which the discourse of the lesson episodes is described and interpreted. The decisions pertaining to the selection and use of specific terminology to describe and analyse the verbal and non-verbal aspects of the drama lesson discourse are set out in Chapter 6.

*Stage 5: Seeking Themes and Making Links to Learning in SDE*

The descriptions and interpretations of the contextualisation cues in the second column of the transcription matrices were read many times, and any trends or meaning clusters were sought and recorded. These notes formed the basis for the subsequent thematic coding (Flick, 1998) that appears in column three of the matrices. In the ensuing commentary the themes were discussed in terms of the participants' interactions during the episodes. This culminated in the analysis of the learning processes involved in the episodes of the drama lessons in terms of SDE.

The following chapter, Chapter 4, is the first of three chapters dealing with the analysis of the data and the development of a theoretical perspective linking educational drama to learning in sustainable development education. Chapter 4 presents the analysis of data that provides evidence of the children's learning linked to the Teaching Aims and Learning Outcomes of the drama-SDE lessons.

## *Chapter 4*

### *Analysis Relating to Sustainable Development Education*

**Question 1:** Which specific sustainable development education outcomes in terms of knowledge and concepts, skills and competences, values and positive attitudes, may be addressed through the medium of drama?

#### **Summary**

In the previous chapter, the data amassed during this research were listed and the decisions about the analysis process, that is, about how the data was to be sorted, listed, categorised, coded and displayed, were explained and justified. This chapter moves the thesis on by exemplifying that process, presenting the analysis of the data that provided evidence of the children's learning in SDE in relation to the two sets of educational drama lessons set out in Chapter 2. The purpose of this analysis was to provide answers to research Question 1. The chapter is presented in four sections. Section 1 pertains to the analysis of data from the first set of drama-SDE lessons, *The Dump*; Section 2 pertains to the analysis of the data from the second set of drama-SDE lessons, *The Rainforest*; and Section 3 pertains to the analysis of the data from Class C, whose teacher undertook the teaching and data collection independently. In each of these sections the analysis of the data is presented in a series of matrices that list the key themes emerging from the analysis, together with illustrative examples from each set of data. These are linked with the proposed Teaching Aims and Learning Outcomes for each set of lessons. Each matrix is followed by an analytical discussion of the results.

Section 4, provides a summary of the evidence from the analysis. Based on the analysis of the data, this chapter argues that there was substantial evidence from all of the sources that the main teaching aims and learning outcomes, in terms of the knowledge and concepts, skills and attitudes were met. Specifically, the children demonstrated awareness of the social and environmental impact of both inappropriate waste disposal and deforestation. There was evidence to suggest that engaging in drama helped the children to practise and develop some of the skills necessary to take action in and for the environment. In addition, the context of the drama seems to have been useful in allowing the children to express positive attitudes towards the environment and in helping them to express personal views, both in and out of role, about the nature of the environment and about the role that people can play in taking care of it.

## **Introduction**

Data were gathered from three locations, Schools A, B and C, using four instruments: the children's written and drawn responses relating to the drama-SDE context; two sets of observation schedules from the two sets of lessons with each class; two sets of pupil evaluation sheets from each class; and two sets of transcriptions of interviews with the observer-teachers and with the children from each class. These data are grouped under the headings set out below. Within each section of this chapter, the data are presented, described and analysed, in some cases with the aid of a matrix display of the data. Each sub-section concludes with a commentary linking the data analysis to the knowledge and concepts, skills and attitudes of the lesson Aims and Learning Outcomes set out in Tables 2a and 2b in Chapter 2.

### *Section 1: The Dump drama*

- 1.1 The children's written and drawn responses
  - a) Planning activity: "A problem of litter: what can we do?"
  - b) Sorting waste and designing posters
- 1.2 The children's evaluations
- 1.3 The interviews with the children
- 1.4 Data from the observers

### *Section 2: The Rainforest drama*

- 2.1 The children's written and drawn responses: speech bubbles and poems
- 2.2 The children's evaluations
- 2.3 The interviews with the children
- 2.4 Data from the observers

*Section 3:* Data relating to School C: evaluation and interviews with the pupils and teacher.

*Section 4:* Summary of findings.

The decision was made to present and analyse the data from the lessons taught by me in School A and School B under the SDE-drama topic headings: in Section 1, *The Dump* drama and in Section 2 *The Rainforest* drama. In that way, any similarities and differences in the evidence from both schools would be demonstrated clearly and cumulative evidence for the usefulness of drama would be illustrated. As the purpose of the teaching of the lessons and the analysis of the data from School C was intended to provide independent verification or contradiction of the research findings, this is

presented in Section 3. A full explanation of the reason for these decisions, along with descriptors of the classes in terms of ages, numbers, groupings, sample selection and previous experience is to be found in Chapter 2.

The analysis of the children's learning was undertaken in relation to the Teaching Aims and Learning Outcomes in Tables 2.1 and 2.1 in Chapter 2. The discussion of the children's learning, set out in this chapter, is related to the teaching strategies and drama activities described in the lessons plans in Appendix 1 and Appendix 2.

### **Section 1: *The Dump* drama**

In order to begin to meet the aim of this research, that is to explore a fit between the two areas of educational drama and SDE, the correlation between the drama lessons and the learning in SDE was considered and questions asked. Did the drama address aspects of learning in SDE? And if so, which aspects of that learning were addressed through drama? This chapter systematically presents an analysis of the data gathered using four of the instruments described in Chapter 3. In each section of this chapter there are four sub-sections relating to the analysis of: 1) the children's written and drawn responses; 2) the children's evaluations; 3) the interviews with the children; and 4) the interviews with the teacher-observers.

#### *1.1 The children's written and drawn responses*

As part of "The Dump" lessons, the children, working in groups of four, completed two activities that required a written or drawn response:

- Writing in role as residents, they completed a "What can we do?" planning sheet as part of lesson 2. (Appendix 5 and Table 4.1)
- Making lists, suggesting alternatives to dumping for a range of items and designing and drawing waste management posters as part of class follow-up activities. The class teachers issued and supervised the completion of this task.

##### **1.1 a) Planning activity: "A problem of Litter - What can we do?" (See table 4.1)**

This activity was undertaken during "The Dump" drama lesson 2. The format for the planner is adapted from planners used in Environmental Community Involvement programmes supplied by the Community Education Department at the University of Strathclyde. In the drama, the residents had just had an unproductive meeting with a local council official. They had been told that the council wanted them to come up with solutions, not just to present problems. At the end of the meeting, in role as one of the residents, I suggested that they use a planning sheet that I had been given at another

meeting to help them to gather their ideas. The children, working in “family” groups, (they all lived in the same house in the street) set about filling in the planning sheets with great energy and enthusiasm. Their suggestions were diverse and imaginative. After twenty minutes, each group reported back, and there was a whole class discussion about which suggestions were the most viable. The collated responses, set out in Table 4.1, indicate that the children had a perception of a wide range of possible actions that the community could take. Each group then made a decision about which of the ideas they would select as their ‘family’s’ contribution to the clearing of the dump. Most groups opted to clear up an area of the dump themselves. However from Class B, one group planned to hold a ‘five-a-side’ sponsored football match, and from Class A one group planned to campaign for sponsorship in the local area.

Table 4.1 lists the responses collated from those of Class A and Class B. The data have been displayed using a cross-case matrix and, as there were few differences between the two sets of responses, were analysed together. Both classes completed the task successfully, with little difference in the quantity or quality of the suggestions. The suggestions from Class A had a few references to Environmental Groups. A representative of WWF has recently visited the class as part of a nature-study project. Class B had more suggestions relating to sponsorship and fund-raising. The children had recent experience of this within the school. These factors appear to have provided the children with specific background knowledge. The key suggestions that the children as residents made about how the problem of the dump could be tackled were:

- to clean up the dump themselves; to put up notices and posters urging people not to dump;
- to raise money to pay for equipment for cleaning up, deterrents such as cameras; to recycle more of their own waste;
- to contact Environmental Agencies, Pest Control and the local council; to gain publicity for their situation;
- Ultimately, to seek to develop the area into a public recreational space.

As residents, the children were able to suggest many ways of taking control of the situation and of being pro-active.

### 1.1 b) Sorting waste and designing posters

The teachers set aside time each week for the children to work on the suggested follow-up activities. Each group was provided with an A3 drawing of an area of open ground that already had begun to be used as an illegal dump (Appendix 6). The children were asked to draw, cut out and place on the picture all of the items that might have been placed at site. They were then asked to sort the items by type and to suggest alternative



ways of disposing of each of them. The children were provided with a range of books and leaflets to help them. They were able to identify a wide range of items that could be disposed of in other ways.

- Recycled - metals, plastics, glass and paper. They suggested where to take these.
- Removed by the Cleansing Department for disposal – fridges and other large electrical items, large items of household furniture, rubble and building materials, batteries, old tyres.
- Charity Shops – clothing, brick-a-brack, toys and books.
- Composting – garden rubbish, some items of food waste.
- Scrap merchants – old car and other metal objects.
- Landfill/Incineration – the items that could not be repaired, reused, sold or recycled.

In an extension to this activity, the groups designed and made posters encouraging people to think about how they dispose of their waste. These contained statements such as:

- Recycle please.
- Don't dump rubbish. Put it in the recycle bin.
- Don't put this here (with sofa next to a tree).
- Take care of nature.
- Use things over again.
- Think before you drop it. Keep the place tidy.
- Guide to recycling (with diagram of alternatives to dumping).
- Stop pollution. The world counts on you.
- Put your rubbish in the bin or you'll cause a deadly sin.
- Don't mess up the streets.
- We are aware of our environment – are you?

The posters also contained a number of visual images, for example, bins overflowing with litter, large broken household objects, happy and unhappy faces, injured animals and giant heaps of rubbish. They were bright and informative, and the teachers reported that the children had put a lot of effort into their production. (See example in Appendix 7)

**Table 4.1**  
*Collated Responses of Classes A and B in Role as Residents to the Question "What can we do about the rubbish dump?"*

<i>Class A and Class B - A Problem of Litter – What can we do?</i>		
	<b>What we can do?</b>	<b>Who can help us?</b>
<b>NOW</b>	Gather up all leaves for compost Take car to Dad's workshop Brush up glass in our spare time Take everything to a proper dump Set rat traps Clean up Jumble sale Sponsored clean up Walkathon Try to clear some rubbish Get sponsors Raise money to buy bags Raise money to get a video camera to film the dumpers Pick up rubbish Hire a skip Put up notices Phone WWF	Catch all the rats with some help from pest control Get residents to help take stuff to a real dump We can all help pick up the junk We can pick up the sofas and beds and take them away (with a lot of help) Make a group of people to help get rid of the waste land Schools help Council
<b>SOON</b>	Take all clothes to the charity shop We can pick up the heavy stuff A raffle for a jeep - £3 a ticket A sponsored run so we can get a large skip Sponsors 5-a-side football Local fun day Make a plan of a park Raise money for rat poison and a total clean-up Competition High fence round the dump Hire big wheelie bins Put posters in shops	Get the bin men to help to get the rubbish away Exterminator RSPA for cats Wire up cameras Scrap merchants Reporters from: Newspapers, TV, Local Radio Eco Warriors
<b>LATER</b>	A puppet show for kids only at 50p a ticket Take useful parts of cars, sofas, etc. to places which need them most Plant things Get in the newspaper Plant flowers and trees Protest	Make a playground with a lot of help from builders We can all carry the gates and fences Build a park with the council Reporters Plough Exterminators to get rid of rats Take away heavy stuff
<b>Summary of suggestions:</b> Clean up; Deterrent; Notices/Posters; Raise Money; Recycle; Publicity; Re-develop; Pest Control; Buy equipment; Contact Environmental Agencies.		

### *Links in the written and drawn activities to Knowledge, Skills and Attitudes*

The evidence from these two activities in terms of the range of the children's responses demonstrated that these activities addressed Aims 1, 2 and 3 and Learning Outcomes 1, 2, 3 and 4 stated in the lesson plan. When completing the Community Action Sheet, the children displayed knowledge about possible methods of disposing of waste appropriately and of improving the environment for the residents. At no time during the drama lesson did the teacher impart direct information relating to waste disposal, to the classes. However, one interpretation is that the drama facilitated the articulation of the children's prior knowledge and helped them to make further suggestions. In addition, because the children were sharing their ideas, the accumulated knowledge was available to the whole class group. In the listing and poster-making activities, they demonstrated knowledge of the wide range of domestic waste. They knew about alternatives to dumping and were aware of a range of environmentally friendly behaviours such as reusing, recycling and disposing of dangerous materials responsibly. However, this information was not taught directly as part of the drama lesson, although the teachers reported that the drama had stimulated their interest and given them a context in which to demonstrate their prior knowledge and to research further. The posters demonstrate the children's awareness of some of the social and environmental effects of inappropriate disposal of waste. A number of the images and phrases seemed to be drawn using memories from the drama work. In the drama lesson, the children described what they could see when they looked 'out of their windows' at the Dump. They remonstrated with the "dumpers" for making the area untidy and for being inconsiderate. The drama appears to have helped the children to appreciate the impact of inappropriate waste disposal and thus to communicate persuasively.

In completing the list of community action, sorting the waste and poster-making the children demonstrated skills of collaboration, expressing their ideas, reaching solutions and compiling and presenting a plan and finding information and presenting information. The drama appears to have afforded the children opportunities to use these skills in a purposeful context. Both of the teachers confirmed the children's high level of involvement and commented on their willingness to share and to present their ideas. The evidence that the children became actively involved, and the range and sustained nature of their contributions, suggests that the children demonstrated attitudes of concern for the environment and empathy with the residents.

#### *1.2 The children's evaluations (See Table 4.2)*

At the end of the series of lessons, each child completed an evaluation form. An example of a completed form is included in Appendix 8. In the evaluations, the children

described the parts of the drama they remembered best. They expressed opinions about their favourite parts of the work. They identified what they believed that they had learned from the drama work, about the environment and about themselves and others. All of the children completed each part of the form apart from the final question “Do you have any other comments?” Only some children responded in this section. Some children gave more than one response to some of the questions. These have been counted separately. Therefore, the numbers of responses do not always relate to the number of children in each class. For each set of evaluations, the responses to each question were counted, grouped into a number of categories, summarised and collated onto one sheet. In that way, the range of responses could be examined more easily (See Table 4.2). This table sets out the seven questions that made up the lesson evaluation form completed by each of the children. Column 1 lists the collated responses from Class A, and Column 2 lists those of Class B. Each displays both the themes emerging from the analysis of the evaluative comments and the corresponding number of responses relating to each theme. Columns 3 and 4 relate the themes to the Teaching Aims and Learning Outcomes, and their corresponding codes, set out in Tables 2.1 and 2.2.

**Table 4.2**  
*The Collated Responses of Classes A and B Evaluations of "The Dump" Lessons*

<b>Classes A and B - "The Dump" Children's Evaluations</b>			
<b>Class A (23 pupils)</b>	<b>Class B (27 pupils)</b>	<b>Aims &amp; LOs</b>	<b>K, S, As</b>
<b>1. In the drama work about "The Dump", list three bits in the drama that you remember best.</b>			
The meeting 17	The meeting 10	Aim 1 LO 3	CK1, 2, 3 S3, 7 A1, 2, 3
Report/interview 14	Report/interview 15		
Dumping/catching dumpers 9	Dumping/Catching dumpers 11		
Cleaning up 9	Cleaning up 4		
Pretending/Acting 8	Pretending/acting 15		
Being reporter 2	The video 10		
Other 8	Seeing the dump 4 Other 10		
<b>2. What was your favourite part of the drama work?</b>			
Report/interview 8	Report/interview 5	Aim 2 LO 3	CK1, 2, 4, 5, 6 S1, 2, 3, 9 A1, 3, 4
Council meeting 4	Council meeting 4		
Cleaning up 5	Cleaning up 3		
Stopping dumpers 2	Filmed/video 8		
Other 4	News 3		
	Other 4		
<b>3. Why did you like this?</b>			
Fun 4	Fun 6	Aim 2 LO 4	CK6 S1, 2, 7, 9 A1
Felt as if real/acting 6	Felt as if real/acting 6		
Argue/tension 3	Working with others 5		
Filmed 2	Interesting/New 4		
Other 8	Other 6		
<b>4. What did you learn about people who lived near dumps or untidy places?</b>			
Angry 5	Angry 7	Aim 1 LO 4	CK1, 2 S7, 8 A2, 3, 4
Hard/not nice for them 4	Not nice for them 7		
Dangerous for them 3	Dangerous for them 4		
Upset 10	Upset 4		
Unhealthy for them 2	Unhealthy for them 3		
Bad for their pets 2	Hard to live there 9		
<b>5. What did you learn about the environment?</b>			
Don't dump 5	Don't dump 10	Aim 1 LO 4	CK1, 2 S6, 8, 9 A3
Pollution/dangerous 5	Pollution 6		
Animals and plants 2	Animals and plants 10		
Think more about it 2	Other 3		
Dumping bad for environment 9			
Recycle 1			
<b>6. What did you learn about yourself and other people in the class?</b>			
<b>Others</b>	<b>Others</b>	Aim 3	CK 1, 2 S1, 2, A1, 3, 4
Good at acting 8	Good at acting 8		
Getting along/working well together 2	Getting along/working well together 8		
Got to know people better 3	Got to know people better 4		
How they felt 2	Don't like dumping 4		
Care for environment 4			
<b>Self</b>	<b>Self</b>		
Good at acting 4	Good at acting 2		
Be a different person 1	How to act and speak 1		
I work well with people 1	I work well with people 1		
<b>7. Have you got any other comments about the drama work?</b>			
Fun/enjoy 3	Fun/enjoy 6	Aim 3	S1 A1
Next?/carry on 3	Got on well/team work 6		
Pretending 1	Next?/carry on 3		
	Exciting 2		

In this section, the discussion of the data examines the evidence of learning in SDE that emerged from the coding of the children's evaluative responses and presented in Table 4.2. This discussion also cites specific examples in order to facilitate and illustrate the analysis of the responses. These are analysed further in Chapter 5, when the data relating to the teaching of and learning in the drama are discussed.

Questions 4, 5 and 6 were designed to gain specific information about what the children believed they had learned through the drama. The focus here was on the key learning linked to the Aims and Learning Outcomes: the environmental and sustainable development learning. Because of this, I will deal with these questions first.

In answer to Question 4, the children expressed sympathy for and empathy with people who live near dumps or untidy places. They were also aware of the impact that the dump could make on their health and the quality of their lives. They said that it must be difficult to live near a dump, and that they wouldn't want to be in that situation.

Examples of the children's statements included:

- "How horrible and upsetting it can be";
- "They must get annoyed and worried";
- "It is very unpleasant, it smells and it is unsafe";
- "It's a hard life to live with rats, smells and dirt";
- "That I am really lucky not to be living there".

Examination of statements from the evaluations sheets reveals two lexical sets, one relating to negative descriptions of the environmental problems caused by the dump and the other relating to the negative emotional impact of the dump on the residents.

The answers to Question 5 focused on the fact that dumping was bad for the environment. There were statements indicating that the children were aware of the environmental impact of waste and of inappropriate waste disposal in terms of the physical look of an area and the impact of pollution. They were also aware of the role of society in causing an accumulation of waste. Examples of the children's statements included:

- "Dumping is bad for the environment and many things can be recycled or re-used";
- "That rubbish is bad for the environment and can do damage to it";
- "If you want a nice tidy environment you must take care of it and not just dump";
- "That people just keep dumping stuff and making it worse for other people and animals to live in";

- “To keep the environment clean and tidy because it isn’t just you that lives in the world”;
- “I didn’t learn anything new but it made me think about it more”.

Although some of the comments were general and might be expected as a result of any lesson with an anti-litter theme, over half of the comments could be related to the experiences in the drama: references to the dump or dumping; comments on how irresponsible disposal of waste makes life less pleasant; and danger in and to the environment.

In Question 6 the children were asked to evaluate what they had learned about themselves and others. The answers focus mainly on what they learned about others, with only 10 responses pertaining to themselves – mainly stating that they learned that they were “good at acting”. The answers relating to what they learned about other people relate to their observations that people were able to work well together and on the fact that others in the class cared about the environment. There were also sixteen comments about their classmates’ good acting abilities. Some children indicated that they had never worked with the people in their group before. In Question 7, a strong element was that they liked working together in a group. Some examples of comments were:

- “You had to work together to make it work”;
- “You can get along if you think about it”;
- “That some people are better at acting and care more for the environment than I thought”;
- “That we all don’t like untidy places and we shouldn’t dump stuff and drop litter”;
- “I learned that it is fun to work with people that you don’t know”.

The analysis demonstrated that the children were able to reflect on and state opinions about their own learning, and that they had also been engaging in peer assessment of their classmates.

Questions 1, 2 and 3 were focused on finding out which parts of the drama were most memorable and therefore, perhaps, could be seen as having the greatest impact on the children. Here, I will focus on the groups of responses that seem to indicate learning in environmental education. The responses in these questions will also be examined in conjunction with the data analysis pertaining to the drama lessons in Chapters 5 and 6.

In answer to Question 1, when they were asked about the parts they remembered best, the children mainly cited the key dramatic encounters and action in the lessons. These were the episodes in the drama lessons when the children were actively involved in role-

playing: improvising, miming and sometimes working with the Teacher-in-Role.

Twenty-three responses cited the whole “acting” and “pretending” process as being memorable. Specific incidents were recalled. For example, the heated meeting with the “councillor” (teacher in role) where the “residents” tried, and failed, to get help with their problem was cited as particularly memorable in twenty-seven responses. The work on the “television report”, where the children, in role as residents and reporters, planned and conducted interviews for Scottish Television, telling of their success in taking action to improve their environment, was highlighted most often. Examples of the children’s statements about memorable moments included:

- “The meeting with the councillor telling her our problems”;
- “When we caught the people dumping stuff”;
- “When we dumped the couch illegally”;
- “The first time we saw the dump and we were really disgusted”;
- “When we had to report about the dump”;
- “Being filmed on TV at the end when we were cleaning up”.

There were very few references to the warm-ups, the discussions or the follow-up activities.

The children also expressed a preference for the dramatic encounters and action in the responses to Question 2, when they were asked to nominate their favourite part of the drama. Being filmed (8), reporting on the clear-up of the dump (8), the meeting with the councillor (8) and the actual cleaning up of the dump (13) were the most frequent responses here. Reasons for their choices were given in answer to Question 3. They found the dramatic episodes to be enjoyable: “it was fun/good fun/exciting/interesting” was the theme of many responses. Other examples of the responses were:

- “Because it was fun and exciting”;
- “Because we got to argue and give our opinions”;
- “Because when we were getting things done it showed how much we really wanted the place to be nice”;
- “Because I felt like I really was on TV”;
- “Because you could be as good at things as you wanted to be”.

They also liked the experience of “acting” and being in role, and they liked working with others, especially in conflict situations: they enjoyed “arguing”.

The final question, Question 7, asked the children for any other comments. The 24 responses were very positive, stating that they thought that the drama was fun, that they liked working in a team and that they hoped that they would be able to take part in



further drama work. There were no negative responses. In the following section, the children's responses in the evaluations are analysed in terms on their learning in SDE.

*Links in the evaluation responses to Knowledge, Skills and Attitudes*

In the evaluations, the children's responses provide evidence of learning relating to Aims 1, 2 and 3 and Learning Outcome 4. In their responses, they demonstrated that they were very aware of the social impact of inappropriate disposal of domestic waste, especially the effects this could have on people who had to live with the consequences of littering and dumping. They were able to cite a number of possible reactions, both physical and emotional that these people might experience. They also displayed knowledge of a number of environmental problems caused by inappropriate waste disposal. The children were very involved with their characters, and there was a high level of engagement in the story of *The Dump*. Their knowledge and understanding of this subject might have been enhanced by the direct experience within the fictional context of the drama of the effects of dumping on the individuals and families they were portraying.

There is evidence in the children's responses of their awareness of their employment of learning behaviours and skills. This metacognition, awareness that one is involved in the learning process, is one of the features of deep learning (Säljö, 1979; Livingston, 1997). For example, they referred to themselves as being able to work well with others, get along with other people, help, share ideas and get to know people in their class better. The nature of the drama activities afforded the children opportunities to use essential skills in co-operating, collaborating, communicating their thoughts and ideas, stating their own opinions and listening to the opinions of others. The children's responses reveal sympathy for people whose lives are affected by dumping of waste, and also a degree of empathy: a number of the statements were written in the first person. Statements such as "I said to the councillor what I had gone through" and "I was really angry about the dump" suggests that the children had, at some level, empathised with some of the feelings of the characters. The drama, perhaps, helped the children to imagine the experience vividly and to feel part of the fictional community. There were explicit criticisms of the behaviour of people who dump waste illegally. There was a lexical set of twenty-five negative comments, for example, "bad", "unhealthy", and "dangerous". Disapproval was implicit in more of the statements. The evidence from their responses strongly suggests children were able to recognise and show concern for this environmental issue. The nature and detail of the evaluative responses is evidence of Learning Outcome A1, "willingness to participate in general". Some children's responses reveal that they found the drama to be "exciting"(2), "interesting"(6) and

“fun”(19). This interest and enthusiasm may have resulted from the positive learning environment generated in the drama-SDE lessons. This is discussed further in Chapters 5 and 6.

### *1.3 The interviews with the children (See Table 4.3)*

At the end of the set of lessons, and after they had completed the individual evaluation sheets, the children were interviewed by me. The purpose of the interview was to allow the children to express their ideas and views more fully by giving them the chance to elaborate on their answers to the written evaluations. The interviews were semi-structured. Although questions were based on those from the self-evaluation sheets, there were opportunities to pick up on other points that were being made. Two groups of four or five children were interviewed from each class. Groups were selected randomly and were of mixed ability and gender. (See *Selection Process*, Chapter 2) The interviews, lasting about 20 minutes each, were tape recorded and later transcribed. A sample of a transcription can be found in Appendix 9.

The next step was to develop a means of analysing what the interviews were indicating about the children’s learning – what were the central meanings underlying the interview responses? As a first step, each interview transcript was carefully scrutinised, and all of the statements from the children about their learning were highlighted and colour-coded. Those words and phrases which seemed to be linked to environmental learning and sustainability were highlighted in green, those pertaining to the drama in pink and any other statements were highlighted in yellow. There were, of course, some overlaps. However, this process allowed for a general overview of the entire transcript and facilitated further analysis. At the side of each page of the transcript, three columns were drawn. In the first of these, links to the lesson Aims and Learning Outcomes were noted and coded. In the second column, the learning was further broken down and coded in terms of the key aspects of Knowledge, Skills and Attitudes. The final column noted possible links with aspects of the drama. This final aspect of the analysis is also discussed in Chapter 6. Nine categories of themes emerged from the children’s responses. These, and their possible links with SDE, are summarised in Table 4.3 and are discussed in the next section in terms of the children’s learning.

### *Links in children’s interviews to Knowledge, Skills and Attitudes (See Table 4.3)*

The nine themes emerging from the analysis of the interview transcriptions of the children’s responses provided evidence of learning relating to Aims 1, 2 and 3 and Learning Outcomes 1, 2, 3 and 4: all aspects of the proposed learning.

Themes 1, 2, 4 and 5 provide evidence of learning linked to the Aims and Learning Outcomes relating to knowledge and concepts about inappropriate disposal of waste. In their recall of the events and the environmental concerns arising in the drama, the children demonstrated that they had understood something of the social and environmental impact of inappropriate disposal of domestic waste. They explained the effects that the dumping in the drama had on the lives of individuals and the community. They listed a number of emotional reactions that victims of dumping might experience. They also described the dangers to people and to the environment and suggested ways in which people might take action to improve the environment by living more sustainably.

Themes 1, 7 and 8 provide evidence of learning linked to the Aims and Learning Outcomes relating to skills necessary for being able to take action for a more sustainable environment. In the interviews, the children responses indicated that they were aware of using these skills. They made references to working together and getting on together. The pronouns used were often in the first person plural – we, us, our – indicating a sense of collaboration and inclusivity. The children described how they communicated their ideas and made decisions while working in role as residents: “you had to discuss things and get things done”. There is evidence that they employed skills in communication. For example, they described how they had to explain their case well and offer reasoned arguments and responses and “be controlled” during the ‘meeting with the councillor’.

Themes 4, 7 and 9 provide evidence of a high level of affective engagement in the learning that links to the Aims and Learning Outcomes related to attitudes and values. The children expressed sympathy with the residents. They were able to describe specific feelings that the people might have experienced. Some of this description was expressed in the first person: “I was ashamed...”; “I felt really mad...”; “It was disgusting so near your house...”. This suggests that the children felt empathy with the residents and were concerned for their situation. In the interviews, the children commented on the quality of their own learning: more confident, more able to speak out, better at asking questions and “better at standing up for something”. A point emerging, here, is that the children expressed the view that the drama helped them to get to know the other children in their class better and to feel more confident. They said it provided them with opportunities to work together in different ways than usual. They also expressed a positive attitude toward the drama work and said that knowing they were having drama gave them “something to look forward to”.

**Table 4.3***SDE learning linked to themes from the interviews with Classes A and B*

<i>Evidence of SDE Learning from The Dump interviews with Classes A and B</i>			
<i>Themes</i>	<i>Examples of children's comments</i>	<i>Aims and Learning Outcomes</i>	<i>K S As</i>
<b>1. Recall of environmental links in events in the drama</b>	The community got together to have a meeting; The councillor had answers but she caused tension; The people started discussing how we could help ourselves; We got stuff done ourselves; Everything was cleared up in the end; It was hard work.	Aims 1 & 2  LO3	CK 1 CK 5  S 2, 3, 4, 5
<b>2. Recall of environmental concerns in the drama</b>	We found rubbish; You could really picture it; The dump was smelly and horrible; It was dangerous; People's children and animals were getting hurt; Kids could get trapped.	Aim 1	CK2  S 7  A 3
<b>3. Concern for the environment</b>	How can people drop stuff like that; You should care about the environment.	LO 4	S 7 A 4
<b>4. Empathy with and sympathy for the residents</b>	It must be so upsetting; The people were really angry; I felt really mad; sad; embarrassed; I was ashamed to invite anyone round; The dump being cleared up was a relief.	Aims 1 & 3  LO 4	CK 1  S 6  A 2
<b>5. Awareness of ways to take action for the environment</b>	Don't dump; Don't drop litter; Recycle things; The community can get together; Don't give up.	Aims 1 & 3 LO 1	CK 6 A3
<b>6. Activities outwith the drama lessons</b>	We made recycle bins; recycle signs; People put things in to be recycled; We looked at how much rubbish is produced in the house.	LO 1 LO 2	CK 4 CK 6 S 9
<b>7. Awareness of dramatic conventions</b>	All trying to sound real; Everyone was getting into character.	Aim 2	S 1, 3, 6
<b>8. Acting "As if..."</b>	It felt real when you were all acting; We used our imagination.	Aim 2	S1, 2 A1
<b>9. Reflections on work of self and peers</b>	Everyone in our class seems to care about the environment; People kept going and didn't give up; We all got on well; we found out more about each other; I feel more confident; better at asking questions; better at standing up for something.	Aim 3  LO 4	A 1 A3

#### *1.4 Data from the teacher-observers*

The teachers from Classes A and B had three main roles in the study. Firstly, they acted as observers during the drama lesson, providing additional data about the children's involvement and possible learning by noting comments on observation sheets.

Secondly, they undertook follow-up activities with the classes outside the drama lessons. Finally, during the interviews, they shared their views on drama-SDE work, describing what they considered to be the key episodes and learning opportunities in the drama and identifying what they believed to be the successful and the less successful elements. They offered perspectives of the drama process not available to me as the teacher-researcher.

One of the main concerns, when working with the observers, was to try to ensure that they were objective in their comments and observations. I found that, when they first heard the explanations of the procedures and when they first observed the lessons, the teachers seemed to be very impressed with the study in general and with the drama in particular. After my first "getting to know each other" lessons with each class, in the weeks before the SDE-drama topics began, I discussed the teachers' pilot observation comments with them. At that point, all of their responses were positive in terms of the children's behaviours, of my teaching and of the lessons, in general. I explained that in order to provide me with useful, objective data they must not feel reticent about offering more critical evaluations of the work, linked to the proposed learning outcomes. This message was reinforced in informal chats before each lesson and before the interviews.

#### *The use of the observation schedules*

The observation comments sheets (See Appendix 3 for an example) were designed to enable the teachers to follow the process of the lessons and to help them to note evidence of learning and any points of interest. The schedules were structured to allow the observer opportunities to note, using ticks or tally-marks, incidences of statements or behaviour from the children that might indicate learning linked to the key Knowledge, Skills or Attitudes set out in the lesson Aims and Learning Outcomes. There was space also for more open-ended, qualitative comments. Each of the teachers made many marks and notes over the course of the observation of each lesson and, later, added further evaluative comments, prior to the interviews.

#### *The interviews with the teacher-observers*

At the end of the set of lessons, I interviewed the teacher-observers from Classes A and B. The interviews were semi-structured, based on their responses from the observation

schedules and the children's evaluative responses. The interviews, lasting about 30 minutes each, were tape recorded and later transcribed. An example of a teacher-observer interview transcript can be found in Appendix 14. The purpose of the interview was to allow the teachers to give their impressions of the general structure of the lessons and to comment on the quality of the children's responses in terms of both the learning related to SDE and the drama techniques and strategies. I wanted to give the teachers opportunities to discuss the comments on their observation sheets. Also, I wanted them to describe and evaluate the work that the children had completed with them, outside the drama. I chose to conduct the interviews with the teachers after I had interviewed the groups of children. The purpose of this was to gain an impression of the children's views of the drama and to discuss these impressions with the teachers during the interviews with them. The focus in this section is on the teachers' responses to learning related to SDE

The method of analysing the transcriptions was the same as that used to analyse the children's interviews. I wanted to find out from the teachers what they felt were the key areas of learning and the key points of interest in the children's responses to the drama and to the environmental and sustainable development issues. Each interview transcript was carefully scrutinised, and all of the statements from the teachers about the children's learning were highlighted and colour-coded. Those words and phrases which were deemed to be linked to SDE learning were highlighted in green, those pertaining to the drama in pink and any other statements were highlighted in yellow. Links to lesson Aims and Learning Outcomes were noted and coded. The learning was further broken down and coded in terms of the key aspects of Knowledge, Skills and Attitudes. Comments on the possible links between learning in SDE and aspects of the drama were also recorded. Seven themes emerged from the teachers' responses. The themes, and their links with SDE, are summarised in Table 4.4.

*Links in the teacher-observer data to Knowledge, Skills and Attitudes (See Table 4.4)*

The data from the observation schedules completed by the class teachers, in conjunction with the follow-up interviews, provided corroborative evidence of and additional information about the children's learning and behaviour, in terms of Aims and Learning Outcomes in SDE. Close scrutiny and interpretation of the teacher-observers' responses provide evidence of learning relates to Aims 1, 2 and 3 and Learning Outcomes 1, 2, 3 and 4, that is to say, all aspects of the proposed learning.

Table 4.4

*SDE links to themes from the interviews with Teachers A and B*

<i>Evidence of SDE Learning from The Dump interviews with Classes A and B</i>			
<i>Themes</i>	<i>Examples of Teacher's comments</i>	<i>Aims and Learning Outcomes</i>	<i>Key K. S. &amp; A.</i>
<b>1. Knowledge/ Understanding about the issues involved in the lessons</b>	They were thinking about the consequences of dumping; They talked about the social issues; They could see the effects that the dumping had on the area; They understood the practical problems of getting rid of the rubbish; They understood human nature – out of sight out of mind;	Aim 1 LO 1, 2	CK 1, 2, 3, 5, 6  S 3
<b>2. General Skills linked to SDE</b>	Good in-depth group discussion; Very good at listening to each other; Good decision making – realistic decisions; Planning was excellent; They made ethical judgements and were able to justify these; Very good at listening to each other – this definitely improved;	Aims 2, 3 LO 3	S 3, 4, 5, 7
<b>3. Emotions of the residents and empathy</b>	Afterwards, they were still feeling the emotions; There was a sense of disbelief; They were concerned; They got really involved with the situation – became the people; There was a genuine sympathy with the residents;	Aim 1 LO 1, 4	CK 1, 2, 3 S 6 A 2, 3, 4
<b>4. Co-operation and working together</b>	They worked together in order to achieve something; The groups really gelled; It was good to see them really discussing things together;	Aim 2 LO 4	S 1, 2, 3 A 1
<b>5. Usefulness of the Lessons</b>	The lessons set the scene for the environmental work; Impressive way of engaging the ch.; Gave the ch. a lot of control; They clearly enjoyed the work;	Aims 1, 3 LO 2, 4	CK 1, 2, 4 A3
<b>6. Use of Drama</b>	It was a door into exploring the issues; It co-ordinated well with the rest of the work and let them explore different viewpoints; It drew everyone in and involved them;	Aim 3 LO 4	A 2, 3
<b>7. Use of Imagination</b>	They actually believed they could see the dump – they could visualise it; The techniques made it very real. They described what they had felt like when we were talking in the class.	Aim 3	A1

Table 4.4 sets out the themes that emerged from the analysis of data related to the teacher-observers in column 1. Column 2 lists examples of comments from the teachers. Columns 3 and 4 relate these themes and comments to the Teaching Aims and Learning Outcomes set out in Tables 2.1 and 2.2. The themes and learning links are discussed below.

In Themes 1 and 6 the teachers stated that the children had demonstrated an understanding of the social and environmental impact of inappropriate disposal of domestic waste. The issue was described as being not too far from the children's own experience and therefore one to which they could relate fairly easily. Both teachers thought that the story of the drama provided a useful context both in the drama lessons and in the later class follow-up work. Teacher A said, "For me, the drama was a door into exploring the issues with the class". They felt that, because the children's characters had "seen" the effects of the dumping during the drama, the children were able to discuss the impact in some detail. The children were able to suggest a number of consequences of illegal dumping for the environment and for the people who lived in the area. They considered that the drama led to more "in-depth" discussion and follow-up work and that the drama gave the children a focus for their research and reporting. Teacher B said that without the drama the class lessons she had prepared on the topic of waste and recycling might have been a bit more abstract and less meaningful to the children. Although the environmental content of the lessons could have been tackled without the element of drama, both teachers stated that the drama had "brought the ideas to life" for the children and had provided a story and context to which they could relate their learning.

In Themes 2 and 4, both teachers were in agreement that the drama offered the children an excellent context for using and developing a wide range of skills. They noted that collaboration was particularly apparent: the children were listening to each other, sharing their ideas and working together. It was noted that the groups in the drama "gelled well" and that they supported each other and co-operated to make plans, reach decisions and present their ideas to the rest of the class. Teacher A was surprised by how attentively the rest of the class listened to presentations and gave feedback to their classmates. He said that some of the children in the class were not usually good at co-operating and being supportive of each other. Both teachers cited good use of the skills of organising, answering questions appropriately, recalling situations, making lists, making decisions stating own opinions, justifying these and presenting information. They both stated in their assessment of the children's progress, that all of the children's use of these skills had developed as a result of being involved in the drama process.



Themes 3, 5 and 7 relate to the statements each of the teachers made about the role of drama in helping the children to engage with environmental issues on an affective level. They commented at some length about the ways in which the children became emotionally involved with the situation that the residents found themselves in. Teacher B said that the children identified with the people in the drama story and, for a while, it was as if they had “become the residents”. She noted, “After the meeting with the ‘councillor’ (Teacher-in Role) they were still feeling the emotion. Everyone was tense. They were concerned and there was a sense of disbelief”. Both expressed the view that the children’s experiences in the drama informed their later classroom discussion. Teacher A commented that in the discussion the children displayed a “genuine sympathy” with residents’ situation, and that they referred back to how they felt as residents when they were in role. Both teachers were very positive about drama as a way of working in terms of the children’s engagement and enjoyment. Teacher A stated that “to facilitate any work in that way is absolutely brilliant”.

One further piece of evidence was offered by each of the teachers. Teacher A described how a group of children from the class had gone home and had worked together to do a survey of the rubbish collected in their own homes. They appeared at school with a pie chart of their households’ waste that they had completed in their own time and without adult help. This was displayed in the classroom. Early in the next term, Teacher B sent me a cutting from the local newspaper (see Appendix 10) which told the story of how, during the school holiday, a group of children from the class had decided to clean up an area near a local scout hall. They had written to the council and to a national hardware retailer and had been given a small grant and the use of tools to help them with their project. This had been undertaken independently, without consultation with the class teacher. This suggests that, for at least some of the children, the work on “The Dump” had an impact on their lives outwith the classroom and school.

### *Summary of Section 1: The Dump drama*

In this section, four sets of data relating to *The Dump* drama lessons have been presented, and the analysis discussed in terms of the evidence they offer that the drama lessons were useful in offering opportunities to develop a range of learning, related to SDE. This makes a contribution to pedagogical knowledge by presenting, systematically, and for the first time, evidence to support claims made by, for example, UNESCO (2005) that drama can support children’s learning in SDE. In the following section, the data gathered from *The Rainforest* drama lessons are presented, analysed and discussed.

## **Section 2: *The Rainforest* drama**

This section presents the data and analysis from The Rainforest drama lessons. The structure is the same as that of the previous section. There are four sub-sections relating to: 1) the children's written responses, 2) the children's evaluations, 3) the interviews with the children, and 4) the interviews with the teacher-observers. If the data collection and analysis strategies were the same as those set out in Section 1, this will be indicated, but the explanations will not be repeated in this section.

### **2.1 *Children's written responses***

This section relates to two writing activities completed by the children:

- a class-based activity where they worked in groups to complete “speech bubbles” indicating the thoughts and attitudes of different characters in the drama
- an independent poetry writing task.

Both activities were introduced and supervised by the class teachers.

#### **2.1 a) *Speech Bubbles* (See Table 4.5)**

In the class, after the final drama lesson, working in their drama groups, the children filled in a series of speech bubbles encapsulating the thoughts or feelings of the main characters in the drama story: individual compositions for each of their own characters and group compositions for some of the other characters, for example, the woman returning to the village, the deforestation worker or the deforestation company representative. These were added to the classroom topic rainforest display of paintings, posters and research information and were the basis for class discussion led by the class teachers.

Table 4.5 lists the six characters represented in the drama (column 1), enumerates (in column 2) the collated responses from Class A and Class B with examples given for each category (in column 3). The data from the two classes have been displayed using a single matrix. As there were few differences between the two sets of responses, they were analysed together. Both classes completed the task successfully, with little difference in the nature of the suggested quotes from the drama characters. The suggestions for quotations from the villagers' were divided into those who wanted to stay in the village (36) and those who chose to go to the city (8). The children's quotations for the other drama characters corresponded to the characters' traits or behaviours within the drama stories. The teachers deemed all of responses to be appropriate for the characters being portrayed.



The quotations allowed the children to summarise what they considered to be the central thoughts, opinions or feelings of each of the characters in the drama-story. Their own characters expressed anger, defiance, frustration and fear for the future. There was also a strong emphasis on the right of the forest dwellers to remain in the forest with some characters stating that they would “fight for our rights”. However two of the villager characters expressed a desire to go to the town because they would have a “better life”. The forest worker, a Teacher-in-Role character, whom the children had encountered after ‘the beasts’ scene, was portrayed as being a victim of circumstance, “I’m just doing my job”. In one response he said he hated the rainforest people “because they are blaming me”. Each of the company representative’s speeches indicated that the children had made a link between deforestation and the profit to be made from it. The four children who were allocated the role of guards for part of the lesson all chose to write a quote for that character. They expressed a frustration at the villagers’ stance. One referred to the company representative as “the boss”. Two groups allocated a quote to ‘the doctor’, a character who was not encountered in the drama but who sent a message back to the village via the ‘village woman’ returning with her baby. This character’s quote expressed sympathy for the villagers and the phrase “when they come here” indicates, perhaps, the group’s belief that the destruction of the village would be inevitable.

### 2.2 b) *Rainforest Poems* (See Table 4.6)

Following the final lesson, the children were asked to write a poem about the Rainforest Drama as an optional homework task. The genre of poetry writing was selected because it was felt that it would free the children from the need to focus on the narrative elements of the story – setting the scene, introducing characters, etc. Instead, they could focus on any aspect of the drama that they chose. There was little direct teacher input and the children were told that they could write in whichever style and from whichever perspective they wished. Twenty-seven children from the two classes submitted poems. It is these poems on which the analysis is based. An examples of a poem can be read in Appendix 11.

Classes A and B completed 29 draft poems. The poems varied in length from six lines to twenty lines. The quality was also variable in terms of both style and content: from almost prose to attempts at stanzas, rhythm and rhyme, describing one event or telling the whole story. The analysis was focused on content rather than the literary merits of the poems. What did the children’s written words reveal about

their understanding and learning? Each poem was scrutinised, and all of the lexical, patterning and typographical choices (McGonigal and Philp, 2006) were counted: use of personal pronouns; nominal and verbal groups; descriptive words and phrases; emotive language; patterning for emphasis or dramatic effect; and the use of exclamation marks and words written in capital letters. The lexis and patterning were examined to uncover both denotative and connotative meanings: the statements and the underlying meanings or messages. Categories of the functions of the children's language use began to emerge and, from this, nine themes were revealed: denoting self through first person pronouns; describing relationships, family and community; establishing ownership of the forest; expressing emotions or desire; visual description; description using senses other than sight; lifestyle descriptions; narrative elements; and descriptions of the 'beasts'. In Table 4.6 column 1 lists the nine themes that emerged from an analysis of the poems. Column two enumerates the occurrences of references to each theme. Column 3 lists examples of each theme from the poems, and the links between the themes and learning in SDE (set out in Tables 2.1 and 2.2) are shown in columns 4 and 5.

Twenty-seven out of the twenty-nine poems were written in the first person, and describe or recall some of the events in the drama, although there had been no instruction to this effect. The other two poems were descriptive pieces about the beauty of the rainforest. In all of the poems, there was at least one reference to a sensory description of the forest, things seen, heard or smelled. 'The beasts' featured in fifteen of these. Sixteen of the poems were constructed around a narrative of the events of the drama story. In twelve of the poems, there were 23 references to relationships with others ("my son", "my husband"). Ten of the poems contained 20 references to the individual or the community's ownership of the forest ("our land", "my home"). Eight poems contained 14 explicit references to the writers' emotions or desires ("I am really worried", "we are all very sad"). The inferences that might be drawn, in terms of learning linked to the aims and learning outcomes in SDE, are set out in the following section.

#### *Links in the written activities to Knowledge, Skills and Attitudes*

The evidence from these two activities in terms of the range of the children's responses demonstrated that these activities addressed Aims 1, 2 and 3 and Learning Outcomes 1, 3 and 4 stated in the lesson plan.

In the completed Speech Bubbles, the children displayed an awareness of some of the ways that the destruction of the rainforest would impact on the lives of the villagers.

The quotes indicate a level of understanding of the problems faced by the villagers. The mood of the quotes connects expressions of the desire to stay with strong declarations of the rights of the villagers and indignation that these rights were being abused: “Who do you think you are?”; “I am going to fight for my rights.”

The tone of the quotations indicates that the villagers were not only upset but also annoyed and indignant. This suggests that the children were making ethical judgements about the consequences of deforestation for this group of people. The majority response was to have the villagers standing up for themselves, thus supporting Learning Outcomes 4, that they should be able to express views and take a stance on issues surrounding deforestation. In the quotes from the other characters in the drama, composed by the groups, the children demonstrated that they were able to understand and articulate a range of stances towards deforestation: the forest worker had a job to do and did not want to think beyond that; the company representative was focused on the accumulation of wealth. The doctor’s comment illustrated a recognition by the group that the villagers were not going to be successful. He’s going to help them “when” they come, not if they come. This task, then, provided evidence of a range of learning linked to the SDE aims and learning outcomes. In addition, the teachers reported that, because the children were sharing their ideas through the display of the quotes and a class discussion, the accumulated knowledge and understanding was available to the whole class group.

**Table 4.6**  
*SDE links to Poems written by classes A and B*

<i>Themes</i>	<i>No. of Occurs</i>	<i>Examples</i>	<i>As &amp; LOs</i>	<i>K S As</i>
<b>1. Denoting self: first person pronouns</b>	I – 94 My- 22 We – 24 Our– 24 Me – 2 Us - 4	I woke up; my village; we went back; our children; she told us...; I looked out; I breathed the smoke; we went up...”.	Aim 2 LO 4	CK1 S1 A1
<b>2. Establishing relationships Family/ community</b>	23	My mother, father; sister; brother; children; Our village; our fellow villagers; my baby; I live in a family of six.	Aims 2. 3 LO 1, 4	CK1 S1, 5 A2
<b>3. Expressing ownership of forest</b>	20	I come from the forest; our rivers; our land; my friend the forest; my family love it here.	Aim 1, 3 LO 3	CK2 S1, 5 A2
<b>4. Expressing of emotion/ desire</b>	14	I am worried sick I don't know what to do; we are frightened; This is so, so bad; really worried and very angry; it's hard enough living in the rainforest; I want to run far away.	Aim 3 LO 3, 4	CK2, 3 S3, 4, 6 A2, 3, 4
<b>5. Visual Descriptions</b>	36	dew-filled forest; there is a waterfall; I see smoke in the sky; I saw everyone rushing; All I could see was total destruction; a yellow glow; I see fire.	Aim 1, 2 LO 1	CK1 S1, 3 A2
<b>6. Descriptions using other senses</b>	12	I heard weird noises; I smelled smoke; I heard a brumming noise; a deafening shout; We want the hot forest rain.	Aim 1, 2 LO 1	CK1 S1, 3 A2
<b>7. Lifestyle descriptions</b>	14	Pick fruit; hunt; fish; fetch water; my knife; huts; meeting area, village.		
<b>8. Narrative poem</b>	16	One morning when I woke; When I got up; I was out yesterday; that's when I saw; we went back; so I ran and ran; when he returned.	Aim 1, 3 LO 1, 2, 4	CK1, 2 S1, 3, 5
<b>9. Reference to the beasts</b>	15	Yellow beasts; metal hands and feet; metal teeth, sharp as glass; big yellow monster; snarling; huge; gnashing teeth; its great big shield; big claws; men controlling it.	Aim 2 LO 4	S1, 3, 6 A2, 4

The optional poetry-writing homework task offered the children opportunities to reflect on the drama-SDE lessons and to produce personal responses to the experience. The completion of the task by more than half (29 out of 50) of the children reflects the high level of enthusiasm for the drama-SDE topic reported by the teachers. The teachers also reported that some of the poems had undergone several drafts, and this was evident in the corrections and substitutions on the original scripts. That almost all of the poems were written in the first person indicates an engagement with the fictional context and suggests that the children were able to respond to the issues from the perspective of the village characters they had constructed. Further evidence of this is the many references to their relationships with other villagers and the frequent allusions to their ownership of the forest: “our land”, “our home”. There was extensive use of descriptive language building a concept of the lifestyle of the community and the sights, sounds and smells, of the forest. There were particularly vivid images of ‘the beasts’: “roaring”, “munching”, “metal teeth grinding”, “big yellow monsters”. The metaphor of the forest clearing equipment as beasts appears to have been well understood by the writers. The emotional response of the villagers, their fear, uncertainty and anger is made explicit. The emotive and descriptive language choices made by the writers indicate learning in SDE in terms both of demonstrating knowledge and recognition of the problems faced by the rainforest dwellers and demonstrating sympathy and empathy with their situation.

## 2.2 *The children’s evaluations (See Table 4.7)*

At the end of this series of lessons, each child completed an evaluation form. An example of a completed form is included in Appendix 12. In the evaluations, the children described the parts of the drama they remembered best. They expressed opinions about their favourite parts of the work. They identified what they believed that they had learned from the drama work, about the environment and about themselves and others. They were asked which of the two Dramas, “The Dump” or “The Rainforest” they liked better. All of the children completed each part of the form, apart from the final question, “Do you have any other comments?” There were 10 responses in this section. Some children gave more than one response to some of the questions. These have been counted separately. Therefore, the numbers of responses do not always relate to the number of subjects in each class. For each set of evaluations, the responses to each question were counted, grouped into categories, summarised and collated onto one sheet. In this section, the discussion of the data examines the evidence of learning in SDE that emerged from the coding of the children’s evaluative responses and presented in Table 4.7. This table uses the same format as Table 4.2 in this chapter.



Questions 4 and 5 were designed to gain specific information about what the children believed they had learned through the drama. The focus here was on the key concepts and knowledge learning linked to the Aims and Learning Outcomes – the environmental and sustainable development learning. Because of this, I will deal with these questions first.

In answer to Question 4, the children expressed sympathy for and empathy with people who live in the Rainforests and who might suffer a similar plight to those in the drama. Twenty-eight responses focused on the idea that the people of the Rainforest had “a hard life”. They said that it must be difficult to find food and water, to live without modern conveniences and to be often worried about whether your home/land would be safe. Some examples of the responses were:

- “They should be angry at people cutting down their trees”;
- “They are friendly and happy but they have a hard life”;
- “That it would be very hard for them just to move to towns”;
- “It’s not fair to drive them out of their homes. We wouldn’t like it”;
- “That the people in the Rainforest aren’t any different from us except they are poor and it’s our home here and it’s their home in the Rainforest”;

Many answers were thoughtful, and they expressed ideas clearly. The most significant idea for many of the children was that they realised that they had very safe and comfortable lifestyles compared to their Rainforest tribe.

**Table 4.7**  
*The Collated Responses of Classes A and B Evaluations of "The Rainforest" Lessons*

<b>Classes A and B - "The Rainforest" Children's Evaluations</b>					
<b>Class A (23 pupils)</b>		<b>Class B (27 pupils)</b>		<b>Learning Links/Codes</b>	
<b>1. In the drama work about "The Rainforest", list three bits in the drama that you remember best.</b>					
Pretending to be the beasts	7	Pretending to be the beasts	6	Aim 1	CK1, 2 S1, 2, 3, 4, 5, 6 A1, 2
The woman with the baby	6	The woman with the baby	5		
Talking to the worker	5	Talking to the worker	10	Aim 2	
Hunting for animals	1	Hunting for animals	9		
Being a bodyguard/chief	3	Being the bodyguard	2	LO 3	
The messenger/stranger	4	The messenger/stranger	3		
Deciding to stay or go	4	Deciding to go or stay	19	LO 4	
Making/living in the village	4	The still image	2		
Having meetings to plan	6	The lady with the truck	3		
Other	2	Other	4		
<b>2. What was your favourite part of the drama work?</b>					
Speaking to the worker	2	Speaking to the worker	2	Aim 2	CK1, 2 S1, 2, 4, 6
Hunting	1	Hunting	1		
Person from the other village	4	Still images/hearing thoughts	4	LO 1	
Morning in the forest/village	2	When we had to decide	8		
Talking in the market	2	Being the Beasts	2	LO 3	
Going to see the machines	2	Being the guard	2		
When the man was dying	1	Living in the forest	1		
All of it	2	Choosing who you could be	2		
Other	4	Other	3		
<b>3. Why did you like this?</b>					
Had to pretend/role play	3	Lifelike/pretend	2	Aim 2	S1, 5 A, 2, 4
Lots of action/exciting	4	Exciting	4		
Talk to other people	2	Hear what people were thinking	2	LO 3	
Fun	4	Fun	7		
Pretending you didn't know things	3	Got into your part	3	LO 4	
3		Sad	2		
Making a choice	2	Making a choice	2		
Other	4				
<b>4. What did you learn about people who live in the Rainforest?</b>					
Hard life	16	Hard life	12	Aim 1	
Happy life	1	Happy life	2		
Don't live like us	1	Don't live like us	5	Aim 3	
Difficult for them to move to a new life	2	Need the forest to survive	3		
People live in the Rainforest	1	Not treated fairly	2	LO 4	
		Sometimes lose their babies	1		

Table 2 cont.

<b>5. What did you learn about the environment?</b>			
(18 responses)	(19 responses)		
You shouldn't cut down the Rainforest 6	You shouldn't cut down the Rainforests 2	Aim 1	CK1, 4
Trees are important for the environment 3	Trees are important 3	Aim 3	S3
We need trees 1	Knock-on effect of harming environment 4	LO 1	A2, 3, 4
People of the Rainforest need it for everything 1	Should care for/think about your environment 5	LO 4	
Animals can be in danger 2	Other (Danger, special) 4		
Other (Danger to environment) 4	Not easy to describe 1		
Nothing new: made me think 1			
<b>6. Did you choose to go to the city or to stay in the forest? Why?</b>			
<b>Stay 18</b>	<b>Stay 15</b>		
My home/my life 5	My home 5	Aim 2	CK 1
My ancestors had died there 2	Defend my village and forest 4		S1, 5
With my own people/family 2	With my own people 2	Aim 3	
Wouldn't know what to do in town 2	Live my own life 3		A2, 3, 4
Bad life in the city 1	I was the chief 1	LO 4	
I/we had rights 2	<b>Go 10</b>		
No response 4	Better life 5		
	Job 2		
<b>Go 2</b>	Too scared to stay 2		
Better life 2	Body guard – protect boss 1		
<b>7. Do you have any other comments?</b>			
Fun (2); brilliant (2); "as if" is good drama; I want to do it again; It was really good; I didn't know drama could be so interesting; thank you (3).			

<b>8. Which Drama did you prefer, the Dump or the Rainforest? Why?</b>			
<b>Dump 0</b>	<b>Dump 8</b>		
<b>Rainforest 20</b>	On the news; lot of work after; found out about dump; more fun		
More fun; more exciting; more real; more action; not so long; interesting; more acting/in-role; made me think.	<b>Rainforest 15</b>	Aim 3	A1
	More fun; more things; more real; being someone in another country; learned a lot about the rain forest		
	<b>Both 2</b>		
	Like drama; exciting		

The answers to Question 5 focused on what the children thought that they had learned about the environment. All of the statements indicated that the children were aware of some of the environmental impact of deforestation and about the need to conserve what is left of the world's rainforests. They were also aware of the impact that one action can have on another – “If one part of the world is hurt the others will be affected.” Other examples of the responses were:

- “If you chop down all the trees you would destroy the animals and the people's homes”;
- “You should care for/protect your environment”;
- “That the people of the Rainforest need the environment for everything in their lives”;
- “To look after the environment because it isn't just you that lives in the world”;
- “I didn't learn anything new but it made me think about it more”.

Although some of the responses referred to general issues and concerns about deforestation, over half of the responses made reference to the impact of deforestation on the lives of the people or animals of the rainforest.

Questions 1, 2 and 3 were focused on finding out which parts of the drama were most memorable and therefore, perhaps, had the greatest influence on the children's learning in SDE. This section focuses on the groups of responses that indicate learning links between the drama and the sustainability theme.

As in The Dump evaluations, in answer to Question 1, the parts they remembered best were mainly cited as the key dramatic encounters and action in the lessons. These were the times when the children were actively involved in the process of the drama: imagining, moving and speaking in character; interacting with each other and with the Teacher-in-Role characters. Specific incidents or moments of dramatic tension were cited. For example, the meeting with the ‘woman with the baby’ was described by eleven of the children, a meeting with the ‘forest worker’ by fifteen children. In these scenes, the children were very involved in the dramatic encounters: asking questions; challenging the T-R views; imparting important information; giving opinions; suggesting alternatives; comforting the woman or berating the worker. Thirteen children cited “pretending to be the beasts” as memorable. This episode used a different type of convention: that of creating a physical representation of the scene of the forest clearing work. Groups of four or five worked together to make a forest-clearing machine, putting together movements depicting chopping, cutting, sawing, etc. with

appropriate sound effects. They put a lot of effort into making their chosen machines as realistic as possible, consulting photographs and discussing specific technical details.

There was a marked difference in one set of responses. Nineteen in Class B said that they had remembered the part when the tribe were leaving the forest. Only four of the children in Class A cited this as memorable. This may be linked to the fact that in Class A, all except the two ‘body guards’ chose to stay in the forest and take their chances with the Deforestation Company. The end of the drama was tense but predictable, with the children speaking their thoughts as the company representative said goodbye, leaving them to their fate. It was quite a different scene with Class B. As I had done with Class A, I spoke to the villagers in role as the ‘company representative’ and gave them the choice of whether to sign a form agreeing to come with me ‘in my truck’ or to stay in the forest. Each class seemed to respond in the same way, with hostility and growing disrespect (many would not sit down when I asked them to, they pointed “spears” at me, they shouted at me to leave, etc.). However, I was astonished that as well as the two bodyguards, eight other children in Class B came forward to sign. They had given no indication that they would do this, either to me or to the rest of the group. This causes a high degree of tension in the final scene. Later, in discussion, some said that that they had decided to go to the city to get help for the village, others said that their characters were too frightened to stay. (Extracts from this part of the drama are contained on *The Rainforest DVD* accompanying this thesis and are analysed in Chapter 6.)

Some examples of the children’s responses to Question 1, listing which parts they remembered best, included:

- When they told us that someone was going to cut down trees;
- At the end when some people left our forest;
- When they were trying to force us to go to the town;
- Arguing with my family to see who was going or staying;
- When we were doing the still picture about who was going or staying.

These are examples of the focus on scenes where the children were actively involved in fictional context of the drama.

There was a wide range of responses to Question 2, when they were asked which was their favourite part of the drama. They enjoyed speaking to the various characters (Teacher-in-Role) and creating and acting out their own roles within the village. Again, a number from Class B enjoyed the “leaving the forest” scene, while Class A did not mention this at all. Reasons for their choices were given in answer to Question 3.

They found the dramatic episodes to be enjoyable - “it was fun/good fun/interesting” was the theme of many responses. They also liked the experience of “acting” and being in role, and they liked working with others. They felt that the drama was “lifelike” and the story was “exciting”. Examples of the responses were:

- “When we were being the monsters because it was fun”;
- “Because there was lots of action in it”;
- “Because there was a lot of role play – like you had to pretend that you didn’t know what a paper and pen was”;
- “Because you really had to pretend to be the person”;
- “Because you found out why people left and why other people stayed (when they spoke their thoughts)”.

Again, the children’s selections focused mainly on dramatic episodes and action.

Question 6 asked the children if they chose to remain in the forest or to go to the city. The striking thing about all of the responses was their use of the first person possessive pronouns in the responses. Nineteen responses stated that they chose to stay because the village/forest “was my home”, “my life”, or “my ancestors had died there”. Those who chose to go cited to “have a better life” as the main reason for going. However, in later discussion they said that their character thought that life would be better, but that they themselves did not.

Question 7 asked for any other comments. Although not every child responded, the responses given were very positive, with the children stating that they thought that the drama was fun, that they liked working in a team and that they hoped that they would be able to take part in further drama work.

The final question, Question 8, asked which drama they preferred. Eight children from Class B chose *The Dump* drama, but the majority, fifteen, preferred *The Rainforest*. Two liked both equally. This class had some experience of working with a range of drama conventions. Class A all preferred *The Rainforest* drama. They said that it was more fun, more exciting and felt “more real”. One interpretation of this is that Class A, who had no previous experience of “living through/educational” drama, just took more time to get used to it and to feel less self-conscious with this way of working.

#### *Links in the evaluation responses to Knowledge, Skills and Attitudes*

In the evaluations, the children’s responses provide evidence of learning relating to Aims 1, 2 and 3 and Learning Outcomes 1, 3 and 4. In their responses, the children demonstrated that they were aware not only of the effects of deforestation on the lives of

the people of the Rainforests but also of some of the social and economic consequences of the continuing clearing of the world's forests. They were able to cite a number of possible reactions, both physical and emotional that these people might experience. This suggests that the drama had an effect on the children's understanding of the impact of deforestation and dispossession in terms of human rights and social justice. This was more evident in later interviews based on the evaluation forms. It must be recognised that the drama had not been planned specifically to teach the children to become aware of the environmental issues surrounding deforestation, such as global warming and depletion of the earth's resources. However, in providing a meaningful context, the children's overall interest in and learning about the topic may have been enhanced.

There is evidence in the children's responses of their awareness of their employment of a wide number of skills. There is evidence of their ability not only to devise and sustain their own chosen role within the tribe but also to work collaboratively (both in and out of role) to develop and extend the fictional context. Responses were often framed in the first person plural: "we worked together"; "we were having to decide/choose/pretend". The nature of the drama activities afforded the children opportunities to develop essential skills in co-operating, collaborating, communicating their thoughts and ideas, stating their own opinions and listening to the opinions of others. There is also evidence of the use of higher-order skills: synthesis of ideas and information. For example, they were able to infer and speculate about meanings and intentions, and they could make important and difficult decisions by weighing up options. Finally, the evaluation comments demonstrate that they were able to reflect on their own learning and on the learning of others.

The children's responses reveal sympathy for people whose lives are affected by deforestation and displacement and also a degree of empathy. For example, statements such as "I stayed because the rainforest is my home" and "this was the land of my ancestors and I had to protect it" suggest that the children had, at some level, imagined some of the feelings of the characters. Finally, an attitude that was more implicitly suggested than explicitly stated in the responses was that of the children's willingness to take part in the activities. As in *The Dump* evaluations, their responses reveal that they not only took part willingly but also found the drama to be "exciting", "interesting" and "fun" and that "it was good hearing everybody's thoughts". This type of positive learning environment, as perceived by the children, might be more likely to generate interest and enthusiasm for the subject being taught, here, SDE.

### 2.3 *The interviews with the children (See Table 4.8)*

At the end of the set of *Rainforest* lessons, I interviewed the children. The purposes, the data collection process and analysis procedures are explained in Section 1.3 of this chapter. The timescale of the lesson implementation and data collection is set out in Table 3.1 in Chapter 3.

The interviews, lasting about 20 minutes each, were tape recorded and transcribed. A sample of a transcription can be found in Appendix 13. As with *The Dump* interviews, each interview transcript was coded in terms of the key aspects of Knowledge, Skills and Attitudes. Possible links with aspects of the drama were also noted. This aspect of the analysis is discussed further in Chapters 5 and 6. Nine categories of themes emerged from the children's responses: memorable events in the drama; sympathy and empathy; values and opinions; environmental awareness; reasons for staying or going; imagining; awareness of dramatic conventions; comments on Teacher-in-Role; and reflections on the work of self and peers. These, and their possible links with SDE, are summarised in Table 4.8 and are discussed below.

#### *Links in children's interviews to Knowledge, Skills and Attitudes (See Table 4.8)*

The nine themes emerging from the analysis of the interview transcriptions of the children's responses provided evidence of learning relating to Aims 1, 2 and 3 and Learning Outcomes 1, 3 and 4: all aspects of the proposed learning, except the one relating to taking action to protect the environment. Evidence relating to this Learning Outcome is presented in Sections 2.1 and 2.4.

Themes 1, 3, 4 and 5 provide evidence of learning linked to the Aims and Learning Outcomes relating to knowledge and concepts about the situation faced by people affected by the destruction of the rainforests. In statements of their opinions about the experiences of the villagers, the children demonstrated that they had understood something of the impact on the indigenous people when their land and homes were appropriated for timber harvesting or other forest clearance. They were able to describe the effects that the coming deforestation in the drama-story would have on the lives of the individuals and on the whole of the fictional community. In their recall of the events and the environmental concerns arising in the drama, they also described the dangers to people and to the environment and made a connection between deforestation and the economics of the exploitation of natural resources: "We should care for the environment and not just be greedy for money all the time". They made comparisons



Table 4.8

*SDE learning linked to themes from the interviews with Classes A and B*

<i>Evidence of SDE Learning from The Rainforest interviews with Classes A and B</i>			
<i>Themes</i>	<i>Examples of children's comments</i>	<i>Aims and Learning Outcomes</i>	<i>K S As</i>
<b>1. Memorable events in the drama</b>	When I was being the chief/hunter/villager; When the monsters were coming; Having to chose between the forest and a new life; signing to stay or go; There lots of adventure in it.	Aims 1, 2  LO3	CK1, 3 S1, 2, 3
<b>2. Sympathy and empathy: lives of RF dwellers</b>	We didn't have an easy life; Not much of a life for women; You would get used to it if you had that way of life; I felt sorry for them; It made you think about how lucky you are in your life.	Aim 3 LO 4	CK1, 2, 3 S 5 A2, 4
<b>3. Values and opinions about deforestation and the displacement of the community</b>	I'm unhappy now I know about it; We shouldn't cut down people's homes and waste their lives; We are using stuff from it every day and we don't even realise it; It's like taking from people who are helpless; We should care for the environment and not just be greedy for money all the time.	Aim 1, 3 LO 3, 4	CK2, 3 S 6 A 4
<b>4. Environmental awareness</b>	Trees would be knocked down; The people would be made homeless; Homes would be destroyed; They wouldn't be able to hunt any more; All the animals and wildlife would get destroyed too; They might end up on the streets; You would have no skills for the city	Aims 1, 3  LO 1, 4	CK 1 S 6 A 2
<b>5. Reasons for staying or going</b>	The village depended on me staying with all my family; it was the land of my ancestors; the forest was my home; to get a better life;	Aims 1, 3 LO 3, 4	CK 3 S4, 5
<b>6. Imagining</b>	Pretending the bundle was a baby; Felt real when we were hunting/ protecting our village/asking what money was/ waiting for the truck to take people away; being the people.	Aim 2	CK1, 2 S1, 4 A2
<b>7. Awareness of dramatic conventions</b>	We had to take it seriously; making our faces angry when the beasts were coming; people were making things up; if someone said it wasn't real it would spoil the drama.	Aim 2	S 1, 2, 4 A1
<b>8. Comments on Teacher-in-Role</b>	People weren't willing to do as you said; you coming in with your fancy coat; you sounded as if you didn't belong here; you had to be mean.	Aim 2	S1, 2 A1
<b>9. Reflections on work of self and peers</b>	You began to get to know how each other works; We co-operated well; Fun to be with friends and people you didn't know very well; we did a lot of work afterwards; We were learning about the environment at the same time as having fun.	Aim 1, 3  LO 4	CK4 S2, 7 A 1

between their own lifestyles and those of the villagers, noting that as villagers, “we didn’t have an easy life” and linked their behaviour to the depletion of the rainforest: “We use stuff from it every day and we don’t even think about it”. They also seemed to have a realistic idea of what might happen to the villagers if they moved to the city. Although some villagers in role had said they wanted to move to have a “better life” the children thought that, in reality, “We didn’t have any skills for making a living,” and “We would end up on the streets”.

Themes 1, 5, 6, 7 and 8 provide evidence of learning linked to the Aims and Learning Outcomes, relating to the children being able to use skills central to SDE: using information and imagination to devise a character; collaborating; inferring and speculating; and stating their own opinions. The teaching aim was to provide a fictional context through which they could use and develop these skills by responding to the environmental, social and economic issues involved. In the interviews, the children’s responses indicate not only that they had been using these skills but also that they were aware of doing so. They made references to having to make an effort to develop their drama character and to maintain the fictional context: “You had to keep in role and take it seriously or it wouldn’t work”. When describing working in role the children spoke of the villagers collectively as “we” and “us” indicating a sense of collaboration and inclusivity. This confirms that the children were able to reflect on their own learning and that of others. There is evidence too, to suggest that the children were using inference: their suggestions for what might happen after the end of the story, in terms of the environmental impact, were not discussed explicitly within the lessons. However, in the interviews, they expressed opinions, both those of their characters and their own about the situation faced by the rainforest people: “We had to stand up for our rights”; “It was a disgrace that they were taking our homes away”; “You should care for the environment”.

Themes 2, 3, 5 and 9 provide evidence of a high level of affective engagement in the learning and this links to the Aims and Learning Outcomes related to attitudes and values associated with the environment and to learning. The children expressed sympathy for the rainforest people, saying that they felt sorry for the situation that they were in. They were able to describe specific feelings that the people might have experienced. This description was expressed in the first person: “I was angry...”; “I was very frightened...”; “We didn’t have an easy life...”. This indicates that the children felt empathy with the villagers. In the interviews, the children recognised the value of the drama: “We were learning about the environment at the same time as we were having fun”; “It really made you think about things”. They described the drama

as: “interesting” and “exciting” and said that they found out “how hard it was making decisions and choices”. As in *The Dump* interviews, children expressed the view that the drama helped them to work with other children in their class and to feel more confident.

#### 2.4 *Data from the teacher-observers*

The data from the observation schedules completed by the class teachers, in conjunction with the follow-up interviews, provided corroborative evidence of and additional information about the children’s learning and behaviour, in terms of Aims and Learning Outcomes in SDE. The purposes and the data collection and analysis processes related to this aspect of the data are discussed in Chapter 2 and in Section 1.4 of this chapter.

As in *The Dump* drama, the teachers used observation comments sheets to follow the process of the lessons and to help them to note evidence of learning and any points of interest (see example in Appendix 3). At the end of the set of lessons, each of the two teacher-observers was interviewed by me. An example of an interview transcript can be found in Appendix 14. The purpose of the interview was to allow the teachers to give their impressions of the general structure of the lessons and to comment on the quality of the children’s responses in terms of both the learning related to SDE and the drama techniques and strategies. Each interview transcript was carefully scrutinised, and all of the statements from the teachers about the children’s learning were highlighted and colour-coded. Links to lesson Aims and Learning Outcomes were noted and coded. The learning was further broken down and coded in terms of the aspects of Knowledge, Skills and Attitudes. Comments on the possible links between learning in SDE and aspects of the drama were also recorded. Seven themes emerged from the teachers’ responses: awareness of the issues; transferable skills; portraying emotion in role; co-operation; Teacher-in-Role; drama conventions; and children’s attitudes. These themes, and their links with SDE, are summarised in Table 4.9.

#### *Links in the teacher-observer data to Knowledge, Skills and Attitudes (See Table 4.9)*

The seven themes emerging from the data related to the teacher-observers allowed an additional perspective on the analysis of learning. As in *The Dump* interviews, both teachers’ responses to the lessons were very positive. Perhaps because they were more familiar with the process, there was more specific focus on the use of drama conventions. Close scrutiny and interpretation of the teacher-observers’ responses provide evidence of learning relates to Aims 1, 2 and 3 and Learning Outcomes 1, 2, 3 and 4, that is to say, all aspects of the proposed learning.

Table 4.9

*SDE links to themes from the interviews with Teachers A and B*

<b>Evidence of SDE Learning from The Rainforest interviews with Teachers A and B</b>			
<b>Themes</b>	<b>Examples of Teacher's comments</b>	<b>Aims and Learning Outcomes</b>	<b>Key K. S. &amp; A.</b>
<b>1. Awareness of the issues involved in the lessons</b>	It was important that they had some background knowledge before the drama started; They experienced the ideas in a more 3D way – not just hearing or reading about them. They wanted to talk about the rights of the tribe - could that really happen and could anything be done about it? They got the perspective of the people in the forest on deforestation. It would have been good to make them loggers, too.	Aim 1 LO 1,3	CK1, 2 S5
<b>2. Transferable Skills linked to SDE</b>	It was empowering; They really had to argue and defend their position. They were able to express different views to the T-i-R. Excellent for communication on lots of levels.	Aims 2, 3 LO 2, 3	S1, 3, 6 A4
<b>3. Portraying emotions in role; empathy</b>	There was the whole gamut of emotions: happiness, being relaxed, excited and then fear, anger, shock; They were never personally uncomfortable; The scout acted terrified but angry at the same time. They found ways of showing the feelings of the tribe. You could see that they were involved in the lives of these people; They did empathise with them.	Aim 3 LO 4	CK1,2, 3 S 6 A 2,3,4
<b>4. Co-operation and working together</b>	They were thinking about themselves in co-ordination with each other. They seemed to spark off each other; They witness themselves as co-operative people.	Aim 2 LO 4	S 1, 2, 3 A 1
<b>5. Teacher-in-Role</b>	The Teacher-in-Role is crucial: allows them to focus; allows them to expand in role; the teacher is leading the way. There was a real challenge in terms of reading what the T-i-R is doing and saying; It was brilliant the way they reacted to you – not like a teacher at all.	Aim 2, 3 LO 3	S3, 4, 5, 6 A 2, 3
<b>6. Drama conventions</b>	The still image is a great focus; it gets them thinking about their physical posture and thoughts and emotions; They put a lot of effort into the movement and noises; Speaking their thoughts was really effective; The role-play took them inside their learning.	Aim 2 LO 3, 4	S1, 2, 5, 7 A1, 2
<b>7. Children's attitudes</b>	The kids were all very positive; I've never seen D. getting into it so much; They really wanted to find out more; They seemed to work as a community and support each other.	LO 3	S2 A1

In Theme 1 the teachers stated that the children had demonstrated an awareness of some aspects of the situation faced by the people in the drama who were affected by the destruction of the rainforest. However, unlike *The Dump* lessons, the context was not immediately familiar to the children, and the teachers agreed that it was important that the children had some background information before the first drama lesson began and in lessons and research activities between and after the drama sessions. But both teachers were in agreement that the drama had helped the children to learn about the issues more holistically: Teacher A said that the children had, “experienced ideas in a more 3-D way, not just reading and listening but actually involved in acting and thinking and doing”. A particular aspect of learning linked to sustainable development and global citizenship education, and identified by the two teachers, was the children’s concern with and interest in the rights of the rainforest people. The teachers reported that the children had been keen to discuss what it would be possible for the villagers to do and, from that, they used the Internet to explore what could be done to protect the rainforests and the rainforest dwellers’ ways of life. Groups produced posters and information sheets based on their research. Teacher B noted that although the Teacher-in-Role had portrayed one of the loggers, it might have been useful to have extended the drama to give the children opportunities to take on this sort of role. This might have helped to extend their awareness of the range of perspectives on deforestation. The implication, here, is that the teacher believed from her observations, that drama can help to give children different perspectives on issues, as has been demonstrated in this section..

From the responses linked to Themes 2, 4 and 5 it can be seen that both teachers were in agreement that the drama offered the children a context for using and developing skills necessary for living more sustainably. They both focused on two specific aspects of the lessons: the teacher working in role and the way the children acted and reacted within the fictional community created through the drama. Both teachers used the word “empowering” when describing the opportunities to communicate and respond offered to the children by the Teacher-in-Role, characters and described the function of the T-i-R as “crucial”. They noted that the children were able to challenge and interrogate the characters, and that they had to use logic and reasoning to question, argue and defend their positions. Teacher A said, “It was brilliant the way they reacted to you – not like a teacher at all”. The way the children worked collaboratively was also noted. The drama, they opined, helped the children to feel part of the fictional community, and the teachers were impressed by how they “sparked off each other”, picking up cues and supporting each others’ actions and statements. Teacher A seemed to be referring to the

phenomenon of metaxis (Boal, 1995), drama's ability to allow the participants to inhabit both the real and the fictional world simultaneously, when he said, "They witnessed themselves as co-operative people".

Themes 3, 6 and 7 relate to the statements each of the teachers made about the role of drama in helping the children to engage with the sustainability and global citizenship issues on an affective level. Both teachers observed that the children's roles afforded them opportunities to express a "whole gamut of emotions: happiness, being relaxed, excited and then fear, anger, and shock": feelings that might have been experienced by the rainforest villagers when their way of life was threatened. They expressed the opinion that drama helped the children to become involved in the lives of the people and to empathise with them. However, they were very clear that, although the children were making emotional responses in role, the distance between the children's real lives and the fictional context was clear to them, so that at no time did the children appear personally threatened or vulnerable. Thus, the debriefing at the end of the drama was an important part of the drama process.

Both of the teachers noted that the use of the drama convention of still image was particularly useful in allowing the children to be reflective and to try to physicalise the inner thoughts and emotions of the villagers at various points in the story-drama. Teacher B said that she felt that the drama experience had taken the children "inside their learning", and both teachers commented on the commitment of children throughout the drama sessions. They judged that the drama had allowed the children to support each other, both explicitly and tacitly throughout the lessons.

### *Summary of Section 2: Rainforest drama*

In this section, four sets of data relating to *The Rainforest* drama lessons were presented, and the analysis was discussed in terms of the evidence they offer of how the drama lessons offered opportunities in a range of learning related to SDE. There was evidence of learning in all of the areas related to the learning set out in the Aims and Learning Outcomes for the lessons. This evidence supports the evidence related to *The Dump* lessons and enhances the claim of this research that it makes a contribution to pedagogical knowledge: that drama supports children's learning in SDE. In the following section, Section 3, the data gathered from evaluations and interviews with the children and the teacher in Class C are presented and analysed. This teacher sought to replicate the drama-SDE lessons undertaken by Classes A and B. The evidence suggests that similar aspects of learning were practised and developed in Class C.

### **Section 3: Data Pertaining to Class C**

In this the data gathered from Class C is set out and analysed in order to examine potential evidence of learning linked to the Teaching Aims and Learning Outcomes in SDE. The class, a composite Primary 5/6/7 of twenty children was taught by the class teacher, Mrs B, using the drama lessons planned and taught by me to Classes A and B. The purpose of this was to compare the evidence of learning from Class C with the evidence gathered from Classes A and B. Would this analysis confirm or contradict that evidence?

Sub-sections 3.1 and 3.2 examine the evidence from the children's written evaluations and responses in interviews carried out by me. Mrs B also gathered evidence comprising the children's written and drawn responses and her own field notes that she wrote after each lesson. Her interview responses, set out in sub-section 3.3, were informed by references to this additional data.

#### *3.1 The children's evaluations (See Table 4.10)*

At the end of each series of lessons, each child completed an evaluation form. For each set of evaluations, the responses to each question were counted, grouped into categories, summarised and collated onto one sheet. In Table 4.10, for ease of reference, data from both sets of the children's evaluations from Class C have been presented in one matrix. Column 1 lists the collated responses from The Dump lessons, and Column 2 lists those from The Rainforest lessons. Each displays both the themes emerging from the analysis of the evaluative comments and the corresponding number of responses relating to each theme. Columns 3 and 4 relate the themes to the Teaching Aims and Learning Outcomes, and their corresponding codes, set out in Tables 2.1 and 2.2.

In this section, the discussion of the data examines the evidence of learning in SDE that emerged from the coding of the children's evaluative responses. The discussion also cites specific examples in order to illustrate the analysis of the responses. Comparisons are made between these and the responses of Classes A and B set out in Tables 4.2 and 4.7.

**Table 4.10**  
*The Collated Responses of Class C Evaluations of The Dump & The Rainforest lessons*

<b>Class C- The Dump and The Rainforest Children's Evaluations</b>							
<b>The Dump</b>		<b>The Rainforest</b>		<b>Aims &amp; LOs</b>		<b>K, S, As</b>	
				<b>D</b>	<b>RF</b>	<b>D</b>	<b>RF</b>
<b>1. In the drama work about "The Dump", list three bits in the drama that you remember best.</b>							
The meeting	12	Arguing to go or stay	13	Aim 1 LO 3	Aim 1 Aim 2 LO 3 LO 4	CK1, 2,3 S3,7 A1, 2,3	CK1, 2 S1,2, 3,4, 5,6 A1.2
Report/interview	8	Talking to the worker/logger	10				
Dumping/catching dumpers	12	Doing everyday things	8				
Planning/taking action	7	Making the beasts	7				
Being a resident/family	8	Hunting for animals	3				
Being reporter	2	Talking about the beasts	3				
Drawing the Dump	8	Signing the contract	2				
		Leaving the forest	2				
		Other	3				
<b>2. What was your favourite part of the drama work?</b>							
Being a dumper	4	Speaking to the worker	2	Aim 2 LO 3	Aim 2 LO 1 LO 3	CK1, 2,4, 5,6 S1,2, 3,9 A1, 3,4	CK1, 2 S1,2, 4,6
Council meeting	8	Arguing to stay or go	5				
Stopping dumpers	6	Being people in the village	6				
Yelling at the councillor	2	Being the Beasts	3				
		Hunting	2				
		When we had to leave	2				
<b>3. Why did you like this?</b>							
Fun	4	Fun/exciting	6	Aim 2 LO 4	Aim 2 Aim 3 LO 3	CK6 S1,2, 7,9 A1	S1, 4 A2,4
Got to act	6	Liked arguing /thinking	6				
Argue/tension	7	Working with others	4				
Choose mood	2	Interesting/New	3				
Other	3	Other	3				
<b>4. What did you learn about people who lived near dumps or untidy places/in the rainforest?</b>							
Upset/frustrated	7	Get all they need from forest	7	Aim 1 LO 4	Aim 1 Aim 3 LO 1 LO 4	CK1, 2 S7,8 A2, 3,4	CK1, 3 A2, 3,4
Angry	8	Simple/different life	7				
Dangerous for them	3	Only use what they need	4				
Want it cleared up	2	Hard for them	4				
Isn't easy	2	They love the rainforest	2				
<b>5. What did you learn about the environment?</b>							
Don't dump	5	Rainforest being destroyed	6	Aim 1 LO 4		CK1, 2 S6,8, 9 A3	CK1, 4 S2,3 A2, 3,4
Pollution/dangerous	8	Hot and lots of trees/animals	4				
Animals and plants	3	People live differently from us	3				
People abuse environment	2	Environment means a lot to the					
Recycle	2	RF people	2				
		Terrible to waste it	2				
<b>6. What did you learn about yourself and other people in the class? (Dump drama only)</b>							
<b>Others</b>				Aim 3		CK 1, 2 S1, 2, A1, 3, 4	
Good at acting	7						
Getting along/working well together	5						
Sometimes scared to speak	2						
Nothing I didn't know	2						
<b>Self</b>							
Good at acting	5						
Good at getting ideas	4						
I work well with people	1						



6. Did you choose to go to the city or to stay in the forest? Why? (Rainforest drama only)						
		<b>Stay 15</b>				
		My home/life was here	7	Aim 2		CK 1
		Harder in the city	2			S1, 5
		The tribe encouraged me to	1	Aim 3		
		Had to stand up for what you				A2, 3, 4
		thought	2	LO 4		
		They told us a lie	1			
		<b>Go 5</b>				
		To see what it was like	2			
		Strangers were moving in	1			
		Would die if we stayed	1			
		All our life would be gone	1			
7. Have you got any other comments about the drama work?						
Fun/enjoy	5	Learned about the RF people	4			
Next?/do more	4	Good fun	4	Aim 3	Aim 3	S1
Liked pretending	5	Do more soon	2			S3
Teacher was good actor	2					A1
Better than I thought	2					A1

8. Which Drama did you prefer, the Dump or the Rainforest? Why?						
<b>Dump 7</b>						
It was like real life; liked arguing; more enjoyable.						
<b>Rainforest 12</b>						
Learned a lot about the rainforest; showed us what the people go through; more interesting; different; a chance to talk.				Aim 3		A1
<b>Both 1</b>						
Both very exciting						

*Comparison of Knowledge, Skills and Attitudes in Class C evaluation responses*

There were noticeable similarities between the evaluative responses of Class C and those of Classes A and B in relation to the Aims and Learning Outcomes for both sets of lessons. In all three sets of evaluations the children wrote extended comments, and the teachers' opinions were that every child had made an effort to complete the form, and that their responses reflected and in some cases exceeded expectations in terms of their linguistic ability. The teachers believed that this indicated the children's positive disposition towards the drama-SDE lessons and an enthusiasm to share their opinions.

In *The Dump* drama, Questions 4, 5 and 6 and in *The Rainforest* drama, Questions 4 and 5 were designed to gain specific information about what the children believed they had learned through the drama. The focus here was on the learning linked to the Aims and Learning Outcomes: the environmental and sustainable development learning. Similarities can be seen between the responses made by Class C and those made by Classes A and B. In their responses to *The Dump* questions, Class C expressed sympathy for the people living near dumps and recognised that the environmental problems would make them "angry" and "upset". They made a number of statements indicating that they were aware of the environmental impact of inappropriate waste disposal. The emphasis was on danger to health and to animals caused by the pollution. When asked what they had learned about themselves and others in their class, they focused on how well they worked together and the opinion that they were "good at acting". Four responses specifically cited "good at getting angry" at the councillor (T-i-R). In *The Rainforest* responses, the main difference was that while Classes A and B thought that the rainforest people had "a hard life", Class C thought that they had a "more simple/different" life and that they could "get all they need from the forest". In discussing this with Teacher C, she suggested that the difference might have been in her approach: she framed the drama with the idea of a peaceful, self-sufficient community, and this might have had an effect on the children's concept of life in the village. With Classes A and B, I attempted to keep the framing neutral and to allow the children to form their own views based on the lifestyle they were portraying. Class C's responses to Question 5 indicate that they were aware that the rainforests are being depleted. The environmental impact was mainly expressed in terms of how deforestation might affect the indigenous people and animals, whereas the perspective was a little wider from Classes A and B.

In both *The Dump* and *The Rainforest* dramas, Questions 1, 2 and 3 were focused on finding out which parts of the drama were most memorable and therefore, perhaps, had the greatest influence on the children in terms of environmental and sustainable

development education. As with Classes A and B, the parts of the lessons Class C remembered best were the episodes involving the dramatic encounters and action in the lessons. In *The Dump* drama the meeting with the councillor (12) and the episode where they confronted people fly-tipping (12) were cited most often. However, simply “being a resident”(8) or “drawing the dump”(8) were cited frequently by Class C and not at all by Classes A and B. Teacher C suggested that some of the younger children in her class might have enjoyed the “playful” quality of improvising in role as residents and the more familiar activity of drawing. Class C’s responses to *The Rainforest* drama mirrored those of Class B, with the decision-making about going or staying cited as most enjoyable, followed by the meeting with the forest worker. In all three classes, the movement work, making the beasts was cited as memorable. Again, six children in Class C enjoyed simply “being the people in the village”. When asked in Question 3 why they had liked the parts of the dramas selected, the responses of Class C were very similar to those of Classes A and B. They found the drama to be “fun” and “exciting” and welcomed the opportunities to “think and argue” and to work with others. In three classes, the children’s responses indicate that they felt very positive about their experience of working in drama. There were no dissenting comments in any of the evaluations, even though the children could chose to make comments anonymously.

Question 7 asked the children for any other comments. Class C offered 28 comments over the two sets of lessons, whereas the combined total for Classes A and B was 35. Teacher C said that she had actively encouraged the children to put a comment in each section of the form. The 28 responses were very positive, stating that they thought that the drama was fun, that they liked working in a team and that they hoped they would be able to take part in further drama work. As in the statements made by Classes A and B, there were no negative responses.

The final question, Question 8, asked which drama they preferred. Seven children from Class C chose *The Dump* drama and eleven preferred *The Rainforest*. One liked both equally. This matched more closely with the responses of Class B. Like them, but unlike Class A, Class C had some previous experience of working with a range of drama conventions. The reasons given in all cases for *The Rainforest* preference were that it was “more fun” and “more exciting”. In addition, seven respondents from Class C said that it helped them to “learn about the rainforest and the people who live there”.

### 3.2 *The interviews with the children (See Table 4.11)*

At the end of each set of lessons, I interviewed the children, using the same procedures as those in the interviews with Classes A and B. A sample of a transcription can be found in Appendix \_\_. Each transcript was scrutinised and coded in terms of the key aspects of SDE Knowledge, Skills and Attitudes set out for the lessons. As the purpose of this analysis was to afford a comparison between the learning of Class C and that of Classes A and B, Class C's interview responses over the two dramas have been collated. Nine categories of themes emerged from the children's responses: recall of events in the drama; environmental awareness; action skills; values and opinions; sympathy and empathy; activities outwith the drama; awareness of dramatic conventions; awareness of the fictional context; and reflections on the work of self and peers. The children's responses and the learning links are summarised in Table 4.11. Column 1 lists the nine themes emerging from the analysis of the children's responses in both interviews. Column 2 lists examples of children's comments related to each theme for each set of lessons. Columns 3 and 4 show the links between the themes and comments and the Teaching Aims and Learning Outcomes set out in Tables 2.1 and 2.2. In the following section, comparisons with the evidence from Classes A and B are discussed.

#### *Comparison of Knowledge, Skills and Attitudes in Class C interview responses*

The responses of the children in the interviews following both sets of drama lessons demonstrated that Class C has experienced very similar learning situations to Classes A and B, and that they had reacted in similar ways. Their descriptions of the fictional events within the drama were very similar, and they made many of the same statements in relation to their learning. Themes 1, 2, and 6 provide evidence of learning linked to the Aims and Learning Outcomes relating to the knowledge and concepts about inappropriate disposal of waste and about the situation faced by people affected by the destruction of the rainforests. In *The Dump* drama interviews, Class C, like Classes A and B, demonstrated that they had understood something of the social and environmental impact of inappropriate disposal of domestic waste: explanations of the effects that the dumping had on the lives of individuals and the community, physical descriptions of the dump. Both groups also suggested actions that could be taken for the environment. In statements relating to *The Rainforest* drama, Class C demonstrated that they had understood something of the impact of deforestation on the indigenous forest people and on the environment. Similarities to Classes A and B include: being able to describe the effects that the coming deforestation in the drama-SDE story would have on the lives of the fictional community; demonstrating environmental awareness in the lists of effects of deforestation on the flora and fauna: "it breaks the chain of life";

Table 4.11

*SDE learning linked to themes from the interviews with Class C*

<i>Collated Evidence of SDE Learning from The Dump and The Rainforest interviews with Class C</i>			
<i>Themes</i>	<i>Examples of children's comments</i>	<i>Aims and Learning Outcomes</i>	<i>K S As</i>
<b>1. Recall of events in the dramas with SDE links</b>	We were residents and dumpers; We wanted a park for the children; Someone stood on glass and had to go to hospital; The councillor was hopeless; The TV interviews got something done about it; Talking to the logger and hearing about new things; When we saw the monsters – it was terrible. Our trees were getting cut down. Deciding to stay or go was hard.	<b>D:</b> Aim 1 LO 1  <b>RF:</b> Aim 1, 2 LO 1, 3	<b>D:</b> CK1, 3 S1, 2, 3 A1  <b>RF:</b> CK1,2,3 S 2, 6 A2
<b>2. Environmental awareness: knowledge and concepts</b>	There were bags of rubbish, broken fridges, an old car; dangerous; toxic waste: oils and stuff could kill animals and plants. We made a plan. The forest dies; endangered animals; no place to live; breaks the chain of life; We looked things up.	<b>D:</b> Aims 1 LO 1, 2  <b>RF:</b> Aim 1 LO 1,2	<b>D:</b> CK2, 3, 4 S 8, 9  <b>RF:</b> CK 1-4 S 7 A1
<b>3 Action skills/skills for life</b>	We learned what action to take like protesting and cleaning up; people can do things for themselves; recycle; you have to be strong and fight for your rights. You need courage. You have to express your thoughts;	<b>D:</b> Aim 2 LO 3, 4 <b>RF:</b> Aim 2 LO 2, 3	<b>D:</b> CK5, 6 S4, 5, 6 A3 <b>RF:</b> S2,3,6 A4
<b>4. Values, opinions and concerns about the environment</b>	The dump was a disgrace; I thought it was terrible. You shouldn't just cut down trees for money and to make things. We would have nowhere to live.	<b>D:</b> Aim 2, 3 LO 3, 4 <b>RF:</b> Aim 3 LO3, 4	<b>D:</b> S 6, 7 A 3, 4 <b>RF:</b> S4,5,6 A2,3,4
<b>5. Sympathy and empathy with the residents/ forest dwellers</b>	I was annoyed, upset, furious, frustrated. We were worried about the safety of our children; the councillor turned everything against us. I felt sorry for the people who were being moved away. It was our home for 500 years; My family were crying.	<b>D:</b> Aim 3 LO 4  <b>RF:</b> Aim 3 LO 4	<b>D:</b> CK1, 2 S 7 A2 <b>RF:</b> CK3 S5, 6 A2,3,4
<b>6. Activities outwith the drama</b>	We wrote letters to the council; we made pictures of all the stuff on the dump. We wrote our thoughts.	<b>D:</b> Aims 1; LO 3 <b>RF:</b> A 1;LO1,2	<b>D:</b> CK5, 6 S3, 6, 7 <b>RF:</b> CK1-4
<b>7. Awareness of dramatic conventions</b>	The interviewer told us how to act to the camera people; you could picture the village; you had to mime actions.	<b>D:</b> Aim 3 <b>RF:</b> Aim 2	<b>D:</b> S 1, 2, 3 A1 <b>RF:</b> S3; A1
<b>8. Awareness of the fictional context (As if...)</b>	When the residents caught the dumpers - that was good; When I was a dumper I was very rude; It was realistic. You had to keep in role.	<b>D:</b> Aim 3 <b>RF:</b> Aim 2	<b>D:</b> S1, 2 A1 <b>RF:</b> S3; A1
<b>9. Reflections on work/learning of self and peers</b>	You learned that some people in your class could get very angry; Learned how to keep going and not give up. Made us think about important things. Exciting learning about the environment and having fun.	<b>D:</b> Aim 1, 2, 3 LO 4 <b>RF:</b> Aim 1,2,3 LO 1, 3	<b>D:</b> CK4 S1, 2, 3,7, A1 <b>RF:</b> CK1 S2,6; A1,4

making connections between deforestation and the economics of the exploitation of natural resources: “you shouldn’t just cut down trees for money and to make things”.

Themes 3, 6 and 9 provide evidence of learning that can be linked to the Aims and Learning Outcomes describing the skills necessary for being able to take action for a more sustainable environment. Class C’s responses mirrored those of Classes A and B and indicate that they, too, were aware that they were using these skills: they cited the importance of working together and getting on together: they described how they communicated their ideas and made decisions while working in role as residents and as villagers; they explained that they had to think out arguments and that they “liked arguing because you had to think really hard”. Like Classes A and B, the children in Class C were able to express opinions and take action, both as residents and as rainforest villagers: “You learned what action to take like protesting and cleaning up”; “People can do things for themselves”; “You have to be strong and fight for your rights”. Like the other classes, Class C made references to their characters having to make an effort and to take a stance on the environmental issues within the fictional contexts: “You learned how to keep going and not give up”.

Themes 4, 5, 8 and 9 provide evidence that Class C, like Classes A and B, demonstrated a high level of affective engagement in the learning activities related to the attitudes and values Aims and Learning Outcomes. Like Classes A and B, Class C expressed sympathy with the residents, and in describing specific feelings that the people might have experienced, demonstrated empathy with the residents: “We were worried about the safety of our children”; “It was our home for 500 years and now they were making us leave it”. They were critical of the lack of support offered by the council and by the way that the deforestation company disregarded the wishes and needs of the villagers. Class C also expressed a positive attitude toward the drama work and about their learning: “it made us think about important things”; “it was exciting learning about the environment and having fun”.

### 3.3 *The interviews with the teacher of Class C*

Mrs B., the teacher of Class C, was interviewed on two occasions, in the week after her completion of *The Dump* drama lessons and again, in the week after *The Rainforest* drama lessons. Her comments provided evidence of the learning and behaviour of her class, in terms of Aims and Learning Outcomes in SDE. The interviews were semi-structured. A sample of a transcription can be found in Appendix 15. The purpose of the interview was to allow Mrs B. to provide her account of the drama-SDE lessons and to comment on the quality of the children’s responses in terms of both the learning

related to SDE and the drama techniques and strategies. The interview transcripts were scrutinised, and all of the statements from the teacher about the children's learning were highlighted and colour-coded. Links to lesson Aims and Learning Outcomes were noted and coded. Comments on the possible links between learning in SDE and aspects of the drama were also recorded. Seven themes emerged from Teacher C's responses: knowledge of the issues; transferable skills; environmental values; empathy and sympathy; co-operation and working together; using drama; and children's attitudes. The themes, and their links with SDE, are summarised in Table 4.12. Column 1 lists the seven themes. Column 2 lists examples of comments relating to each of the themes. Columns 3 and 4 make links with the Teaching Aims and Learning Outcomes in Tables 2.1 and 2.2.

*Comparison of Knowledge, Skills and Attitudes in Teacher C interview responses  
(See Table 4.12)*

The seven themes emerging from the data gathered from the interviews with Teacher C provided an additional perspective on the children's learning related to the drama-SDE lessons. Close scrutiny and interpretation of Teacher C's responses provide evidence of learning related to all aspects of the proposed learning from both *The Dump* and *The Rainforest* lessons. This evidence supports and adds weight to the evidence, presented earlier in this chapter, from the analysis of the data from Classes A and B, that involvement in the educational drama allowed the children to meet the stated SDE Aims and Learning Outcomes of the lessons. Thus, the hypothesis that educational drama is a useful tool in SDE is strengthened.

Theme 1 provides evidence of learning linked to the Aims and Learning Outcomes relating to the knowledge and concepts in both sets of lessons. When discussing *The Dump* drama Teacher C's assessment was that the children had understood something of the social and environmental impact of inappropriate disposal of domestic waste. They were able to explain to 'the councillor' and to 'the TV interviewer' how individuals, the community and the environment were affected by the dump "on their doorstep". It was Teacher C's view that the children were able to use prior knowledge (from a Recycling topic some time before) in the new situation, and that this reinforced and extended their learning. As a result of *The Rainforest* drama, Teacher C stated that the children now understood something of the impact of deforestation on indigenous forest people. She produced a sheet containing a list of 10 statements arising from a post-drama class discussion about the effects of the deforestation on the villagers and the environment. These included: ancient trees being destroyed; animals losing their habitats; roads and burning wasting the natural beauty; people being made to move from

Table 4.12

*SDE learning linked to themes from the interviews with Teacher C*

<b>Evidence of SDE Learning from The Dump and The Rainforest interviews with Class C Teacher</b>			
<b>Themes</b>	<b>Examples of Teacher C's comments</b>	<b>Aims and Learning Outcomes</b>	<b>K S As</b>
<b>1. Knowledge/ understanding about the issues involved in the lessons</b>	They really had to use their own knowledge; It brought out plenty of ideas; They could see that there was a problem for the residents; Came up with lots of suggestions for stopping the dumping; They linked the trees being cut down to environmental problems they'd heard or read about; They could see that there would be problems for the people whether they chose to stay or to go.	<b>D:</b> Aim 1 LO 1  <b>RF:</b> Aim 1 LO 1, 2	<b>D:</b> CK1, 2, 3 S1, 4, 6 A1  <b>RF:</b> CK1, 3 S 2, 6 A3
<b>2. Transferable skills linked to SDE</b>	Really determined to explain and get their points across; able to list and communicate a lot of different ideas; They were fired up to do something about our local eyesore; they expressed opinions; they did gain confidence.	<b>D:</b> Aims 2 LO 1, 2, 6  <b>RF:</b> Aim 2 LO 3	<b>D:</b> CK2, 3, 6 S 2, 4, 7  <b>RF:</b> S1,3,5,6 A1
<b>3. Environmental values</b>	They wanted to write letters to the council; They really expressed their annoyance at the mess; They were very thoughtful; They were responding to the environmental issues; Very strong views about keeping the traditional way of life.	<b>D:</b> Aim 3 LO 4  <b>RF:</b> Aim 3 LO 4	<b>D:</b> CK5, 6 S4, 5, 6 A3, 4  <b>RF:</b> CK 4 S 6 A 3, 4
<b>4. Emotions, sympathy and empathy</b>	There was anger and frustration as residents; They gave me, as councillor, a hard time; They were concerned about the RF people, especially the children; They said they had an idea now of how these people must feel; Their reactions were quite touching.	<b>D:</b> Aim 1, 3 LO 2, 4  <b>RF:</b> Aim 1, 3 LO 2, 4	<b>D:</b> CK 1 S 6 A2, 3, 4  <b>RF:</b> CK1 S5 A2, 3, 4
<b>5. Co-operation and working together</b>	Being residents really united the class in their determination; they seemed like a community; they were helping each other.	<b>D:</b> Aim 3  <b>RF:</b> Aim 3	<b>D:</b> S2 A 1  <b>RF:</b> S2 A1
<b>6. Using drama</b>	In the mime, they really strained to lift the heavy objects; The contrasting still images were excellent for contrast of emotions; They confronted me when I was in role; the 'thought tracking' showed a change in their thoughts when they chose to stay or go.	<b>D:</b> Aim 3 LO 4  <b>RF:</b> Aim 3 LO 3, 4	<b>D:</b> CK6 S2, 7 A1,2,3,4  <b>RF:</b> S1, 2, 3 A1,2,3,4
<b>7. Children's attitudes to the lessons/content</b>	They thoroughly enjoyed the drama work (and so did I); They could really see the point of it; They talked about how they had learned things but that they had fun at the same time; that they had learned a lot without looking at a book.	<b>D:</b> Aim 3  <b>RF:</b> Aim 2	<b>D:</b> S 1, 2, 3 A1  <b>RF:</b> S3; A1



their homes; and old ways being lost forever. Teacher C said that she was impressed by how much the children had taken from the drama.

Themes 2, 5, 6 and 7 provide evidence of learning linked to the Aims and Learning Outcomes relating to skills necessary for being able to take action for a more sustainable environment. Teacher C described how, in *The Dump* drama, the children were able to list problems and argue coherently with 'the councillor' and with each other in role as 'residents' and 'dumpers'. In *The Rainforest* drama they were able to weight up both points of view, to stay or to leave, and to reach independent decisions. She reported that both dramas provided opportunities for the children to work collaboratively, to plan, to state opinions and to make inferences, and that the drama provided an atmosphere that was conducive to skills development in context.

In themes 3, 4 and 7 Teacher C provided evidence that her class, like Classes A and B demonstrated a high level of affective engagement in the learning related to the Aims and Learning Outcomes describing attitudes and values in SDE. She stated that they expressed sympathy with the residents and with the villagers. She described how, in role they expressed the emotions and responses that the people might have experienced: anger; fear; worry; frustration. Teacher C also described how, for some time after the drama lessons, the children cited similar issues arising from news reports and Internet searches and expressed concern about environmental issues involved. Finally, she stated that the drama had a positive effect on the children's attitude to work and to their learning: "They talked about how they had learned things but they had fun at the same time. All education should be this way".

#### **Section 4: Summary of the learning in SDE (See Table 4.13a and 4.13b)**

The evidence presented and analysed in this chapter suggests that the stated educational Aims and Learning Outcomes related to SDE for *The Dump* and *The Rainforest* drama lessons were met. Analysis of the data from the children's writing and drawing, from their evaluations of their work and learning and from their statements made during the series of interviews, support this claim. The claim was corroborated by the teacher-observers' assessments and by the assessments of Teacher C who undertook the lessons and evaluated the learning independently. Tables 4.13a and 4.14b set out the Aims and Learning Outcomes for the two sets of lessons indicating the number of examples of evidence within the data that support the claims. Each aspect of the data has been presented in this chapter.

#### *Additional Evidence (See Appendix 10)*

The teacher of Class B presented me with an additional piece of evidence several months after the drama-SDE lessons had been carried out. It was a newspaper cutting from a local newspaper reporting how a group of local children had got together to clean up a piece of derelict ground adjoining their scout hut. The children in the photograph were some of the children from Class B and the strategies they had used were the same as the ones suggested during the drama lessons. This is compelling evidence that the drama-SDE lessons empowered these children to take action for their environment by providing them with the knowledge of how they might go about the project, with the skills needed to undertake the project and with the values and attitudes that drove them to want to undertake the project.

The aim of this chapter was to provide evidence that would answer the first of my three research questions: which sustainable development education learning outcomes may be addressed through the medium of drama? To this end, I had devised two sets of Teaching Aims and Learning Outcomes pertaining to sustainable development education and then planned two sets of SDE-themes drama lessons that would address these. I then set out to research if the participation in these lessons enabled children to meet the Teaching Aims and Learning Outcomes, thus providing evidence that educational drama can be a learning tool in sustainable development education? The analysis of the data from five sources suggested that the practice and development of knowledge, skills and attitudes in SDE were enhanced by the children's engagement in educational drama related to the selected SDE topics. This chapter provides evidence, through a systematic analysis of data, to support the anecdotal claims made by, for example, UNESCO (2005) and LTS (2007) that drama can be used in the teaching of global citizenship and

SDE. This important principle has not, prior to this study, been underpinned by empirical data.

Having established a link between the stated Aims and Learning Outcomes in SDE and the educational drama lessons, the next step in the research process was to examine, in detail, the specific strategies and conventions used within the drama lessons. The purpose of this was to try to discover which aspects of the drama lessons were effective in supporting learning in sustainable development education. This is the subject of the next chapter.

Table 4.13a

*Summary of Evidence Linked to Aims and Learning Outcomes: The Dump Drama*

<b>“The Dump” Lessons</b>					
	<b>Ch’s Work</b>	<b>Ch’s Evals.</b>	<b>Ch’s Ints.</b>	<b>Obs. Ints.</b>	<b>Class C</b>
<b>Knowledge and Concepts</b>					
<b>Aim 1</b> Increase the children's awareness of the social and environmental impact of inappropriate waste disposal	✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓
<b>Learning Outcome 1</b> Identify a number of factors which cause people to dispose of waste inappropriately	✓	O	✓	O	✓
<b>Learning Outcome 2</b> Research and classify waste in terms of its potential to be recycled	✓✓	O	✓	✓✓	✓
<b>Skills</b>					
<b>Aim 2</b> Develop the children’s skills necessary for environmental education, particularly planning, collaborating, communicating ideas and reflecting critically	✓	✓✓	✓✓✓	✓✓✓	✓✓✓
<b>Learning Outcome 3</b> Create and present a plan which analyses how they (as residents) could take action to improve their own environment	✓✓✓	✓✓	✓	✓✓✓	✓✓✓
<b>Attitudes/Values</b>					
<b>Aim 3</b> Offer the children (as residents) opportunities to plan and take action to make a positive change to their environment, within the fictional context of the drama	✓✓✓	✓✓✓	✓✓✓	✓✓	✓✓
<b>Learning Outcome 4</b> Express personal views and take a stance on the issues of waste and recycling	✓✓✓	✓✓✓	✓	✓✓	✓

Number of examples of evidence:

O – None, ✓ Few (0-4), ✓✓ Some (5-9), ✓✓✓ Many (10+)

Table 4.13b

*Summary of Evidence Linked to Aims and Learning Outcomes: The Rainforest Drama*

<b>“The Rainforest” Lessons</b>					
	<b>Ch’s Work</b>	<b>Ch’s Evals.</b>	<b>Ch’s Ints.</b>	<b>Obs. Ints.</b>	<b>Class C</b>
<b>Knowledge and Concepts</b>					
<b>Aim 1</b> To raise the children’s awareness of the situation faced by people affected by the destruction of the Rainforests	✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓
<b>Learning Outcome 1</b> The children will be able to describe the lives of the tribes people in the forest and compare to their own lifestyle	✓	✓✓	✓✓✓	✓	✓✓✓
<b>Learning Outcome 2</b> The children will be able to identify how people can take action for the protection of the Rainforests	✓	✓	✓	✓	✓
<b>Skills</b>					
<b>Aim 2</b> To develop a drama/narrative that allows the children to respond the issues surrounding deforestation – social, environmental and economic – from the perspective of the people of the forest	✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓
<b>Learning Outcome 3</b> The children will be able to express views and take a stance on the issue of deforestation within the context of the “Rainforest” drama	✓✓✓	✓✓	✓	✓✓✓	✓✓✓
<b>Attitudes/Values</b>					
<b>Aim 3</b> To encourage the children to adopt positive attitudes towards the environment and to express a personal view on the issues of deforestation and displacement	✓✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓
<b>Learning Outcome 4</b> The children will be able to identify and describe the villagers’ thoughts and feelings about eviction	✓✓✓	✓✓✓	✓	✓✓	✓✓✓

Number of examples of evidence:

○ – None, ✓ Few (0-4), ✓✓ Some (5-9), ✓✓✓ Many (10+)

## Chapter 5

### *Analysis of the Drama Conventions and Teaching Strategies*

**Question 2:** Which drama conventions and associated teaching strategies may be employed in order to help children to explore issues and extend their learning in sustainable development education?

#### **Summary**

This chapter seeks to answer Research Question 2. The chapter is divided into three sections. The first section pertains to the analysis of *The Dump* lessons. It sets out, in a reflective narrative, the development of the drama-SDE story that took place in the lessons with the children. For each scene, the drama conventions and teaching strategies are described, and the themes and issues in each scene that relate to learning in SDE are identified. These themes and issues are then related to the children's development of knowledge, skills and attitudes in SDE, identified in Chapter 4. Extracts from my field notes and the notes and interview comments from Mrs B. of Class C, provide reflective comments based on our first-hand accounts of the teaching and learning processes. Each described scene is linked to evidence of learning, derived from the children's evaluations and written work and from the teacher-observers' interview comments, presented in Chapter 4. In section two of this chapter, the same process is undertaken for *The Rainforest* lessons.

The final section of the chapter suggests pedagogical links between the teaching strategies and drama conventions employed within the episodes of the drama lessons and specific SDE learning. Firstly, the conventions are analysed in terms of the four classifications of dramatic activity identified by Neelands and Goode (2000). The analysis is then presented within the chapter in two summary matrices. The chapter continues by identifying the characteristics of the teaching strategies used in the drama-SDE lessons that, I suggest, were most relevant in facilitating the children's learning in SDE. Evidence is drawn from my research field notes, the interviews with Mrs B. and the analysis of the data from the children and the teacher-observers. This analysis moved the investigation forward as it not only established pedagogical links between the drama and SDE but it also revealed that a common theme was emerging from the data: that the teaching strategies and the relationships they allowed, between the children and between the teacher and the children, were instrumental in the development of learning in SDE.

## **Introduction**

In Chapter 4 the data from five sources were presented and analysed. The evidence from the analysis of the data suggested that the practice and development of knowledge, skills and attitudes in SDE were enhanced by the children's engagement in educational drama related to the selected SDE topics (Research Question 1). Having established a link between the stated Aims and Learning Outcomes in SDE and the educational drama lessons, the next step in the research process was to discover which aspects of the drama lessons had been effective in supporting learning in SDE (Research Question 2). Each of the dramatic conventions, and the associated teaching strategies used within the drama lessons, were examined in order to consider what the children's behaviours indicated about why the learning outcomes, analysed in Chapter 4, had been achieved. However, as I had taught the lessons, my personal and professional choices and responses within the lessons were also deemed to be central to the processes described in this chapter. I chose to employ a "reflective, evidential, and descriptive approach" (Embree, 1997) in the examination of the phenomena occurring within the experimental setting of the drama-SDE lessons.

Burt and Lotz-Sistaka (2002) describe research writing in which the researcher is "a presence in the research thesis" (p.139). Burt describes how she used her research writing, within the context of a theatre project, to reflect on her own practice. As the researcher-teacher, I was intimately connected with the learning processes, my own as well as those of the children. I was not an observer but an active participant in the teaching and learning process, and phenomena occurring within the drama lessons are likely to have had an effect on me as well as on the children. In this chapter, I have used the following three principles of reflective narrative to present the data and analyse the conventions and strategies used in the drama-SDE lessons:

- It is written in the first person and is framed from my perspective on the lessons;
- It provides a chronological account of my teaching of the lessons, and the children's responses;
- It draws on my reflective field notes and conversations with Mrs B, the teacher of Class C, to provide evidence for analysis.

Zatzman (2006, p.111) states that, "narrative inquiry asks us to retell our stories as research and to examine those stories critically" and that this can affect our perception of ourselves as educators and how we view education. Therefore, I aimed to tell the story of the lessons while engaging in critical reflection on the teaching and learning processes.

For this chapter, aspects of my reflective field notes provided both descriptions of the lessons and a reflective commentary of my thoughts and feelings immediately after the lessons. Extracts from the recorded dialogue between the teacher who replicated the drama-SDE lessons, Mrs B., and myself, and from the interviews with the children provided additional data. I have used these voices to punctuate the narrative with these first-hand commentaries, as they demonstrate the reflective qualities of the drama-SDE processes for all of the participants (after Neelands, 2006). The analysis embedded in this reflective narrative enabled me to link my perceptions of the experiences of the drama to those of the children. This was particularly important when seeking to discover which aspects of my work with the children throughout the drama-SDE process helped to address knowledge, skills and attitudes in sustainable development education.

This reflective narrative seeks to move the research focus onto Question 2 by examining the dramatic conventions and teaching strategies that might have contributed to children's learning in sustainable development education, identified in Chapter 4. The reflective narrative allows me to analyse the strategies and techniques that I used to engage the children in the drama processes, in terms of the underpinning pedagogy. This analysis seeks to suggest how the drama processes contributed towards the children's learning in SDE. The learning in SDE is referenced to the Teaching Aims and Learning Outcomes identified in Tables 2.1 and 2.2.

In Sections One and Two, some sub-sections are more detailed than others. This is because there is an extended focus on scenes in which I participated in role during the drama, and these commentaries were amplified by the reflections in my field notes.

### *The Asterisked Scenes \**

Extracts from the scenes marked with an asterisk (\*) are included in the two DVD disks accompanying this thesis. The data and the analysis of these extracts are the subject of Chapter 6.

### **Section 1: A Reflective Narrative of *The Dump* Lessons**

The aim of this section is to give a reflective account of the processes involved in the drama-SDE lessons: to set out the scope of the lessons; to explain how each drama convention was selected and used; to examine and analyse my actions and intentions as the teacher; and to make links between the children's responses and their learning in sustainable development education. Data are drawn from my reflective field notes and



the reflective interviews and discussions with Mrs B. from Class C. References to the children's learning are linked to the evidence set out in Chapter 4.

### *The Dump Drama: Lesson Structure, Description and Analysis*

In *The Dump* drama, there were fourteen scenes. In this reflective narrative, each scene, or episode, was treated as one unit of meaning within the story of the drama (O'Neill, 1995). Each of these fourteen scenes is described in this section with commentary on the central dramatic activities.

The dramatic conventions are identified using the descriptors set out by Neelands and Goode (2000). Learning linked to SDE is identified, either in relation to individual scenes or in relation to two or more scenes that link closely to each other. The children were organised in groups of four, each group representing a family on the estate in which the drama-SDE story took place (see Chapter 2 for the explanation of class groupings). In some scenes, they worked independently in groups and in others they worked together as a whole class, for example during teacher-in-role. This is followed by discussion of the dramatic conventions and the teaching strategies.

#### *1. Introductory "as if..." exercise: collective mime and movement*

The purpose of this activity was twofold: to help the groups of children to begin work together during dramatic activity and to introduce them to the idea of using the imagination to act "as if..." (Bolton, 1984). The children, in their groups of four, were asked to decide on a heavy or awkward object and to imagine that object was really present in the room – to act 'as if' it were real. They were instructed to pace around the object, to decide on its size, shape and weight and also its colour and any interesting features. My teaching strategy was to circulate among the groups offering advice on how to be more accurate and precise in the mime, praising effort and drawing the class' attention to examples of successful examples. After several minutes and when they were happy with what they had made, they were instructed to lift the object and, together, very carefully carry it to another part of the room. I then told them to leave the object and to gather at the side of the room with me. This drama exercise was the basis for an improvisation activity in Scene 6 and is discussed further there.

#### *2. New Row Estate: narrating and setting the context*

The purpose of this activity was to set the context for the drama story, to give some background information about the fictional characters of the residents and introduce the setting: a row of new houses called New Row Estate. Addressing the whole class, I set the scene through narration, emphasising the feelings of the new residents: people who had recently moved to new houses from a very run-down area. ("They were so pleased

and excited to be in their new homes at last.”). My strategy was to present the context in a way that would arouse the children’s interest and would begin to draw them into the story. Future dramatic tension was seeded by telling the children that the waste land across from the houses would probably be made into a park or play area. I then invited the children to make suggestions about what kind of amenities the residents might want for the park and they drew up a ‘wish list’ of possibilities. The purpose of this was to help to help the children to begin to be involved in the development of the fictional setting: to give them a sense of shared ownership of the educational context (Sterling, 2001). It would also help to create dramatic tension later in the drama when the residents discover that the piece of waste ground had turned in to an illegal dump. SDE learning links to this activity are discussed after the next descriptor.

### *3. The Residents: building the story and roles*

This activity allowed the children to begin to develop their own individual drama characters and the setting: further context building. This technique was used to build belief in the fictional context and deepens the participants’ commitment to the drama (Heathcote in Wagner, 1979). Each group of four was told that they were a family who had just moved into the new row of houses. Groups could select the composition of their particular family unit. Individuals decided on their roles within households, for example, a young mother or father of a family, an older person or a teenager. This convention of building a community within the context of the drama has been described by Heathcote (in Bolton, 1998) and Booth (1994) as a way of engaging the children in the fictional context.

The principle teaching strategy used here was helping the children to develop their ideas about their character and role through discussion and questioning. Within each group, the children were instructed to describe their character to the others and to help each other by asking questions and adding information that would give a fuller picture of each character. To facilitate this and to model questions and tone, I circulated, asking questions and highlighting interesting points to the whole class: “What age are you?”; “Could you introduce your family to me?”; “What are you most looking forward to?”; “Where do you work/go to school/go in the evenings?”; (To the class) “Everyone. Here’s a person who is looking forward to having a barbeque in the garden this summer. Is anyone else looking forward to this, or other summer activities?”

After spending some time on this activity, and when I had judged that all of the children had begun to develop their chosen roles, each family stood and briefly introduced themselves to the other residents. Although scenes 2 and 3 were quite demanding for the children, my reflective diary notes that:

The children quite quickly caught on to the idea of asking each other questions to develop the history and the background of their characters. (MJM Reflective field notes. Class B).

In these activities, the children were required to use skills in composing questions and in working collaboratively. Initially, they had to reach a consensus about the composition of the family group. This involved them negotiating roles within the group, sharing ideas, listening to each other, compromising and finally reaching a decision about the four characters. It was particularly important for this activity that the children were able to frame questions that helped to support and extend the ideas of the others in the group and to enable individuals and the group to deepen their belief in the roles. Each group had to present their characters to the rest of the class. There were specific drama-related skills involved here: speaking in role; maintaining role; improvising responses; and speaking clearly and confidently. These skills might be said to relate to learning in SDE. The drama provided a context in which to practise presenting ideas publicly and systematically.

#### *4. Making a Home: defining space, still image and bringing the scene to life*

The next stage in the drama was for the groups to work in areas of the room to define a space that would represent their 'home' area, using chairs, drawings of objects and imaginary lines to delineate the area. The teaching strategies involved asking questions, accepting the children's ideas and advising how objects might be represented: that it was not necessary to reproduce every item in the house, as many items could be imagined and mimed. This was a useful convention for enabling the children to visualise the space in which the drama story was taking place. Once the 'house' was in place I called the class to attention and informed them that the drama was about to begin: "It is morning and all in the household are going about business". Each group created a still image of a scene in the kitchen showing a family group happy with their new home. I tried to ensure that each group was aware of the image being created: were the feelings of each character being portrayed? Were the relationships between the characters clearly shown? Were the mimed actions accurate? Could the scene be 'read' by others?

After the rest of the class had viewed each still image, the groups were instructed to bring scene to life. The groups improvised the morning scene, with children miming activities such as eating breakfast and getting ready for school. There was some improvised dialogue. The children became very involved in the improvisation, and appeared to be caught up in the imagined context. They seemed to be engaging in "pretend play" (Hendy and Toon, 2001 p.18): creating and inhabiting imagined people, places, objects and events.

This phase of the lesson provided opportunities practise skills in SDE: collaborating; compromising; and, reaching a group decision about the layout of their drama space.

During her interview, Mrs B noted of this scene:

The children were really visualising the space in the house. You could begin to see their characters emerging through their body shapes and gestures. When they brought the scene to life they were improvising: really speaking in role and working together. (Mrs B. Interview 1)

This physicalising and vocalising may have helped the children to develop their knowledge of the characters in story and provided them with opportunities to think about and try to express how the characters thought and felt: the beginnings of sympathy and empathy.

#### *5. The Dump Appears: introducing dramatic tension*

After several minutes of free improvisation, I asked the children to 'freeze' the action and then narrated the next part of the story: that the family opened their door in the morning to discover that the waste ground had begun to be used as an illegal dump and over the next few weeks the situation got progressively worse. At this stage the children were shown a visual aid: a black and white line drawing of a grassy area on which there was a burnt out car and a number of other discarded items. This was used to enable some of the children who might not have a well-developed ability to visualise (Egan, 1992); to develop a 'picture' of the scene.

The children worked in their groups *in role* and to describe to each other things that they, as residents, had seen over the past few weeks. They were also asked to consider how they felt about the situation that was developing. At this point, I had not planned to take a role in the drama. However, in the lesson, that changed:

The waste ground turning into a dump was accepted very readily. I think the drawing helped, as they were able to see clearly some of the effects of the illegal dumping. The children were in groups and I, in role as resident, went round and called each group into the 'street'. I hadn't meant to go into role but it seemed the natural way of getting the children together without breaking the flow of the drama. They described many things they could see and many of them stayed in role: bending, limping, speaking in a different voice. (MJM. Reflective field notes from Class A.)

The decision to use the convention of teacher-in-role, described in this extract, allowed me to use strategies such as modelling language and behaviour, questioning, responding to the children's ideas and signalling to the children that they could express opinions and ideas. Mrs B also observed the children's engagement with the problem:

They just couldn't believe the mess. They were so angry and they immediately wanted to do something about it. They were all for staking out the area there and then. (Mrs B. Interview 1)

After a few minutes, as the residents stood looking at the mess I came out of role and narrated: "All stood thinking their own thoughts. They could see...". I used the conventions of thought-tracking, here. This allowed each character, one by one, to speak their thoughts and feeling aloud, using one brief sentence or phrase each. Still in role as residents, they returned to their 'homes' and made a second still image showing the change of mood from the positive one of the morning. Finally, an out-of-role discussion focused on the residents' feelings and their views on the quality of the drama.

The introduction of the dump created dramatic tension through the conflict between the residents' expectations of a community amenity and the reality of the dump. Tension, here, was used to develop the story and to deepen the children's commitment to the characters and their situation. The thought tracking and second still image moved the mood to one of reflection: expressing the thoughts and feeling of the residents and, by contrasting with the earlier still image, helping the children to express, physically, the emotional impact of the dump on the residents. This was explored further in an out-of-role discussion.

The SDE learning links here mainly concerned values and attitudes. Helping the children to visualise the dump, though the use of the drawing, through questioning and through responding in role to their descriptions, allowed them to begin to think about the impact the illegal dumping had on the residents. The improvised conversations allowed them to begin to think about how to express their thoughts and feelings. The more formal thought tracking allowed each to select one feeling or idea, but the cumulative effect of more than twenty individual voices made a powerful impact. In trying to show how the residents felt through the still image, the children were exploring another, non-verbal way of understanding (Nicholson, 1999).

#### *6. Interviews: pairs improvisation*

The class was divided into 2 groups, A and B. Those in Group A were allocated roles as reporters from a local newspaper. Those in Group B were designated as residents. In small groups, residents and reporters planned which issues they would raise in a forthcoming interview. I circulated, helping with the planning of the questions and responses. The class then split into pairs, and short, improvised interviews took place. I stopped the activity several times to get feedback on how things were going - what

questions had been asked, how the questions were asked on information and the quality of the drama (the “as if...”). Key teaching strategies included modelling questions and responses, advising, extending ideas and encouraging the children to remain in role. There was then a brief class discussion listing key points raised by the residents.

SDE-related skills, here, involved planning questions, planning a list of complaints, explaining and reasoning, close listening and responding and maintaining focus on the subject of the interview. In terms of drama, skills included speaking in role, including using appropriate register for the reporter and the resident and sustaining a role.

### *7. The Dumpers: mime and forum theatre*

Back in their original groups of four, the children took the role of fly tippers. They were instructed to walk to the object that they had “made” in Scene 1, to lift it from where it was in order to leave it, late at night on the waste ground. Each group performed their mime, and others tried to identify what the object was. Others in class were asked to suggest improvements or changes to the mime. SDE-related skills here included collaborating, sharing ideas, group decision-making, peer assessment and suggesting alternatives. Drama-related skills included visualising, clear physicalisation of the mimed object, sustaining a collaborative mimed action and demonstrating audience awareness.

### *8. Confrontation: pairs improvisation*

Each group of four was split into two pairs: residents and fly tippers. The fly tippers were instructed to stand next to the object they had just dumped. The residents were instructed to stand behind their partially-opened front door. I narrated how the residents had a plan to catch some dumpers red-handed and confront them. As the fly-tippers began to dump the object, the residents rushed from their homes and caught them in the act. The pairs improvised this confrontation scene. After a short time, I stopped the action and checked how things were going in the groups (what was said, did it seem real, how could we make it more authentic?). Roles were then reversed. A final discussion examined what was said and felt. Why did the fly tippers behave as they had done? How did the residents react? Why? Several pairs agreed to show their work to aid discussion. A discussion of the success of the drama focused on: Did the reactions seem authentic? How did the children act to make them so? What could we do to make the confrontation more ‘real’?

In my reflective field notes, written after the first lesson with Classes A and B, this scene gave me food for thought:

I was thinking about an important way we use our imagination in drama: behaving "as if..." something is real even though we are fully conscious that it's not - that we are imagining another reality. The children were doing the "as if..." exercise of making and moving a large household object. This was set up as a pre-drama warm-up to illustrate the notion of "as if...". I hadn't planned in advance to be so specific about the object, but in the event it seemed like a good idea to get the groups to "rehearse" the movements that they'd later need.

They paced round their sofa or bed or wardrobe deciding on its dimensions. They then planned how to lift it. (One group was dismayed by this. They had made a jacuzzi and then found that they had to chisel it out of the bathroom floor!) Finally, after they were quite sure of what they were doing, they carefully 'carried' the object to another part of the room and put it down. We then moved to another part of the room to gather and listen to the next part of the drama - me setting the scene for the residents' row of houses etc. The objects were forgotten. They had, to use a Star Trek metaphor, dematerialised.

Later, after doing some belief-building work as residents, the groups became 'dumpers' and the scene was set that, late at night, they would have just taken an object from the back of a van/lorry and would get ready to dump it. The groups returned to where they had left their object earlier and it had 're-materialised' but not now in the classroom, but on a pavement, late at night, in the dark. The children had to lift and carry their object to the dump - in total silence. ("Don't wake up the residents.")

This was an amazing piece of mime from the children. They were committed, they worked together and they positioned themselves as they had done earlier. They heaved, helped, whispered instructions. This object was real (although we all knew it wasn't). When the residents came out to complain to the dumpers (they'd seen them dumping from the house - two of the group changed role back to being residents) all of the children pointed, prodded, walked round the objects as if they were there. Even more, they described it in their arguments: "that piece of junk"; "that dirty old couch"; "get that thing back where it came from". (MJM. Reflective field notes from Class A.)

This extract illustrates how engagement in the drama allowed the children to visualise the object and to articulate the impact that the dumping of it would have on the local environment. It also exemplifies the ability of the children's responses in the drama to surprise and engage me, the teacher, in the unfolding scenarios.

Because this was a collaborative activity, there was a discussion about how best to work together to achieve their group objective. Emphasis was placed on listening to each others' ideas, supporting each others' efforts and reaching group decisions. My key teaching strategy, after the initial class discussion, was to circulate and observe, to acknowledge examples of precise mimed action, to encourage thoughtful work and help children who were having difficulties either with the mimed activity or with working collaboratively. This was only a small piece of the drama, but it illustrates the power of drama to use the imagination to bring an aspect of an incident or a story 'to life': to make it seem more real to the participants in the drama. The evidence from their evaluations and post-drama activities suggests that the drama enabled the children to understand SDE concepts related to inappropriate waste disposal. In the post-drama

discussion, the class raised three points: that it must take time, effort and forethought to dump a big piece of waste - you can't just do it on a whim; that the sight of a big discarded object can cause offence, anger and distress; that an incongruous object, for example a sofa on the street, makes the environment look untidy, unkempt and run-down.

The evidence from this scene demonstrates how, in the drama, the children were practising and developing SDE-related skills: collaborating and communicating. The drama also allowed the children to change roles and to view the scene from the perspective of the fly tippers. They explored motivation; stereotypes were debunked. A comment from a child from Class B illustrates this: "I thought they were all just bad but then when I was a dumper it was just that I couldn't be bothered going to the tip" (Interview B3). The improvisation also gave them an opportunity to explore the residents' reactions to this local environmental problem and to begin formulate solutions through action. In the post-scene discussion with me, the children suggested that the next step might be for the residents to meet with a local council representative "to get something done".

#### *9. Preparing for a Meeting: group planning\**

At the end of scene 8, it was agreed that the next scene would be a meeting with a local council official, and that I would play that role. The children, in role as residents, worked in their groups of 4 to prepare for a meeting with a council official who would visit the local area shortly. They were instructed to list their complaints and to describe the effect that the rubbish dump has had on each of them and their families. I circulated, asking questions, clarifying explanations and helping them to build a strong case to present at the meeting. This aspect of the scene demonstrated how the convention of planning in role linked with the learning in SDE identified in Chapter 4: recognising and explaining the problems caused by dump; suggesting reasons; collaborating; planning questions and explanations; and organising how they would present their group problems.

#### *10. The Meeting With the Council Official: whole group role-play with teacher in role\**

I negotiated with the children that I would take the role of the council official for this part of the drama. The room was set up as a formal meeting with chairs set out in a semi-circle for the residents and a seat for the council official (teacher-in-role). The children took their seats, and I entered in role, keeping my tone and language very formal. Residents were invited to make specific points. I listened without expressing much sympathy to all complaints and stories and, ultimately, would not promise any



action by the council to clear the dump. Reflecting on the scene, I noted that introduction of the teacher-in-role changed the mood of the drama and allowed the children to become more caught up in the drama story:

This was the first time they really responded in role easily – every child was involved. The whole tone of the drama changed. There was real tension in the air as they tried harder and harder to impress upon me the seriousness of their situation and how much the dump was affecting their lives. (MJM. Reflective field notes from Class B.)

The children, reflecting on their roles, cited this scene as one in which they were able to respond in role successfully:

My character was a grandmother who was 70 years old. She was really annoyed about the dump. At the meeting I stuck up for my family members. (Interview. Class B)

The councillor was really terrible. She told us to go on holiday but we had just bought a new house and couldn't afford to just go on holiday. I just told her that. (Interview. Class A)

As the scene progressed, the residents were urged to begin to think of a list of solutions rather than problems: ways that they could help themselves. I suggested that they call me back at a later date when they had shown themselves willing to take action for themselves and had produced a workable plan: "Don't bring me a list of problems, bring me a list of solutions". When 'the councillor' left the meeting, I came out of role and invited the residents to talk to each other about what had happened. The children were very animated and eager to share their impressions and views with each other. During our interview discussions, Mrs B. also noted that the children had become very involved in the dramatic tensions created by the teacher-in-role:

They all reacted really strongly to me in role as Mrs Smyth-Jones. I gave them a hard time and they got more and more annoyed. I was trying to get them to realise that they couldn't get what they wanted just by asking for it – they had to stand up for themselves if they wanted to make a difference. They were so mad that they wrote letters to the council chairperson complaining about me! (Mrs B. Interview 1.):

Dear Chairperson,

At the meeting 2 days ago we were very disappointed that the argument about the dump was not very successful and we were not listened to in these matters. We thought that Councillor Jones was not very helpful because she was always turning things round and would move onto the next subject before you had finished and would come to conclusions very fast and put questions back in your faces and be very sarcastic about everything. We would like these things changed and another meeting held.

Thank You

The Robinsons (Letter written by children from Class C. Supplied by Mrs B.)

Both Mrs B and myself agreed that the teacher's role, as councillor, was an effective teaching strategy. It facilitated the children's use of extended register (Halliday, 1973) and allowed them a status outside the normal classroom conventions: a status equal to the teacher-in-role (O'Neill, 1995). The use of the convention of a meeting allowed the children to practise a number of the generic action skills that are central to the SDE process: using formal language; taking turns; asking questions; following a discussion; responding to questions; explaining problems; responding in an formal situation. In addition, in Class C, the children were able to practise expressing their complaints in writing. Their responses appeared to be heightened by the teacher -in-role character, as they attempted to match the formal language and tone of the meeting. The children seemed shocked by the response of the official, as their expectation was that all the residents' problems were about to be solved. The lack of sympathetic response from the official added an element of dramatic tension that drew the participants further into the drama story.

*11. The Tardy Neighbour: whole group role-play with teacher-in-role\**

After a few minutes of leaving the children to discuss the events of the meeting, I returned to the group and negotiated that I would re-join the residents in role as a tardy neighbour who had missed the meeting. The residents related details of the lack of success at meeting. They were very unflattering about the councillor, and were able to accept that I was now in another, more sympathetic role.

In this role, I presented the residents with a community action-planning matrix that I told them had been given out at another meeting I had attended. This matrix, based on a real community action strategy, allows local communities to plan for action using a simple timescale. It also allows them to suggest who might help them to achieve their action goals (See example in Appendix 5). The key teaching strategy here was, while using teacher-in-role as the neighbour, to ask questions that would enable the children, in role, to retell and review the events of the meeting. The purpose of remaining in role was to allow the children, as residents, to demonstrate their real knowledge and information (as residents) which the neighbour could not possess: therefore the knowledge status of the children in role was higher than that of the teacher. This conferring of expertise onto the children (Heathcote, in Bolton, 1998) allowed for a different dynamic than if I had not been working in role. In addition, the tardy resident role allowed me to introduce the community-planning matrix from within the fictional context.

The purpose of this whole group improvised meeting was to allow the children to recount the events of the previous meeting and to express their opinions of what had

happened. They summarised the key points and expressed the feelings of their characters while remaining in role. They made an effort to sustaining their roles over an extended period. They demonstrated understanding of some of the complex environmental issues that were causing the residents' problems. They made an effort to explain clearly and they expressed opinions and began to reflect on their values and the values of the characters in relation to the issue. These are all essential elements in SDE.

*12. Making an Action Plan: planning in role, presenting in role and whole group improvisation with teacher in role\**

In this activity, the children, working in their original groups and trying as far as possible to remain in role, made an action plan for the residents, using the community-planning matrix. My teaching strategies here were to circulate, helping and advising, to bring good ideas to the attention of the rest of the class and to challenge suggestions that might seem too impractical. Some children surprised me with their enthusiasm and their ingenuity. Here, I comment on how one boy, whom I'd noted was having trouble earlier getting involved in the fictional context, made an offer in role that would really make a difference to the resident's goal of clearing the dump:

The children came up with loads of suggestions. I was particularly pleased when one boy (S. who'd been a bit 'silly' earlier) said that he worked in a garage and that he would tow the old car away for free. We all gave him a round of applause. He looked really happy with this and it seemed to motivate him to get more involved. (MJM. Research field notes. Class A.)

The drama, here, provided a context for S. to make a contribution, and the peer praise gave positive feedback that supported his further involvement in the SDE learning process. When the groups had completed their plans in some detail, another residents' meeting was called, and each group presented their plan to other residents. I reprised the role of the neighbour. This allowed me to join in the discussion, to act as a scribe for the ideas and help the residents to finalise their plans.

This activity of making a plan, afforded opportunities for the children to use and develop many of SDE-related skills, identified in Chapter 4: sharing ideas; collaborating; negotiating; evaluating positive and negative aspects of ideas; and making decisions. It was also important that they used their knowledge about ways of clearing up and recycling that they brought to the activity from class-based work. They had to be realistic in their suggestions in terms of what was possible physically and financially. They had to know which agencies might be able to help them and how to access these. From this activity arose suggestions of areas for further research. Successful participation in the drama required skills in sustaining their characters and roles during

the discussion. In doing so, they were bringing their ideas from real life, and also looking at the problems and possible solutions from the perspective of their characters and families. The drama offered opportunities to address aspects of attitudes and values central to SDE.

### *13. The Councillor's Response: narration*

I narrated the next part of the story: that the council official received the plans with interest and decided to visit the dump site. When she returned, she was so impressed with the residents' efforts that she recommended to the council that they help the residents out with the clearing up and the landscaping of the area. The children were also told that the press had heard about the good work of the local community, and that Scottish Television was sending a reporter to interview residents for a broadcast on the evening news. This strategy consolidated prior understanding of the SDE issues and allowed the story to move on, so that the children could spend time working on the last part of the work: a dramatic interpretation and presentation of the key sustainable development ideas in the story, as viewed by the residents of the New Row Estate.

### *14. News Report Video: small group improvised play making and acting to camera\**

Each group was set the task of preparing newsreel footage of an aspect of the residents' work in helping to take action on the dump site. One member of the group was to take the role of a reporter, and the others were to work in their roles as residents. Each group was to prepare a short interview that would be filmed for a television news item. The piece was to be improvised, with no written dialogue, although the children would have to decide on and rehearse the content and the running order of the presentation. As each lesson was being filmed using a video camera, the groups would, in fact, act out their prepared scene straight to the camera. The children were all very enthusiastic about being filmed in this way.

The strategy for getting the groups started was to provide a sheet with a few introductory statements for the reporter: "Good evening. Many of us have been affected by the problem of fly tipping. Tonight we are here to talk to the residents of New Row Estate to find out to find out how their community has taken action against this problem...". I circulated, ensuring that each group was clear about the task, giving advice about how to ask and answer questions, modelling more formal speech patterns and helping with the structure of the piece. There were also whole class instructions about how to work to the camera: speaking clearly, standing still and facing towards the camera, not blocking the actor who is speaking and ensuring that all actors were

engaged in their 'cleaning up' activities when they were not being interviewed directly. In the interviews, many children cited this scene as particularly memorable:

In the report we were really being like the characters in the drama. One person was moaning for a park instead of a dump. The reporter was good at asking questions. (Interview. Class B)

We found it worked well in a group and we put all our effort into it. It took a long time to start to think about things. We talked together and worked it out. We put a lot of effort in and co-operated well together. (Interview. Class A)

This is evidence of the children being able to reflect on the processes in the drama and on their learning. This scene was devised to help the children to summarise the ideas and actions related to the environmental and sustainable issues arising during the drama-SDE lessons. The children displayed evidence of learning in SDE: deciding on the content that would exemplify the main ideas from their planning and from the residents' action in attempting to improve their environment; preparing dialogue that would illustrate important steps taken by the residents; ensuring that the key actions and feeling of the residents, in terms of the environmental and sustainable development issues, were described and portrayed. The drama allowed decisions to be made and to be skills practised: deciding on the overall form of the piece; negotiating who would take the role of the reporter; sustaining speaking and acting in role; creating an authentic mime of the residents' activities; demonstrating an awareness of audience in terms of both the classmates watching the performance and the 'audience at home'; demonstrate an awareness of camera work conventions. In the planning and presentation of the report, the children demonstrated: knowledge and understanding of the underlying sustainable development issues: the use of actions skills in SDE; and an awareness of some of the values and attitudes necessary for taking action for more sustainable living.

#### *15. Photo and Caption: still image and caption making*

The final drama activity was for the children in their family groups to prepare a still image that would be the photograph accompanying a newspaper report about the residents' work. The groups were asked to show how the residents felt at that time. They were also asked to write a caption/headline for a newspaper report (e.g. "Locals make clean sweep of rubbish"). Each group showed their work to the rest of the class. In the later interview, one group said, "We felt like living residents in the pose at the end because we were showing our feelings". This activity was a rounding off of the drama that allowed the children to summarise their impressions of how the residents felt as a result of their efforts. Because of the age and enthusiasm of the children, I wanted them, as residents, to experience a positive outcome to their efforts to take action for their environment.

### *Discussion and Reflection*

In a short end of drama discussion, I talked with the children about which of the aspects of the work that they had enjoyed, and which aspect of the drama that they felt had worked well. Some of the discussion was focused on the question: “Did any of the drama help you to understand more about the problem of dumping/waste?” The children said, yes, it had helped them to think about how other people felt and about how it must be terrible to live near a dump. They also said that the drama helped them to see that people didn’t just have to put up with problems, but that they could do something to improve things. These opinions were expressed again in the evaluations and interviews cited in Chapter 4. In the discussion the children were able: to evaluate their own work and that of others; to reflect on key moments in the drama/story; and to identify aspects of their learning. Participation in *The Dump* drama, they said, had been enjoyable and exiting. As another participant in the drama, I had to agree with them.

### **Section 2: A Reflective Narrative of *The Rainforest* Lessons**

As in the previous section, this section aims to provide a reflective account of the processes involved in *The Rainforest* drama-SDE lessons: to set out the scope of the lessons and to examine the actions of the teacher and the pupils. Here, too, data are drawn from my reflective field notes and the reflective, evaluative comments made by Mrs B from Class C during our interviews and discussions (described in Chapter 4).

#### *The Rainforest Drama: Lesson Structure, Description and Analysis*

In *The Rainforest* drama, there were twelve scenes. Each scene, as in a play, is treated as one unit of meaning within the story of the drama (see the lesson plan in Appendix 2). The children were organised in groups of four, each group representing a community group in the Rainforest Village in which the drama-SDE story took place (see Chapter 2 for the explanation of class groupings). In some scenes, they worked independently in groups and in others they worked together as a whole class, for example during teacher-in-role scenes. This the role-building strategies and the organisation were the same as those used for *The Dump* drama as knew that this structure offered opportunities to use a range of different drama conventions. In addition, *The Rainforest* drama would offer the children opportunities to consolidate and extend their understanding of and skills in using these conventions. This might, in turn, facilitate learning related to sustainable development education.

### *1. Introduction: class discussion of rainforest photograph\**

I gathered the class together to look at an aerial photograph of a rain forest, showing dense tree coverage, a river and some small areas that might have been settlements. I asked questions about who might live in the forest: what their lifestyle might be; what food; clothes; and traditions. The purpose of this was to set the context of the drama and to give the class opportunities to share their knowledge and ideas.

### *2. In the Rainforest: introducing setting and roles\**

I told the children that were going to make a drama about some of the people who lived “deep, deep in the rainforest” about 20 years ago (see Chapter 3 for explanation of this context setting). My strategy was to present the context in a way that would arouse the children’s interest and would begin to draw them into the story. Each member of the class was asked to think about the people who might live in the forest. As a way to key the children into the characters, I asked them to examine their hands closely and to imagine that they were the hands of someone living in the forest. What would they be like? I had used this strategy successfully in other dramas: building a character from the hand out. Each child was asked to think about who their character in the drama might be: age, role within the community, feelings about the life they lead, hopes, fears, etc. This role was not fixed at this time and might change as the drama progressed, but it gave a starting point. We suggested the physical surroundings: the village; the location; and the impact of these on their lifestyles.

### *3. The Village People: building the story and roles\**

The role-building strategy was a development of that used in *The Dump* drama. Each group of four was told that they were a family group who shared a dwelling area in the village. Individuals decided on their roles, but this time, not just within the group but also within the village. Which special skills or knowledge might their character possess that would be useful within their isolated community? Again, this convention of building a community within the context of the drama was based on the work of Heathcote (in Bolton, 1998) and Booth (1994).

As in *The Dump* drama, the principle teaching strategies used, here, were discussion and questioning to help the children to develop their ideas about their characters and roles. Within each group, the children were asked to describe their character to the others and to help each other by asking questions and adding information that would give a fuller picture of each character. To facilitate this and to model questions and tone, I circulated, asking questions and highlighting interesting points to the whole class: “What age are you?”; “What is your role within the village?”; “Have you ever been outside the village?”. When the children had identified their characters, I called the class together

and began to ask questions of the whole community: “Does anyone here know anything about medicine?”; “Who among you is an expert on hunting?” This role-building was time-consuming but prior experience has taught me that it was necessary in order to help the children to have a sense of the community of the village. In my field notes, I described the difference in the role-building activity between Class A and Class B.

In Class B the children seemed to catch on to the ideas of the roles pretty quickly, after the rather long class discussion lead-in. They were quite happy to select roles or to accept the suggestions made by me, or others in the group. However, in Class A, the drama was slower to establish. Setting up the characters was difficult for some of the children. I think their lack of drama experience was evident, here. If I were doing this again, I’d perhaps get them to draw the characters or write characteristics in an outline (like role-on-the-wall). Something to make it more concrete for them. I had to do a lot of work going round the groups, modelling questions and giving lots of praise for anything that seemed to be a reasonable response. I think the thing that helped, was my improvised idea of getting each child to answer one question posed by each of the others. This gave an order and a focus and really got things moving and they began to come up with ideas quite quickly. I could see the R (the teacher) was still a bit dubious about the whole process and thought I was onto a loser. But I had faith in the dramatic encounters to come. (MJM. Research Field notes. Class A)

This extract exemplifies the use of responsive teaching (Mahoney and MacDonald, 2007): being open to the children’s needs and being able to be flexible and to adapt teaching strategies to meet those needs. While the convention of role-building was useful in helping the children to become immersed in the fictional SDE-related context, its use was dependent on the sensitivity of the teacher to the specific needs of the learners. This sensitivity has been identified as central to teaching in educational drama (Neelands, 2006) and sustainable development education (Huckle, 2002). Developing the drama in this way allowed the children opportunities to use a number of skills: collaboration; framing questions; responding appropriately to questions; and being open to the ideas of others. In Class A particularly, there was evidence from my notes (above) and from the class teacher’s observations (in Chapter 4), of the children’s development in these areas. This might have been due to two factors: the use of the dramatic convention and the teaching strategy that adapted the use of the convention to meet the learning needs of the class.

#### *4. Morning in the Village: defining space, still image and bringing the scene to life\**

When the characters of the villagers were established, each group set up an area in the room that would represent their ‘living space’. Again, this was a similar convention to that used in *The Dump* drama, but here groups had to be aware of the position of their chosen space in relation to ‘gathering area in the centre of the village’. Each group



made a still image to my narration: “It is sunrise. The village is just coming to life. The people of the village are going about their early morning routines”. The children then were instructed to bring the scene to life.

My research diary notes that, in both classes, the children were much more animated and involved in the improvisations than they had been in the similar activity in *The Dump* drama:

It was amazing how they really got into it this time. They were involved in quite complex activities, making food, looking after babies, gathering food and hunting. There were also a few characters sitting about not doing much, being served and looked after. The boys were particularly interesting as they all seemed to get really involved with the hunting tasks: sharpening weapons; firing arrows; picking up large items and carrying them back to their area. Class A boys began to use some of the gym equipment, plastic hockey sticks mainly, that they all seemed to have stuck down the backs of their jumpers. I was going to stop them but these really seemed to be helping them to get into character, so I just left it. (MJM. Research field notes. Class A)

Mrs B, in response to this extract, agreed that this had been the case with her class and suggested that the second drama had allowed the children opportunities to consolidate their understanding of and skills in using this convention. On re-reading this extract, I got a sense of the enjoyment I had experienced in observing the children engaged in the ‘playing’ of the characters: there was a sense of eavesdropping, witnessing something of the private world of the children. Hendy and Toon (2001) emphasise the importance of “pretend play”(p.17) for young children, as a way of helping them to understand and make sense of the world. These older children also seemed to be making sense of their imagined context through enacting some of the rituals and routines of the characters. However, some of the boys in Class A found the ‘playing’ difficult. In leaving them free to use props, I had, reflexively, allowed them to address the enactment task at a level that was appropriate to them, given their lack of experience in drama: they needed to be able to represent items in order to imagine them. The physicalising and vocalising seemed to help the children to further construct their characters within the drama-SDE story. It provided them with opportunities to try out the characters and to visualise the fictional setting: the village; the forest; and the wider geography of the area. I expressed my first thought about this in my reflective diary:

I’ve always been a bit wary of extended mime work or this ‘playing at’ being in role and yet I’m beginning to think that I’ve been quite wrong in my perceptions of what’s happening in this scene-setting part of the drama work. This is where the children try out the ‘fit’ of the role: where they move, bend walk like their character; where they begin to act like they think their character might and talk like the character might. These seemingly mundane actions – today, chopping, carrying, fixing bows and arrows, etc. – are not just superficial playing. They’re

more. It's the children's way of establishing the character in their imagination. They seemed very willing to work on repeating movements and words for quite a long time. They weren't bored or misbehaving and no-one had stopped when I came back in role. (MJM. Reflective field notes. Class A)

This extract demonstrates, I suggest, how reflection on the processes within the drama helped to develop my understanding of pedagogical issues and allowed me to examine my values about the educational processes involved. The view of the reflective practitioner in drama as “self-orientation towards understanding and improving one's own practice” (Neelands, 2006, p.16) is also central to the role of the teacher in Sterling's (2001) ecological paradigm for sustainable development education.

### *5. The Messenger: teacher-in-role\**

Scene 4 merged into Scene 5 when I entered the village drama space in role as a stranger: a messenger from another village. The children had been briefed that this would happen. I approached a villager and asked her to take me to the chief/leader. The children quickly passed the word around and they gathered in a group in front of me. I asked the ‘chief’ to ask the villagers to sit down, which they did. They were generally very compliant although a few pointed spears or looked at me with suspicion. However, although I was speaking softly and was deferential, the children at first treated this as a high status role (recognising me as the teacher). I told them that I lived in a village three days to the north and that I had been sent by my father to warn them that their village was in danger. In our village, we smelled smoke and see huge ‘beasts’ eating the forest. We were afraid and thought that we would have no home soon. Could the villagers help?

The children were attentive but didn't seem sure about how to respond. The strategy I used to assist them was to ask them if they would like to ask me any questions. They were eager to do this and asked question after question. I had to think quickly, especially when one girl asked me to make the noise of the ‘beasts’ (“Whirr whirr, chop chop...”). Both Mrs B and I noted that we felt a real sense of dramatic tension and that the children were eager to participate in and extend this. Their questions had two purposes. They wanted to find out more about the story. But, more importantly, they were using the questions to shape the composition of the story. Although I had some pre-planned ideas, I had to follow the lead from the children's questions. (“What do they look like?” “Where are they now?” “What have they done?” “Might they be dragons?” “How do we know that you are telling us the truth?”) The children's questions indicate that they were increasingly aware of their status within the scene. Sharing the opportunities to participate actively in the learning process is a feature of

educational drama. It is also a feature of the democratic classroom in global citizenship and sustainable development education (Massey, 2003).

*6. Family group meetings and introduction of second teacher-in-role character\**

At the end of Scene 5, the villagers decided to send scouts to find more information. I came out of role and urged the families to sit together and to discuss what they had just heard. This was animated. After several minutes I negotiated a second role: that of a woman who had just returned to the village from taking her sick baby to a 'western' hospital. This role had two teaching and learning purposes. Firstly, I wanted the children to recount the meeting with the messenger and to describe their feelings and thoughts. Secondly, I wanted to introduce further dramatic tension and to move the story on by showing the villagers a photograph of forest clearing (See Appendix 16) that had been given to me by 'a doctor at the hospital'.

When I entered in role some of the children were initially quite hostile to me, accusing me of being a traitor. However some began to tell me what had happened and to ask me if I had seen anything (I had heard some strange noise and smelled smoke). When I produced the photograph, the children began to suggest what might be happening (beasts, dragons). None mentioned forest-clearing equipment. My diary records that when I asked later why no-one had suggested this, both classes explained that to do so would have "spoiled the drama". This is evidence of the children's awareness that they were creating a fictional context and that they were making a conscious effort to maintain this.

While both classes responded well to my role, a particular story turn, over which I had no control, added an extra frisson of tension to this scene in Class A. One boy, D, had been lying down all for some time and I realised that he was 'sick'. When all the children gathered round to talk to the woman with the baby, D continued to lie apart with his eyes closed. As the teacher, I wanted to know what was going on. As the woman with the baby, I couldn't be too pushy or my role status would change. My research diary from that day notes:

As the drama went on the whole thing became more highly charged with the children looking increasingly worried, warriors arming themselves (with plastic hockey sticks) and the 'sick man' being attended to by many of the villagers. When I came in with my baby, they were anxious to tell me what had happened. I was aware of D lying at the side. When I showed the photo to the group, someone pointed to him and said that he had seen the beasts and now he was sick. I just had to run with it. It was so exciting for everyone as no-one knew what was going to happen next. At the end, some of the boys, not normally known for their enthusiasm, told me, spontaneously, that it had been 'brilliant'. I was so please. (MJM. Reflective field notes. Class A)

This extract demonstrates the ability of the drama to engage and surprise all of the participants, the teacher as well as the children. This was a recurring theme in my reflective notes. O'Neill (1985, in Taylor, 2006) notes that although the context of a drama may be agreed in advance, "the growth of the dramatic world may contain surprising and unpredictable elements" (p.84). In using skills such as co-operating and collaborating and in being attentive to the need to maintain the fictional context for everyone, it was evident that the children were supporting not only each other but also the teacher in the construction and maintaining of the fictional context: working together as a community and valuing each other's contribution to the communal effort. These are also attributes pertaining to sustainable development education.

### *7. The End of the Day: still image*

After the excitement of the previous scene, I wanted the children to be still and to think about how the lives of the villagers had changed as a result of everything that had happened. I asked the village groups to return to their original areas and to make a still image showing the mood of the villagers now. I narrated: "It was dusk. It had been a long and troubling day in the village. The people returned to their homes where they sat thinking about the day's events." My diary notes that the images seemed "thoughtful" and "truthful" to myself and to the class teachers. After a whole class still image, each group's image was viewed and discussed by the rest of the class. This provided a time for discussion and reflection. The children were able to describe and interpret the impact that the coming deforestation would have on the lives of the villagers. There are links here with knowledge and concepts in SDE.

### *8. Group Movement Activity: the beasts\**

I wanted to change the pace and the focus after the quiet and contemplative work of the still image. This activity allowed the children to create a sound, movement and mime piece that depicted the scene of the forest clearing work. The purpose was to allow the children to experience the power and relentlessness of modern deforestation through kinaesthetic and dynamic engagement. The 'beasts,' here, were a metaphor for the apparent lack of concern for sustainability issues demonstrated by the huge forest clearing operations. The creative piece was an aesthetic interpretation rather than a naturalistic representation. Groups of four or five collaborated to make a 'beast', putting together chopping, cutting, sawing, etc. movements with appropriate sound effects. I narrated the story as the children group by group, then ensemble, recreated the scene. At several points the action was frozen (freeze frame) so that the children could consider the whole scene. I noted that the children had put a lot of effort into making their chosen machines as accurate as possible, consulting the photographs that I had

provided and discussing specific technical details. The drama observer remarked on the children's engagement and creativity of their responses.

#### *9. Meeting the Forest Worker: collective role-play*

After the depiction of the 'beasts', I used the convention of collective role-play to allow the children, all playing the scout sent from the village, to meet one of the loggers from the deforestation company (teacher-in-role). I informed the children that this would be the next scene and they planned in small group the things that they wanted to say to the logger. I had decided to play the role as being reluctant to talk about the environmental issues or the problems faced by the villagers: I wasn't interested in politics and was just a man doing a job so that I could support my family. I didn't want to portray the logger as 'sinister' or 'evil' but instead planned to allow them another perspective on the situation. The children argued and tried to persuade me that I should stop the logging, citing the harm to the environment and to their way of life. Mrs B noted that, "They gave me a really hard time. They put one argument after the other and I was impressed by how passionate they were about not cutting down the trees". The confrontation with the logger allowed the children to demonstrate their knowledge of and to express their opinions about deforestation. There are clear links to sustainable development education, here.

#### *10. Overheard conversations: small group discussion in role*

Again, there was a change of pace and focus in this scene, which moved back to the village. The children were asked to talk in their small groups about what had happened: telling each other how they feel about what they have seen and heard and listing what the options might be for each of them. My strategy, here, was to allow the children to talk and collect their thoughts for a few minutes without my intervention. I had informed them that a representative from the logging company (teacher-in-role) would be visiting the village to talk to them. After several minutes, the groups were told then we were going to overhear their conversations. They were asked to 'freeze' in mid-conversations. I would circulate and when I indicated to a group, they would bring the conversation to life for a few seconds. This convention was way of helping the children to express some of their concerns without coming out of role. In my research field notes I described how some of the children chose to speak using heightened dramatic language: "We fear the coming of the beasts"; "Our lives shall soon be changed forever"; "They cannot do this thing to us". This added a dramatic tension and a solemn 'dramatic' quality to the scene. My strategy was to encourage a slow but steady rhythm to the speaking, almost conducting the speakers, and to nod thoughtfully, signalling the seriousness of the occasion. The children responded and the mood was focused with a high level of concentration.

*11. The Company Representative: teacher in role\**

The beginning of this scene echoed the scene near the beginning of the drama when the villagers first encountered the messenger. However, while the class were talking in groups, I asked two children to take roles as my ‘assistants’, explaining that they would be working for me in my role as company representative. I explained to the children that they would have to take a different position in role, and that if they didn’t want to it wouldn’t be a problem. All were keen to take on the roles. I had been concerned about the ethical implications of asking the children to change roles (and allegiance) and consulted the class teachers, who both reassured me of the children’s ability to understand that they were working within the fictional context. Mrs B confirmed this: “I think that they were happy to be helping the teacher in role. When I asked H and B later if they minded changing sides, they said no, because it was drama, not real life, which I thought was quite astute.”

I entered the village and asked if the villagers could be brought together. I addressed the group and told them that I had bad news but that I had come to help them. A tree disease was spreading though the forest and all the trees had to be cut down. There was no cure. I was really sorry but they would have to move away. In my explanation, I tried for a mix of faux sympathy and condescension. The children’s responses to my character were hostile and confrontational: they obviously didn’t believe me. I had been worried that the children might be compliant and spoke the classes about this before the drama, as explained in my research diary:

The teachers and I talked about the children feeling shy about challenging the authority of the teacher in role. Well, today, before the drama started, I spoke to the children about this. I said that they and I were going to be in role and that if their characters disagreed with my character, or wanted to argue or ask questions or whatever, they must just do it. They knew exactly what I was talking about and were able to use words like role, character, acting and playing a part. Later, in the drama, when I told them about the tree disease, they argued with me, pointed at me, shouted at me and were not at all compliant. They put me in my place. (MJM. Reflective field notes. Class B)

This extract exemplified the process of and the benefits of sharing the learning intentions of the lesson with the children (LTS, 2006): a feature of a pedagogy founded on social justice and on having the best interests of the children as learners (Hayward, 2007). This, it is argued in this research, is also a central tenet of both drama education and education for sustainable development.

I said that I would leave them to consider my offer of coming with me to the city. After a few minutes I returned, still in role, and asked the villagers to line up and sign a form

"to confirm that I has spoken to them". I gave them the choice of whether to come with me "in my truck" or stay and fight – a fight, I pointed out, that they could not win. Each class responded in the same way, with hostility and growing disrespect. Many would not sit down when I asked them to and they shouted at me to leave. I stood up with my clipboard and asked them to line up and sign to show that they would go with me. I read what the paper said: "The company promises to take good care of the people who go with the Representative." However, they could see clearly that it read: "The Company takes no responsibility for the people who go with the Representative". This was an example of dramatic irony (O'Neill, 1995): the pupils could read the paper but some of their 'villagers' could not.

In Class A, only the two 'assistants' signed the sheet. The rest of the class either stood in stony silence or asked me to leave. Mrs B reported that in Class C, the same thing had occurred. However, I was astonished that ten of the children in Class B (including the two assistants) came forward to sign. They had given no indication that they would do this. A quote from my research diary conveys my reaction:

When one then another came up to sign I was really surprised. The fact that the others were begging them not to, were crying, were calling them names, running up and down the line, etc. was having no effect on some and swaying others. I could see, beyond the clipboard, that all this was going on but I could do nothing really to control it or be part of it. That was their story; standing with the clipboard was mine. I felt that I was inside the story with the children as well as being the teacher. Being engaged and involved means that, in a way, you are all working as equals: in real collaboration. You're relying on them as much as they are on you.

When all had signed/not signed I thanked everyone very formally and asked those leaving to line up at one side "near the truck" and the rest to stand on the 'village boundary' (ritual). The mood was electric. Some were still asking the others to come back, but mainly, they were very quiet. We made a still image (still image) and did a thought track (thought tracking) around the room. This was a real eye-opener. R, who was usually very quiet, said, "They are all traitors". Others surprised me too. K said that she didn't want to go but that she felt that she had no choice. J said that she wanted a better life. (MJM. Reflective field notes. Class B)

This extract is an illustration of what can happen when the teacher allows the power-balance in a lesson to shift from one where the teacher is 'in charge' to one where the children feel empowered to make independent decisions and choices. During the drama scene, I did not feel that it would be appropriate to come out of role either to question the children's decisions or to restore order to what might have looked, to outsiders, like a somewhat chaotic scene. In fact, none of the behaviour was inconsistent with the dramatic content of the story and the decision to let the scene run its course was a deliberate teaching strategy: allowing the children to be active story-makers. Later we

would talk about the consequences of their decisions in these scenes for their characters: focusing on concepts and values pertaining to sustainable development.

### *12. Leaving the Village: still image and thought tracking*

The end of the drama was serious and quiet, with the children speaking their thoughts and the 'company representative' saying goodbye, leaving them to their fate. Those who were leaving were ready to go to the truck. Those who refused to go watched. Each villager in turn spoke his or her thoughts at that moment (thought tracking). Finally, I narrated an ending: "Some of the villagers left to go to a new life. Some stayed to fight for their land. No-one knew what tomorrow would bring." I chose a quiet and thoughtful ending to the drama, leaving everyone to make his or her own decisions about what would happen "tomorrow".

### *Discussion and Reflection*

After the drama, there was a short discussion about the main events in the story, with a focus on the final scenes, as these were uppermost in everyone's mind, including mine. The children were keen to talk about the excitement of standing up to the Representative and were going back over what was said and done. I decided to 'go with the flow' rather than get onto too much unpicking and evaluation at this point. I knew that there would be an opportunity for more considered reflection in the interviews to be held the next week. However, I noted in my research notes that we did talk about what might happen next to the villagers who chose to go to the city.

In the feedback session at the end, I asked the children who chose to go if they really thought that the people would have a better life in the town. They said that they didn't believe this (they might be homeless or be unhappy as they would have no skills) but that their characters did. (MJM. Reflective field notes. Class B)

In the interviews, this was the focus of a more in-depth discussion.

In the beginning everyone was staying but then the company woman told us about the money and it was better in the city, we could get more clothes and would not be fighting for our land and having to hunt for our dinner. My character thought it would be better than staying to fight. (Interview. Class B)

I think we knew that they would probably cut the trees down anyway and that we'd have to go to the town but when we were doing it you really felt that you had a chance to beat them. (Interview. Class A)

These comments demonstrate a level of cognition that surprised the class teachers (the teacher-observers). The context of the drama allowed the children access to language with which to express complex, abstract concepts linked to principles of environmental



and sustainable development. The teaching strategies central to the drama process were designed to encourage the children to feel confident to explore these concepts.

### **Section 3: Conventions, Teaching Strategies and Learning Links (See Tables 5.1 and 5.2)**

This final section of Chapter 5 seeks to draw together the ideas presented in the reflective narratives of Sections 1 and 2 and to examine how the drama conventions and teaching strategies employed during the lessons might have had an impact of the children's learning in SDE. Two matrices, Table 5.1, relating to *The Dump* drama and Table 5.2, relating to *The Rainforest* drama, summarise the main points of the discussion. Both matrices are set out in six columns. Column one lists the four categories or "classifications" of dramatic conventions identified by Goode and Neelands (2000, p.5): context building; narrative; poetic; and reflective. Column two lists each of the conventions used within the drama and identifies the contexts in which it was used. These contexts are matched with the conventions classification categories in column one. Each row of the tables relates to one teaching convention. Column three identifies the teaching strategies that I employed to facilitate the use of the dramatic conventions. In column four, the SDE-related issues, addressed through each of the conventions, is listed. Column five identifies the specific learning in SDE addressed through the drama, in terms of concepts and knowledge, skills and attitudes, and column six gives a breakdown of the SDE learning codes. The contents of both of these columns relate to the Teaching Aims and Learning Outcomes set out in Table 2.1 and 2.2.

#### *The Dramatic Conventions and Action Experiences*

Fourteen common dramatic conventions, identified in teaching texts pertaining to primary drama (for example: Baldwin, 2004; Millar and Saxton, 2004; O'Toole and Dunn, 2002) were used over the course of the two sets of drama lessons. These conventions were selected in order to give the children opportunities to examine the events occurring within the stories, and the problems faced by the characters, in different ways and from different perspectives (Bowell and Heap, 2001).

Neelands and Goode (2000) suggest a model in which dramatic conventions may be categorised into four kinds of "action" within a drama lesson: context building action; narrative action; poetic action; and reflective action (p.6). I suggest that the involvement in the four categories of dramatic action experiences during the drama-SDE lessons, helped to facilitate learning in SDE. However, Neelands and Goode caution that within a drama lesson "there is an integration of form in which conventions run into each

other, or overlap, or merge into new composite conventions” (p.8). And, indeed, Tables 5.1 and 5.2, and the discussion of the children’s actions and responses in the four subsections below, demonstrate instances when the conventions used within the drama-SDE lessons matched more than one category of dramatic action. In these instances, both categories are cited in the relevant sections. The drama conventions and categories are discussed in relation to both sets of drama-SDE lessons.

For both *The Dump* drama and *The Rainforest* drama I selected an approach based on story-drama (Booth, 1984) in which the children became active participants in the unfolding story of the characters; taking part in, ‘living-through’ (Heathcote, in Bolton, 1998, p.178) and, to some extent, shaping the course of the events in the stories. Within this approach, the use of dramatic conventions provided both naturalistic and theatrical devices through which to develop and explore the story and the characters.

**Table 5.1**

*Conventions, Teaching Strategies and Learning Links: The Dump Drama*

Dramatic Conventions Categories: C: Context-building; N: Narrative; P: Poetic; R: Reflective (Ncelands and Goode, 2000)

Learning in SDE: C/K: Concepts and Knowledge; S: Skills; A: Attitudes (Codes from Tables 2.1 and 2.2)

<i>Category</i>	<i>Convention</i>	<i>Teaching Strategies</i>	<i>SDE Issues Addressed</i>	<i>C/K, S, A Learning</i>	<i>C/K, S, A Codes</i>
C	<b>1. Role Building</b> <ul style="list-style-type: none"> <li>Roles as residents</li> </ul>	Develop ability to work in role Build belief in character and situation Bond with group Encourage investment in story	Roles and responsibilities Identifying lifestyle	Knowledge and concepts of lifestyle Questioning, justifying, listening and responding	A1,S1 CK1,CK2 S2 S3/S4
C C/P N	<b>2. Narration</b> <ul style="list-style-type: none"> <li>Intro to the day</li> <li>Dump scene</li> <li>End of drama: what happened next</li> </ul>	Give direct information Use of descriptive, 'poetic' language Model language and tone Explore concept of strength of the residents' action	Value of clean/safe environment Impact of dump on environment/ community Power of communities	Knowledge of lifestyle Effects of illegal dumping of rubbish Sympathy and empathy	A1 CK1 A3 S1, CK3 A2
C/P N/P R/P	<b>3. Still Image</b> <ul style="list-style-type: none"> <li>Beginning/ end day</li> <li>Seeing dump</li> <li>Action photo</li> </ul>	Encourage collaboration, peer support Explore body language, stillness/silence, contrast, concentration	Contrast of feelings Effects of issue Taking action Empowerment	Presenting information Making value judgements Sympathy/empathy Speculating	S2 A4 A2 S5
C N/P N/P	<b>4. Mime</b> <ul style="list-style-type: none"> <li>Bringing opening still image to life</li> <li>Moving the dumped object</li> <li>Showing the plans for change</li> </ul>	Support kinaesthetic involvement Develop perceptions of storyline and character Facilitate group relationships Encourage active involvement and sharing of ideas	Values associated with comfortable surroundings Secrecy/breaking the rules/law Empowerment Active citizenship	Understanding of rules and responsibilities Co-operating, collaborating	CK1,CK2 S1/A1 CK6 S2 S9
P/R	<b>5. Ritual</b> <ul style="list-style-type: none"> <li>Walking round the dump</li> </ul>	Facilitate visual imagination and collective response Promote understanding Encourage quiet reflection	Disempowerment Physical effects of dumping	Empathy/sympathy Recognition of problems of waste Using information	A3 CK1,CK2 S5 S6
R	<b>6. Thought tracking</b> <ul style="list-style-type: none"> <li>Looking at dump</li> </ul>	Demonstrate register and tone Assist distillation/ accumulation of ideas Encourage thoughtful contributions	Loss of power Effects of others' actions	Empathy, Describing emotions Summarising	CK4 A2 S5 A3

C/N C/N N/R	<b>7. Teacher-in-Role</b> • Reporter • Councillor • Tardy neighbour	Build belief Model behaviour and speech Adopt devil's advocate Seek information/explanation/help Signal change of status of teacher	Effects/impact of waste Trust lost. Challenge/responsibility Citizenship/community	Describing Looking at alternatives Standing up for rights Understanding dilemmas Seeing consequences	S6,S7 CK1,CK2 A4 S3 A3
N/C	<b>8. Mantle of Expert</b> • Tardy neighbour	Listen Accept ideas Verbalise/vocalise ideas of group Ask 'real' questions Acknowledge high status of pupil roles Hand over responsibility	Lack of power versus empowerment Community action	Describing, explaining, summarising, Empathy – explaining feelings Concepts of powerlessness Taking action	S2,S3 A2 CK2 CK4
N	<b>9. Planning in Role</b> • Planning for action against the dump	Encourage team work and collective ideas Facilitate visualising Provide reasons for writing in role	Active citizenship/ Collaboration Empowerment Courage	Collaboration Imagining/creating Knowledge of strategies for effective action for clean-up.	CK4 A1 S2, S3 S8, S9
C C/R	<b>10. Meetings (TiR)</b> • Councillor • Reporter	Ensure purpose for in-role activities Involve ch in context Help in making real choices Provide ops for collective response	No easy answers Balance of power Powerlessness versus Fighting for rights	Explaining, giving reasons Looking at different perspectives Expressing opinions Persuading	CK2 S3, S5 CK3 S3 A1, A3 A4
C/R  N  N/P	<b>11. Small group role-play</b> • Residents meet dumpers • Residents talk to reporters • Residents and TV report	Allow focused in-role confrontation – conflict of views/interests Help to focus planning and improvisation Support skills in building and sustaining a role Support reflection on role responses	Conflict of interest and values Sense of outrage/injustice Empowerment	Challenging, Questioning Stating point of view Summarising key points	A1, A4 S2  CK1,CK2 S3, S6, S7  S4, S5, S6 A4
N/R	<b>12. Prepared presentation</b> • final scene between reporter and residents	Support performance skills: sustaining role (voice, action, reaction); maintaining character motivation, audience awareness, clear messages	Challenges faced Overcoming adversity	Decision making Summarising/ordering Selecting key details, Describing Sympathy/empathy	CK5,CK6 S4 S5, S9 A2 A4

**Table 5.2**

*Conventions, Teaching Strategies and Learning Links: The Rainforest Drama*

Dramatic Conventions Categories: C: Context-building; N: Narrative; P: Poetic; R: Reflective (Neelands and Goode, 2000)

Learning in SDE: C/K: Concepts and Knowledge; S: Skills; A: Attitudes (Codes from Tables 2.1 and 2.2)

<i>Category</i>	<i>Convention</i>	<i>Teaching Strategy</i>	<i>SDE Issues Addressed</i>	<i>C/K, S, A Learning</i>	<i>C/K,S,A Codes</i>
C	<b>1. Role Building</b> • Roles as villagers	Develop ability to work in role Build belief in characters and situation Build group bond Encourage personal contributions to story	Roles and responsibilities Identifying lifestyle	Knowledge and concepts of lifestyle Questioning, justifying, listening and responding	A1, S1 CK1 S2 S3/S4
C P N/P	<b>2. Narration</b> • Intro to forest • Machine scene • Leaving forest	Give direct information Use of descriptive, 'poetic' language Model language and tone Reflect and intensify tone and atmosphere	Value of traditional way of life Power of developers Threat to way of life	Knowledge of lifestyle Deforestation effects Sympathy and empathy	CK1 S1, S3 A2
C/P R/P	<b>3. Still Image</b> • Beginning day/ending day • Leaving camp	Explore contrast Encourage body language gesture stillness/silence emotion concentration Create tone/mood	Contrast of feelings Effects of news Choices Conflict of ideas and values	Presenting information Making value judgements Sympathy/empathy Speculating	S3, S4 A4 A1 S5
C/P	<b>4. Mime</b> • Building/ living in the village	Develop perceptions of story and character Facilitate group relationships Encourage active involvement and sharing	Life in another culture Roles and responsibilities	Co-operating, collaborating	CK1 S1/A1 S2
C/N N N/R N	<b>5. Teacher-in-Role</b> • Messenger • Mother • Forest worker • Company Rep.	Build belief Give information Model behaviour and speech Adopt devil's advocate Seek information/ explanation/help Signal change of status of teacher	Threats to way of life Range of perspectives Positive aspects of change Dispossession/ eviction	Looking at alternatives Making decisions Standing up for rights Understanding dilemmas Seeing consequences	S5 S6 A4 CK3 A2 A3
N	<b>6. Mantle of Expert</b> • Returning Mother - TiR	Listen Accept ideas Respond to ideas Ask 'real' questions Acknowledge high status of pupil roles Hand over responsibility Trust children	"Western" v traditional way of life Threat to way of life	Describing, explaining, summarising, Empathy – explaining feelings Concepts of powerlessness Taking action	S2, S3 A2 CK2 CK4

<b>P/R</b>	<b>7. Physical Drama</b> • Making the beasts	Emphasise team work Encourage physical accuracy Become part of the scene through narration	Deforestation Power; scale	Collaboration Imagining/creating Knowledge of logging equipment	<b>A1</b> <b>S1, S2</b> <b>S3</b> <b>S1, S7</b>
<b>N/R</b>	<b>8. Collective Role-play</b> • Meeting forest worker	Answer questions Accept collective response Challenge ideas Offer alternative views	Conflict of interest Dealing with a new situation	Challenging, Questioning Arguing a case Awareness of perspectives	<b>A4</b> <b>S3</b> <b>S5, S6</b> <b>CK3</b>
<b>R/P</b>	<b>9. Overheard conversations</b> • Villagers talk	Model tone and language Support emotional responses Encourage succinct but dramatic contributions	Challenge to the way of life Fear of unknown	Summarising Selecting key details, Describing Sympathy/empathy	<b>S4</b> <b>S5</b> <b>A2</b> <b>A4</b>
<b>N</b>	<b>10. Meetings (TiR)</b> • Company rep.	Challenge ch's views and positions in role Allow ch to challenge and oppose T role Provide ops for collective response Provide ops for individual choices and responses to go or stay dilemma	No easy answer Threat to way of life. Danger/balance of power Powerlessness Fighting for rights	Explaining, giving reasons Looking at different perspectives Expressing opinions Persuading	<b>CK2,S3</b> <b>S5</b> <b>CK3</b> <b>S3</b> <b>A1,A3</b> <b>A4</b>
<b>P/R</b>	<b>11. Ritual</b> • Leaving the village	Facilitate visual imagination and collective response Promote understanding Encourage quiet reflection	Making choices	Empathy/sympathy Making own choices Using information	<b>A3</b> <b>S5</b> <b>S6</b>
<b>P/R</b>	<b>12. Thought tracking</b> • Leaving the village	Demonstrate register and tone Assist distillation/accumulation of ideas Encourage thoughtful contributions Provide time for reflection	Courage Uncertainty Dispossession	Empathy, Explaining actions Summarising	<b>A2</b> <b>S5</b> <b>A3</b>

### *Context-building Action*

Conventions involving context-building action were used to help the children to build a conceptual framework of the elements of each of the stories: the time; the place; the characters; and the pre-text (O'Neill, 1995) to the story. Because of this, context-building conventions tended to be used more often in the early stages of the drama-SDE lessons. After we had established what the drama was going to be 'about', (people who had just moved into new houses/who lived deep in the rainforest) the first convention used was *role building*. Neelands and Goode (2000) identify the cultural origins of this kind of activity as being based in children's life experiences in their own imaginative play, such as building dens and making 'houses'. The observers and I agreed that, given their age, the children would already have had a lot of practice in role negotiation from their own experience of pretend play (Hendy and Toon, 2001). Therefore, in the drama, the children were allowed to invent their own characters rather than have roles imposed upon them. The purpose of this was to give the children a sense of autonomy and 'ownership' of the story with the teacher. Groups were asked to create a *still image* showing a typical morning in the new, long-awaited family home. This helped to further develop the children's understanding of and belief in the fictional context by allowing them to adopt the physical form of their characters and to visualise them, in relation to each other, within the setting of their home and wider environment (Booth, 1984). The children were then asked to bring their image in to life using *mime* and *improvisation* to depict the daily lives of the characters.

The use of context-building conventions early in the drama allowed the children opportunities to use their natural abilities in imaginative play and to "learn through actively constructing a world for themselves" (Barns, 1992). After I had 'set the scene' for the drama, they applied their own knowledge and understanding of the two contexts to construct their own version of the reality of the story contexts (Bruner 1986). These conventions helped the children to identify with the situation and characters (Prendiville and Toye, 2007). This context building helped to ease the children into the fictional contexts allowing opportunities for the knowledge, skills and values, related to the SDE content, to be developed later in the drama-SDE lessons.

### *Narrative Action*

Conventions involving the narrative action of the drama focused on a series of events and encounters within the stories, for example: the dump appearing; residents making plans for action; the villagers getting news of beasts eating the forest; villagers deciding whether to stay in the forest or move to the city. Each of these scenes moved the

narrative of the story forward and each offered the participants, both as themselves and in their roles within the stories, challenges to face or problems to solve.

The convention most often employed to develop the narrative of the stories was *teacher-in-role*. In *The Dump* drama, I adopted three roles: a reporter; the councillor; and the tardy neighbour. In *The Rainforest* drama I adopted four roles: the messenger; the mother with the baby; the forest worker; and the company representative. These roles served different purposes, for example: giving information; modelling language or behaviour; seeking information or advice; challenging ideas and opinions; or introducing alternative perspectives. The roles of the tardy resident and the mother with the baby also allowed the use of the convention of *mantle of the expert*, wherein the children's role possessed a knowledge or expertise not possessed by the teacher's character (in both cases things that had occurred when the teacher was in an earlier role). The role of the forest worker used the convention of *collective role-play*, with all of the children simultaneously playing the one role of the village scout sent to bring back information about the 'beasts'. This gave the 'scout' access to the range of questions and ideas of the whole group (Toye and Prendiville, 2000). These two sub-conventions of teacher-in-role gave the children opportunities to describe the environmental events, to explain the sustainable development-related issues (problems caused by dumping/deforestation), to express opinions about the issues and challenge the views about the environmental issues expressed by the teacher's character. All of these can be linked to the lessons' SDE learning outcomes.

The convention of teacher-in-role was also used to introduce *dramatic tension* at various times during the dramas. Bolton (1984) describes dramatic tension as that which drives and shapes the drama. Tension was introduced, for example, in the form of disappointment (at the thwarting of expectations), threat (at the coming of the 'beasts') anger (at the lack of official response to the residents' situation and at the attitude of the company representative) and challenge (when the residents were charged with taking action on their own behalf and when the villagers had to decide their own fate). This tension allowed for more than a 'what happened next' superficial approach to the story (Winston and Tandy, 1999). For the children, there appeared to be a real sense of uncertainty about the outcomes and there was an opportunity to be able to decide and change what happened to the characters. There are links to SDE here in terms of the range of knowledge and skills that the children had to employ in order to enable the characters to conceptualise and articulate the dilemmas posed in the drama story and to find solutions to the problems facing their characters.



Other conventions were used within the scenes to develop the narrative of the stories. The use of *narration* allowed me to move the story forward in time, to relocate the characters to another place or to add a commentary on or a summary of the ‘internal’ or ‘external’ action of the drama (Bolton, 1984). It also allowed me to create atmosphere through the use of heightened language, pace and tone (linked to poetic action). The conventions of *mime* and *small-group improvisation* also developed the narrative of the story. However, as these activities are very specific to drama, they are discussed in the next section: poetic action.

### *Poetic Action*

Neelands and Goode define the conventions of poetic action as: “conventions which emphasise or create the symbolic potential of the drama through highly selective use of language or gesture” (p.6). The poetic action involved conventions in which the children were not involved in creating a realistic, ‘as if...’ dramatic events, such as that of a meeting or an improvised dialogue. Rather, poetic action involved them in the symbolic, impressionistic representations and interpretations of events, feelings and experience: in the *mime* of lifting and discarding a large piece of furniture in *The Dump* drama or, in *The Rainforest* drama, the making the *physical representation* of the ‘Beasts’. The environmental symbolism of the discarded furniture (waste culture, disregard for the environment and for the sensibilities of others) or the ‘beasts’ (relentless progress, destruction of habitats and traditional ways of life) was not lost on the children. There is evidence for this in their responses in the lesson evaluations and interviews and in their responses later in the drama.

The convention of *still image* was used on different six occasions, and with different purposes, over the two dramas. Balwin (1994) suggests that still images are “a powerful vehicle for the non-verbal communication of abstract ideas and concepts” (p.35). At the beginning of the dramas, the still images were used to help the children to represent their interpretation of the lifestyles and mood of the people in the community (happy to be living in a nice home and area; living in a traditional way, in harmony with the land). After the introduction of problems and tensions, a similar still image enabled the children to consider and portray the same groups of characters, in the same setting but further on in time. This enabled the children to consider the actual and potential effects of the sustainable development issues pertaining to the dramas on their characters. Here, and in the still images representing the residents’ reactions to seeing the dump (shock, unhappiness, anger) and the villagers’ feelings at the end of the rainforest drama (defiance, fear, uncertainly) the poetic nature of the still image offered the potential for reflection.

The *prepared presentation* of a televised news broadcast at the end of The Dump drama was the only instance of performance for an external audience: the real audience of the other children in the class and the fictional audience of the television viewers. This convention demanded a level of technical performance skills: sustaining role during improvisation; using formal register; maintaining audible pitch; speaking to the camera; not 'blocking' other performers. And in the short rehearsal time and given their lack of experience of working in this way, the children did perform well. However, the purpose of this episode was not to produce polished dramatic performances for an external audience. Rather, it was to provide the children with a medium through which they could recall and reflect on the sustainable development issues raised during the drama: that carelessly discarded waste is an environmental and a social concern.

All of these poetic conventions required the use of specific dramatic techniques and skills (for example, being still, moving in unison or in sequence, speaking slowly and clearly) that allowed the children to interpret and represent ideas, emotions or events in a non-narrative, non-naturalistic 'language', both verbal and physical. Vygotsky (1971) recognised the power of the arts to involve both cognitive and affective domains simultaneously: that they promote "emotional thinking" (p.114). The evidence from the sources cited in chapter 4 indicates that this was true of the children's responses in and to the drama-SDE lessons. Neelands (1992) suggests that, "by being aware of symbols, metaphor and emotion during drama...young people are able to gain a range of learning goals beyond talk skills" (p. 27). The engagement in the poetic action of the drama allowed the children opportunities to interpret and express ideas and emotions in abstract representational ways. These supplemented more traditional forms of discussion-based or research-based SDE activities.

### *Reflective Action*

The fourth category of dramatic conventions, reflective action, allowed the children opportunities "stand aside from the action and take stock of the meanings or issues" (Neelands and Goode, 2000, p.75) that emerged during the dramatic episodes. The conventions of *thought tracking*, *still image*, *overheard conversations* and *ritual* were used to allow the children to "reveal the inner thinking" (ibid, p.8) or the feelings of the characters and the relationships and tensions between them. Each of these had a particular focus and purpose in terms of the children's learning and each offered an opportunity to engage in a dramatic interpretation of specific events of the story.

Kolb (1984) suggests that reflection is an essential element of learning and is a process whereby concepts are derived from and modified by experience. The moments of stillness, during *still image* making, enabled the children to reflect and comment on the

narrative action of the story, often using poetic rather than naturalistic gestures or physical actions (also see the previous sub-section). The *overheard conversations* of the villagers allowed the children to look back on the lives of the villagers before the threat of deforestation and to look forward and envisage what the future might hold for them: thus addressing aspects of SDE.

The final scene in each of the two dramas was quite different and yet both demonstrated a high level of reflection. In the Rainforest drama, the *ritual* of slowly lining up to go to the city or to stay in the forest was carried out with quiet solemnity as I narrated. From a *still image*, each member of the community *spoke their thoughts*: how they felt; what the future might hold. In *The Dump prepared presentations*, the children strived to express both their anger and concern about the problems caused by the dump and their pride in their ability to take action to improve their environment.

This reflective action was particularly relevant to learning in SDE as it allowed the children to explore and to 'try on' the problems of the residents and the forest people and to consider them, not just in the light of their knowledge of the sustainable development issues but also in terms of environmental ethics and values. The consideration of values is central to SDE (Scott and Oulton, 1998). The reflective action provided opportunities for the children to articulate and interrogate their own values and those of others in relation to the issues of inappropriate waste disposal and the environmental and social impact of deforestation. There is also evidence in my field notes, and in the responses of the children and the teachers (presented in the data and analysis in Chapter 4), that abstract human concepts such as courage, fear, determination, and hope and sustainable development concepts such as concern for the environment, stewardship, responsibility and change and stability were addressed through participation in the selected dramatic conventions.

In all four categories of dramatic action, the children had opportunities to practice and develop a wide range of skills for example, in thinking, interpreting information, communication, collaboration, decision making, sharing ideas, making judgments and deductions. These higher-order skills are identified by UNESCO (2005) as being necessary for taking action for sustainable development and for participating in active citizenship.

### *Teaching Strategies*

In Tables 5.1 and 5.2, Column 3 sets out my teaching strategies associated with each of the dramatic conventions used in the lessons. These are further linked to the children's learning in SDE, identified in Chapter 4. The strategies are described in terms of my

teaching behaviours in the lessons in relation to each of the dramatic convention. For example, when the children were creating a still image I: provided conditions for collaboration and peer support; modelled and supported the used of particular physical techniques; encouraged thoughtful pose and gesture to build belief on the fictional context and to help to emphasise contrasts (happy-worried; content-threatened); and used descriptive language to heighten the dramatic mood the children were creating in the still images. Using evidence from my research field notes, the interviews with Mrs B. and the analysis of the data from the children and the teacher-observers, I have identified the characteristics of the teaching strategies that, I suggest, were most relevant in facilitating the children's learning in SDE, identified in Chapter 4, during their participation in the drama-SDE lessons.

Some of the teaching strategies employed during the drama-SDE were particularly related to helping the children to develop understanding of and skills in the use of the dramatic conventions central to the scene: creating still or moving images; presenting ideas in role; presenting planned and rehearsed improvisations in role. However, the aim of the lessons was not to create a theatrical production but to allow the children to become immersed in the 'living-through' drama experience. Therefore, my emphasis was not on the external action as viewed by an audience but on the 'internal action': the development of concepts and values through the dramatic experience (Bolton, 1984). My teaching strategies, therefore, were based on the principles of open, participatory, learner centred, reflective models of practice, common to both drama education (Neelands, 1992; Winston, 2000; Baldwin, 2004) and to global citizenship and sustainable development education (Huckle, 2002; Hicks, 2002; Palmer, 1998). From the evidence derived from my reflective narrative and from the data presented in Chapter 4, I have identified four aspects of my teaching strategies that contributed to the children's learning in SDE. These were: engaging in culturally responsive teaching; adhering to emancipatory principles in my teaching; adopting transformative approaches; and involving the children in participative reflection as part of the teaching and learning process.

### *Culturally responsive teaching*

Although the outlines of the drama lessons were planned in advance, in all of the lessons there were aspects that had to grow and develop from the children's interactions, with me and with the contexts. I sought to be responsive to the children's behaviours and suggestions within the lessons: to react in support of their ideas and contributions rather than to try to insist that their behaviour and responses suit my plans and expectations. Gay (2000) describes responsive teaching in cultural terms, suggesting that it should acknowledge the validity of the children's prior learning and cultural understanding.

This is particularly important in SDE and it was an aim for the drama lessons: that the children would bring their own understanding to the cultural contexts of the New Row residents and the Rainforest community. Their responses to the dilemmas faced by the inhabitants of the fictional contexts emerged initially from their own cultural concepts and experiences. However, as the dramas progressed, there were opportunities for them to experiment with behaviours and responses increasingly outside the normal range of their cultural experience. Ladson-Billings (1995) observed that in the primary school context children were often asked to be part of a collective effort and that “they behaved like members of an extended family” (p.161). In both dramas, the children were invited to go beyond this and to actually become part of a fictional family, within a fictional community. This strategy would allow them to bring their own prior experience to the exploration of lifestyles, values and attitudes outside their own cultural setting. This strategy was based on “culturally relevant pedagogy” (Ladson-Billings, 1995), and models good practice in SDE.

#### *Emancipatory principles in teaching*

Throughout the drama-SDE lessons the children were encouraged to make independent choices and to make contributions to the development of the fictional context. My strategy in the lessons was not to constrain them within a pre-set lesson plan but rather to signal to them, though being open and non-judgemental, that they should feel free to contribute their own ideas to the development of the lessons context, both real and fictional, and to make their own choices. For example, during the selection of roles, the planning for environmental action and the making decisions over whether to stay in the forest or move to the city, I took care not to appear to direct the children’s decisions or actions. I was, however, on hand at all times to offer help if it was requested or if, in my professional judgement, help was needed.

Central to the philosophy of SDE and global citizenship education is the recognition of the *United Nations Convention on the Rights of the Child* (UNICEF, 1998). Article 12 recognises the right of children to have their voices heard when decisions pertaining to them are being made. Article 29 recognises the right of children to be able to express their views, to have those views respected, and to be allowed to make positive contribution to aspects of their lives. The teaching strategies central to the drama-SDE lessons focused on these rights. Within the fictional contexts, when the children were in role, their characters were able to exercise control over the choices they made and views they expressed. However, within the story, their characters were also faced with situations in which they were disempowered. Out of role, in discussion among themselves and with me, the children were able to examine the dilemmas faced by the characters and form opinions and values about concepts such as fairness, equality,

power and disempowerment. The teaching strategies might be said to exemplify Socratic method, premised on the term *educe* meaning to lead out or adduce, offering education the purpose of which is to liberate and empower rather than to enslave and control (Sugrue, 1997).

### *Transformative teaching*

As I analysed my reflective field notes, and discussed with Mrs B., the teaching strategies that were employed during the drama-SDE lessons, it became increasingly evident that my dispositions and philosophy (and those of Mrs B.) must have had an effect on our choice of teaching strategies. The ethics of teaching and the ethics of sustainable living, that is, values about children as people and values about how we live and treat the world and the people in it, shaped my planning and my work with the children. Dobson, (2003) advises that an ecologically-based model of citizenship and sustainability education should encourage commitment to justice and compassion, and that this is necessary to achieve sustainable development. She suggests that the attitude of the teacher and the teaching strategies are vital. Strategies should model sustainable values, and the messages in the teacher's behaviour towards the pupils are central to this.

In the context of sustainability, Sterling (2001) describes two models of education: "transmission", which focused on training, in which control is kept at the centre and which is product-orientated; and "transformative", in which learners are supported in the construction of meaning, which encourages local ownership and which is process-oriented (p.38). The teaching strategies employed during the drama-SDE lessons were transformative, characterised by the adoption of a comprehensive approach covering the intellectual, emotional and social aspects of learning (Hargreaves, 1991). My aim was to move the children on in their understanding, skills, attitudes and values by offering opportunities for them to be actively involved in the learning process. Laing and McNaughton (2001) offer a model of action competence for SDE that sets out teaching strategies to facilitate the development of children's knowledge and commitment through action experiences. Strategies include: clarifying issues; providing information; posing challenges; providing appropriate techniques; reassuring; and facilitating action and reflection. Similar strategies were employed in the drama-SDE lessons and these strategies, I suggest, contributed to the children's learning in SDE, identified in Chapter 4.

### *Teaching as participative reflection*

Finally, for me, the discussions with the children, during the lessons and later in the interviews, on the nature and quality of their work, and mine, were central to the

reflective process. Neelands (2006) describes the emancipatory qualities of critically reflective practice. In sharing the processes of critical reflection with the children, this was, for me, and perhaps for them, an emancipatory experience. Their contributions were not only important in terms of their learning, they were also essential to the development of my understanding of the teaching and learning processes in the drama-SDE lessons. When I shared this information with them, I was inviting them into my world of learning as well as participating in theirs. The evidence in this analysis suggests that the development of this relationship, based on a sharing of thoughts and experiences within the drama lessons and the subsequent sharing of reflections, nurtured an atmosphere in which learning related to SDE could take place.

While this chapter provided an overview of the processes involved in the lessons, the next chapter, Chapter 6, focuses in on the fine details of these processes. This analysis of the discourse between the drama participants, the teacher and the children, captured during the video recordings of the lessons, provided insights into how the complex relationships within the drama might predicate learning in SDE. This moves the research nearer to establishing a model for the use of educational drama in SDE.

## **Chapter 6**

### ***Analysis of the Interactions within the Drama***

**Question 3:** What do the actions and interactions of the participants (both pupils and teacher) within the drama-SDE lessons indicate about how and why drama may be a useful tool in teaching and learning in sustainable development education?

#### **Summary**

This Chapter sought to answer Research Question 3. It builds on the evidence, presented in Chapter 5, that the specific dramatic conventions, and the associated teaching strategies, employed within the drama-SDE lessons, provided the conditions in which the children's concepts and knowledge, skill and attitudes in SDE were able to develop. This chapter aims to move the research on by focusing on examples of the specific actions and interactions between the participants during the drama lessons. These were captured in the video tape recordings of the two sets of SDE-drama lessons. This close analysis examined and uncovered aspects of the nature of the responses, interactions and communication between the pupils in small and larger groups, and between the teacher and pupils, and suggests why these might have been useful in the development of learning in SDE.

The chapter is presented in three sections. The first section explains and justifies the decisions made about the selection of the video evidence, the transcription the extracts and the analysis of the discourse of the drama. The second section comprises two sets of matrices, *The Dump* and *The Rainforest*. Each matrix sets out a transcription and an interpretive commentary for each of the selected dramatic episodes. The dramatic episodes are to be found on the two DVDs accompanying this thesis. In the final section of the chapter, the analysis of the DVD drama-SDE lesson extracts reveals the emergence of four themes pertaining to the children's learning in SDE: the children's building of the fictional context of the drama; the children's supportive and organising behaviours; the children's personal and affective involvement in the dramatic roles and context; and the teacher's participation in the learning contexts. The changes of status afforded to the children through the participation in the dramatic contexts were deemed to have offered the children ways of interacting with each other and with the teacher that were outside the normal conventions of classroom interaction, thus promoting learning in SDE.



## **Introduction**

This chapter sought to answer Research Question 3 by examining the actions and interactions of the participants (both pupils and teacher) within the drama-SDE lessons. What might they indicate about how and why drama may be a useful tool in teaching and learning in SDE? It links to the discussion and analysis in Chapter 5. There, the frame of reference for the discussion and analysis was my perspective of the drama-SDE lesson, based on my recollections and reflective notes, as the teacher-researcher. In this chapter, the frame of reference changed to that of the external observer. This was facilitated by the use of video-recordings of the lessons. The data from these recordings allowed me access to another perspective of the dramatic action: I was able to ‘eavesdrop’ on the children’s interactions, and I was afforded a new perspective on my interactions with the children.

In Chapter 5, four categories of drama conventions, context-building action, narrative action, poetic action and reflective action (Neelands and Goode, 2000) were discussed and the conventions employed within the drama-SDE lessons were matched to the appropriate categories. Using the DVD extracts, it was possible to view the children and the teacher working within these dramatic conventions. This chapter moves the research forward by illustrating the participants’ actions and interactions in the drama-SDE lessons which exemplify learning linked to SDE.

This first section of the chapter explains and justifies the selection and implementation of the processes by which the video data was analysed.

### **Section 1: Decisions concerning the analysis of the data**

The aim of the analysis of video-taped extracts of the lessons, was to exemplify key moments in the drama that show the participants engaging in behaviour that may have had a bearing on the children’s learning in SDE. In particular, it examined:

- The children’s relationships with each other. Within the drama extracts they are often engaged actively in thinking, planning, decision-making and presenting. Pedagogically, this may be viewed in terms of a constructivist approach (Selly, 1999), in that they are actively seeking and making meaning. Here, specific links are sought between the drama and the scaffolding of knowledge and concepts, the acquisition of skills and development of positive attitudes in relation to SDE.

- The role of the teacher in role within the drama lessons: what does the teacher do to help the children learn in this particular type of teaching? The analysis examines the particular linguistic and behavioural teaching strategies adopted and how the children respond to these? Specifically, the analysis seeks to uncover any possible learning links to SDE that might arise from the teacher in-role behaviour.

The analysis of the video taped recordings was undertaken in five stages:

Stage One: Creating logs of the video data

Stage Two: Initial identification of significant episodes and themes

Stage Three: Selection and transcription of episodes for close analysis

Stage Four: Description and interpretation of the transcribed episodes

Stage Five: Seeking Themes and Making Links to Learning in SDE.

Each of these processes is described in Chapter 3 of this thesis. They culminated in the analysis of the discourse occurring during the episodes of the drama lessons and relate these to the evidence of learning in SDE presented in Chapters 4 and 5. Specific decisions pertaining to the transcription and analysis process are explained in the following sub-sections.

#### *Decisions about the framing of the video evidence*

Although the video recordings of the lessons provide a record of the events and interactions within the lesson, there are limitations to this method of data collection must also be recognised (Silverman, 2000). The camera could not be everywhere at once. If a wide-angled view of an aspect of the lesson was recorded, for example, during whole group interaction with teacher in role, the focus and framing was either be on the teacher or on the pupils. With one camera, it could be on both and even then, not every pupil could be included in every frame. In the filming of small-group interaction, only one group could be filmed at a time if meaningful exchanges were to be captured. Decisions about which groups to film, how long to remain with each group and when to move on were discussed with the camera operator who was asked to try to use a range of frames to best represent the classroom action and interaction. The camera moved between groups to try to capture the essence of the discourse. The final decisions about what to record had to be left to the camera operator as I was caught up in the teaching of the lessons. Both teacher-observers viewed the final videos and both agreed that they were fair representations of the drama lessons.

#### *Transcriptions and interpretative comments: the analysis of the discourse*

Wells (2001) suggests that when transcribing data in the analysis of classroom interaction the researcher should try to ensure “thick” representations of the data, that is, ones that go beyond transcription of the lexis and grammar to take into account the wider context: the physical and vocal exchanges within the activity along with the setting and any background details. In addition, he suggests that there is no single, correct interpretation of events. The analyst’s purpose and perspectives will have a bearing on what is deemed to be relevant or important.

Spiers (2004) sets out a clear and straightforward method of transferring data from videotapes to computer using the Apple i-movie programme and linking this to transcription and analysis using MS Word. In addition, Spiers suggests the use of a two-column matrix, setting out the transcription in conjunction with interpretive notes, followed by a reflective commentary as a useful tool for the transcription and analysis of video data. I adapted Spiers’ structure for use in this analysis.

Specifically, I added a third column to the matrices to facilitate the application of codes to the exchanges within the episodes. Further, as the addition of a reflective commentary to each transcribed episode began to become repetitive, I compressed the commentaries and used them to inform the analysis of the interpretive notes that forms the basis of the third section of this chapter. A copy of one of my first stage reflective commentaries can be found in Appendix 17.

The transcriptions of the video clips including the interpretive notes and the exchanges codes are set out in Section 2 of this chapter in a series of matrices. The decisions made about the three stages of the presentation and analysis of the transcriptions (related to the three columns appearing in the matrices) is explained in the following sub-sections.

#### *Column 1: Transcription decisions*

I wanted to transcribe the video extracts in a way that allowed a clear understanding of the discourse of the drama lessons. Both verbal and non-verbal aspects of the discourses have been transcribed. I adapted Standard Jeffersonian Transcription Notation (1994), as some of the 17 original categories proved unnecessary and were allocated to no discourse transactions in the transcriptions in this study. I selected the 11 categories that most accurately represented the specific range of discourse transactions occurring during the recorded episodes. Table 6.1 sets out the transcription key that I developed in order to set out the ways that non-verbal interaction along with intonation, pace and pitch of speech could be conveyed in the transcriptions. These symbols were added to the transcriptions to provide additional information that might later aid interpretation and analysis.

**Table 6.1***The Transcription Key: Transcriptions of DVD Extracts*

[ ]	overlapping speech
<u>no</u>	word emphasised
((nod))	non-verbal gesture/action
( )	pause
°	words spoken quietly
:::	prolongation of sound
(XXX)	words unclear or in doubt in transcription
> <	words spoken more quickly than usual
< >	words spoken more slowly than usual
↑	rises in pitch or intonation
↓	lowering in pitch or intonation

Adapted from *Standard Jeffersonian Transcription Notation* (1984).

*Column 2: The discourses within the drama*

Gee (2005) states that the purpose of discourse analysis is to reflect on what's been said (or written) and to, "discover better, deeper and more humane interpretations" (p.2). Language, he explains, is used in any given situation to make meaning, but the situation itself dictates, to some extent, what our language choices might be. For the purposes of this analysis, it was assumed that, in drama, participants behave and communicate within the rules and conventions of the 'real' context of the drama classroom. However, at times within the drama lesson, they may also be behaving and communicating within the fictional context of the drama story. The participants "actively inhabit both the real world and the imagined world" (O'Neill, 1995, p.125). In terms of discourse analysis, this can be related to what Bloome et al. (2005) describe as "personhood" (p.3): the characteristics and attributes that are assumed to be inherent in a person within a given cultural context. The cultural group within the 'real' classroom was different from the groups that existed within the fictional context of *The Dump* and different again from *The Rainforest* people. Analysis of the discourse was used to illuminate the participants' interpretation of the fictional drama 'cultures' and might provide evidence that this "duality of existence" (O'Neill, *ibid*) had an influence on learning in SDE.

In order to analyse the discourse within each lesson extract, it was necessary to identify larger or smaller segments of each extract. Hierarchical discourse analysis terms used in the discussion, interpretation and analysis of the drama lesson extracts have been adapted from descriptors used by Gee (2005), Bloome et al. (2005) and Sinclair and Coulthard (1975). They are:

**Episode:** the complete section of the drama

**Discourse:** the whole of the transcribed portion

**Transaction:** the short dialogue about a particular topic

**Exchange:** a single block/set of utterances from one person

**Act:** individual meanings within the one exchange.

These terms are also used in the discussion and analysis in Sections 2 and 3 of this chapter.

#### *Analysing the discourses of the drama*

It must be recognised that most writing in relation to discourse analysis of classroom talk comes from the area of learning in language and literacy. This examines pupil-teacher language use through the breakdown and close analysis of small units of discourse, for example, transactions, exchanges, moves and acts (Sinclair and Coulthard, 1975). In this chapter, the analysis of the discourses of the drama borrowed some of these terms, but the purpose of this analysis was not to describe the minutiae of language use in relation to literacy and language learning. Rather, sought to examine the social and educational implications of the participants' lexical, patterning and para-linguistic usage and choices (Halliday, 1973). Therefore, the decision was made not to engage in microanalysis of the linguistic content of each of the exemplar segments through the assignation of linguistic codes for interpretation, but rather to use the coding terminology in a descriptive and interpretive commentary. This fitted more readily with the next stage in the analysis: the search for potential links between linguistic and behavioural choices in the drama and learning in SDE.

#### *Analysing verbal discourse*

Wells (2001) produced an extensive classification scheme to aid those analysing video recorded data pertaining to classroom interaction and discourse analysis in language and literacy. This system sets out 33 categories, each containing a number of sub-categories. Although this system was too complex for the needs of this study, nevertheless, some categories and definitions were useful in providing a language for the analysis and discussion of elements of the classroom discourse in both teacher-pupils and pupil-pupil episodes recorded during the drama lessons. I adapted and

simplified the coding system devised by Wells into nine categories that were used to describe all of the transactions occurring within each short transcribed episode. The categories were particularly useful in Column 2, of the transcription matrices, set out in Section 2 of this chapter, in providing a common terminology for the description and interpretation of each exchange within the episode. The same terminology was used in the discussion and analysis of the drama episodes in Section 3 of this chapter.

#### Nine Classification Categories for Verbal Discourse:

1. **Type of activity:** teacher-led discussion, pupil independent discussion, presentation, teacher-in-role.
2. **Activity mode (teacher or pupil):** commenting, organising, planning, problem-solving, generating, reporting, reviewing, evaluating.
3. **Development initiated by pupils:** new topic, further contribution, extending ideas, challenging ideas.
4. **Cognitive demands (high level):** generalisation, analysis, speculation.
5. **Affective involvement:** personal pronouns (in relation to characters), expression of feelings, personal opinions.
6. **Information:** factual, repetition, confirmation, makes connections, opinion, suggestion, personal experience, imaginative, explanation, conjecture.
7. **Register:** formal, informal, restricted, elaborated when viewed in relation to lexical and patterning choices and uses (adapted from Halliday, 1978).
8. **Volume and Intonation:** loud, quiet, shouting, whispering, stressing, rising inflection, falling inflection.
9. **Marker:** Short utterances e.g. well, eh, so, ok, that mark the beginning of an exchange or a break or hesitation.

In order to differentiate the teacher's interactions at different stages in the drama lessons, 'TiR' was used to preface the teacher's exchanges while in role: 'T' was used to for the out of role exchanges.

#### *Analysing non-verbal communication*

The term 'non-verbal communication' is used to describe all human communication and interaction that does not include the spoken or written word. Recent work in analysing and defining non-verbal communication has come from the field of animation linked to the creation of virtual environments as described, for example by Fabri, Moore and Hobbs (2006). Much of this is based on Argyle's (1996) classification of non-verbal communication. Argyle suggests that non-verbal communication may be divided into six specific areas: *facial expression, gaze,*

*gesture, posture, touch and special behaviours/proxemics*. Ekman (1999) found that there were six universal facial expressions corresponding to emotions: *surprise, anger, fear, happiness, disgust/contempt and sadness*. Other facial expressions are sub-sets of these. Rowe (2006) set out descriptors corresponding to Argyle's categories for use by health care and other professionals working with human subjects. I have developed a set of descriptors, based on the work of Argyle, Ekman et al. and Rowe for use in the discussion and analysis of the video data.

Six classifications of non-verbal discourse:

1. **Facial Expression:** surprise, anger, fear happiness, disgust/contempt and sadness.
2. **Gaze:** threat, intimacy, interest.
3. **Gesture:** pointing, waving arms, palms facing forward, face-touching.
4. **Posture:** crossed legs/arms, leaning towards/away from, slumped/straight, posture related to character being portrayed.
5. **Touch:** affection, affiliation, understanding, aggression, greeting.
6. **Spatial behaviours:** intimate zone, personal zone, social-consultative zone, public zone.

The language of the nine categories of verbal discourse and the six categories of non-verbal discourse was used throughout Column 2, the Description and Interpretation column, of the transcription matrices in Section 2 of this chapter to describe the non-verbal communication occurring within each transcribed episode.

### *Column 3: Analysis of the description and interpretation comments*

Strauss and Corbin (1998) describe a focused procedure of microanalysis through which "the data are allowed to speak" (p.65). The first step in this analysis process involved scanning the transcriptions "looking for potentially interesting and relevant analytical material" (p.70). During the process of description and interpretation of the transactions within each of the drama episodes, common features became evident. Indeed, the description and interpretation was, as Strauss and Corbin, suggest, as a stage in the analysis process. The next step was to undertake the formal process of systematically reviewing all of the transcriptions along with the descriptive and interpretive commentaries in order to identify any similarities and patterns observable in the data. Initial codes were allocated to elements within each exchange. For example, in the exchanges within the children's interactions, there were a number of instances where children appeared to be supporting each others' learning (praise: p; nod: n) or seemed to be taking responsibility for organisation within the group or class (directing: d; suggesting: s). Many initial categories and codes were allocated.

As the process of categorising and coding progressed, themes began to emerge. These were a) themes pertaining to the children's interactions and b) those pertaining to the teacher's interactions. During the subsequent commentary on and analysis of these themes, links between the drama episodes and learning in SDE were revealed.

*Assigning Codes and the Emergence of Themes in the Children's Exchanges*

During extensive close reading and review of the descriptive and interpretive comments, initial codes were assigned to the data. Six themes emerged from this coding. The designation of the themes was based on the established terminology used in the literature, theory and practice of educational drama. Each theme contains a number of sub-categories.

- FC:** Building the fictional context of the drama  
Sub-categories include: initiate (i); extend (e); recall (r); (confirm (c)
- PI** Personal involvement in the role or dramatic context  
Sub-categories include: self (s) – personal pronouns, personal details; relationships (r) – with others, to others; linguistic (l) – lexis, pattern, register;
- O** Organisational and collective involvement  
Sub-categories include: initiate (i); suggest (s); direct (d); challenge (ch); justify (j); negotiate (n); reason (r); question (q)
- S** Supportive behaviour to others in the group or class  
Sub-categories include: verbal support (V) – praise (p); complement (c); agree (a); suggest (s). Non-verbal support (NV) – smile (s); gaze (g); wait (w); nod (n); touch (t)
- E** Emotional involvement in the fictional context  
Sub-categories include: verbal (V) – expressions of need (n); want (w); fear (f); anger (a); happiness (h); unhappiness (u). Non-verbal (NV) – smile (s) frown (f); body language (b)
- F/R** Awareness of acting within the fictional context/audience awareness.  
Sub-categories include: verbal (V) – comment (c); instruction (i); question (q). Non-verbal (NV) – glance (g); smile (s); look at camera (l)

These codes appear in Column 3 of the transcription matrices and are set out in Table 6.2 on page 181.

*Assigning codes and the emergence of themes in the teacher exchanges*

During the close reading and review, initial codes were also assigned to the data pertaining to the teacher-children exchanges. Here, too, themes emerged. These related to the teaching roles and responsibilities within the drama-SDE lessons. The



thematic designations selected here are based on the established terminology to describe teacher behaviour in and out of role. These codes are explained more fully in Appendix 18.

Teacher out of role codes/themes are designated as:

- FC** Developing the children's understanding of the fictional context
- O** Directing and organising activities and managing the lesson
- S(o)** Supporting pupil learning through verbal and non-verbal behaviours

Teacher-in-Role themes are designated as:

- C** Context building within the fictional context
- D** Extend and develop the fictional context
- A** Creating and sustaining the atmosphere of the drama
- T** Creating dramatic tension
- S** Support the children's work in role
- M** Manage the children's behaviour from within the role

The themes relating to both the analysis of the children's behaviours and the teacher behaviours are discussed and analysed in Section 3 of this chapter.

The next section of this chapter, Section 2, contains the transcription and interpretation matrices discussed in this section, Section 1. These relate to the two DVDs which accompany this thesis.

## **Section 2: The transcriptions of the DVD drama episodes**

On the following pages, the transcriptions of the extracts from the drama-SDE lesson, with accompanying descriptive and interpretive comments and thematic codes, are set out in a series of matrices. These relate to the two DVD disks that accompany this thesis. Disk One contains the recordings of scenes from *The Dump* drama. There are eleven extract clips covering five scenes in the drama-SDE lessons, beginning with the scene in which a small group of children is planning in role for a meeting scene later in the drama. The final scene contains four extracts from improvised dramatic presentations.

Disk Two contains recordings of scenes from *The Rainforest* drama. There are eleven extract clips covering eight scenes in the drama-SDE lessons, beginning with the short scene when the teacher is introducing the new drama topic to the class and ending with two extracts from the scene in the drama when the children in role as villagers from a rainforest community must decide whether or not to leave their village.

### **Viewing of the DVDs of the lessons extracts**

It is recommended that the DVDs be viewed in conjunction with the transcription and interpretation matrices. A list of the extract titles and the timings of the scenes on each of the DVDs can be found on page \_ at the front of this thesis.

There is a transcription key in Table 6.1. The list of Thematic Codes is in Table 6.2. An explanation of these was included in the discussion in Section 1 of this chapter.

**NB:** The date and time displayed on some DVD1 clips is erroneous but could not be erased.

**Table 6.1**  
*Transcription Key*

<b>Transcription Key</b>	
[ ]	overlapping speech
<u>no</u>	word emphasised
((nod))	non-verbal gesture/action
( )	pause
◦	words spoken quietly
:::	prolongation of sound
(XXX)	words unclear or in doubt in transcription
> <	words spoken more quickly than usual
< >	words spoken more slowly than usual
↑	rises in pitch or intonation
↓	lowering in pitch or intonation

*(Adapted from Jeffersonian Transcription Notation, 1994.)*

**Table 6.2**  
*Key to Thematic Codes in the Transcription Matrices*

**Key to Thematic Codes**  
*(See pages \_\_\_ for full explanation.)*

*Children:*

- FC:** Building the fictional context of the drama.
- PI** Personal involvement in the role or dramatic context.
- O** Organisational and collective involvement.
- S** Supportive behaviour to others in the group or class.
- E** Emotional involvement in the fictional context.
- F/R** Awareness of acting within the fictional context/audience awareness.

**(Children's codes in bold)**

*Teacher out of role themes are designated as:*

- FC** Developing the children's understanding of the fictional
- O** Directing activities and managing organisation
- S(o)** Supporting pupil learning

*Teacher-in-Role themes are designated as:*

- C** Context building within the fictional context.
- D** Extending and developing the fictional context
- A** Creating and sustaining the atmosphere of the drama
- T** Creating dramatic tension
- S** Support the children's work in role
- M** Manage the children's behaviour from within the T-R

## DVD 1: The Dump Drama DVD Clips

### Episode D1: Planning for the meeting



**The Dump: DVD Clip 1**

#### Episode D1

DVD start time: 00.09

Clip running time: 1 minute 37 seconds

**Title of Clip:** The residents remember

**Type of Activity:** Small group independent discussion and planning

**Context:** The children, in family groups, have been instructed to remind each other of roles from previous lesson and to plan what they are going to tell the councillor about what has been happening as a result of the Dump.

Dialogue (Clip times set from 00.00)	Description and Interpretation of Contextualisation Cues	Themes
00.09 B1: But (.) eh, My name was Uncle Dan and I was 85 (( <i>points to B2</i> ))	Marker. Possessive pronoun/use of past tense: not speaking in role but recalling. Seems to change mind to give just a short piece of information, does not elaborate but passes the conversation to next ch. Social and task awareness.	PI F/R  S
00.12 B2: Well (pause) I'm Auntie Chelsea and I'm married to Uncle Dan (( <i>points, boys exchange slight smile, G2 smiles</i> ))	Marker. Personal pronouns (I'm). Speaking in role. Relationship of characters identified. Both boys and girl make eye contact and smile indicating acknowledgment of contrast of the fictional context with reality	PI PI FC  F/R
00. 18 G1: I'm (pause) I'm (pause), (( <i> rubs eye and looks at G2</i> )) I can't remember.	Personal pronouns – in role then out of role. Attempting to recall, face touching gesture suggests discomfort	PI  F/R
00.21 B2: Teenager <sup>o</sup> (( <i>looks at G1 and whispers, B1 and G2 look at G1</i> ))	Individual offers support, group appears to offer unspoken support.	S S/R
00.23 G1: (pause) em, I'm a teenager and I'm (pause), (( <i>makes eye contact with G2. G2 points to G1's name tag</i> )) my name may name's Siobhan and I'm thirteen (( <i>nods at G2</i> ))	Marker. Struggling to recall, hesitant. Supported by G2's gesture and whole group waiting, looking and listening. No pressure appears to be put on G1 by group.	FC  S
00.31 G2: Well I'm the mum and my name is Shona and I'm thirty. (( <i>rest of gp look at G2, B2 leans in</i> ))	Personal pronoun. Not fully in role (the mum). Recall of fictional relationship. Group support.	PI PI
0036 B1: What, what's our complaints gonny be?	B1 initiates development of new topic – next part of the task.	FC O
00.39 G2: [Em] (( <i>smiles at B1</i> ))	Shows approval of suggestion.	S
00.39 B2: [you] can be the spokesperson (( <i>points at G2</i> )) cause you've got [the loud..]	Emphatic gesture towards G2, begins flattering comment	O
00.41 G2: [No] (( <i>puts hands to face</i> ))	Hand to face gesture indicates	E

	negation/distress	
00.42 B2: [Daniel] (( <i>swings arm round and rests hand briefly on B2's chest</i> ))	B2 sees this and very quickly changes gesture to point to B1. Touching B1 indicates comfort with personal proximity. Gesture seems to be accepted by group.	S S
00.43 G1: Daniel you've got [the loudest voice]	G1 confirms group decision	O
00.44 B2: [You've got] (me... XXX) (( <i>nods</i> ))	Unclear comment, appears to be confirmation	O
00.45 B1: (( <i>looks at B2</i> )) [OK]	Very brief agreement exchange between B1 and B1	O
00.46 G1: [and], eh, what [about]	Marker. Speaking over B1	
00.47 G2: [and you're old]	All seem to be trying to seek a topic/way in	
00.48 B1: Right. There's rats	Marker. Initiates topic; problem in dump	FC
00.49 B2: Rats (( <i>nodding</i> ))	Approval from B2	S
00.50 G1: My new puppy's got cut [on glass]	Initiates new topic: dangerous effect cited. Possessive pronoun	FC PI
00.50 B2: [Waste]	B2 initiates new topic	FC
00.51 B1: Yeh (( <i>looking at G1</i> ))	B1 encourages G1 to continue	S
00.52 G1: He's got cut twice [this week]	Additional information, extends topic	FC
00.53 B1: [Yes. your] new puppy's getting cut (( <i>pointing round group</i> ))	Summarising for group, confirming this as complaint	FC S
00.55 G2: Waste↑	Rise in intonation indicates assertive	FC
00.56 B1: <u>Waste</u> (( <i>nods</i> ))	B1 approves new topic	FC
00.57 B2: Dead animals	Initiates new topic: dangerous effect	FC
00.58 B1: Yeh. The smell	Extends comment by citing effect	FC
01.00 G2: Smell (( <i>holds hand palm up</i> ))	Confirms effect, emphasises with open hand gesture	FC S
01.01 B1 Smell (( <i>nods</i> ))	Further confirmation	FC
01.01 G2: Burnt, em, [cars]	Initiates new topic, things left on dump, but tentatively (marker)	FC
01.02 B1 [Drugs] drugs (( <i>looks at G2 and nods</i> )), like medicine bottles	Initiates new topic, things left on dump. More insistent	FC
01.04 B2 Daniel (says something to B1...) (( <i>B1 turns, looks and nods</i> ))	Interrupting to get B1's attention	O
01.06 G2: Medicine bottles and syringes	G2 continues to respond to B1, develops idea, adds to his list	FC
01.07 B1: (( <i>looks at G1</i> )) Yeh, [and],	Confirming G2's suggestion	FC
01.08 B2: [and (pause) ripped] up sofas (( <i>waves hands</i> ))	Initiates new topic after brief pause in discussion	FC
01.10 B1: (( <i>looks at B2</i> )) [Yeh]	Acknowledging new topic	FC
01.11 B2: [and] baths	continues	FC
01.12 B1: (( <i>still looking at B2</i> )) A big bouncy bed	Adds to topic, alliteration, use of two adjectives	FC
01.14 B1: Yeh (( <i>all smile</i> )) (pause)	Group acknowledge the funny sound/visualisation of the previous description	F/R
01.15 G1: Small, small [children]	Initiates new topic hesitantly	FC
01.16 G2: [(Tof...XXX )] (( <i>to B2 who nods</i> ))	G2 begins to initiate new topic	FC
01.16 G1: (( <i>holds up finger interrupt, looks at B1</i> )) [I seen small children], I seen small children (( <i>B1, G2 also talking to each other</i> )) (indistinct)	Group splits into two conversations G1 and B1 and G2 and B2 – speak across each other. Eye contact made with ch. opposite.	S
01.19 B1: (( <i>leans toward G1</i> )) What?	Confirms interest in G1's statement	S
01.19 G1: I seen small children also go into the park	Personal recall of fictional context. Develops B1's description by adding additional detail	FC
01.21 B2: broken umbrellas (( <i>B2 nods to G2. B2 leans forward and he and G2 talk to</i> ))	Develops discussion with G2. Initiating new topic.	FC

<i>each other across G1 and B1. G2 claps her hands once)).</i>		
01.22. G1: into the dump and jump on the bed ((B2 clears throat, sits back))	Additional detail to B1's suggestion. Group body language appears to mark the end of this topic.	FC
01.25 G2: Well, eh ((B1 turns to look at G2. G2 watches teacher walking past them across camera)) eh, em (2 sec. pause) who wants to be the spokesperson?	G1 seems to initiate new topic but pauses. No other takes up the conversation which lulls for several seconds. G1 resumes by initiating a new topic and phase – planning who will present the group's statements.	O
01.32. B2: Eh, ((waves hand and points at B1)) me and Daniel can't be 'cause ((pats upper arm several times)) we're old people, so ((indicates to G2))	Mix of real and fictional response. Speaking on behalf of B2 who is fictional husband. Reiterates suggestion made at the beginning that G2 should be spokesperson.	O
01.36 G2: ((shrugs and puts out hand, palm up)) So	G2 indicates unwillingness	O
01.37 B1: ((looks at G2, gestures towards her)) Well we'll all say something	B2 offers solution to group. Appears to be aware of G2's concern	S O
01.38 G1: ((nods)) Yeh	Agrees	S
01.39 G2: Yeh, we could all say something.	Agrees to say something as part of group report.	S
01.40 T: ((leans over group)) What are you doing? Are you still talking about who you all are? ...	Checking related to set task. Social-consultative special zone. Tone light and casual. Referring to group in non-fictional and fictional terms. Reinforce fictional context	S O FC
01.45 Ends		

## Episode D2: The Meeting Compilation



**The Dump DVD: Clip 2**

### Episode D2a

DVD start time: 01.50

Clip running time: 1 minute 7 seconds

**Title of Clip:** Meeting the councillor

**Type of Activity:** Whole-group drama with teacher and children in role

**Context:** The teacher in role as councillor talks to the children in role as residents about the problems caused by the Dump. She tells them to think of solutions instead of listing problems.

Dialogue	Description and Interpretation of Contextualisation Cues	
01.50 B1: I live with my wife and my daughter and my grand daughter and the smell is <u>absolutely yucky</u> . (( <i>head inclined spoken very politely</i> ))	First person/possessive pronouns (I, my), personalising situation Yucky: emotive descriptive lexical choice Formal register	PI FC E PI
01.54 TiR: (( <i>in haughty, strident voice</i> )) I didn't notice the smell tonight when I came in. I didn't notice any sort of smell at all. You...nn...are you sure it's not coming from your own house?	Teacher in Role (TiR) Negating/doubting resident's claim Insinuating residents' lack of cleanliness At frame 13.16 boy looks surprised.	A C T
02.04 B1: No (( <i>shakes head</i> ))	Remains polite	FC
02.04 TiR: Are you sure it's not just coming from the other peoples' houses? I mean it might be that.	TiR reiterates insult to residents Boy next to speaker frowns and scowls	A C T
02.08 B1: No <sup>o</sup> (( <i>shakes head. Boy sitting next to him frowns</i> )).	Boy remains polite but mouth turns down, sits on hands, leans back. Negative gestures and posture.	FC E
02.09 TiR: Right, (( <i>writing</i> )) smell, probably imaginary (pause), mmm Yes, any other complaints?	Camera pans to another area. Children with hands up to speak. All look serious/thoughtful.	C T C
02.19 G1: The smell's <u>so</u> bad I have to use <u>four</u> (( <i>gestures with four fingers, emphatic pronunciation, angry face</i> )) bottles of air conditioner. (( <i>crosses hands over knees, looks directly at teacher</i> ))	So bad – lexical choice for emphasis. Girl wrinkles nose (smell?) and speaks emphatically. Supports and extends last boy's complaint with further detail. Offers challenge to teacher in the direct look. Use of personal pronoun. Frame 30.18 Children around her look and listen at her as she speaks	FC E P S E
02.21 TiR: Four bottles of air conditioner? Oh that's excellent news, my, my husband actually works selling air conditioners, so if	TiR sounding falsely friendly and helpful Trying to make a profit from the residents' plight? Girl picks this up and makes a series	C A



you need some cheap just come to me, (( <i>girl folds arms, drops head and purses lips while maintaining eye contact</i> )) I'll give you a card later on and that'll solve your problem. <i>girl turns to the person next to her and looks, rolls eyes and re-fold arms</i> Air fresheners, marvellous things air fresheners, marvellous, [marvellous].	of faces indicating disgust/contempt as TiR speaks: frames 42.22 –43.06 show her turning to the boy beside her, making eye contact, opening mouth in shock gesture, and smiling (sardonically) before turning back to look at TiR who is still talking. TiR continues to be false-friendly Repetition (emphasis of councillor's self-status/beliefs/lack of understanding?)	T C A T
02.38 G2: [I] wanted a <u>play park</u> , not a <u>rubbish dump</u> <i>slight scowl</i>	I – personal pronoun. Spoken in a disrespectful, impolite tone. Very emphatic.	PI FC E
02.43 TiR: Play park? <i>writing</i> mm hm mm hm play park. Yes. We can't always get what we want you know. Doesn't happen that way in life. (pause) Play park indeed. Children are out playing far too much, that's what I say. They should be in doing homework, homework, homework. That's the reason the country's in the state it's in today.	Again, TiR, playing down residents' complains. Being condescending. Hard on children (ch respond as residents but also from ch's perspective?) Camera pans round group Some arms folded/closed gestures All faces serious All silent – no response from anyone.	A T D T
03.00 Ends		



**The Dump DVD: Clip 3**

### Episode D2b

DVD start time: 03.04

Clip running time: 1 minute 18 seconds

**Title of Clip:** The councillor leaves

**Type of Activity:** Whole group drama with teacher and children in role/ independent informal small group discussion

**Context:** The TiR as councillor leaves the meeting and the residents talk to each other about their impressions and feelings.

Dialogue	Description and Interpretation of Contextualisation Cues	
03.04 TiR: (( <i>in strident emphatic voice</i> )) So I'm <u>sorry</u> . (( <i>camera shows children with arms folded and ankles crossed, two boys and a girl scowling</i> )) Until you come to me with a plan and show me that you are able to <u>think</u> , and give me good ways to make things better, (( <i>boy in centre of screen looks round with disgust, crosses and re-crosses arms and legs</i> )) and a plan that I can take to my council, I	Tone indicated lack of sympathy/empathy Emphasis on sorry – words do not tone Posture and facial expressions indicate lack of respect, disgust, contempt. Introduces challenge  Changes of posture indicates frustration and facial features indicate lack of respect.  Repetition of apology – no indication of	T A  D

<p>can't help you. I'm very sorry. I would like to, and I feel very sorry for you, but it's now in your hands. I intend to return, ((<i>camera pans round to other side, showing children with arms and legs crossed and girl in white looking round angrily</i>))  if and when you stop giving me a list of complaints and you start giving me a list of solutions. Things to make the problem better. It's in your hands. (mmm...) ((<i>background noise from playground</i>)) Thank you ladies and gentlemen you have been a <u>lovely</u> group to talk to tonight. ((<i>changes tone to falsely friendly</i>)) Thank you, and goodnight.</p>	<p>sincerity</p> <p>Negative posture and hostile facial features</p> <p>Challenge reiterated and extended to 3 specifics: no complaints, solutions, improve situation</p> <p>Use of formal address and praise to signal friendliness – tone does not match words</p>	<p>A</p> <p>D</p> <p>A C T</p>
<p>03.51 Ch: ((<i>silence - camera pans round- boy makes a rude gesture, girl with crossed legs and folded arms scowls, four ch with folded arms look angry</i>))</p>	<p>Silence indicates disapproval of the tone and behaviour of the councillor  Hostile and negative atmosphere.</p>	<p>E</p>
<p>03.56 T: ((<i>in enquiring low-key voice</i>))  Would anybody like to (pause) talk to each other about what happened?</p>	<p>Change of tone indicates teacher out of role. Children invited to talk to each other, no direct instruction. Use of "anybody" informal/colloquial.</p>	<p>FC O</p>
<p>03.58 Ch: ((<i>camera pans round – each turns to the next person. Noise erupts. All begin to speak and gesticulate, waving arms, frowning, rolling eyes, making fist, boy makes punching of fist into his hand gesture while leaning over and talking to girl who is gesticulating with hands. It's all very animated</i>))</p>	<p>Very marked change in atmosphere. Children turn spontaneously to person next to them – no direction given. Very animated body language. Gestures indicating a range of emotional responses: frustration, annoyance, anger, disbelief. Gestures implying threat, violence made. Finger-pointing indicating emphatic statements/reactions.</p>	<p>FC E S</p>
<p>04.24 Ch: ((<i>begin to look as T is about to call class together</i>))</p>	<p>Indicated children's awareness of the convention of responding to the teacher's instruction to stop.</p>	<p>O</p>
<p>04.26; Ends</p>		

### Episode D3: The Tardy Resident



**The Dump DVD: Clip 4**

#### Episode D3

DVD start time: 04.29

Clip running time: 1 minute 50 seconds

**Title of Clip:** The Tardy Resident

**Type of Activity:** Whole-group drama with teacher and children in role.

**Context:** The children, in role as residents, describe what has happened in the meeting with the councillor to the teacher in role as a late-comer.

Dialogue	Description/Interpretation of Contextualisation Cues	
<p>04.29 T: And stop. ((Ch begin to look round at T))            And stop. ((Ch become quieter))            And stop. ((Ch quiet, look at T))</p> <p>I'm going to come in (pause) late. I'll be one of, one of, ((T back to class touching chair stack)) the residents ((turns to face class, , moves in small steps to one side while extending arms)) and I'll have been late for the meeting. I'll have missed the meeting ((cont to move to the side, hands extended, palms up))            and I'll just come in &gt;and just find out&lt; (pause) ((bustling about, voice becoming faster and less formal, picking up chair))            &gt;find out what's happenin'&lt;.</p> <p>And people tell me what's happening, what's been said, ok↑ ((nodding, looking round making eye contact, walks to the centre and puts chair down)). (3 second pause)</p>	<p>Difficult to hear T above classroom noise. Some children alert to signal. Repetition. Quick response from ch. to request. Want to find out what happens next?</p> <p>Light tone. Explaining next role while moving into role. Touching chairs signals TiR will sit later. Speaks increasingly quickly. Posture indicates being in a hurry and agitated. Open palms indicate asking for help - lower status.</p> <p>Informal tone and increasingly informal pronunciation and increase in speed of speech. Moving quickly with small gestures. Giving clues about the character.</p> <p>Indicating the relationship between TiR character and ch characters. Seeking permission/agreement from children. But tone changes to more "teacher-like" – sounds like an instruction though still informal (higher status).</p>	<p>O</p> <p>O</p> <p>FC</p> <p>C</p> <p>C</p> <p>A</p> <p>O</p>
<p>04.51.14 TiR: I'm sorry (XXX). Have I missed the meeting↑ ((looks round at ch, adjusts chair))</p>	<p>Moves into role. Change to lighter tone, apologetic, seeking approval (?)</p>	<p>C</p> <p>A</p>
<p>04.53 Cl: Yes ((spoken by a number of ch, some nods))</p>	<p>Low pitch, short syllable, not chanted.</p>	<p>FC</p>
<p>04.54 TiR: I'll just sit down. ((bustling, smiling, extending arms, palms up, fingers spread, looking round making eye</p>	<p>Spoken very quickly (as if to self). Very open gesture, indicating camaraderie/ shared culture (equal status). Indicating the resident is</p>	<p>C</p> <p>A</p>

contact))How did you get on? Was it great? ((sits down)) Did you get all sorts of solutions↑ ((Ch put hands up, look serious)) What happened↓ ((leans towards and gestures to Girl 1)).	expecting positive outcome/is naive Ch maintain T-P convention of putting hands up to speak (necessary to keep order in lesson). Q. reinforces fiction that TiR was not present at meeting (as neighbour she wasn't). Rise in pitch indicates expectation of success. Pitch lowered in response to G1's expression.	T
04.58 G1: ((head inclined, eye contact, serious/angry expression and tone)) Well it wasn't that good cause she took a list of our complaints and then she just walked off saying we just have to think of our own [solutions].	G1 maintains fiction, assumes role of angry, disgruntled resident. Emphatic tone. Referring to TiR in third person (she). "Just walked off" lexical choice indicates disapproval and negative response to TiR councillor.	FC E
05.03 TiR: [Think of] aw, surely not↓ ((looking round hands extended palms up What, I mean, are they giving us any money↑	Lower pitch indicates disappointment. Gesture seeking help/reassurance. Use of personal pronoun indicates commonality of role with ch. (equal status) Rise in pitch suggests t-i-r still has expectations of success.	A T
05.06 Cl: No::: No::: ↓ chorus, extended vowels	Low pitch – emphasises bad news	FC
05.09 TiR: So, so what's going to happen? ((sounding annoyed)) What, what else did she say?	Angry/annoyed tone reinforces solidarity with residents' complains (equal status). Seeks further information.	D
05.11 B1: She said until, until we can get a list of solutions and not complaints (then...) in our own hands. ((hand moving eye contact, eyebrow raising, head moving from side to side))	Use of third person. Elaborated language in repetition of councillor's message. Formal tone. Gesture and facial expression give emphasis to serious message and equal status.	FC E PI S E
05.16 TiR: (XXX...no good..)	Acknowledge/confirm complaint	C
05.19 B2: She says that people who (XXX have money? ...) they, they can't, em, they can't hand moves for emphasis, looks up, pauses help us cause they've got to help schools and all that. ((long eye contact, serious expression))	Use of third person. Difficulty in articulating idea clearly but confirming solidarity - implication that "helping schools" and excuse to not help "us" is a puzzle. Looking up indicates recall of experience. Eye contact at end of exchange – equal status with TiR.	FC S E
05.26 TiR: Right. Right° ((sounding concerned)) What else? [What]	1 <sup>st</sup> "right" confirming understanding. 2 <sup>nd</sup> "right" concerned, thoughtful.	C A
05.28 G2: [She says] she can't help us till we can think of a plan but she can help everybody else. ((shaking head, annoyed))	Adds to negative responses to councillor. Showing hostile reaction confirms equal status to TiR.	FC E S
05.33 TiR: Help everybody else but not, uh that's not much good. ((indicates to another speaker))	Confirms solidarity with residents though agreement with G2 and others.	C A
05.36 G3: Well, my son has a (pause) workshop and it's scaring them away from the smell and she just said that eh, he should, ((eye contact, serious)) he should move the shop but he can't cause it's a big building shakes head	Development of in-role relationship and fictional circumstances. Emotive lexical choice and reference to environmental problem emphasises concern. G3 has misunderstood councillor's suggestion to move to another area.	FC PI E S
05.47 TiR: Of course, I, I mean, I'm I'm in the same position myself↑	Rising pitch shows TiR empathises – same situation. No attempt to correct misunderstanding.	C A
05.50 G4: He wouldn't let, she wouldn't let the wee girl get a playground like they promised us ((nodding emphatically, looking angry))	Mistake in gender corrected. Suggestion of deliberate sabotage by councillor of earlier plan. "They" referring back to context building, when residents (us) planned what to do with the empty ground.	FC E

	Emphatic disapproving facial expression, gesture and posture.	
05.56 TiR: I remember that G4 ( <i>folds arms and nods vigorously</i> ) I remember they said when we bought these houses they said we were gonny get a play... or they said it was gonny be nice anyway. ( <i>speaking very quickly, more accented</i> ) >They didn't actually say that we were <u>definitely</u> getting it but that was the idea that we go wasn't it↑< It definitely was↑	TiR confirms account of what "they" said as G4 nods in approval (equal status). Use of informal pronunciation and personal pronouns shows solidarity while correction is made to account to give a more accurate account. Teaching point made though TiR. Correction tempered by continued agreement, increase in speed and rise in pitch to maintain equal status.	C D  C M
06.07 B3: ( <i>leaning forward hand on knee, ch at either side looking and listening</i> ) She was that posh she was always nagging about how much (pause) little money the council had.	Posture indicates informality (equal status). Third person reference. Lexical choices (posh, nagging) indicate disapproval. Reiterates previous information.	FC E
06.13 TiR: Aww. Right↑ So she, was she not, did you not think she was very sympathetic then?	TiR responds as if this is additional information - informal pronunciation. Hesitation indicates searching for fuller response. Addition of new concept – sympathetic. Tone and pronunciation more formal (teacher-like) in final phrases.	C D M
06.17 Ch: No [No] ( <i>shaking heads</i> )	Emphatic confirmation	S
06.18 TiR [Did she not listen to you?]	Developing concept	D
06.19 Ch: [No no]	Agreement	S FC
06.19 Ends		

## Episode D4: Planning for Action Compilation



**The Dump DVD: Clip 5**

### Episode D4a

DVD start time: 06.23

Clip running time: 49 seconds

**Title of the Clip:** Who will scribe?

**Type of Activity:** Pupil independent discussion and planning

**Context:** The children negotiate who will be the scribe for the planning sheet.

Dialogue	Description and Interpretation of Contextualisation Cues	
06.23 G1: ...decide who's going to do the writing and we <u>shouldn't</u> take much time over this though. (( <i>looking at G2. G4 is holding the clipboard</i> ))	Initiating plan to select scribe. Emphasis demonstrates understanding of task.	O
06.26 G2: Right Katrina, (( <i>gestures with hand towards G1 nods and shrugs</i> )) and I'll just, you can do it if you like.	Acknowledging G1's status as initiator. Gesture indicates speaker has no interest in being scribe. Giving permission to G1 increases own status.	O
06.29 G1: (( <i>looks at G3</i> )) [OK°]	Appears slightly hesitant - aware of G3's disapproval as she accepts.	O
06.30 G3: [But I would] like to vote. (( <i>G2 watches G3 then G1 as they speak</i> ))	Interrupts G1's acceptance to initiate an alternative plan (challenges G1's status).	O
06.31 G1: We'll have a vote then ↓ (( <i>looks down at sheet being held by G</i> )) [Right who's]	Agrees immediately. Slight lowering of pitch indicated frustration. Begins to organise (confirming status)	O
06.33 G2: [You just] (( <i>turns towards G3, open hand gesture, conciliatory facial expression and eye contact to G3</i> )) Cause you [did it]	Attempt at pre-empting G3's complaint? Gesture and posture indicate reasoning and explaining, being open about the selection of scribe.	O S
06.25 G3: [I know] but it wasn't like <u>my</u> fault (( <i>slight whine in tone</i> )) that you said that I could do it [was it]	Challenging for status by accusing G2 of breaking word. Pattern choice and stressing to emphasise lack to fault.	O
06.39 G4: [Uh-huh but I think] (( <i>looks at G2 and waves pointed finger</i> ))	Attempts to enter the discussion	O
06.40 G1: [Well] lets have a vote [then right] (( <i>shifts slightly in chair</i> ))	Interrupts, emphatic. Reintroduces idea of vote.	O
06.41 G4: [Lets have] a vote (( <i>gestures round at the others</i> )) [for]	Concurs. Supports G1. Extends idea by introducing the idea of voting for someone. Establishing status.	O S
06.42 G1: [Right] hands up [for]	Re-establishing status while appearing to	O

	support G4.	
06.44 G2: [No] but we <u>always</u> vote	Introducing an alternative view – suggesting that voting isn't the only way	O
06.45 G3: Right [so] ↑ ((looks at G2))	Rising pitch indicates interest in G2's idea	S
06.46 G2: [I think] ((gesturing to G3 and G4 with palm facing them, looking at each in turn, serious)) that [youse two done it last time]	Attempting to justify objection. Gesture and facial expression indicated attempt to present a reasonable alternative. Reference directly concerning G3 and G4 having had a turn as scribe earlier	O S
06.48 G4: ((leans forward to G2)) [The teacher says] it's good for [voting]	Using the higher value of the teacher's opinion to justify and enhance own position.	O
06.50 G1: [Let's] just vote, OK. ((hand in patting down gesture)) Right, vote. ((G2 points to G4 looking at G1)) Hands up who says [that]	Re-establishing status as decision-maker/leader by concurring with G3 and G4. "Calm-down" down gesture emphasises status. Use of imperative further emphasises leader status. G2 indicates that G4 should be the first candidate	O
06.52 G2: [Katrina] ((points to G1))	G2 emphasises name to indicate her vote.	S
06.54 G1: (pause) I should do it.	Picks up on G2's lead and names herself as first candidate.	O
06.56 All: ((G2 raises hand while looking at G4. G4, holds arm straight up. G3 puts hand up but arm bent and wavering))	G2 quickly and emphatically raises hand. Long gaze to G4 elicits agreement. G3 soon follows but with less conviction.	O
06.57 G1: ((shrugs)) Well then	Accepts position but without obvious triumph	O
06.58 G4: ((hands the clipboard to G1)) Here [you go]	Hands over clipboard (status symbol) with no apparent hesitation/regret	S
06.59 G1: ((takes the board)) [I couldn't] exactly vote for myself. ((reads)) Alone, >with some help, with a lot of help<	Obliquely apologetic.  Initiates next stage of discussion by addressing task immediately.	S O
07.04 G2: Right. How about "alone" we start with that ((points to paper and looks round)) [Now]	Initiates plan by suggesting course of action. Consults rest of group.	O
07.06 G3: [Now] ((looking at G2)) saving money	Accepts suggestion and initiates planning idea	O
07.08 G2: ((waving hand in round gesture, nodding)) We could save [money]	Accepts idea and confirms, signalling collaboration	S
07.11 G1: I think we need [help] ((pointing))	Develops initial idea, extending collaboration	O
07.12 G4: [some help]	Further develops idea	O
07.13: Ends		



**The Dump: DVD Clip 6**

**Episode D4b**

DVD start time: 07.18

Clip running time: 1 minute 11 seconds

**Title of Clip:** Planning for action

**Type of Activity:** Independent small group planning in role

**Context:** The children in role in the process of using the community planning sheet to plan how to take action to get rid of the dump and improve their environment.

Dialogue	Description and Interpretation of Contextualisation Cues	
07.18 B1: Get the school to help us ((G2 writing from previous suggestion))	Initiates idea/suggestion	FC PI
07.19 B2: Yeh	Agrees	FC
07.20 B1: [School help]	Repetition, further emphasis	FC
07.21 G1: [School help]	Repetition, further agreement	FC
07.22 G2: Right ((looking at sheet))	Indicated readiness to write new suggestion	O
07.23 G1: (XXX)		
07.25 G2: Where's that going in? <u>With</u> some help? ↑	Seeks advice from group. Initiates own suggestion but with query.	O
07.26 B2: Yeh. [Yeh]	Confirms suggestion	O
07.26 B1: [Yeh that]	Adds confirmation	O
07.27 G1: [...a little help. That's from] school	Additional information but not able to make her idea heard clearly.	FC
07.38 B2: ((pointing to sheet)) Soo, soon we need something for soon and later and	Initiating topic. Monitoring and noting omissions in plan.	FC PI
07.30 B1: later ((pointing and tapping on sheet)) we'll definitely need something for° later° ((pats side of face and looks away))	Strong agreement, gesture for emphasis. Tails off and seems to be thinking aloud - indicated by change of volume and touching face gesture	O PI
07.32 G1: Em ((touches chin with fingers, looks to the side)) [well later]	Marker. Mirroring gesture demonstrates agreement	S
07.33 G2: [Alone later] ((touches chin with finger, B2 pats/rubs chest with hand))	All children mirroring face/body touching gestures demonstrating group solidarity	S
07.33 G1: Em, alone later [we could, eh]	Marker. Repetition, thinking aloud,	FC
07.35 G2: [(XXX) in the park] (( looks at B2 and slight giggle))	Suggestion unclear but finds what she said amusing. B2 does not respond.	F/R
07.36 G1: We could, eh, (pause)	Marker. Contribution keeps her in discussion though no suggestion made	O
07.37 ((all look up and around, thinking))	Mirroring actions shows solidarity	S
07.39 B2: ((Extends arm and points index finger at G2)) PLANT	Triumphant/emphatic gesture. Initiates idea.	PI FC



07.40 G1: [Maybe]	Continues contribution	FC
07.40 B2: [Plant]	Repetition of initial idea	FC
07.41 G1: ((looks at B2)) plant flowers ↑	Extends idea	FC
07.41 B2: ((points at G1)) Plant flowers ((Glances at G2 then looks at G1, waves hand)) and grass seeds	Accepts idea. Acknowledges G2 then addressed G1 (scribe). Extends idea	FC S
07.42 G1: The only problem is that we need to, em, [get] ((gesturing with roll of hand))	Challenges idea by raising possible difficulty. Marker. Grasping for words to explain	FC F/R
07.45 B1: ((finger raised, open palm gesture, miming spray bottle gesture)) [get] weed killer	Interrupts G1. Extends original “plants” topic though slightly off-subject	FC
07.46 G1: ((open palm gesture)) But we need to money to get ((brings hand up towards body and waives)) to <u>buy</u> the plants and° that°	Continues with “problem” topic. Open hand gesture indicates plea to be heard. Problem articulated, gesture for emphasis then indicates lack of confidence - also suggested by loss of volume and specifics in last two words.	PI F/R
07.49 B2: We’ve got money ((points to sheet)) (pause) but we need more money. How are we gonny get more money?	Challenges suggestion, then agrees and extends. Seeks further suggestions.	O S O
07.56 G1: ((looks at sheet)) We’ve got [four things for money]	Adds information by consulting previous notes	O
07.56 G2: ((looks at B2, open hand gesture)) [(well we...could maybe...)]	Speaks over G1. Begins to offer suggestion	FC PI
07.57 B1: Get, get a company to sponsor us. ((turns towards B2)) Get a company ((turns to G1 and taps on sheet)) to sponsor us	Extends “money: theme. Initiates new idea. Repetition for emphasis/insistence. Personal pronoun indicates involvement in role. Gesture to direct G1 to make a note	FC O
08.00 G1: Soon ((writes))	Begins to comply. Makes decision about location of suggestion.	O
08.02 G2: Soon, uh-huh ((nods))	Confirms G1’s decision	O
08.03 B2: Company sponsors ((watching G1 writing))	Confirms B1’s suggestion	FC
08.04 B1: ((nods)) company sponsors	Repetition confirms own suggestion	FC
08.05 G2: Yeh, company sponsors	Repetition confirms agreement	FC
08.06 B2: Yeh. ((points to paper)) [(we...yeh...)]	Confirms group agreement. Attempts to extend.	FC
08.07 B1: ((looks at B2)) [We could] we could organise a football match ((B2 turns face to B1)) about five-asides ↑ ((points and waives finger))	Initiates idea. Personal pronoun indicates involvement in role. Checks idea with B2 – rising intonation indicates question.	FC PI
08.09 B2: Oh yeh, ((looks at G1 and points)) and old [football]	Accepts idea and extends. Indicates writing opportunity to G1	S FC
08.10 G2: [five aside football match]	Confirms agreement	FC
08.11 B2: An old, put an old, an old retirement football (match...) ((turns to look at G2))	Extends idea. Suggestion links with the B1 and B2 characters – old people.	FC PI
08.14 G2: No not a retirement cause (XXX)[(we...)]	Challenges idea giving reason	FC
08.16 B1: ((pointing at sheet)) [Five-aside] Five aside football	Confirms idea and indicated that it should be written in the plan	O
08.17 B2: Five-aside football	Confirms writing of idea	O
08.19 B1: ((pointing at sheet)) No, [here].	Directing writing	O
08.20 G2: [no ut it] there ((pointing))	Challenging B1’s direction	O
08.22 G1: ((looks down at sheet, reading)) (pause) No but, ((looks at B1)) We need <u>some</u> help ↑	Pause indicates thinking time. Challenging direction and giving reason. Rise in inflection indicates seeking confirmation.	O O
08.23 B2: ((looks and points at B1)) Yeh, so we do ↓	Confirms G1’s suggestion. Fall in pitch is emphatic.	O, S

08.24 G2: With some [help]	Confirms	O, S
08.25 B1: [Five-aside] football	Confirms and dictates	O, S
08.26 G2: Cause we need [to]	Extends idea	O
08.27 B1: (( <i>dictating</i> )) aside	Dictates	O
08.28 G2: (( <i>rolling gesture with hand</i> )) get balls and strips and that	Searching for words, Continues to extend idea.	FC
08.29: Ends		



**The Dump: DVD Clip 7**

### Episode D4c

DVD start time: 08.35

Clip running time: 53seconds

**Title of Clip:** Presenting the plan

**Type of Activity:** Whole class role play with teacher and children in role

**Context:** After the group discussions, a spokesperson for each group presents their plan.

Dialogue	Description and Interpretation of Contextualisation Cues	
08.35 T: Listen.	T focuses the class. Imperative statement.	
(All words spoken by G1) 08.36: What we can do <u>right now</u> is we want to have a meeting while we're all here (( <i>looks up and points round class with pen</i> )) and then, (pause) after the meeting, we want to watch through our window to (see if we can...) see anyone	Use of personal pronoun throughout indicated speaking in role. "While we're all" - sustaining of the fictional context. Eye contact to define group and indicate solidarity First idea: fictional context extended, introduction of idea of perpetrator of dumping	PI FC FC PI
08.48 and we'll phone, like, (( <i>looks up</i> )) National Trust and that, you know that support wildlife, (( <i>waves pen as she speak in time to the words, bends forward</i> )) and (pause) and include the environment (XXX) his advice for what to do with, (pause) like, <u>live animals</u> (( <i>two downward thrusts of hands at "live animals, looks up</i> )) living on a <u>dump</u>	Second idea: introduction of concept of environmental organisations and their roles. Gesture and posture indicate awareness of audience Emphasis on words indicate understanding of issue and desire to communicate this to audience within fictional context.	FC FC PI
09.00 and (( <i>reading</i> )) who can help us is like with cars and that and computers (( <i>wave of hand to accompany each item listed</i> ))(around...) the place	Third idea: acknowledging that clear-up of large items needs specialist help. Reporting plan – sustaining first person report.	FC
09.05 and <u>soon</u> , (( <i>reads</i> )) a raffle on the main	Fourth idea: community action suggestions. "main street", "people", "shops" extends fictional context	FC FC

<p>street and get people to sponsor us and put posters in the shops and (put on them...)  <i>((looks up))</i> fines, like, for example, <i>((two downward thrusts of hand))</i> £50, like, <i>per ((points to side))</i>, sort of, item, and bring and buy sales, and then other villagers can help us, and charities</p> <p>and later, we want to show the council who's boss. <i>((looks up and smiles))</i></p>	<p>Fifth idea: punishment for dumpers. Eye contact with class and gesture for emphasis  Supplements fourth idea – further extends fictional context. Introduces idea of larger fictional community beyond class roles.  Challenge to council, emphasis on strength of group/fictional community. Gesture seeks community approval.</p>	<p><b>PI</b></p> <p><b>FC</b></p> <p><b>FC</b></p> <p><b>FC</b></p> <p><b>PI</b></p> <p><b>E</b></p>
<p>09.30 : Ends</p>		

## Episode D5: The News Reports Compilation



**The Dump: DVD Clip 8**

### Episode D5a

DVD start time: 9.36

Clip running time: 2 minutes

**Title of Clip:** The news report

**Type of Activity:** Small group improvised presentations

**Context:** The children use the context of a television interview to report on the progress of their community action planning. The clip shows a full report from one group.

Dialogue	Description and Interpretation of Contextualisation Cues	
<b>Clip 5a</b>		
09.36 G1: (( <i>reading</i> )) Good evening, this is Kirsty Johnston reporting for Scottish Television news. Tonight we hear about the residents of New Row estate and how they've tackled their problems of illegal dumping rubbish (( <i>glances up at camera</i> )) in their area. Behind me here, we can see the residents taking part in various activities (( <i>view of three girls miming cleaning up activities</i> )) to help clean their area and keep it safe. (( <i>turns towards the others. G2 looks into camera smiles and waves</i> )) Lets speak with some of them. (( <i>walks toward G3 who stands</i> )) Good evening, (( <i>reading</i> )) em, can you tell m, us, how, what caused your problems in the first place ↑	Groups supplied with script for introduction. (Interviews from rehearsed improvisation.)  G1 demonstrating awareness of conventions: facing and looking into camera, standing still, using mike. G2, G3 and G4 engaging in mime activities: bending, lifting, moving items, putting things into sacks. Working in unison demonstrates collaboration, commitment to fictional context. G2 shows awareness of audience. G3 stands, picking up on cue from G1. Spatial: in social-consultative zone. Hesitation over reading Recovers. Rising intonation signals question.	F/R  FC  FC  F/R
10.01 G3: (( <i>stands with hands behind back</i> )) I don't really know because one morning (( <i>looks up to the right, slightly closes one eye</i> )) about a month ago, eh, we just woke up and  (( <i>looks outwards and wide pointing gesture with hand and arm, palm upwards</i> )) and there was a big waste (pause) (( <i>takes breath and looks at G1 with slight smile and open palm gesture</i> )) land thing <u>all across the road</u> (( <i>arm</i>	"Don't know" as marker to beginning of description. Sets information in historical fictional context. Looking up to the right indicates recall/visualisation of events. Extends fictional context: "we woke up" indicates she lives with others. Gaze and gesture indicates visualisation of fictional scene. Begins description of physical scene. Pause on "waste..." seeking word. Glance to G1 and smile indicates awareness of struggle to maintain role and fictional context. Maintains role and extends	FC  PI  FC

<p><i>wave to each word</i>)</p> <p>and I can't believe, ((<i>shakes head, eye contact with G1</i>)) I couldn't believe that. And the council does nothing. ((<i>eye contact with G1</i>))</p>	<p>description: emphasis on location. Information re personal response, emphasised by denial gesture indicates affective involvement.</p> <p>Information but personal opinion of council response. Gaze indicates effort to demonstrate truthfulness.</p>	<p>F/R</p> <p>E</p>
<p>10.17 G1: Does nothing does it then? Did you phone the council ↑</p>	<p>Repetition to emphasise information. Question to extend information. Extends fictional context. Rising pitch indicates surprise.</p>	<p>S</p> <p>FC</p>
<p>10.19 G3: Yes (pause) about 10 times ↑ ((<i>makes eye contact</i>)) and they said they would do nothing ↑ ((<i>shakes head, hands on hips</i>))</p>	<p>Affirmative response. Rising pitch reflects surprise. High number suggests effort by residents. Gesture and posture indicates disbelief. Rise in pitch to emphasis questionable council response.</p>	<p>FC</p> <p>E</p>
<p>10.23 G1: ((<i>shakes head</i>)) Nothing about the rubbish dump? ↑</p>	<p>Mirrors gesture. Repetition of word and pitch indicated sympathy/solidarity.</p>	<p>S</p>
<p>10.24 G3: ((<i>shakes head briefly then looks down</i>)) Nothing ↓ ((<i>sighs</i>))</p>	<p>Posture indicates defeat. Falling inflection indicates disappointment.</p>	<p>FC</p>
<p>10.26 G1: ((<i>walks towards G4</i>)) Hullo. ((<i>G4 stands up</i>)) What did you do once the council refused to help you?</p>	<p>Use of greetings convention. Seeking information. Developing previous claim. Emotive/judgmental lexical choice indicates interviewer's position/viewpoint.</p>	<p>FC</p> <p>S</p>
<p>10.30 G4: Well, we went and got, eh, lots of different things like sponsors and stuff so that we could raise the money to clear it up.</p>	<p>"Went" indicates moving location within fictional context. Use of personal pronoun indicates communal action. Making connections - donors, money action.</p>	<p>FC</p> <p>PI</p>
<p>10.38 G1: What was actually supposed to be happening ((<i>turns head to look into distance</i>)) with this wasteland <u>before</u> people dumped rubbish on it?</p>	<p>Lexical choice "actually" suggests deviation from original plan for land – fictional history. Gaze indicates visualisation of scene. Repetition of G3's "wasteland". Emphasis on previous time within fictional context. Formal register – use of interview convention.</p>	<p>S</p> <p>FC</p>
<p>10.43 G4: ((<i>standing straight with arms behind back</i>)) We were meant to be getting a lovely play park with ponds and swings.</p>	<p>Straight posture indication formal nature of report. "Meant to be getting" patterning choice of passive tense indicates that a third party (council?) is responsible for not keeping promise. Lexical choice to contrast potentially pleasant environment with the dump.</p>	<p>FC</p> <p>PI</p>
<p>10.47 G1: Were you looking forward to that? ↑</p>	<p>Rhetorical. Reflecting description/desires of G4.</p>	<p>S</p>
<p>10.48 G3: Yes, I was.</p>	<p>Emphatic agreement.</p>	<p>PI</p>
<p>10.49 G1: ((<i>looks at clipboard and turns, bending to G4 who stands</i>)) Hullo. How did you feel about this?</p>	<p>Conventional greeting. Question to develop idea of disappointment from G4.</p>	<p>S</p>
<p>10.54 G4: ((<i>takes audible breath, places hands on hips</i>)) Well, I tho... I was disgusted ((<i>looks at G1 and wrinkles face</i>)) I mean, look at ((<i>gestures with hand to other area of room and shudders, wrinkles face more</i>)) dis, dis ((<i>shrugs shoulders, wrinkles face and makes wide arm gesture, palms upwards</i>)) beugh, it ((<i>puts two hands up to cover nose. G1 smiles slightly.</i>)) stinks and everything.</p>	<p>Breath and posture indicate annoyance/negative reaction. False start before emphatic lexical choice supported by "disgusted" facial expression. Personal pronoun indicates in-role response. Choice of imperative, instructing reporter to look at the fictional scene. Gaze to distance and exaggerated gesture indicates visualisation. Disgusted sound and gesture indicates a bad</p>	<p>E</p> <p>FC</p> <p>E</p> <p>FC</p>

<p>((turns and puts one hand to head)) I mean ((makes eye contact with G1, both hands on hips)) it's, I'm actually quite sad as well because (pause) ((points to chest with one hand)) we've been <u>lied to</u>.</p>	<p>smell – olfactory imagination here. G1's smile indicates awareness of G4's development of fictional context.</p> <p>Develops earlier idea – council not keeping promise. Gesture and posture indicate distress mixes with annoyance. Lexical choice “sad” extends this. Hand on chest gesture indicated both sincerity and hurt. Pattern choice “lied to” extends claim of G4.</p>	<p>E</p> <p>E</p> <p>PI</p> <p>FC</p>
<p>11.06 G1: ((glances down to script)) Well, ((makes eye contact with G4. G4 begins to mime clearing up.)) I heard that you've been trying to film the culprits. Nn did you catch anyone? ↑</p>	<p>Checking question order. Maintaining fictional context by re-establishing eye contact. “I heard” extends fictional context. Formal lexical choice indicates maintaining role and understanding of convention. “culprit” and “Catch” indicate illegal or anti-social behaviour.</p>	<p>S</p> <p>FC</p>
<p>11.11 G4: ((nods )) Yes.</p>	<p>Emphatic response.</p>	<p>FC</p>
<p>11.12 G1: So, what happened to them?</p>	<p>Question to develop story/information.</p>	<p>S</p>
<p>11.14 G4: Em, well, ((looks away to left)) we phoned, like (know...) ((hand circling gesture)) the council and police and that and they said well, they, ((looks outward)) we can't do anything about it, it's wasteland ↓ ((wrinkles face))</p>	<p>Gaze to left indicates composing idea – hesitation and “seeking” hand gesture confirms improvisation. Develops idea of lack of action/interest by officials. Repetition of wasteland (3<sup>rd</sup> time) Falling intonation and sad facial expression indicates disappointment.</p>	<p>FC</p> <p>PI</p> <p>E</p>
<p>11.25 G1: Did they not ((shakes head)) did the people that got caught not get fined ((shrugs one shoulder, makes eye contact)) or anything ↑</p>	<p>Pattern choice - negative question seeking negative response. “Caught” lexical choice indicates anti-social behaviour. Gesture and gaze communicate empathy with interview. Rise in pitch indicates surprise.</p>	<p>FC</p> <p>S</p>
<p>11.28 G4: No° ((continues with clearing up mime))</p>	<p>Quite tone and continued mime signals residents' desire to end of dialogue – acceptance of lack of support but residents work on.</p>	<p>E</p>
<p>11.29 G1: They just got left alone? ↑</p>	<p>Extends and confirms information. Rise in tone continues to indicate surprise and sympathy.</p>	<p>FC</p> <p>E</p>
<p>11.31 G4: Probably. Yeh. ((walks away, sweeping mime))</p>	<p>Short response signals end of dialogue. Resident resumes task.</p>	<p>FC</p>
<p>11.32 G1: ((turns, nods, looks at clipboard)) And there you have it ladies and gentlemen ↓ ((looks at the camera)) Good evening ↓ ((walks away))</p>	<p>Uses reporting convention in posture, gaze lexis and patterning. Fall in intonation confirms negative tone of residents' reports on official help.</p>	<p>F/R</p>
<p>11.36: Ends</p>		



### The Dump: DVD Clip 9

Episode **D5b**

DVD start time: 11.41

Clip running time: 26 second

**Title of Clip:** Disappointed

**Type of Activity:** Small group improvised presentations

**Context:** The children use the context of a television interview to report on the progress of their community action planning.

Dialogue	Description and Interpretation of Contextualisation Cues	
11.41 G1: ...in the first place?	Question from suggested list.	S
11.43 G2: (( <i>direct eye contact with G1</i> )) Em, well, people have just been coming along here (( <i>shakes head from side to side</i> )) and dumping every single piece of rubbish they've got (( <i>intake of breath</i> )) (pause). I just think it's [terrible]. (( <i>shakes, head, makes eye contact, serious face</i> ))	Gaze indicates serious approach to interview. Marker. Designation of "people" indicates non-specified individuals within the fictional context. "Coming along here" marks the ownership of fictional space. Continuous head gesture indicates disbelief and disapproval. Lexical choice "terrible" emotive personal opinion.	FC E PI E
11.53 G1: [What] did you do?	Question to extend information.	S
11.54 G2: (( <i>looks down</i> )) Em, well, we've been doing everything that we can do. (( <i>resumes eye contact</i> ))	Markers. Use of plural personal pronoun indicates community action. Lexical choice for extent of action. "Can do" infers actions may be limited by external agents. Extended gaze suggests genuine concern.	PI FC E
11.57 G1: How did you feel?	Question to extend information – tone rather flat indicated rehearsed rather than responding.	F/R S
11.58 G2: (pause) (( <i>looks outwards</i> )) Em, (pause) well, (( <i>wrinkles face, shakes head</i> )) angry ↓ 'n' (pause) (( <i>steady eye contact</i> )) <u>very</u> disappointed ↓ (pause)	Markers. Pause as thinks about response. Facial expression of disgust. Shake of head indicates negative reaction. Falling intonation at "angry" indicates pessimistic feelings. Steady gaze suggests authentic feelings, reflected in lexical choice of emotive descriptor, stress on "very" and further fall in intonation.	PI E
12.06 G1: Thank you	Convention used	F/R
12.07: Ends		



### The Dump: DVD Clip 10

Episode **D5c**

DVD start time: 12.13

Clip running time: 50 second

**Title of Clip:** Hooligans

**Type of Activity:** Small group improvised presentations

**Context:** The children use the context of a television interview to report on the progress of their community action planning. The clip focuses on the physical clearing of the dump.

Dialogue	Description and Interpretation of Contextualisation Cues	
<p>12.13 G1: ((reads)) Behind me here we can see residents taking part in various activities ((camera pans to group)) to help their area (pause) to help, to help keep their area clean and safe. I'll sh... shall show you what they have been doing.</p> <p>((12.16 B1: stooped over moving across area 12.16 G2: holding jumper like a rubbish bag 12.17 B3: rubbing eyes, stooping, shaking head, wiping brow with back of hand 12.21 B2 &amp; B4: kneeling, bending and miming picking objects up, using jumper as bag 12.22 B3: mimes lifting a bottle and taking a drink 12.26 G2: holding jumper as if a rubbish bag and miming filling it))</p>	<p>Groups supplied with script for introduction. Slight variation from Clip1.</p> <p>G1 demonstrating awareness of conventions but hesitant in reading. Audience awareness - "show you".</p> <p>Extended and complex mime from G1, B1, B2 and B3. None of the children appear to be conscious of the audience or camera and actions seem realistic and natural. G1 and B1 fill prop bag systematically with elaborate hand movements of lifting and transferring.</p> <p>B2 is bent over and hobbles across the space in the background. Remains bent over.</p> <p>B2 mimes as if engaged in tiring work and takes long drink.</p> <p>Working in unison and mime demonstrates collaboration, commitment to fictional context.</p>	<p>F/R</p> <p>PI FC S FC PI FC FC S</p> <p>PI E</p> <p>FC S</p>
<p>12.27 G1: Now lets speak with some of them. ((walks towards G2, holding microphone out. Reading.)) Excuse me, can you tell us a little of what caused your problem ((looks up from script)) in the first, in the first place?</p>	<p>Demonstrates audience awareness – use of convention.</p> <p>Spatial: in social-consultative zone.</p> <p>Lexical choice indicated use of interview convention. Hesitation when going off-script but quick recovery.</p>	<p>FC F/R</p> <p>S</p>
<p>12.36 G2: ((looking outwards)) Well people have just ((looks at the camera briefly then looks away)) been coming along ((eye contact with G1)) and dumping all their rubbish 'n ((fleeting smile at G1)) all the different things that they've got ((slight shake of head, looks serious)) ((thud in background)) (pause) and I just think it's terrible ↓</p>	<p>"People" indicates others that community. "Coming along" relates to the fictional context. Brief look at camera seems to have made G2 aware of working in role as evidenced by brief smile to G1 and lack of clear description. Recovers quickly and regains control of role.</p> <p>Use of first person pronoun and description of</p>	<p>FC F/R FC</p> <p>PI</p> <p>E</p>



	emotional opinion. Falling inflection indicates negative reaction.	
12.45 G1: (( <i>turning away</i> )) Thank you. (( <i>turns towards B1</i> )) 'scuse me, could you tell me what happened next, after ever... after you found out people were dumping↑	No specific response to G2. Convention used in approach. Reading then hesitated as before but recovers. "Next/after" indicates a storyline. "People" indicates others – non-community. Rise in intonation indicates question.	S F/R FC
12.54 B1: (( <i>stands from bending, takes breath, turns to side, slight stoop</i> )) I found, I saw (( <i>high, feeble voice, stooping, pointing away</i> )) two little hooligans (( <i>turns and points in the other direction, stooping</i> )) up there (( <i>raises and extends arms to point into the distance</i> )) that's where they live. Up there. And they were trying to dump a sofa and they said it was <u>just</u> a sofa↑ (( <i>eye contact with G1</i> ))	Gesture and posture demonstrate in-role as older person. Adoption of vocal pitch and tone of older character. First person indicates personal account of fictional experience. Pejorative lexical choice to describe dumpers indicates attitude of character. Fictional context developed by assigning a home location to the dumpers. Giving account of fictional incident and quoting fictional dumpers further develops fictional context. Emphasis on "just" and rise in intonation indicates indignation. (This incident refers to an earlier episode in the drama.)	PI FC FC FC FC E
13.03: Ends		



**The Dump: DVD Clip 11**

Episode **D5d**

DVD start time: 13.08

Clip running time: 43 second

**Title of Clip:** Glad!

**Type of Activity:** Small group improvised presentations

**Context:** The children use the context of a television interview to report on the progress of their community action planning. The clip shows an extract from Class B.

Dialogue	Description and Interpretation of Contextualisation Cues	
13.08 G1: I felt really annoyed (( <i>raises eyebrows</i> )) because (pause) they (( <i>shrugs</i> )) kinda promised on it and (( <i>extends arms downwards palms upwards</i> )) just to see this dump here, it's quite annoying↓ (( <i>looks at camera</i> )). (pause) (( <i>looks round at G2, hand on hip</i> )).	Use of first person. Qualifier increases intensity of emotive descriptor. Raised brows for emphasis. Because indicates extended response. Shrug gesture negates the positive of "promise". Develops fictional context by referring to seeing the dump; "here" situates location in present. Hand gesture emphasises negative nature of situation. Understatement qualifier of "quite". Falling intonation suggests negative response.	PI E FC FC E

13.18 G2: Ok. (( <i>mimes writing on clipboard. Makes eye contact, slight smile</i> )) Thanks	Simulates using convention of interview note-taking. Polite convention at end of exchange.	F/R S
13.19 G1: (( <i>nods, smiles</i> )) It's ok	Appropriate response.	S
13.20 G2: (( <i>G1 and B1 walk towards G3</i> )) >Excuse me ↑<	Interruption convention. Rising tone suggests question - asking for interview	F/R
13.22 G3: What (( <i>straightens from bend, rolls up sleeve, wipes brow with back of hand, smiling</i> )) Yes ↑ (( <i>shakes hair and walks nearer B1</i> ))	Question implies unaware of impending interview – developing the fictional context. Extended mime of four gestures, enhances context. Affirming agreement to interview. Shaking hair implies grooming – acknowledging public face.	FC PI
13.27 B1: (( <i>reading, rather flat</i> )) How did you (pause) go about it?	Interview convention less obvious – reading. Hesitant.	F/R
13.31 G3: Go about it? (pause) Well, we all (( <i>slight arm gesture to rest of group</i> )) just decided that we would clear it up ourselves because the council wouldn't do anything.	Repetition and rising intonation implies giving thought to the question and possible response. First person plural with gesture to others who continue to mime clear-up implies solidarity/community. Use of active verbs develop fictional context and imply positive action ( we decided, we would clean up). Use of emphatic “ourselves”. Negative statement re council extends information about fictional context.	FC PI FC E
13.39 G2: OK° (( <i>reads, waives hand holding pen</i> )) how will you feel about this when the (it...) (( <i>makes eye contact with G3, waves pen in circular motions as she speaks</i> )) the job's finished and you've got this park, or, if you do get this park?	Affirms G3's statement. Reads then goes off-script. Improvisation indicated by eye contact and circular gesture with pen. Fictional context developed though reference to mime as “the job” and proposition that it will lead to a park being created. Element of uncertainty introduced.	F/R E FC FC S
13.48 G3: (( <i>smiles, nods head</i> )) Glad ↓	Emphatic statement of predicted emotion. Falling intonation implied difficult process being undertaken.	E PI
13.49 G2: (( <i>makes eye contact, smiles, pretends to write on clipboard</i> )) Thank you ↓	Continued use of interviewing/reporting conventions. Falling intonation reflects that of G3, implies understanding/sympathy.	F/R FC
13.51: Ends		

## *DVD 2: Rainforest Drama DVD Clips*

### Episode RF1: Deep in the Forest Compilation



**The Rainforest: DVD Clip 1**

#### Episode RF1a

DVD clip start time: 00.13

Clip running time: 27 seconds

**Title of Clip:** Deep in the Forest

**Type of Activity:** Whole-group discussion with teacher

**Context:** This teacher-led discussion lasted 12 minutes. The teacher introduces the topic for the drama using an aerial photograph of a rainforest scene to focus the discussion. The idea that people might live deep within the rainforest is presented.

Dialogue	Description and Interpretation of Contextualisation Cues	
0.13 T: (( <i>holding an A3 aerial photograph of a rainforest</i> )) (pause) Right. What we're going to do today what we're going to think about is we're going to think (.) about the people <u>not</u> who live up there (pause) where there might be a town and (XXX) but people who live deep, deep° down° in the forest (pause) deep (( <i>points to part of the photograph</i> )) deep↓ away in that forest (pause) deep° (( <i>looks round at the children, nods</i> )) as you can go (pause) (( <i>steady eye contact</i> )) right°. (pause) Now	Using picture to help ch visualise context. Marker. Starter statement, signalling teacher's intention. "We" first person plural signals teacher as part of group. Repetition of "think" with pause is a check on ch's attention. Informing ch of scope of context and what's excluded. Repetition of "deep", pauses, rise and fall of intonation, like story telling – used for dramatic effect. Use of eye contact and facial expression to extend this. Used to emphasise on remoteness of the area and to draw the ch into the dramatic context. Ch looking attentive, involved, seem to be listening. Marker.	O  FC FC FC  S
00.40: Ends		



**The Rainforest: DVD Clip 2**

**Episode RF1b**

DVD clip start time: 00.40

Clip running time: 1 minute 5 seconds

**Title of Clip:** Forest hands

**Type of Activity:** Whole-group discussion with teacher

**Context:** The teacher helps the children to begin to develop their rainforest characters by using the technique of examining hands. While describing what their chosen characters' hands might look like, the children also suggest something of the forest dwellers' activities and lifestyle.

Dialogue	Description and Interpretation of Contextualisation Cues	
00.40 T: (( <i>holding hands out and forward</i> )) We're going to start off just by everybody (( <i>looks round group and then turns hands over</i> )) looking at their hands (( <i>children begin to raise their hands and look at them</i> )) 00.45 T: (( <i>t looks directly at B1 and points</i> )) Don't look at him, ok ↓ (( <i>points to B2 who is looking at B1 and smiling</i> )) And (pause) ok ↑ (pause) (( <i>camera pans away and back. B2 looks round smiling</i> )) 00.54 T: If you were a person living in the jungle what would your hands look like ↑	Starter statement signalling T's intentions, physical demonstration and pause emphasises ch's required response. Ch begin to carry out request, hold hands out, looks down. T notices that B1 is being encouraged to laugh by B2. T's makes imperative, directing statement, establishing control. Drop in pitch indicates that this is not a request. Pause allows situation to settle. B2 seeks to look at someone else. Behaviour ignored by others and T. B2's attention is then directed towards T. T resumes train. Question requires ch to focus on/imagine physical characteristics of a particular set of people pertinent to later drama.	O S  O  FC
00.57 Ch 1: they might be a bit hard	Initiates topic	FC
00.58 T: they might be rough	T confirms and gives alternative descriptor	FC
00.59 Ch 2: (XXX) brown (XXX) cracked	Initiates new topics	FC
01.01 T: They might be brown (.) I would think so. (( <i>points to B2</i> )) That's your last warning for (XXX) ↓ (XXX) <u>absolutely</u> excellent comments (XXX) <u>great</u> (pause) absolutely (.) <u>Brown</u> probably ↑ (.) you're outside all the time you're also not (pause) of the same place	T confirms "brown". Adds personal affirmation. Directive to B2. Tone and raised finger emphasises imperative for appropriate behaviour. Strong evaluative message to others' responses confirmed by three positive lexical choices spoken with emphasis. "Brown" recapping on earlier response. Expands on initial topic by adding two pieces of information (outside, different place). Pause indicates searching for appropriate phrase to	FC  O  S O  FC

	indicate alternative location	
1.22 Ch 5: [scratched]	Initiates new topic	FC
1.22 T: [as you are] just now so your hands might be brown. <u>Scratched</u>	T completes information statement then accepts new topic	FC S
01.26 Ch 6: muddy	Initiates new topic	FC
01.27 T: muddy	T accepts	S
01.29 Ch 7: dry	Initiates new topic	FC
01.29 T: They might be dry	T accepts using subjunctive to indicate element of doubt	S FC
01.30 Ch 8: There might be scarring	Ch initiates topic mirroring language of T	FC
01.31 T: They might have scars on them from things, you know, from things maybe bites (( <i>looks round, serious, frowning, eye contact</i> )) of insects	T accepts, rewords and extends topic by introducing information about the fictional context. Facial expression suggests dramatic presentation of ideas.	FC
01.37 Ch 9: [Animals]	Initiates new topic	FC
01.38 T: Or (.) animals or like trying to sharpen arrows or trying to cut vegetables with knives (( <i>makes cutting motion, eye contact round group</i> )) that aren't very sharp ↑ (( <i>indicates to another, touches face, cocks head to side</i> ))	T accepts then extends previous theme. Introduces further information (arrows, vegetables, knives) related to context. Mime and facial expression exemplifies dramatic nature of lesson. Steady gaze and open gestures and facial expression indicate interest in ch's ideas.	S FC
00.43 Ends		

## Episode RF2: Deciding on Characters



**The Rainforest: DVD Clip 3**

Episode RF2

DVD clip start time: 01.50

Clip running time: 1 minute 39 seconds

**Title of Clip:** Who are we?

**Type of Activity:** Independent small group discussion with teacher intervention.

**Context:** The children in groups decide on their Rainforest tribe characters and find out more about each other. The teacher circulates, helping and advising.

Dialogue	Description and Interpretation of Contextualisation Cues	
01.50 B1: I'm, I'll go your dad (( <i>points to B2</i> )) right	Initiates topic. "I'll go" colloquial for "I'll adopt the role of". Sets identity of relationship with B's character. Seeks affirmation of this.	FC PI
01.52 B2: [right and]	Confirms B1's suggestion	S
01.52 B1: [and I'm about] forty (( <i>leans forward, points to self then B2</i> ))	Extends topic with additional information. Gesture strengthens statement. Pointing close to B2 indicates relationship beyond socio-consultative.	FC PI
01.53 B2: I'll I'm seventeen [right]	Confirms and extends B2's suggestion	PI
01.54 B1: [I] (( <i>looks and points at B2</i> )) ti... I si...	Hesitant speech does not allow immediate follow-on comment	PI
01.55 B2: What's my name?	Seeks further information from B1 (re family name, perhaps)	FC PI
01.56 G1: Go round [the group], go round the group	Interjection from G1 to press for more inclusion	O S
01.57 B2: My name's [John]	Belies earlier question – B2 has already chosen a name	FC PI
01.58 B1 [My name's]	Speaking over B1 indicates possible enthusiasm/engagement in imaginative context	PI
01.58 B2: my my name's John Mahunga	Use of personal pronoun and present tense indicates beginning to identify with character. Choice of non-local name, awareness of "other" place and people.	PI FC
2.00 B1 My name's my name's Bob Mahunga	Extends information given by B1 – chooses same surname as "son" indicating development of fictional context.	FC PI
02.02 G1: (( <i>sits back crosses hands on chest and smiles</i> )) My name's (XXX) (( <i>laughs</i> )) (( <i>B1 smiles at her</i> ))	Attempts to extend group exchange. Laughter indicates lack of confidence, perhaps.	PI F/R
02.03 B1: My name's Bob. What's your name (( <i>points at G1</i> ))	Reiterates last information. Speaks directly to G1 inviting her to mirror his first statement	S FC

	perhaps attempting to encourage/develop group solidarity	S
02.05 G1: Pocahontas (( <i>laughs heartily, bends over, the rest of the group smile but do not laugh</i> ))	Extends information. Laughter indicates that she recognises that name may not be suitable. Group encourage attempt by taking it seriously.	FC PI F/R
02.07 B1: (( <i>points to G2</i> )) What's your name	Continues to lead group and to attempt to develop fictional context	O
02.07 G2: (( <i>laughs, shakes head</i> )) I don't know	Honest response, lack of self-consciousness indicated by laughter. Group appears non-judgemental.	F/R S
02.09 T: (( <i>walks towards group</i> )) So, (( <i>leans over group</i> )) tell me a bit about what you've been [talking about]	Marker. Proximity is in social-consultative zone. Leaning in suggests interest. Elicits information informally: use of personal pronoun indicates personal interest; "a bit" lexical choice indicates seeking non-formal responses.	O S
01.12 B1: [Em, em I'm gonny be] (( <i>looks at T, rises up on seat</i> )) I'm gonny be the the dad and I'm gonny be round about forty and I'm his (( <i>points to B2</i> )) [dad]	B1 begins to answer for group. Declarative patterning indicates strong identification with context and chosen character; age and family status given. Posture indicates enthusiasm for topic	FC PI PI
02.16 B2: (( <i>looks up at T</i> )) [I'm gonny be] round about seventeen	Extends B1's response and provides information about own character's age. B1 and B2 appear to be developing their characters in collaboration.	FC PI
02.18 T: Right (( <i>nods</i> )) Right ↑	Acknowledgment of successful task behaviour. Encouraging, showing interest and understanding of explanation.	S
02.18 B1: (( <i>points to G1, looks at T</i> )) She's Pocahontas (( <i>smiles, others smile</i> ))	B1 usurps G1's attempts to give own report. Smile indicated attempted collusion with teacher, perhaps, when responding to G1's less appropriate name.	FC F/R
02.20 T: Right (( <i>nods, serious expression, all look at T, smiling</i> )) (pause) And what do you what do you do ↑ (( <i>turning to B1</i> ))	Affirms name; earnest response indicates acceptance of G1's choice. Directs attention back towards B1 and invited him to extend fictional context.	S FC
02.23 B1: Eh, I'm the guy, (( <i>steady eye-contact, serious expression</i> )) the guy that goes hunting (( <i>raises hand in emphasis</i> )) for the food and all [that]	Extends fictional context: hunting for food. Gaze and expression indicates desire to be heard and to demonstrate participation in task and in fictional context.	FC PI
02.27 B2: [and I] go with [him]	Extends and confirms involvement with fictional context.	PI FC
02.27 T: [Right] (( <i>points to B2</i> ))	Acknowledges B1's information and signals that B2 should continue	S
02.28 B1: [tries to] help	Attempts to continue with explanation, taking dominant position	FC
02.29 B2: I'm his appren I'm his apprentice	B2 extends own and group fictional context	FC PI
02.30 B1: but I tell him what to do	Extends fictional context and establishes role/relationship within this	FC PI
02.31 T: (( <i>nods, moves arm in circular motion</i> )) Right (.) so you [so you train him]	Acknowledges. Gesture indicates attempt to engage and understand. Confirms concept of "training"	S FC
02.32 B1: [to hunt and all that]	Extends fictional context: other non-specified activities	FC
02.33 T: you're training him up (( <i>B1 nods</i> )) and showing him how to do things [with] (( <i>makes brushing one hand over palm of</i>	Affirms role and relationship and extends fictional context through gesture miming a physical action. G1,2, and 3 are silent	FC FC

<i>other gesture, nods, B1 nods, G1, G2 and G3 watch closely))</i>	participants, steady gaze indicates interest and involvement.	S
02.35 B1: Uh-huh cause a know the jungle really well cause I'm about forty (( <i>hold's T's gaze while speaking</i> ))	Affirms T's contribution and confirms fictional position and role. Gaze indicates belief in/comfortable with fictional context.	FC PI
02.38 T: >Yeh< things like make arms and ↑ (( <i>B1 and others nod</i> ))	Affirms role and extends fictional context: making arms	FC S
02.40 B2: Yeh. Get your get your knife sharper	Confirms understanding and extends fictional context	FC PI
02.42 T. Right, yeh	Accepts and confirms	S
02.43 G1: [and my (XXX) is]	Attempts to enter discussion	PI
02.44 B1: [and my name's ] (( <i>looks at G2 and stops talking</i> ))	Continues to seek T's attention then notices G1 attempting to make contribution. Concedes.	S
02.45 G1: to learn how to pick berries and to learn to (pause) em know the way to my house	Initiates new topic. Use of personal pronoun. Extends fictional context (berries, house) Appears to have difficulty expressing concept	FC PI
02.50 T: Right. Right (( <i>extends hands palms down, fingers spread</i> )) so you're trying to learn the all the roads in the forest ↑ (( <i>G1 looks round and nods</i> ))	Affirms. Gesture for reassurance. Extends and develops G1's statement and adds to fictional context (all the roads)	S FC
02.54 G1: Mm-hm (( <i>nods</i> ))	Affirms T's comment.	FC
02.55 T: (( <i>leans towards G2 and G3</i> )) And what about you two	Seeks to bring G2 and G3 into the discussion. Open question to elicit response.	O S
02.56 G2: Well I'm picking fruits and berries [and]	Use of personal pronoun and present tense. Extends fictional context.	FC PI
02.58 T: [Mm] ↑	Encourages.	S
02.58 G2: get the food organised	Extends fictional context	FC
03.00 T: and are you, do you have any children ↑	Initiates new topic to encourage further development of fictional context.	FC
03.10 G2: (( <i>slight smile, shakes head</i> )) No [I'm]	G2 does not take up T's suggestion. Gesture and expression suggest perhaps an alternative fictional context for role	FC PI
03.02 B1: [Me and]	Attempt to interrupt	PI
03.03 G2: only sixteen	Extends fictional context of role and offers explanation to response to T's question.	PI FC
03.03 T: (( <i>to G3</i> )) Do you have any children	Re-introduces extension of fictional context to G3.	FC
03.04 G3: (( <i>smiles, shakes head, looks surprised</i> )) No	Silence in the discussion and present gesture and response indicate that G3 is perhaps having difficulty in establishing her fictional identity.	F/R FC
03.06 B1: But me and me [and Steven]	Attempts to interrupt again	PI
03.07 G1: (( <i>points to G3</i> )) [she's my] daughter (( <i>smiles</i> ))	G1 seeks to establish fictional relationship, mirroring B1 and B2 earlier.	FC PI
03.08 G2: (( <i>looks at T</i> )) She doesn't know what she is just now	Recognises G3's difficulty, and explains to T, demonstrating concern/group cohesion	F/R S
03.09 T: (( <i>to G3</i> )) Not sure ↑ (( <i>G3 shakes head</i> ))	Intonation seeks to reassure while confirming G3's lack of direction.	S
03.09 G3: (( <i>smiling</i> )) I could be the mum (( <i>lowers head, smiling</i> ))	Initiates new topic. Subjunctive indicates doubting own suggestion. Gesture and posture confirm this.	FC F/R PI
03.10 T: You might be somebody with a baby ↑ (( <i>G3 smiles and moves sideways, looks embarrassed</i> ))	Use of subjunctive indicates possibility for developing role rather than directive. G3's response suggests difficulty in accepting fictional context.	FC S
03.13 B1: Me and Steven we could go huntin' and then [youse prepare it]	Extends fictional context and supports group development of this by including others in plan/future fictional activity	FC S



03.15 T: (( <i>still talking to G3</i> )) [and you have to look] after the baby and you're worried about the baby (( <i>G3 nods frequently</i> )) you might be somebody like that	Ignores B1's contribution and continues to focus on G3. Develops suggestion for fictional context and role (linked to own teacher-in-role plan for later in the drama). Continues with suggestion in light of positive response from G3	FC S FC
03.18 G3: Yes (( <i>nods</i> ))	Accepts role suggestion	FC
03.20 B2: (( <i>leaning towards G3, eye contact, pointing</i> )) Right then, are you the mum?	B2 supports G3's role acceptance and seeks to confirm this. Spatial behaviour, expression and gaze indicate positive support.	FC S O
03.21 G3: (( <i>looks at B2, smiles and nods</i> )) [Yeh]	Confirms role acceptance. Appears pleased with this.	FC
03.21 B1: (( <i>to T</i> )) Me and [Steven might (XXX)] (( <i>T leans over to look and listen</i> ))	B1 continues to seek T. approval more than interacting with group	FC S
03.22 B2: (( <i>taps B1 and points to G3, nods</i> )) You're married to [Rachel] ↓ (( <i>G2 smiles, looks at G3</i> ))	Extends fictional context for individuals and group. Tone indicates decision made and attempts to draw B1 back into group discussion	FC S PI F/R
03.22 B1: [go hunting] and like they we could get all the food (( <i>waving hands for emphasis</i> )) and they can like prepare it	Reiterates fictional context, confirming roles and status. Still seeking T approval.	FC PI
03.28 T: (( <i>moving round the group</i> )) Mm-hm mh-hm. (( <i>Makes small patting down gesture, leaves group</i> ))	T affirms approval of plan to date with positive sounds and "carry on" gesture.	S
03.30 : Fades		

## Extract RF3: The Start of the Day



## The Rainforest: DVD Clip 4

## Extract RF3

DVD clip start time: 03.34

Clip running time: 1 minute 8 seconds

**Title of Clip:** The start of the day**Type of Activity:** Independent small group still image, mime and improvised role-play**Context:** The children in Rainforest family groups create a still image of the start of a typical day in the forest. They then bring the scene to life and improvise a morning in the village.

Dialogue/description	Description and Interpretation of Contextualisation Cues	
03.34 T: (XXX) ((two groups seen making still images of "morning in the village", still and silent except for sound of camera)) And bring your scene to life	Poses show variety of activities selected: reaching up, lifting, working with tools, holding a baby, carrying something. Chairs, counter and a jumper used as props. Expressions show concentration. Silence and stillness indicate engagement.	FC PI FC O
03.42: footage of children engaging in various mimed activities: reaching up, lifting, two boys hitting and pulling something	Ch appear to progress easily to extended mimed action, indicating an understanding of the nature of the role/activity they have selected. They move within the fictional space confidently. Some ch interact demonstrating shared perception and acceptance of fictional context.	FC S
03.57: camera effect of continuing children's voices and still frames.	Background noise appears to be related to mimes and indicates continued engagement of ch.	FC
03.58: G1 watches while B1 and B2 mime pushing/pulling an object. G2 to the side appears to be lifting something	B1 and B2 are focused on extended mime, remain on task while G1 looks on. She appears interested. G2 involved in complex individual activity, possibly involving hanging washing.	S FC
04.05: G3 and G4 interacting at front of frame. In the background, B3, B4 and B5 interacting.	Pairs/trios interaction suggests group acceptance of fictional context.	FC S
04.08: G5 in foreground appears to be pounding something, G6 is sitting holding a baby and looking at it fondly, G 7 and 8 are engaged in tasks in the background.	Individuals appear very focused on their fictional tasks. G5's posture and gesture imply effort. G6 displays emotion/care through posture and expression.	FC PI
04.25 G9: I I I will ((speaking to G10,	G9's spatial behaviour and G10's acceptance	FC

<i>reaches hand out and touches G10's shoulder)) need more water from the river ((slight push and pat of back to G10 who turns and walks away quickly)) for the dinner ((G10 bends to pick something up, G9 mimes a series of making/cooking hand actions))</i>	of this implies close personal relationship, perhaps family, within fictional context. Fictional context extended though lexical set: water, river, dinner.	PI O FC
04.20: <i>G9 continues with mime. In the background, G1 picks items up from ground</i>	Extended mimed actions confirm commitment to/belief in role.	FC
04.22: <i>B1 and B2 come into shot from the left and appear to lay something large down. B2 leans back and holds his head. B1 bends and begins to pound the object.</i>	Extended collaborative in-role mimed activity demonstrates effort and willingness to commit to fictional context of hunting.	FC S
04.25: <i>G10 comes back into the frame carrying something. She walks towards G9. G1 also rushes to G9.</i>	G10 continues to extend fictional context of domestic tasks by returning with "water" as instructed by G9 earlier.	FC PI
04.26 G1: <i>((grasping something out in front of her and looking down, offers something to G9)) &gt;I've brought you plants, I've got plants&lt; ((bends down and seems to gather more plants))</i>	G1 appears eager to join in the physical and verbal improvised role-play. Extends context by initiating new topic: plants. However, she does not give G9 an opportunity to take mimed offering.	FC PI FC
04.28 G10: <i>((Leans forward to G9. Looks towards camera)) You need to tell me to go and get some leaves ((squats to pick something up))</i>	G10 instructs/directs the next stage in the role-play and initiates new topic (leaves). Glance at camera might indicate awareness of external audience.	F/R S FC
04.30 G9: <i>Go and get some leaves, ((waves G10 away with back of hand)) some special (pause) you know the ones</i>	G9 accepts direction and extends fictional context (special). Reference to G10's prior knowledge develops background information the characters' relationship.	F/R FC PI
04.33: <i>G1 in foreground kneeling, head bent and engaged in a floor-level mime out of camera range. In background B1 and B2 can be seen standing close together, both looking into the distance to where B2 is pointing. G1 bounces as if pulling something, turns to speak briefly to G9 then gets up quickly and runs towards B1 and B2.</i>	G1's extended engagement in mimed activity and effort implies immersion in fictional context of gathering plants. B1 and B2 appear to be immersed in fictional context, visualising something beyond the context of the classroom. G1's actions and intensions unclear in latter part of activity.	FC S FC
04.38: <i>B1 and B2 in left of shot creep forward, B1 mimes taking arrow from quiver and both mime firing arrows from bows. They appear to look in the direction of the arrows and run forward. B1: (XXX) hit our target.</i>	Both B1 and B2 appear immersed in the fictional context of hunting. Collaborating in the imagined story is evident in mirrored gestures and strategies. Both seem to show pleasure at success of fictional venture.	FC S E FC
04.43: <i>Fades</i>		

### Extract RF4: Teacher in Role: The Messenger Compilation



**The Rainforest: DVD Clip 5**

#### Episode RF4a

DVD clip start time: 04.49

Clip running time: 2 minute 42 seconds

**Title of Clip:** A stranger's tale

**Type of Activity:** Whole class drama with teacher in role

**Context:** A stranger (teacher in role) comes with a message of warning for the villagers. A danger might be about to threaten their way of life. The villagers question the messenger.

Dialogue	Description and Interpretation of Contextualisation Cues	
04.49 TiR: (( <i>Speaking to B1, voice low key and strained, body slightly bowed</i> )) (ask them to) sit down while I talk to them (( <i>some children begin to sit down</i> )). Could you please ask them	TiR signals low-status role by adopting bowed posture, clasped hands and pleading, worried tone. Seeking "chief's" permission to speak. Still some ch begin to sit at TiR's suggestion. Use of "please" and subjunctive indicates low-status role.	C A M
04.52 B1: (( <i>extends hands and makes downwards patting gesture</i> )) Sit down children ↓ (( <i>class sits down, looking toward T. B1 remains standing</i> ))	B1 signals high status role by using "sit down" gesture to emphasise the imperative and addressing rest with lower status "children". Remains standing to show equal/higher status with TiR.	FC PI
04.57 TiR: Great chief (pause) (( <i>B2 in background mimes pointing a bow and arrow</i> )) I have come (pause) for three from three days, I have been running for three days to get to here (pause) an and I come with terrible terrible news ↓ (( <i>camera zooms to B3 who is bowing then aiming a bow and arrow at T</i> )) (pause) Em, I hope you believe me when I tell you this ↓ (pause) (( <i>G1 aiming a spear held at shoulder height</i> )) My father, do you know my father, you know my father, my father is the great chief who lives three days away from here. You all know him (( <i>B3 aims arrow again, looks serious</i> )) don't you	Address signal formal language use. Non-use of contraction (I've) confirms this. B2 responds in role, adopts threatening gesture indicating suspicion of stranger. TiR lexical choices (running, repetition of terrible) signal problem/danger within fictional context. Pause indicates T assessing response of Ch. Expression of hope and personal pronouns indicate further attempt placate some ch's hostile gestures. Lowering of tone indicates attempt to express sincerity. Father's status introduced to give TiR vicarious status. Hesitant delivery to convey lack of confidence. Fictional context extended (distance, implied other tribe, class tribe's knowledge). Declarative statement seeks to move story on though tempered by rhetorical question. B3's confusion may stem from ch's ready acceptance of TiR's claim.	A FC S T C FC T C A PI

05.23 Chorus: Yes yes::: ((B3 looks round, seems confused)) No° no° ((some quiet negation))	Many ch readily agree to question, demonstrating willingness to participate in the fiction generated by T (not TiR). Some dissent suggests possible alternative story progression. Ignored by T.	FC
05.26 TiR: He's he's come and he's sent me to to bring a message (.) In my village we smell burning (pause) we hear <u>roars</u> of <u>great beasts</u> (pause) ((some ch put hands to mouths, shocked expression, others look attentive)) There are <u>great beasts</u> eating the forest and I don't we don't know what to do about it. Does, does anyone want to ask me any questions. Chief. Does anyone here want to ask me questions about this ((B1 points to G2))	Hesitation indicates potentially worrying nature of TiR's message in relation to fictional context. Knowledge of context extended: another village exists and it is in danger. <b>This introduces the central theme of the drama-story: deforestation.</b> T creates dramatic tension though change in tone, emphasis and repetition. "Beasts eating forest" signals TiR's naivety/lack of understanding within the fictional context. Some ch attempt to respond in-role, are quiet and still, indicating thoughtfulness or possible uncertainty about how to proceed. TiR expressed lack of knowledge, tacitly seeking ch's help. T uses strategy of seeking questions to TiR, to allow ch to explore and develop fictional context. Confirms low-status by asking "chief" to select questioners.	C A T S T D M S
05.51 G2: ((solemn expression)) When did you start hearing it↑	Question addresses time and demonstrates knowledge of linear nature of story. Interrogative tone and reference to TiR's experience indicates acceptance of fictional context and understanding of how to extend this.	FC
05.53 TiR: ((extending arms, palms forward)) We started this (pause) weeks ago quite a long time >many moons ago< ((quick, restless hand movements)) we started hearing far far far noises	Gesture indicates openness, seeking to be believed. Fictional time-line extended. "moons" indicated non-standard time measurement. Increase in pace and gestures indicate distress. Repetition of far gives impression of size of forest and that the "beasts" have advanced since first heard.	D C A
06.01 B1: ((pointing to G3)) Young one↑	Use of affectionate diminutive confirms role status and disposition.	FC PI
06.02 G3: Have you seen it↑ What colour is it↑	Question prompts witness account. Rising tone indicates awareness of dramatic convention in questioning.	FC
06.04 TiR: we have, ((continuous slight side to side movement, hands spread, sounds anxious)) we have only heard the <u>roaring</u> of the beasts we have not seen anything but they blow out terrible smoke↓ We see the smoke in the sky	Hesitation, rocking motion and vocal tone convey nervousness/fear: employed to build dramatic tension. Description to aid imagination and visualisation of scene. Smoke is "terrible": transferred epithet to heighten dramatic description.	D A T
06.15 B4: Have you seen any movement <in the bushes> ((solemn, slightly staccato, tone, G4 turns to look at B4. They exchange a brief smile.))	Extends fictional context (bushes). Question prompts witness account. Tone and lexical patterning indicate attempt sustain belief in role. This is broken when G4 smiles at B4. Both appear to recognise an accuracy in B4's role interpretation and they seem pleased with this. They quickly regain control, indicating willingness to participate in maintaining the fictional context.	FC F/R S
06.18 TiR: We have seen <u>some</u> movement but we don't know who's we don't know who's causing it. We hear strange voices	B4's contribution accepted and extended. Introduction of lexis of mysterious "others" to heighten dramatic tension: <u>some</u> movement;	D T

(pause) voices like we have never heard before	don't know who; strange voices; never heard before.	
06.25 G5: Is it coming fast ↑	Question prompts extension of witness account.	<b>FC</b>
06.27 TiR: It seems to be. My father sent us to (.) sent me to warn you	Affirmative response. Repetition of danger message. (slip of "us" instead of "me" corrected)	D S
06.32 B5: Do you know how far they are from the forest ↑ (( <i>spoken very earnestly, deep voice, some children smile</i> ))	Question prompts T's extension of fictional context and possible heightening of dramatic tension. Lexical pattern and tone indicate successful attempt to maintain role. Recognition of this by some ch who briefly (2 seconds) come out of role to acknowledge by smiling delightedly. T ignores this.	<b>FC</b> <b>F/R</b>
06.35 TiR: (( <i>ch re-focus</i> )) They are <u>in</u> the forest. They are in the forest right now chief (( <i>hands stretched out towards B1, making eye contact</i> )) em but I don't know, I don't know how (( <i>hands out, palms up</i> )) how soon they will be here. <u>Soon</u> soon I fear when I go back home my village will no longer exist because we think the beasts will come to eat my village (pause) and we fear that the beast will eat your village	T accepts prompt and adds dramatic tension through emphasis of proximity of the danger. Repetition for emphasis. Addressing "chief" to help to sustain fictional context. Open gesture reaffirms truthfulness. Direct expression of emotion to heighten tension at introduction of extension of initial information: the beasts eat villages. Dramatic pause before climactic statement – moving danger from messenger's home to villagers' home.	A D S T D
06.56 B6: Do you think, do you think that they will come and des destroy our village ↑	Picks up on TiR cue and develops the idea of possible danger. Lexical choice of "destroy" is dramatic and extends fictional context. Use of plural possessive pronoun has effect of bringing danger "closer to home".	<b>FC</b> <b>PI</b>
07.02 TiR: (( <i>moves head from side to side</i> )) That is what we are frightened of. We hear (.) we smell fire (( <i>waves hands, raises arms</i> )) and we see big big clouds of smoke ↑ We don't know what it is (( <i>gestures to G 6, then gestures to B1 to sit down</i> )) Chief	Gesture, with expression of fear indicates emotional response, perhaps "saying no" to the beasts. Extension of fictional context through repetition of description and physicalisation of effects of "beasts".	D S A
07.11 G6: Make the noise of the animal	Prompt for TiR to extend physicalisation in to vocalisation.	<b>FC</b>
07.13 TiR: Sorry (( <i>in own voice</i> )) ↑	T seems slightly taken aback by this request.	O
07.14 G6: Make the [noise of the] (( <i>wrinkling nose, curious expression</i> ))	Repetition. Prompt to elicit further information from TiR	<b>FC</b> <b>F/R</b>
07.15 TiR: The noise of the animal ↑ It's it's a whi WHIRRR WHIRR WHIRR CHOP CHOP CHOP (( <i>G5 and G6 look startled</i> )) WHIRR WHIRR SAW SAW SAW strange noises like I've never heard before (( <i>G6 puts hand to mouth, G5 mirrors. They look at each other. G6 stares open-mouthed. G7 mirrors hand to mouth</i> ))	Repetition gives T brief thinking time. TiR repeats a range of sounds that are intended to be onomatopoeic and which give clues to the ch (not their characters) about the possible causes of the noise and smoke in the forest. G5 and G6 respond in role, extending fictional context.	A D T S <b>FC</b> <b>E</b>
07.28 G8: You said it breathes smoke. Could it possibly be (a dragon ↑)	G8 initiates new topic and extends fictional context by demonstrating some villagers' lack of experience of forest clearing machinery.	<b>FC</b> <b>F/R</b>
07.32 Fades		



**The Rainforest: DVD Clip 6**

**Episode 4b**

DVD clip start time: 07.32.22

Clip running time: 46 seconds

**Title of Clip:** Challenge

**Type of Activity:** Whole class drama with teacher in role

**Context:** A messenger (teacher in role) comes to warn the villagers of a danger that might be about to threaten their way of life. Some villagers are suspicious.

Dialogue	Description and Interpretation of Contextualisation Cues	
07.32 G1: (( <i>kneeling</i> )) Excuse me but (pause) are you trying to just <u>take things</u> ↑ (( <i>suspicious expression, bends to the side, places meshed hands to chest, diction precise</i> )) from us or trying to frighten us or just trying to take our medicines or ideas ↑(( <i>direct eye contact, face twisted</i> )) (( <i>Ch in background listen without reacting</i> ))	Polite marker. Accusation of TiR is couched in a question. Role signalled by range of specific physical and verbal choices. First person plural personal pronouns indicate representing fictional group. Fictional context developed through identification of “medicine”, “ideas” and through general suspicion of strangers. Direct gaze and tone suggest high status role and higher status than TiR. Roles appear to be sustained by others in frame.	FC PI E FC
07.45 TiR: I I do not want ↓ (.) I come here in peace and I come here from my father to warn you ↓ What can I do to prove (( <i>hands open, palms up</i> )) that I am telling the truth ↑ (( <i>indicates to the left with hand</i> ))	TiR voice and hesitation indicates attempt to rebuff accusations and to reassure G1 and others: lexical choice and pattern serve to emphasize this (peace, warn, prove truth). T seeks to deepen fictional context though TiR’s low status and “truthful” manner.	D A S
07.52 B1: (pick up XXX) (( <i>looks solemn, speaks slowly, precisely, steady eye contact, arms folded</i> )) When I take (.) choose some of my men to see (( <i>nods to T</i> )) they will come back and talk to us (( <i>ch around listen and watch quietly</i> ))	Initiates topic and extends fictional context of going to find the “beasts” with “my men”. Personal possessive pronoun (my men), upright posture, speech pattern and tone all serve to signal high-status character and commitment to role. Statement predicts/anticipates future developments. Others in frame appear to accept and B1’s in-role behaviour.	FC PI E S
08.01 TiR: Yes please please (.) by all means. I I wish you would do that ↓	TiR accepts B1’s suggestion. Maintains low-status role position.	D
08.06 G2: Will you stop this nonsense (.) my child is getting very scared ↓	Initiates new topic. Imperative and tone offer direct challenge to TiR character. Lexical choice of “nonsense” indicates possible doubt of truth of story from within the fictional context. Personal information (my child,	FC PI E S

	scared) indicates commitment to role and extends fictional context of village and families.	
08.08 TiR: (pause) Madame, I am <u>so</u> sorry. I know that you have children I know that you all (( <i>spreads arms</i> )) have children and that your children will be frightened However ↓	TiR addresses G2 in respectful tone, conceding status. Develops G2's topic and extends fictional context of village by addressing all and referring to their children and emotions.	D M
08.19.18: Fades		



## Episode RF5: The Beast Machines



**The Rainforest: DVD Clip 7**

### Episode RF5

DVD clip start time: 08.23

Clip running time: 2 minutes 6 seconds

**Title of Clip:** The beasts

**Type of Activity:** Whole class movement piece with children in groups

**Context:** A scout from the village is sent to find out more about the ‘beasts’ that have been eating the forest. He comes to a clearing site and witnesses the beasts at work clearing the forest. Groups plan and perform a movement and sound piece illustrating a forest-clearing site.

Dialogue	Description and Interpretation of Contextualisation Cues	
08.23: <i>Group 1 gets ready for action</i>	Collaboration	S
08.27 T: As (pause) Ready to start (pause) As the scout peered through the undergrowth (pause) he was <u>horrified</u> as he looked one way and another. <u>Each</u> direction (.) in each direction (.) he saw a new sight that was strange to him (pause) He looked this way	T begins to narrate. Pause then checking statement signals expectation of focus from class. T uses formal patterning and lexis along with emphasis on key words to heighten dramatic effect of performance.  Gives Group 1's cue.	FC O S
08.49: <i>Group 1 in a tight group make high pitch and grating noises. B1 "rides" on top, B2 clashes hands together in front B3 moves head from side to side, B2 make "choo-choo" noise</i>	Movement piece begins. A grouped static interpretation with some internal movement and sound. A rider seems to be on top of the "machine".	FC S
09.01 T: He looked over to the North	Gives Group 2's cue	O
09.04: <i>Group 2 in a long line make buzzing, clapping and crashing noise. G1 at front clapping, B1 on all fours, G2 riding, B2 and G3 shuffle sideways on knees.</i>	In-line arrangement gives forward motion. A range of sound effects. Group strategy for movement evident.	FC S
09.15 T: He looked over to the West	Gives Group 2's cue	O
09.16: <i>Group 3 in straight line make whapping and crunching noise. G1 in front bending and slicing, B1 behind moving from side to side, B2 with back to B1 with hands on G2's waist, G2 bending and slapping hands with G3 who is lying down.</i>	In-line static arrangement with range of levels. Individual side-to-side movements. Individual bent, arm-swinging movement. Pairs at rear joining in slapping hands movement.	FC S
09.26 T: And	Group 4's cue	O
09.28: <i>Group 4 making slapping and shushing noise, in square formation, two at</i>	Square formation two at front and two behind. Forward and backwards movement. Two at	FC

<i>the front walking forwards then backwards in unison and clapping, two at the back crouched, gathering and lifting.</i>	the front appear to be cutting. Two at rear appear to be gathering.	S
09.41: <i>Group 5 making high pitched whine and clapping, Three standing G1 walking forwards then turning, G2 and B1 holding hands encircling G1, B2 and B3 at either end as rollers.</i>	Variation on in-line formation with three in middle and one on either end as "rollers". Backward and forward motion. Cutter in middle appears to be cradled by two on outside.	FC S
09.53 T: There was more noise, there was more smoke, there were more things going on than he could ever have imagined	Narration sets tone for loud, noisy scene of multiple deforestation activities.	A S
10.00: <i>All groups move together</i>	The effect of all clearing equipment working together gives impression of the range of activities that might be taking place. The noise seems particularly loud and chaotic in the teaching space.	FC S
10.23 T: and stop A:::nd ( <i>shakes head as ch stop and look</i> ) excellent excellent and then just turn round	Class comes to a halt quickly. Praise from teacher.	O S
10.29 Ends		

## Episode RF6: The Sick Hunter



### The Rainforest: DVD Clip 8

Class A

DVD clip start time: 10.35

Clip running time: 1 minute 16 seconds

**Title of Clip:** Sick man

**Type of Activity:** Independent small group improvised role-play

**Context:** The teacher in role as messenger has delivered news of the ‘beasts’ eating the forest. Children in small groups continue improvising their forest life. One boy has taken the role of a sick hunter and other villagers, from his own and other groups are looking after him.

Dialogue/description	Description and Interpretation of Contextualisation Cues	
10.35: <i>B1 lies on the floor, B2, B3 and B4 are around him. B2 speaks animatedly to B3, makes eye contact and waves in circles with his hand. B3 mirrors hand movement to G1 and B5 as they come into the frame. B5 bends and mimes putting something into B1's mouth (medicine?). B4 leaves hurriedly.</i>	B1 lying very still. Gestures and speed of speech indicate that B2 and B3 are concerned/agitated within the fictional context of the sick tribesman. The situation appears to be provoking interest and contextualised interaction. B4 extends fictional context by “feeding” something to B1. Hurried movement indicates urgency.	FC O PI FC S
10.43: <i>B4 waves hand side-on in downward motion as he speaks to B3. B3 gestures with open hand, palm up. Both are animated, using hands and a range of expressions. Steady eye contact.</i>	Gestures and continuous speech with steady gaze indicates shared perception of fictional context.	FC PI
10.47: <i>A group of seven boys and girls begins to gather round B1 who continues to lie motionless. Children bring bowls (half plastic balls) to feed B1. Children spend some time looking at B1 and talking to each other.</i>	Continuous focus on situation, gestures and attendant mimed actions indicate that the ch are immersed in the shared fictional context. Ch appear to be continuously in-role and focused on B1.	FC PI S
11.10: <i>The camera begins to move round to a different angle. Children are still talking animatedly about B1.</i>	Ch appear to be engrossed in the drama of B1's illness.	FC PI
11.17: <i>The camera shows a floor-level view of B1, still lying motionless. Children are crowded round. Hands belonging to B2 and B4 can be seen dripping food/liquid onto B1. B2 pats B1's chest and B4 lays a hand on his shoulder.</i>	B1 lies still and allows the ch to surround him indicating a willingness to sustain the fictional role. The gentle “feeding” of B1 and the sustained action of B2 seems to deepen the fictional context. B2's spatial behaviour, sustained patting and stroking is in the persona/intimate zone, implying comfort and concern. B4 mirrors though more tentatively.	FC PI E S

11.46: <i>The view cuts to a shot one minute later. B1 has moved to lie on two chairs and is being “fed” by G2 and G1. A group of 6 boys are animated in discussion in the background.</i>	The fictional context appears to have been maintained during the change of focus. More traditional roles (domestic and discussion) have been assumed. The sustained “illness” behaviour of B1 continues to be the centre of the action and to drive the fictional story. It appears to provide a meaningful context through which the fiction can develop.	<b>FC</b> <b>O</b> <b>PI</b>
Ends: 11.51		

### Episode RF7: Poisoned



#### The Rainforest: DVD Clip 9

Episode RF7

DVD clip start time: 11.59.19

Clip running time: 1 minute 34 seconds

**Title of Clip:** Poisoned

**Type of Activity:** Whole class drama with teacher in role

**Context:** A village woman with a sick baby (teacher in role) returns to the village. She hears news of what has happened and brings a message from the doctor at the hospital in the form of a photograph depicting deforestation activity. The sick hunter blames this for his illness.

<b>Dialogue</b>	<b>Description and Interpretation of Contextualisation Cues</b>	
11.59 TiR: (( <i>holding bundle as if a baby, earnest expression</i> )) ...said I must take it to my chief (( <i>vocal tone soft and placid, nods to look at B1</i> )) and my medicine man (( <i>nods to B2</i> )) and show everyone (( <i>looks round at class</i> )) what this is (pause) (( <i>shakes head</i> )) but I do not understand it (( <i>takes photograph of forest logging from bundle, turns to G1</i> )) Would you hold the baby° (( <i>G1 takes the bundle and smiles at G2</i> )) It is this (( <i>holds the photo to show children on the left, several gasps</i> ))	TiR signals role and status by holding “baby” and using non-assertive tone. Defers to status of B1 and B2 and class and admits lack of understanding to further signal status as non-threatening within the fictional context of messenger returning to village. Giving G1 the “baby” to hold signals trust in group. The photo introduces dramatic tension and appears to elicit interest. Ch seems focused and engaged with attention on photo. Gasps indicate responding to fictional context.	<b>C</b> <b>A</b> <b>T</b> <b>S</b> <b>M</b> <b>S</b> <b>T</b> <b>A</b>
12.15 B1: <I have saw those beasts before> ↑	B1 extends fictional context and dramatic tension through witness account, giving a sense of past, and though solemn in-role tone.	<b>FC</b> <b>PI</b>

12.18 TiR: ((stands and moves round so that all can see the photo)) I want to show everyone	TiR slow circling builds dramatic tension.	T M
12.22 Various: ((hands come up to point and touch, multiple voices)) Yeh I saw this yesterday on my hunt Just over there on my (XXX) ((ch exchange looks and words as T moves round silently with photo))	Heightened dramatic tension evidenced by range of witness responses extending the fictional context of potential threat and danger. Ch's facial expressions and the tone and delivery of witness accounts adds to this. TiR remains quiet. This appears to allow the ch to lead the development fictional context and build the dramatic tension.	FC PI FC T
12.30 B1: ((Raises hands arms straight, palms down, looks at class)) Sh sh ((stands)) Sh sh sh, ok ((noise level rises as more speak, some speak to B1)) Sh, sh.	B1, in role as leader of the tribe, assumes control with no reference to T. T as TiR does not challenge this, though briefly moves closer to B1 at 12.32, indicating support perhaps. Ch appear to accept in-role behaviour of B1. No obvious out-of-role responses.	FC PI O
12.36 TiR: ((walks away from the group towards B3 out of shot, some ch looks))	T seems to wish to extends fictional context by bringing "sick man" into the story.	S D A
12.37 B4: ((puts hand on B1's shoulder, turns him round and points out of camera range)) [>Chief, chief<]	B4, by alerting B1 to the development and by referring to him as "Chief" appears to be assuring B1's high status within the fictional context.	FC PI S
12.37 TiR: (XXX) to go and (XXX) ((ch turn to watch as T goes towards B3 who is still lying down)) Is this what you saw↑ ((camera pans to overhead view of T showing B3 the photo, others begin to move round, T moves away)) This is what he saw↑ ((moves back to group)) (XXX) did you talk to any of the (XXX) men↑ ((unclear words from ch who are milling about, T makes patting down gesture and sits, makes small, nervous movements)) I see (XXX) please, please sit ((worried expression, speaks in anxious voice)) please sit ((more ch sit on floor though still talking)) Can anyone any-one tell us↑ ((looks and leans over towards B3)) please come away from the sick man ((looks anxious, extends hand, fingers wide, tone firmer)) >in case you get sick too< medicine man only ((looks down and points to B2)) medicine man only↓ ((B2 crawls over floor towards B3)) Would you, would you ask him questions and let, tell us what he said↑	Ch appear to continue to be engaged in the development of the story though B3's witness account. B3 complies with TiR prompt and affirms that he did see the scene in the photo. This was risk-taking behaviour by T who had no way of knowing the answer B3 would give to her question. TiR's move back to central position signals T's return to central focus for the group. T established control though TiR behaviour, the imperative couched in suggestion and plea in order to maintain low-status of TiR. Ch read signal and begin to comply. Question "can any-one..." not completed. T notices ch near B3 and instructs them to move away. Tone signals that T wishes to refocus class but instruction tempered with reason that fits with and extends fictional context (you might get sick). This exchange appears to have diverted T from original focus question. Focus changes to finding out more about "sick man". T is responding to ch's interest and possibly anticipates opportunity to extend fictional context and dramatic tension.	D S T D M S D M M FC D C S
13.06 B2: ((kneels leaning close to B3 who seems to whisper to him for four seconds)) ((turns to T)) He said they're trying to kill us ((serious tone, not usual accent))	B2 and B3 appear to understand what has been asked of them and maintain fictional context. Dramatic tension is built though whispered exchanges. The statement extends the tension and initiates development of the fictional context to a new intensity of threat/danger. The use of "us" serves to	FC PI S E

	include the whole tribe in the danger.	
13.13 TiR: They tried to kill us°↑ This is w, is this why he is sick↑	TiR accepts the extension and develops fictional context by introducing a possible connection between the photo scene and the sick man	D S T
13.18 B2: ( <i>leans forward and whispers with B3 for 5 seconds, silence in class, turns to T</i> ) <They gave him something called a <u>rotten</u> apple>	Tension is evident in class response of complete silence. B2's explanation may seem slightly ludicrous when viewed in retrospect. However, the statement appears to be offered sincerely: the tone and pace of delivery evidence this. The dramatic irony (Snow White reference) is perhaps appropriate to the age and stage of the class.	FC PI S
13.28 TiR: ( <i>audible sigh</i> ) (pause) Surely not (.) surely they did not try to...	T-i-R (and ch) accepts the statement and responds to develop the dramatic tension and extend fictional context of danger.	D S
13.33: Ends		

## Episode RF8: You Must Leave the Village Compilation



**The Rainforest: DVD Clip 10**

### Episode RF8a

DVD clip start time: 13.41

Clip running time: 1 minute 56 seconds

**Title of Clip:** The boss

**Type of Activity:** Whole class drama with teacher in role

**Context:** A representative from the forest clearing company (teacher in role) comes to the village with her two guards to inform the villagers that they must get ready to leave the village. They have been told that there is a disease in the forest that is destroying the trees.

Dialogue	Description and Interpretation of Contextualisation Cues	
13.41 TiR: ...look away way in the distance <sup>o</sup> (( <i>ch turn their head to look</i> )) Can you see a big <u>grey</u> thing (( <i>pointing, voice unnatural and sounding false-friendly</i> )) over there, away over there (.) That is my <u>lorry</u> . A lorry is a big <u>beast</u> (( <i>eyes wide and hands outstretched, fingers wide, looking round ch</i> )) which will carry all of you (( <i>sweeps hand over group</i> )) and I have come (.) with my <u>lorry</u> (( <i>false smile</i> )) to carry, my truck, to carry all of you to a new life (( <i>G1 folds arms, angry expression, ch with serious expressions</i> )) in the town	TiR refers to physical features of fictional context. Ch comply in seeming to visualise imagined “distance” and “lorry”. TiR tone, gesture and expression appear to signal insincerity (and to be contrived by T to alienate and cause suspicion). Contescension signalled in lexical patterning of over-simplification of explanation. Emphasis on “beast” “lorry” extend this. G1’s response indicates hostility and defiance.	C A S D T C
14.03 Ch: (( <i>audible intakes of breath</i> )) NO NO I’m not going WE’RE staying We won’t let you NO NO (( <i>loud overlapping shouting, ch leaning forward and pointing at T</i> ))	Ch’s responses signals in-role dramatic response to fictional context: shock followed by challenge to authority. Open defiance of TiR evident. TiR’s authority challenged and multiple voices extend of dissent.	FC PI E
14.11 B1 (guard): (( <i>raises arms</i> )) Sh [Sh sh]	B1 assumes high status. Ch hostile to this role. Imperative is not accepted by ch.	FC O
14.11 TiR: [Chief chief] please, please do something with your people↓	TiR appeals to B2 whose high status role as chief is sympathetic to ch’s roles. Reference to “your people” signals B2’s high status.	M S D
14.13 B1: (( <i>points at ch</i> ))	B1 continues to attempt to assert authority.	O
14.15 B2: quiet (pause) NOW (( <i>some giggles</i> ))	B2 adopts loud, authoritative tone. Does not challenge TiR’s request: T’s status overrides	FC PI

	that in TiR? Ch respond and comply with B2's imperative but doing so appears to break belief in fictional context for some ch.	F/R
14.18 TiR: Chief (pause) I'm sorry (.) what did you say↑	TiR seeks to clarify B2's imperative and appears to attempt to re-establish belief in fictional context.	M
14.21 B2: Quiet now (( <i>ch looks earnest and comply, some look towards B2</i> ))	This second imperative seems to have the effect of settling ch back into role. Silence and gazes towards B2 might imply a questioning of why B2 is complying with TiR: some dramatic tension created.	PI
14.24 TiR: That's g I'm glad that there are <u>some</u> I'm glad that there are some manners (( <i>looks round ch, false smile, changes to wide eyes enquiring, ch's facial expressions earnest</i> )) I take it you're <u>all</u> just coming with me (( <i>draws hand holding pen towards body then points pen out</i> )) Just go and pack your bags	TiR's belief in the high status of role signalled by approval of ch's behaviour. This appears to create further tension, perhaps because ch's roles do not want to appear to comply with TiR. T develops this tension with TiR imperative to "go and pack bags".	M A T S
14.33 Ch: NO NO (( <i>shake heads, folded arms, shouting</i> )) We (XXX) not move I'm standing my ground You tell her, we can't <u>move</u>	Open defiance of TiR status and authority (both closed and threatening gestures and volume of responses). Dramatic tension build through challenge. Statements extend fictional context to define mood and intentions of tribe.	PI E FC
14.38 B1: Shoosh	B1 attempts to establish status and restore order.	O
14.39 Ch: (( <i>talking over each other, sounding angry</i> )) It's our house Our land No No	Dramatic tension continues to build through range of declarative responses and defiance.	PI E
14.43 B1: <u>Don't hit me:::</u> you filthy dog↓	B1's response to some kind of off-camera threat indicates belief in role and attitude of role character to tribe characters.	FC O
14.45 Ch: (( <i>gasps, open mouths, shocked looks, some smiles</i> )) BOO BOO RO RO (( <i>general angry sounds, fingers arrows and spears pointed</i> )) YOU'LL BE (XXX)	B1's deep in-role response breaks dramatic tension briefly as ch recognise and acknowledge the in-role behaviour. Ch in role then appear to accept role and develop tension by responding negatively to B1.	F/R PI E
14.49 TiR: (( <i>patting down gesture</i> )) Now now now now now (XXX) (( <i>over the noise</i> )) Don't↑ worry about don't worry about my two friends here (.) they're just they're just (( <i>noise quietens down</i> )) acting out of your own for your own interest in your own good↓ That's all° (pause) I'm going to take you to a new life (( <i>false smile, ch exchange glances, fold arms</i> )) to a wonderful (( <i>nods</i> )) life°	T appears to recognise potential for ch's hostile response to B1's role and uses TiR to deflect attention and hostility back to TiR. Control and order exerted through TiR. TiR tone and gesture continue to appear as insincere. TiR reiterates statements describing the future of the tribe within the fictional context. The description does not appear to sway the fictional response: ch's hostility and mistrust are evident in posture and facial expression.	M M S A D A
15.03 Ch 1: [NO] (( <i>G rubs eyes as if crying</i> ))	Dissent and behaving as if distressed within the fictional context.	F/R FC
15.05 TiR: I need you to come to a wonderful life (( <i>sounds false sincere</i> )) (pause) Now (.) I can see that you all need a bit of time to >think. Does< anyone want to ask me any questions↑ For a start↑	Lexical choice of "need" changes emphasis to imperative over request. "Time to think" signals that groups will be asked to discuss independently. Convention (does anyone want to...?) used to signal that TiR will respond to specific points from ch.	D A M S
15.16 Ch2: Ha Ha Ha (XXX) once↑	Tone appears to be defiant although exchange	FC



	is not clear.	
15.18 TiR: (pause) Would you like to choose someone to (XXX)↑	TiR develops fictional context by passing selection to fictional guard	D M
15.22 B1: I'll choose this (.) this filthy thing down here	B1 extends fictional context with insulting phrase lexical choice.	FC O
15.25 B3: (( <i>smiles then changes to serious, points at T</i> )) I'm I'm gonny ask you to <u>go away</u>	This appears to break B3's belief briefly: he smiles. He quickly regains role. Gesture and tone indicate lack of acceptance of TiR status. Deliberate misuse of question opportunity to communicate imperative to leave the fictional context of the village and people.	F/R FC PI
15.20 TiR: ho ho ho I mean a <u>serious</u> question of course >not a question like that [I mean< a serious question]	T accepts defiant in-role statement and deflects though TiR response. This may encourage further argument/defending behaviour.	D M S
15.33 Ch 3: [ <u>It is a serious question</u> ]	Affirmation shows solidarity with B3 and group.	FC E
15.34 B4: Just as <u>he</u> said I'm not going to ask you to go away I'm going to <u>tell</u> you (to go away)	Affirmation and extension of B3 and group's hostility within fictional context. Use of extended imperative (not ask but tell) increases solidarity in group.	FC PI E
15.38: Ends		



**The Rainforest: DVD Clip 11**

### Episode RF8b

DVD clip start time: 15.42

Clip running time: 3 minute 47 seconds

**Title of Clip:** Stay or Go

**Type of Activity:** Whole class drama with teacher in role

**Context:** The representative from the forest clearing company (teacher in role) gives the villagers the choice of coming with her to the town or staying to take their chance in the village. In the moments before this extract, G1 intimated to TiR that she wished to address the group.

Dialogue	Description and Interpretation of Contextualisation Cues	
15.42 TiR: ...not to push↓	TiR control strategy	M
14.43 G1: (( <i>carries a bundled jumper as if a baby, eye contact with others</i> )) My husband and I (.) well my husband is the leader of the tribe° and we have decided (.) if you want to <u>go</u> you <u>may go</u> but (.) we are hoping you will not cause we're just going to (( <i>clenches fist</i> ))	Defines the fictional context of character through the use of first person singular and plural, holding of a "baby" and referring to "my husband". High status asserted though lexical choice, patterning and declamatory style: leader, we have decided, you <u>may go</u> .	FC PI E

make up an army and <u>then</u> (.) we will attack. <u>We</u> can win if we try↑	Open challenge to TiR extends fictional context through militaristic lexical choices: make up army, attack, we can win.	S
15.58 TiR: (pause) (( <i>looks round group, points pen, speaks quietly</i> )) I will tell you (.) now (pause) (( <i>holds pen aloft and waves it</i> )) I will tell you now (.) that you cannot win (( <i>someone behind G1 says something, G1 looks round at several others and exchanges smiles</i> )) (3 second pause) you cannot win↓	TiR tone and patterning (declarative voice and repetition of key points) extends fictional context by contradicting G1's request for insurrection. TiR exchange is, in its high status, very like a "teacher" response. A dissenting comment appears to provoke a brief out-of-role response from ch indicating breaking of focus on the dramatic context.	D F/R T S
16.11 Ch1: Yes we can° (( <i>some ch look at each other and smile</i> ))	Dissenting comment provokes further (possible) out-of-role responses but fits (and is recognised by ch) within fictional context.	F/R E FC
16.12 TiR: You can come with me (.) on my lorry (pause) (( <i>in background B1 is moving as if keeping order</i> )) I want everyone to <u>sit</u> (.) down where they are (.) and I want you to think (( <i>touches head with pen</i> )) (.) for yourself↑ and no-one else° (( <i>ch begin to sit down</i> )) Are you coming↑ (.) with me to a new life↑ (pause) (( <i>B2 begins to stand up, arms folded, looking defiant</i> ))	TiR maintains high status behaviour, lexis and patterning within fictional context of urging the villagers to leave. Imperative to "sit" and "think" delivered in tone very like a "teacher". At this point, ch are instructed to respond as individuals rather than working in groups as before. Several ch demonstrate dissent by defying the instruction to sit. Status of TiR is challenged. B2's exchange of look with others possibly indicates unspoken conspiracy to act counter to TiR requests.	D M D S M
16.33 B1: (( <i>holding hand out, two fingers pointed and thumb tucked in</i> )) [Sit down°]	B1 sustains role and extends fictional context of guard/enforcer with threatening gesture. Ch pay no attention and focus on TiR.	FC O
16.34 TiR: [If you want] to come with for a new life (( <i>more ch begin to stand and face T</i> )) come	TiR initiates next phase of fictional context by offering ch the possibility of choice ("If you want to...")	D M
!6.38 B1: [Sit] (( <i>pointing at group standing</i> ))	Sustains role.	O
16.40 TiR: [Stop]↓ (( <i>holds hand up, palm facing out, holding pen</i> )) (pause) I will show you how easy it is (( <i>walks to side of group, holding clipboard</i> )) It's as <u>easy</u> as putting your mark (.) on this piece of paper (( <i>B1 walks round the outside of the group towards T</i> )) come and show them how easy it is to put your mark a mark on the paper (( <i>B1 takes the pen and writes on the held clipboard, ch begin to crowd round to watch</i> )) Uh↓ (.) don't push↓ (( <i>touches B1's arm, looks up and round at group, looks down at B1 writing, more ch crowd round, backs to camera</i> )) (6 second pause) Come and show them how easy it is (( <i>to G2</i> )) to make a mark (4 second pause) (( <i>ch continue to crowd</i> )) Uh↓>that's why you should (XXX) down<↓ (( <i>points pen</i> )) (pause)	TiR uses control strategy. Removes self from group to further signal next phase of drama story. B1 and G2 were briefed earlier that they would be asked to demonstrate how to sign the consent form on the clipboard. B1 responds to cue. Ch begin to crowd round to watch B1 signing. TiR responds to crowding by using an imperative control strategy. G2 signs as ch continue to crowd. T appears to recognise possible danger though crowding and uses a declaratory control strategy. Tone still fits with TiR character.	M C S FC PI D PI M D FC PI M S
17.11 B1: Sit (( <i>coughing in background</i> )) [Sit]	B2 sustains role by continuing to assist TiR.	O
17.12 TiR: Now↓ (.) Who else is coming to put their mark on the paper↑ (( <i>some jostling, several hands go up, background "no, no"</i> )) <u>Please</u> (.) <u>Stop</u> (pause) Anyone↑ (( <i>looks up and round, touches B3 on arm, Raises hand,</i>	TiR extends fictional context by inviting other villagers to sign consent form. Some children quickly confirm willingness. T appears to recognise possible problem with control as some ch crowd and some try to stop	D M M

<p><i>palm towards ch)) stand here↓(.) Anyone who is coming to put their mark on the paper (.) I↑ shall be standing here (.) Come over in a <u>straight line</u> beside me ((walks to clear floor area, stands holding clip board, stern expression some ch walk forward))</i></p>	<p>others. TiR issues imperative “Stop. Stand here.”. She moves to another part of the room and regains order by directing the ch who want sign to stand in a line. Emphatic “straight line” gives clear expectation of behaviour. Fictional context is maintained throughout.</p>	<p>D  M</p>
<p>17.33 Ch: (XXX) Don't [leave us]↑ ((some ch shuffle forwards, G3 takes pen, T nods at board))</p>	<p>Extends fictional context. First person plural indicates communality.</p>	<p>FC PI</p>
<p>17.34 B1:[heh heh heh] heh heh</p>	<p>B1 continues to maintain in-role behaviour.</p>	<p>FC</p>
<p>17.36 TiR: Just put a cross ((looks down)) [or your mark] ((G3 writes))</p>	<p>Maintains fictional context of TiR condescension through implication of lack of literacy.</p>	<p>M S D</p>
<p>17.38 Ch: [No] No We'll win (XXX) ((general noise, G4 signs, pursed lips))</p>	<p>Maintains fictional context. Persuasive language aims to influence “signers”. G4 appears fixed in her purpose.</p>	<p>FC PI E</p>
<p>17.40 TiR: And ((points back to the left, speaking away from group)) would you just get into a line please behind the bodyguard ((G4 walks away to T's left))</p>	<p>T appears to direct ch while remaining static. Instructs “leavers” to separate from rest of group. Cue to “bodyguard” to gather “leavers”.</p>	<p>M  D</p>
<p>17.45 Ch: ((B4 comes forward to sign, his arm is grasped and pulled)) Don't ((B4 signs, smiling, B5, wearing red is smiling and signalling someone at the side to go away, B4 signs and hands pen to B6 whose mouth is open, He takes the pen and signs, sticking out tongue and twisting head to the side. He turns and hand pen to B7)) (XXX)</p>	<p>B4 seems earnest in-role but belief in dramatic context appears to be broken when he is pulled. B4 has expressed dissent throughout yet signs. B5 appears to be demonstrating out-of-role behaviour. B6 pulls “astonished” face and puts out tongue as he signs. He appears to be in role but this is different from his earlier defiant character.</p>	<p>F/R  PI</p>
<p>17.52 G1: (in background, looking at those writing)) If you stay we'll defeat them ((in foreground B7 writes, looks earnest, watching him, G5 has worried expression))</p>	<p>G1 continues to extend and maintain fictional context. B7 appears to be in role and is taking the signing seriously. G5 appears to be in role and looks concerned and anxious.</p>	<p>FC PI E</p>
<p>17.55 G1: (XXX) We'll die if you go. ((pushing into line to B5, touching his shoulder and looking at the clipboard)) DON'T GO ((B5 writes, smiling)) DON'T GO ((G1 is pulled away by G5, she turns round quickly)) NO::: ((B5 turns to face her)) DON'T GO::: ((G6 who has been at the side turns towards line and begins pushing ch back. G6 is offered the pen by B5, moves forward then back, shaking her head )) DON'T GO:::</p>	<p>G1 continues to extend fictional context and her entreaties provide a commentary to the signing throughout. This seems to have the effect on B5 of further breaking belief in the dramatic context. G5 appears to get caught up in the dramatic action and pulls G1 from the front of the line. G6 extends the fictional context by supporting G1 in trying to persuade those in the line not to sign.</p>	<p>F/R PI E  FC PI</p>
<p>18.05 G6: ((G6 takes the pen, steps forward, angry expression, extended eye contact with T, turns and hand the pen to G7)) NO::: ((G7, smiling, takes pen, writes, G6 watched, mouth open)) NO NO ((tries to take the pen from G7, G7 looks at T who nods and she continues to sign, G6 Looks at T then at signing, stamps and shakes head)) NO::: ((continuous background noise and movement))</p>	<p>G6 appears to be responding in role as she takes the pen. Extended gaze help with TiR signals her character's defiance of TiR. Extended “no” appears to be spoken to self. The smile and quiet laughter appear to indicate that G7 is not immersed in the role. However, she is focused on the task and appears determined to sign although under increasing pressure from G6 not to do so.</p>	<p>FC PI E  PI E</p>
<p>18.18 Ch: (XXX) ((G8 takes pen from G7 and begins to sign, earnest expression, G6 watches, in silence, head down, G9 comes round from the side and watches G8))</p>	<p>G8 appears to be responding in role in that her posture and expression are focused and serious.</p>	<p>PI</p>
<p>18.22 G6: ((looks at G8, stiff body)) DON'T (XXX) (( G8 hand pen to T, turns back, walks</p>	<p>G6 maintains dramatic context and extends tension. G8 ignores G6 and does not make</p>	<p>E</p>

away))	eye contact. G9's posture and expression appear to indicate concern at G8's action.	
18.25 G9: ((T offers pen to G9, G9 makes brief eye contact with T)) No I'm not doing it° ((back off, G2 watches, arms folded))	G9 maintains fictional context by holding gaze with T and staring intention firmly. G2 continues to maintain in-role behaviour.	FC E PI
18.27 T: (XXX) ((Holds hand up, looks round)) And silence ((ch milling around, noise)) Sh sh sh ((noise subsides)) sh sh ((T stands still, hand raised)) The people (.) and still ((class quiet, division into two groups, "staying" group all face the "going" group, range of sombre expressions, 2 girls with arms around each other, heads bent)) the people (.) who are coming (.) with me (.) would my two (.) ((points to B1 and G2)) leaders (2 second pause) go and stand (.) at the head of a line (.) excuse me° ((takes G2's arm and leads her)) here (.) and here (.) would the people who are coming with me go in a line behind them (.) one behind the other ((G2, G3, G6, G10 B5 move into line, )) (pause) remember you will have a bag with you of some kind↓ (XXX) ((B1 leans forward, hands in pockets, makes jeering face at "staying" group who begin to walk forward, faces those staying are serious, all very quiet)) (11 second pause) and still° (.) The people↑ (pause) of the forest (pause) had divided (pause) ((three girls at front with sad/serious/puzzled expressions)) Some chose to stay (.) and fight↓ ("some chose to go" – omitted from clip)	T uses imperative and gesture, seeks to return class to order. Unclear whether in role or out of role, here. Dramatic tension indicated by posture, facial expression and spatial behaviours among ch. There is little talk. The ch who are "staying" gaze extended outward toward the ones "going". TiR confirms the final phase of the dramatic episode by indicating the division of the "tribe". Those who have chosen to go are separated out to stand with "leaders". As t instructs ch there is silence in the room indicating high dramatic tension. There is a long silence as "staying" ch, uninstructed, walk towards the middle of the room and look over.  T comes out of role and begins to narrate the ending of the episode. Dramatic tension and poetic action created by the change of convention.	M D E D M S O D D M E PI D E E C T S
19.30: Ends		

### **Section 3: Analysis of the DVD extracts**

This section of the chapter addresses the themes that emerged from the analysis of the participants' interactions in the extracts *The Dump* and the *Rainforest* dramas shown in the two DVDs accompanying this thesis. After the transcription, interpretation, coding and assigning of action and interaction-related themes for each of the extracts, (processes described in Section 1 of this Chapter) the next step was to examine these themes to uncover possible links between participants' behaviours in the drama and learning in SDE. The first stage in this process was to count the number of occurrences of each theme (Miles and Huberman, 1994). Because many of children's personal and emotional responses were deemed to overlap, these have been counted together. Although the focus was on the quality of the data, these numbers gave an indication of where and how often each theme occurred in the data and revealed concentrations, main themes and foci within each episode, and voids. However, the numbers are only intended to indicate theme frequency. They are not used as the basis for comparison between extracts, as they relate to extracts of different lengths with a variety of teaching modes and purposes.

The number of occurrences of each theme is recorded in Table 6.3a and Table 6.3b, which relate to the themes developed from the analysis of the children's exchanges within the drama extracts. Table 6.4a and Table 6.4b, relates to the themes developed from the analysis of the teacher exchanges. In each of the four tables, Column 1 lists the clip number and extract number for each of the DVD clips. Each row displays the information from one video clip. In Tables 6.3a and 6.3b, the subsequent five columns display the number of occurrences of each of the five themes listed at the top of each column. In Tables 6.4a and 6.4b, Columns 2-10 display the number of occurrences of each of the nine themes listed at the top of each column. The teacher appeared in three of the eleven extracts from *The Dump* lessons and in ten of the eleven extracts from *The Rainforest* lessons.

Table 6.3a

*Themes relating to Children's Interactions: Number of Instances of Thematic Codes\**

<i>The Dump Drama Extracts</i>					
<b>Clip &amp; Extract No. **</b>	<b>Build Fictional Context</b>	<b>Personal Involvement/ Emotion</b>	<b>Supportive Behaviour</b>	<b>Organisation/ direction</b>	<b>Fictional/ real world Awareness</b>
1. D: 1	27	8	15	10	4
2. D: 2a	5	9	1	-	-
3. D: 2b	1	4	1	-	-
4. D: 3	10	9	4	-	-
5. D: 4a	5	1	3	19	-
6. D: 4b	26	8	9	23	1
7. D: 4c	9	5	-	-	-
8. D: 5a	20	15	9	before clip	4
9. D: 5b	2	7	3	-	1
10. D: 5c	12	8	5	-	1
11. D: 5d	8	9	3	-	3

Table 6.3b

*Themes relating to Children's Interactions: Number of Instances of Thematic Codes\**

<i>The Rainforest Drama Extracts</i>					
<b>Clip &amp; Extract No. **</b>	<b>Build Fictional Context</b>	<b>Personal Involvement/ Emotion</b>	<b>Supportive Behaviour</b>	<b>Organisation/ direction</b>	<b>Fictional/ real world Awareness</b>
1. RF: 1a	-	-	-	-	-
2. RF: 1b	7	-	-	-	-
3. RF: 2	35	30	7	3	7
4. RF: 3	16	7	7	1	2
5. RF: 4a	14	4	-	-	-
6. RF: 4b	4	8	1	-	-
7. RF: 5	6	-	8	before clip	-
8. RF: 6	7	7	3	2	-
9. RF: 7	6	7	3	-	-
10. RF: 8a	16	15	1	5	2
11. RF: 8b	11	28	1	4	4

\* The key to the Children's Interactions Thematic Codes is in Table 6.2.

\*\* A full list of the titles, clip and extract numbers and video timing can be found on in the contents pages of this thesis.

Table 6.4a

*Themes relating to Teacher's Interactions: Number of Instances of Thematic Codes\**

<i>The Dump Drama Extracts</i>									
Clip & Extract No. **	FC	O	S(o)	C	D	A	T	S	M
1. D: 1	N/A								
2. D: 2a				6	1	5	6	5	
3. D: 2b	1	2		1	2	3	2	2	
4. D: 3	1	3		9	2	9	2	12	1
5. D: 4a	N/A								
6. D: 4b	N/A								
7. D: 4c	N/A								
8. D: 5a	N/A								
9. D: 5b	N/A								
10. D: 5c	N/A								
11. D: 5d	N/A								

Table 6.4b

*Themes relating to Teacher's Interactions: Number of Instances of Thematic Codes\**

<i>The Rainforest Drama Extracts</i>									
Clip & Extract No. **	FC	O	S(o)	C	D	A	T	S	M
1. RF: 1a	3	1						1	
2. RF: 1b	8	3	2					6	
3. RF: 2	10	2	14					15	
4. RF: 3	1	1						1	
5. RF: 4a				5	8	9	8	11	2
6. RF: 4b					3	1		3	1
7. RF: 5	2	2						1	
8. RF: 6	N/A								
9. RF: 7				2	7	3	6	9	5
10. RF: 8a				1	6	5	2	7	8
11. RF: 8b				1	14		2	7	14

\* The key to the Teacher Interactions Thematic Codes is in Table 6.3.

\*\* A full list of the titles, clip and extract numbers and video timing can be found on in the contents pages of this thesis.

### *Organisation of the analysis of the DVD extracts*

The transcriptions of the DVD extracts from the drama-SDE lessons were read, interpreted and coded, and themes were assigned counted and tabulated. The next step was to discover what this analysis revealed about what the actions and interactions of the participants (both pupils and teacher), within the drama-SDE lessons, indicated about how and why drama was a useful tool in teaching and learning in SDE: that is, to address Research Question 3. A decision was made that the subsequent discussion and analysis would not simply deal with each of the themes in turn but instead, would merge and synthesise these in terms of how they were deemed to relate to aspects of learning linked to SDE, identified in Chapters 4 and 5 of this thesis. The outcome of this was the grouping of the discussion under four heading: children's building of the fictional context of the drama; children's supportive and organising behaviours; children's personal and affective involvement in the dramatic roles and context; and teacher's participation in the learning contexts.

#### *1: Children's building of the fictional context of the drama*

Common to both sets of lessons was the use of 'living through' drama, in which the participants were not trying to depict the characters and events of the drama, but were actively creating and shaping those events. Bolton (1998) uses the term "fiction making" to describe this type of classroom drama, wherein the participants embark on "a collective enterprise culturally determined in language and action" (p.271).

Although for both dramas I had an overall plan for the structure of the stories in terms of the location, the characters and the major plot developments elements of the stories evolved from the children's ideas and contributions. In all of the DVD extracts except for the first *Rainforest* episode, Clip 1: *RF1, Deep in the Forest*, which contained only a teacher monologue, the children helped to extend the fictional context of the drama. Both in role and out of role, the children made statements, asked questions and engaged in behaviour that contributed to the building of more information about the background to the drama story, the characters and the location. In this analysis, the discussion focuses on several extracts where multiple "building the fictional context" codes was assigned or where a short discourse has been judged to be particularly illustrative of the process. Four examples of the children building the fictional context, *The Dump*, Clips 1 and 7 and *The Rainforest*, Clips 3 and 4 are discussed in this section. In each of these, the children can be seen working together, using their own ideas, to construct complex fictional contexts out of which their concepts and knowledge of the related sustainable development issues could develop (Selley, 1999).

#### *Fiction building outside the whole-class dramatic role-play episodes*



Central to each of the dramas was that each child created his or her own character and that these characters worked together in ‘family’ groups to develop the fictional context of drama story through sharing ideas and planning for future whole-class scenes.

An example of the children developing their characters is seen in the extract from *The Rainforest* drama: Clip 3: *RF 2, Deciding on Characters: who are we?* In 1 minute 39 seconds there are 65 exchanges and within those, 34 instances of the children in the group initiating and extending the fictional context of the drama. Here, a group of four children can be seen negotiating and deciding the characters they would adopt in the rainforest drama. After 29 seconds I joined the group. In the extract, the children can be seen actively composing the fiction of their characters. B1 and B2 initiate the fiction building and seem confident in constructing the fictional roles and relationships of a father and son who are hunters. The girls in the group appear less sure and I intervene, asking questions. G3 appears to struggle to find a character but after teacher prompting she volunteers, “I could be the mum” (at 03.09). This extract demonstrated how the fictional context is being developed and extended gradually, as the children construct (Selly, 1999) the concept of the location, what it contains, who lives there and what they do. Two strong lexical sets emerge during the discussion, confirming this interpretation. Set one involves the boys: hunter; dad; apprentice; tools; arms; sharp knife; forest; food. Set two concerns the girls: berries; fruit; paths; house; daughter; mother; children; food-preparation; baby. These demonstrate the children’s development of the details of the fictional context which, in turn, links to their development of the SDE concepts and knowledge about the environment and lifestyles of the rainforest community.

In a second example, from *The Dump* drama: Clip 1, *D1, Planning for the Meeting*, the children have already developed their roles and they spend just 27 seconds recalling them before moving on to plan their complaints about the dump for the impending meeting with a local councillor. In 1 minute 36 seconds there are 54 exchanges containing 27 instances of the children in the group initiating and extending the fictional context of the drama. In the discussion they give first-hand witness accounts of the sights, smells and dangers of the dump, building a detailed mental picture of the scene. This is initiated by B1 who asserts, “Right. There’s rats” (00.47). Then, for over 40 seconds, in a series of initiations, extensions and confirmations, individuals list problems that they have experienced or witnessed: waste, dead animals, smells, burned cars, bottles, syringes and discarded items of furniture. The children’s use of the present tense and their first-person accounts seem to indicate the children are working in role and that their characters have

‘experienced’ these events: for example, “I seen small children...” (01.19). The imagined experiences within the drama contributed to their understanding of the environmental problems and dangers posed by the dump. This extract also exemplifies the children supporting each others’ contributions and efforts.

*Fiction building within the whole-class dramatic role-play episodes*

The 53-second extract from *The Dump* drama, Clip 7: *D4c, Presenting Our Plan*, contains 9 examples of extended visualisation of the fictional context. In a presentation of the group’s action plan during a ‘community meeting’, G1 conjures a visual image of live animals on the dump, cars and computers lying around, having a main street with shop windows in which to put up posters and the presence of other villagers. She also refers to being able to phone outside agencies, the National Trust and an environmental agency, placing the fictional context within a wider ‘real world’ context. This dramatic activity allowed the children to share ideas and to use them to construct a plan that would allow the residents to take action for the environment. The final statement, that, “We want to show the council who’s boss” (09.25) indicates a disposition towards community empowerment.

Clip 4: *RF3, The Start of the Day* is an example of the children engaging in small-group improvised role-play. The count indicated that contains 16 separate examples of initiating and extending the fictional context, although it is difficult to be precise as there is little discernable dialogue in the scene. Groups were asked to plan a still image of the start of the day for their village family and then to bring their scene to life. The children engage in a number of mimed activities which indicate that they are building the fictional context of the villagers’ story and lives: gathering, hunting, sharpening tools, fetching water, looking after a baby. They sometimes work alone and sometimes they are in pairs or small groups. The children are engaged and are able to sustain their in-role behaviour. Two boys, B1 and B2 appear to be involved in an extended improvisation involving hunting with bows and arrows. In the final seconds of the extract they can be seen shooting arrows, looking into the distance, running forwards, possibly towards the target, and smiling. Both appear to be immersed in the fictional context during this collaborative activity. This dramatic activity allowed the children to use their existing knowledge to develop their ideas about the rainforest community’s environment and lifestyle.

*Awareness of acting within the fictional context*

In the drama extracts, the children can be seen making an effort to maintain fictional context. For example, in *Rainforest* Clip8: *RF 6, Poisoned*, when a deforestation

photograph was introduced, the belief in the story could have been undermined if some children had revealed the reality of the image. None did. Instead there were gasps and witness accounts: “I have saw those beasts before” (12.15). In later discussion, the children were asked when they realised that the ‘beasts’ were in fact forest-clearing machinery. Most said that they had realised from very early in the drama. Asked why they had not informed the TiR character of the truth one boy said that if they had done that “it would have wasted the drama”. The attempts to maintain the fictional context throughout indicate willingness and a sustained effort to engage with the learning context: a disposition that is integral to action competence in SDE (Laing and McNaughton, 2001).

The children appear aware of the dramatic conventions – maintaining role through making appropriate lexical and patterning choices, vocal pitch and tone and posture and movement. In *The Rainforest* drama, Clip 5: *RF4a: Teacher in role: the messenger*, the first time children meet TiR in this drama, some children display marked and sustained in-role ‘villager’ behaviours such as pointing bows and spears and looking wary. At 6.15, B4 adopts a serious tone and lexical pattern when he asks me: “Have you seen any movement in the bushes?” This is followed by a brief exchange of smiles with G4, as they seem to acknowledge B4’s attempt to match my in-role language. This exemplifies the children’s understanding of ‘otherness’ of the role characters and demonstrated acting behaviour. The children appear to be engaged in what Bolton (1998) call “self-spectatorship” (p.265), where those involved in the building and the sustaining of the fictional context are aware of themselves as both actors and spectators within the drama. Other examples of this are the reporter’s confident and stylised tone and old man’s quivering voice in *The Dump* drama (Clips 8 and 10). The duality of seeming to occupy to worlds simultaneously, the ‘real’ world of the classroom and the fictional of the drama context, what Boal (1995) terms *metaxix*, allowed the children to work together and support each others’ efforts in building and maintaining the fictional context: developing SDE-related skills.

## 2. Children’s supportive and organising behaviours

Of the twenty-two drama clips, eighteen contain examples of the children offering each other support, through, for example agreeing, extending each other’s ideas, smiling, nodding and touching. There are also examples of the children directing and managing the behaviour and responses of others though, for example, organising turn taking, issuing instructions and suggesting alternative behaviours or course of action. There are multiple examples in *The Dump* drama, particularly in Clips 1, 4, 5 and 6, where the children were working in independent groups. There are fewer examples in *The Rainforest* drama, as, in these lessons, I was much more involved in the dramatic

action. However, in Clips 3, 7 and 8, there are examples demonstrating the children interacting with each other, collaborating and negotiating. The specific actions and interactions of the children in *The Dump* Clips 6 and 5 and *The Rainforest* Clip 7, demonstrate these behaviours most clearly and are the focus of the discussion and analysis, below. This discussion demonstrates links between the children's interactions and the skills and dispositions central to SDE.

*Clip 6: D4b, Planning for Action*, from *The Dump* drama shows four children engaging in the planning process using the community planning guidance sheet. There are ten examples of exchanges in which the children support each other in their learning and twenty-one examples of them organising and managing the learning context. In a series of short transactions, the children engage in initiating, confirming or challenging and agreeing on or rejecting a number of suggestions to be noted on the planning sheet. The extract is somewhat "messy" in that some statements overlap and others are left hanging. The pace of the discussion is fast: there are 53 exchanges in 1 minute and 10 seconds. However, there is a logic and coherence to the discourse in that the ideas and suggestions are all in context and the children remain on-task throughout. At 07.30, B2 suggests that some of the gaps in the planning sheet need to be filled. The rest of the group agrees with this and for the next eight seconds there is a 'thinking time' gap with the children employing a number of repetitions and markers. It is interesting that during this time, the children mirror each others' actions and tone (touching face or torso, quiet repetition of words from the sheet). This is a strong indication of group cohesion, support and solidarity. The transaction comes to an end when B1 triumphantly announces "Plant!" (07.38) which initiates the next transaction. During the discourse there is evidence of the children's understanding of how the wider fictional community, the school and a local company, could aid or sponsor the community activities.

In *Clip 5: D4a, Who will Scribe?* four girls are engaged, for 49 seconds, in deciding which of them will act as the scribe for the group. G1 establishes a high status position by initiating the discourse and suggesting that the group makes a quick decision about who scribes. She is obliquely nominated for the scribe position by G2, who appears to recognise G1's ambition. However, G3 objects and asks for a vote. G1 concedes immediately and a discussion about the usefulness of voting ensues. At 6.49, G1 initiates the voting procedure and is voted as scribe, enthusiastically by G2, less so by G4 and seemingly reluctantly by G3. G4, who has been holding the clipboard hands it over to G1 who accepts it. There seems to be no expression of either regret or triumph from either girl. This extract exemplifies how the activity allowed the children to experience something of the nature of democracy (Deuchar,

2006). There was obvious disagreement but the process of negotiating, explaining, stating opinions and conceding to the majority decision is demonstrated in this short extract. The video allows the viewer to witness a classroom process in more detail that might be possible through observation alone.

An example of the results of the children's supportive and organising behaviours can be seen in *The Rainforest*, Clip 7: RF5, *The Beasts*, in which the class, working in groups, reproduce the movements and noise of forest clearing equipment. Although this 2 minute 6 second extract focuses on the performance of the final movement pieces, my reflective notes recorded that the groups spent twelve minutes on the planning and rehearsal process. The movement pieces provide evidence knowledge about the nature of forest-clearing equipment and of the effective use of co-operation, collaboration and organisation skills.

### *3. Children's personal and affective involvement in the dramatic roles and context*

In nineteen of the twenty-two clips, there are examples of the children's affective involvement in the fictional contexts. They can be seen speaking in and out of role, making first person references to their characters, while describing events witnessed and actions undertaken. There are references to the other characters and, here, the use of first person personal and possessive pronouns – we, us, our – indicate a sense of community. They also made many references to their relationships with other characters in the dramas: my son; my husband; my daughter; our tribe. When working in role, the children describe and express the feelings of the characters: unhappy; sad; upset; angry; glad; frightened. The drama appeared to allow the children to identify with the characters and with the fictional context. Bolton (1998) terms this “fiction-making involving identification through action” (253). The drama provided the children with a context to use language to express the characters' emotional responses. A scene from *The Dump* drama exemplifies the children's personal and affective involvement: Clips 8 9, 10 and 11 (*The News Report* scene, extracts 5a, b, c and d). In *The Rainforest* drama, Clips 8, *The Sick Man*, exemplifies their affective engagement with the fictional context.

An example of the children's emotional responses to the fictional context can be seen in *The Dump*, Clip 3: D2b: *The Councillor leaves*. Working in role, I had been less than sympathetic to the complaints of the group of residents. As I left the meeting, still in role, I challenged the group to “find solutions”(at 03.04). The camera pans round for five seconds and, from the children's closed posture, hostile facial expressions and silence, it is evident that they were angry at the councillor's responses. I came out of role and (at 3.56) made a brief suggestion that the children

might want to talk about what had just happened. My tone here was deliberately low-key with no direct instruction given to the children about what to do or how to proceed. The change in tone from silent hostility to heated discussion is particularly marked (at 3.58). All of the children appear to be involved in conversations and are animated and uninhibited – using a wide range of emotive facial expressions, hand and body gestures and postures. I remained in the background and did not join in any of the discussion. This has the effect of making the discussion the children’s domain. I called the class together after 25 seconds, to move on to the next scene, *The Tardy Resident*. The exchanges with the councillor can be seen in the recording to have generated a great deal of emotional reaction and opinions and the drama allowed the children to express these to each other. The responses seem to indicate that the children were developing empathy with the characters: a necessary affective response in aspects of SDE.

In Episode 5 of *The Dump* DVD, the four clips are extracts from the final scene of the drama, *The News Report*. Clip 8, *D5a*, shows one complete report to camera and is included to exemplify the reporting process: the introduction, individual interviews, views of the children as residents miming a range of clean-up activities and the conclusion. In the background of each of the reports groups of children can be seen miming a series of clean-up activities. The mimes are detailed representations of a range of clearly identifiable actions including: sweeping, picking up, filling bags, dragging objects, hammering in posts. Notable, is the concentration that has gone into sustaining the actions over the period of the interviews. Clip 10, *D5c*, shows 14 seconds of mimed action performed by a group of three boys and one girl (12.15). B1 is stooped over and seems to have difficulty walking. B3, clearly fatigued, rubs his eyes, wipes his face and takes a long drink. G2 is filling a ‘rubbish bag jumper’. There is an authentic quality, here, with the children appearing to be genuinely engaged in their role tasks and in the fictional context. Their mimed actions convey awareness both the mess made by inappropriate disposal of waste and the sustained community effort, and the hard physical work, required to clear it.

In Extract 5a, G2 describes how the problems began. She sets her explanation in the historical context of “one morning, about a month ago” (10.05). Her upward gaze indicates a visualisation of the scene. In a pause while searching for a word she exchanges a brief glance and smile with G1 and for a moment she seems to struggle to maintain the fictional context: but this is quickly regained. The same brief loss of control of the role can be seen in clip 5c (at 12.40). Generally, however, the interviews exemplify an extremely high level of commitment and concentration. The children extended responses to the questions describe the physical situation.

Particularly notable, however, is the wide range of emotional reactions and responses to the problems caused by the dump. This is evident not only in the lexical and patterning choices (Halliday, 1973) made by the children but also in their vocal responses (emphasis, intonation, pitch and pause) and their physical responses (facial expression, gaze, gesture and posture).

In an extract from *The Rainforest* drama, Clip 6, *The Sick Man*, a group of children is seen tending to a boy, who has adopted the role of a sick hunter. Dialogue cannot be heard. During the preceding *Messenger* scene, B1 can be seen lying on the floor, 'sick'. In this scene, B1 continues in role and, by lying still, becomes the centre of the improvised activities for two class groups. What is striking in this scene is the concern and care evident in the children's ministrations to B1. At 10.35, the animated interaction between B2 and B3, speaking over the prone figure of B1, indicates concern and agitation at the situation. Other children gather round to watch and to 'feed' the sick man. At 11.17 the camera shows a floor-level view of B1. The gentle and caring behaviour (feeding, patting and stroking) of B2 and B4 towards B1, indicates a level affective engagement that is, I suggest, outside the normal parameters either of classroom behaviour or behaviour between upper primary-aged male peers. The last six seconds of the clip moves forward in time and shows a group of six boys, including B2 and B4 in discussion. This appears both animated and earnest and the facial expressions suggest affective engagement in the fictional context created by the sick hunter: they look worried and alarmed. The fictional context allowed the children to respond at an affective level and may have extended "emotional literacy" (Bowell and Heap, 2001): necessary for engagement with sustainable development issues.

#### *4. The teacher's participation in the learning contexts*

In the reflective narrative in Chapter 5, I suggested that the dramatic conventions, and my associated teaching strategies, had allowed learning, linked to SDE, to take place. That chapter cited evidence from my reflective field notes to substantiate this assertion. In this chapter, the evidence from the video recordings of the drama lessons allowed me to examine my actions towards, and interactions with, the children more closely. As the teacher in the drama-SDE lessons, particularly when working in role, I was operating in two modes simultaneously: the teacher as facilitator of the learning experience and the teacher as participant within the fictional context of the drama (Baldwin and Hendy, 1994). In the video recordings, there was evidence of how both modes facilitated learning linked to SDE. I suggest that three aspects of my actions and interactions were instrumental in allowing learning linked to SDE to take place: sharing status as story-maker with the children; affording

opportunities for the children to engage in high-status behaviours; and giving the children the status, as learners, to be independent while acting as facilitator, creating an atmosphere conducive to engagement in the learning process. These are discussed below.

*Sharing status within the drama*

Examples of sharing status with the children during the drama can be seen in *The Dump* Clip 4: *D3, The Tardy Neighbour*, and in *The Rainforest* Clips 5, 9 and 11: *RF4a, A Stranger's Tale, RF7, Poisoned* and *RF8b, Stay or Go*.

In *D3: The Tardy Neighbour* extract, I adopted informal, slightly flustered tone and speech pattern to indicate my equal status as a fellow resident. Because I had missed the meeting with the councillor, I needed the other residents to 'fill me in'. This allowed the children opportunities to articulate their impressions and interpretations of the meeting, and allowed me, as the teacher insight into these.

In *A Stranger's Tale*, my character's status, as an outsider, allowed me to introduce the central theme of the drama-story, deforestation, through the metaphor of 'beasts' eating the forest. In the scene, the pace and tone was often set by the children. I responded to questions, taking cues from the questioner's tone and question prompts. Collectively the children seem to be prompting and leading me through questions to develop the fictional context and heighten dramatic tension. For example, when G6 asks the 'messenger' to "make the noise of the animals" (07.11) I felt that a dramatic description was required. I was 'put on the spot' by the request, and quickly attempted to compose and articulate some onomatopoeic 'beasts noises' (7.15).

Again, in the *RF7: Poisoned* extract, my role as the woman with the baby allowed the children to know more than my character. The clip demonstrates specific instances of the children initiating and extending behaviours within the fictional context of the drama that were outside my control. When I showed the photo of the deforestation scene, I did not know how they would respond. The gaps and witness accounts of the beasts (at 12.15) indicate that they had accepted the role of story-makers with me. In a twist to the drama that was completely outside my plan, a boy had chosen to play the role of a sick hunter. During this scene, he lay at the side of the room and he became a focal point for the dramatic tension. At the end of the clip, the sick hunter whispers to the, 'medicine man' who relays the information to the class that "they are trying to kill us" and that, "they gave him something called a rotten apple" (13.18). There was potential of this statement to cause a break of the belief in the story, but I accepted it and, instead, I reacted with uncertainty to the hunter's interpretation:



“Surely not...” (13.28) Thus the children’s status in the story-making was maintained while I used my role to challenge and extend their construct of the dangers threatening the community.

In the final scene of *RF8b: The Rainforest* drama, *Stay or Go*, after my initial request for them to leave with me, I tried to remain neutral and to allow the children to make their own choices. Two boys, B4 and B5 surprised me by choosing to sign (at 17.35 – 17.45) and, as they had both been very vocal in their hostility to the ‘forest representative’, I wanted to find out why. In the end-of-drama reflections, they told me that had both decided, independently and giving no indications to others, they would choose to go. In the town, they would get help then come back and try to save the village. This meta-cognition, playing a role within a role and ‘double bluffing’ shows a level of sophistication of thought and an understanding of the dramatic context. I suggest that the equal status within the drama, offered them experience of thinking, independently, of taking action for possible solutions to the problems faced by the rainforest community.

#### *Conceding high status roles to the children*

Three extracts demonstrate scenes in which the teacher conceded the higher status roles in the drama to the children: *The Dump*, Clip 2: *D2a The Meeting* and *The Rainforest* Clips: 6: *RF4b Challenge* and Clip 10: *RF8a the Boss*.

In *The Meeting* the children children’s status rises throughout the clip: they becoming increasingly less polite as I, the councillor, counter and dismiss each complaint. The children work collectively to support and strengthen the presentation of the residents’ case. An example of this is when G1 (at 2.16) challenges my suggestion that the described smell is probably imaginary, by emphasises the problem, stating, with raised fingers, that she has had to buy four bottles of air conditioner (sic). When I suggests that my husband might be able to supply air conditioner, G1 turns to the child beside her and they share a sardonic look (2.27). The children’s body language becomes more negative and discourteous: crossed arms and legs, frowns and pursed lips. The framing of the councillor role was selected to offer a challenge the residents to find ways to take action for themselves to tackle the problem in their environment. The evidence from Chapter 4 suggests that this was successful.

In the short extract from the scene in *The Rainforest* drama, in which the messenger brings news of ‘the beasts’, three children challenge my story. G1 accuses me of trying to steal (7.32), B1 tells me that he will chose some men to go and check my story (7.52) and G3 orders me to “stop this nonsense now” (8.06). During these

exchanges, I remain deferential and apologetic in the face of challenge: the community had the power in this scene and the children recognised this and use it in a controlled, effective way.

Initially, the logging company representative seems to be a high status role. However, Extract 8a and the beginning of Extract 8b demonstrate that the children, as the rainforest community, reject my falsely pleasant character's request to leave their homes, with shouts of, "No", "we're staying" (14.03) and "I'm standing my ground" (14.33). At the beginning of Extract 8b, G1 steps forward and urges the community to stay with her and her husband and to reject my offer (14.43). The high status adopted by G1, is indicated in her lexical choices and patterning, and her direct gaze. She offers a challenge to the T-i-R. These actions and responses of the children, the class teacher confirmed, were outside the range of expected behaviours for the children in this class. The high status afforded to the children's characters within the drama, allowed them to operate beyond the normal teacher-pupil conventions and boundaries (Bolton, 1998).

These three extracts demonstrate that ceding the high status roles to the children empowered them, within the fictional context, to take a stance, (Sterling, 2001) in terms of the sustainable development problems facing the fictional communities: shared responsibility, equity, dispossession, loss of natural habitats. The development of a sense of empowerment, to be able to take action for the environment, is central to SDE (SDELG, 2006). Bolton (1998) refers to this empowerment as the children having "ownership of the knowledge" (p.21) rather than being recipients of knowledge imparted by the teacher. The children's investment of effort in the building of fictional context, allow me to allow them to exercise a degree of autonomy within its boundaries.

#### *Recognising status of the children as independent learners*

This discussion of the DVD evidence of my recognition of the children as independent learners, links to the final section of Chapter 5: *Teaching Strategies*. In that section I suggested that my teaching strategies were based on the principles of open, participatory, learner centred, reflective models of practice, common to both drama education (Neelands, 1992; Winston, 2000; Baldwin, 2004) and to global citizenship and sustainable development education (Huckle, 2002; Hicks, 2002; Palmer, 1998).

There are examples, in both sets of extracts, of the children being given and accepting opportunities to operate with little overt teacher interference. Although strategies for

allowing children to operate independently, within and outside the classroom, are by no means limited to educational drama, nonetheless, in the DVD extracts, the drama activities can be seen to provide a context within which I could provide activities to facilitate learning within the two SDE themes. In the extracts where the children are seen working in small, independent groups (*Who Are We? Planning for Action, Presenting the Plan; the Beasts; The News Reports*) the children can be seen, working in role and out of role, discussing, explaining, planning, organising, stating opinions, negotiating and reaching agreements. Each of these generic skills is a necessary component of action competence for a sustainable environment (Laing and McNaughton, 2001).

The DVD extracts also evidence my role in developing the children's understanding of the fictional context through giving initial information, negotiating the fictional space and initial roles, asking questions, confirming ideas, explaining or extending initial background details (*Deep in the Forest, Forest Hands, The Tardy Resident*). I was aware of having to provide some of the 'building blocks' with which they could construct their own concepts and develop their own opinions. In these extracts, I can be seen supporting pupil learning through verbal behaviours such as open questioning, use of praise, agreeing and extending ideas and suggestions. Non-verbal support includes nodding, smiling, open posture and gesture and encouraging vocal tone and pitch.

Finally, there are very few instances within the video extracts of children seeming to be out of role or not able to concentrate. This small number of off task/out of role behaviours, perhaps, indicates that the drama helped the children to maintain involvement in their learning.

### **Conclusion**

In this discussion of the four themes (the children's building of the fictional context of the drama; the children's supportive and organising behaviours; the children's personal and affective involvement in the dramatic roles and context; and the teacher's participation in the learning contexts) there was analysis of the behaviours and interactions of the participants taking part in the drama lessons. These behaviours and interactions indicated that the procedures, strategies and conventions used within the drama lessons allowed the children to understand more about the sustainable development issues underpinning the contexts in which they were working. They also allowed them to practice, and perhaps develop, skills necessary for undertaking sustainable development activities, and to explore and express a range of attitudes relating to sustainable development concerns.

Two features of the drama work have emerged from this analysis and discussion, and these provide possible explanations for why this learning took place. Firstly, there is the status of the children in relation to each other within the drama lessons. As story-builders, as people (within the fictional context) with common aims and goals and as mutually supportive learners (Booth, 1994), the drama activities allowed the children to participate in and experience a range of different modes of learning: for example, listening, speaking, reading, talking, physicalising, using imagination, moving and being still (Nicholson, 1999). In addition, the conventions and fictional contexts of the drama allowed them opportunities not only to be involved in the learning context through active participation, but also allowed them to have the illusion of being ‘in’ the situations from which the learning was derived (Millar and Saxton, 2004). Thus the children were interested in what each other had to say, were motivated to extend their contributions and were committed to the fictional context and, by extension, their fellow learners within the dramatic experience. Bolton (1998) suggests that the acting behaviours that fiction making requires are “akin to the kind of common negotiating and affirming skills in language and non-verbal communication required of people involved in any social event in ‘real life’” (p.272). The fictional context of the drama children appeared to allow the children to rehearse citizenship and SDE skills in a setting that would normally be outside the realm of possibility for children.

The second feature was the status of the teacher in relation to the children. Specific qualities characterised the nature of my interactions with the children in the drama-SDE lessons, especially when I was working in role alongside the children. This allowed for an extension of the normal ‘menu’ of teacher-pupil strategies and interactions. While the children were working in role, the balance of power and status within the teaching and learning situation was altered, sometimes in favour of the children. It has been suggested in my analysis of the DVD extracts, that the children’s behaviours towards and interactions with my TiR characters on occasions moved beyond the conventions of teacher-pupil classroom interaction. The fictional context offered a real imperative for the characters to explain, question, challenge, reason, form and state opinions, consider ethics and values, and make choices. All of these are central to learning in SDE (Huckle, 2002, 2003; Scott and Oulton, 1998).

Neelands, (2004) reflects on claims that “drama is powerful” (Wagner, 1998, p.9) and “drama teaches in the following way...” (O’Neill, 1984, p.99). He suggests that:

Drama cannot, of course, of itself teach in any kind of way, nor can it, of itself, be powerful. It is what we do, through our own human agency, *with* drama that

determines the specific pedagogy and specific powers that these examples of rhetorical elision ascribe to the idea of drama itself. (p.48)

Heeding Neelands' warning, this research does not claim that drama is a panacea that can address all that might be lacking in SDE. However, the analysis undertaken for this chapter, in conjunction with that of Chapters 4 and 5, was the basis for the development of a model that could offer practical assistance to teachers and educators wishing to use drama in their work in global citizenship education and SDE. In the next chapter, Chapter 7, after a summary of the findings in answer to the three research questions, this model is presented and explained.

## *Chapter 7*

### *Discussion of the Research Findings*

#### **The Three Research Questions**

- Question 1:** Which specific sustainable development education outcomes in terms of knowledge and concepts, skills and competences, values and positive attitudes, may be addressed through the medium of drama?
- Question 2:** Which drama conventions and associated teaching strategies may be employed in order to help children to explore issues and extend their learning in sustainable development education?
- Question 3:** What do the actions and interactions of the participants (both pupils and teacher) within the drama-SDE lessons indicate about how and why drama may be a useful tool in teaching and learning in sustainable development education?

#### **Summary**

In Chapter 1 of this thesis, the three questions above were posed about the nature of the relationship between teaching and learning strategies in educational drama and learning opportunities in sustainable development education. The three Chapters, 4, 5 and 6, comprise the presentation, interpretation and analysis of the data gathered during the study. Now, in the first section of this chapter, the three research questions are revisited and the main outcomes from the analysis, in terms of educational drama and SDE links, are brought together and summarised in order to provide an overview of the research assertions. Each of the three research questions is addressed individually. The intention, here, is to demonstrate the cumulative weight of evidence in support of the claim that drama is a useful tool in the teaching and learning of SDE.

The second section of this chapter synthesises the analysis in Chapters 4, 5 and 6 to produce a pedagogical model of the elements to consider when planning and implementing educational drama in SDE. Central to this model are the four aspects of the relationships occurring during the drama-SDE teaching and learning process: the relationships between the children and their learning, between the participants and the fictional contexts, between the children as they engaged in the lesson activities and between the teacher and the children. This model suggests how all four combined to facilitate learning in SDE.

The final section of this chapter maps the relationship between the teaching and learning in the educational drama undertaken in this research and effective SDE as identified in current literature and research. In the Literature Review in Chapter 1, an analysis of the literature pertaining to the effective delivery of SDE in the school curriculum revealed SDE to be underpinned by six pedagogical themes. These are, that effective environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; based on action competence; and systemic. The findings of this research suggest that the drama was effective in developing the children's learning in these areas of SDE. The discussion is informed by existing literature in the areas of experiential learning, the imagination in learning and story, and narrative as a way of learning.

## **Section 1: Revisiting the three research questions**

In this section, the findings of the research are summarised in relation to the three questions on which the research were based.

*Question 1: Which specific sustainable development education outcomes in terms of knowledge and concepts, skills and competences, values and positive attitudes, may be addressed through the medium of drama?*

In order to answer Question 1, a series of drama lessons was planned. Aims and learning outcomes in Knowledge and Concepts, Skills and Attitudes and Values related to SDE were set out and these were to be addressed through the lessons. The lessons were then taught to three classes of children. Instruments were designed and data were gathered from different sources: questionnaires; interviews; observation schedules; video recordings; field notes; and children's class written and drawn activities related to the drama-SDE themes. Chapter 4 described how the analysis of the data was undertaken and how links were found between the drama lessons and learning in SDE. At each stage in the analysis, there was evidence of learning in each of the stated aims and learning outcomes in SDE. Here, this evidence is set out in terms of the proposed aims and learning outcomes for the drama-SDE lessons.

### *1. Knowledge and concepts*

In terms of Knowledge and Concepts, there is substantial evidence from all of the sources that the main teaching aims for each of the two sets of lessons were met. The analysis of the data from *The Dump* drama demonstrated that the children's awareness of the social and environmental impact of inappropriate waste disposal was developed as a result of the drama lessons. The analysis of the data from *The Rainforest* drama demonstrated that the children demonstrated awareness of the effects of deforestation on the lives of the people of the rainforests and of the social and economic impact of the continuing clearing of the world's forests. They were able to cite a number of possible reactions, both physical and emotional that both sets of characters within the drama-stories might experience. The children's responses within the drama, and outside, in terms of their classroom work and their comments, suggest an understanding of the environmental and social issues pertaining to both sets of lessons. The analysis of the evidence supports the claim that the drama had an impact on the children's understanding of both of the issues, inappropriate waste disposal and



dispossession, in terms of human rights and social justice. This was corroborated by the teachers' observations and assessments.

## 2. *Skills and competences*

There was substantial evidence to suggest that engaging in drama helped the children to practice and develop the skills necessary to take action in and for the environment. In data relating to *The Dump* lessons, the quality and variety of the written responses, in the form of plans and posters produced by the groups, suggest that the children were able to plan and carry out allocated tasks in an effective and productive manner. In the data related to *The Rainforest* drama, there was evidence of their ability not only to work collaboratively (both in and out of role) to plan, present and evaluate their contributions within the drama, but also of their ability to work as part of the class group to pose questions, challenge ideas and state their opinions. Evaluative responses were often framed in the first person plural: "we worked together"; "we had to decide/choose/pretend". There was evidence, in the children's responses, of their awareness of their employment of a wide number of skills. The nature of the drama activities afforded the children an understanding of the need to use and develop essential skills in co-operating, in collaborating, in communicating their thoughts and ideas, in stating their own opinions, and in listening to the opinions of others. There was also evidence of the use of higher-order skills: synthesis of ideas and information. They were able to infer and to speculate about meanings and intentions and they could make important and difficult decisions by weighing up options. This evidence was corroborated by the children's evaluation of their own learning and by the assessment and observations of the teachers.

## 3. *Attitudes and values*

The drama was deemed to have been particularly useful in developing positive attitudes and in helping the children to express personal views, both in and out of role, about the nature of the environment and about the role that people can play in taking care of it. In Aim 3 of *The Dump* drama, it was proposed that the drama would offer the children opportunities to plan and take action in their own, fictional, environment. There was substantial evidence to verify that this aim was met. In addition, the quality and sustained nature of the children's responses suggested that they were engaged both intellectually and emotionally in the drama work. In *The Dump* and *The Rainforest* dramas there was evidence that the children were involved with their characters and that there was a high level of engagement in the story. The children's

responses revealed sympathy for people whose lives were affected by inappropriate waste disposal or deforestation and displacement: but there was also evidence of empathy. Statements such as, “I stayed because the rainforest is my home” and “this was the land of my ancestors and I had to protect it” seemed to suggest that the children had, at some level, experienced some of the feelings of the characters. Both within and outwith the drama they were able to express personal views about the kind of environment in which they wished to live. The drama seemed to allow them to empathise with the characters and, thus, to make personal responses to the given environmental issue. The teachers’ view was that the engagement in drama gave a depth of perspective that would not easily be achievable in classroom-based work on the same issue.

An attitude that was more implicitly suggested than explicitly stated in the responses was that of the children’s willingness to take part in the activities. Their responses reveal that they not only took part willingly but that they found the drama to be “exciting”, “interesting” and “fun” and that “it was good hearing everybody’s thoughts”. A positive learning environment might be more likely to generate interest and enthusiasm for the subject being taught, in this case, sustainable development education.

*Question 2: Which drama conventions and associated teaching strategies may be employed in order to help children to explore issues and extend their learning in sustainable development education?*

In Chapter 5, the specific events that occurred during *The Dump* and *The Rainforest* dramas were described and analysed through the device of a reflective narrative. This analysis strategy sought to provide an overview of the many processes involved in each of the lessons and to build a detailed conceptual framework of the types of educational experiences that were involved. Links between the conventions and strategies used in the drama lessons and the learning in SDE, identified in Chapter 4, were uncovered. A combination of the use of the four kinds of “dramatic action experiences”, context building, narrative, poetic and reflective (Neelands and Goode, 2000, p.6), was employed in the lessons. Fourteen dramatic conventions were used, and these gave the participants opportunities to explore and develop the contexts and the narratives, and to explore the feelings and thoughts of the characters, through language and action. The drama conventions and teaching strategies identified as

being particularly effective in helping to extend the children's learning in SDE are set out in the five sub-section below.

*1. Whole-group drama: developing fictional contexts and building communities*

The context-building convention of inventing and building a 'community' is a technique that helps the participants to become engaged in the 'story' behind the drama: the setting, the characters and the events in their lives. In each of the two dramas, the children's roles as part of a community allowed them to become immersed in the stories and to identify with the characters that they were playing. In the data related to both *The Dump* and *The Rainforest* dramas, there was evidence of the children's ability not only to devise and sustain their own chosen role within the group but also to work collaboratively (both in and out of role) to develop and extend the fictional context. They were able to apply their prior knowledge of the context to the dramatic situation and to identify gaps in their knowledge. For example they were able to speak in role to describe what a dump looks like or recreate in movement and mime aspects of how people live in remote communities. However, they had to research forest clearing equipment in order to be accurate in the movement depiction activity based on "the beasts". Additionally, the immersion in the fictional context allowed the children to imagine and describe the experiences of the residents and the villagers. The children identified with the situation and characters, and the data suggested that this gave depth to their understanding of and sympathy for the situations faced by the residents and the villagers. This demonstrates links to learning related to the development of concepts, skills and values in SDE.

*2. The convention of Teacher-in-Role*

The convention of the teacher taking a role in the drama, playing a part in the action alongside the children, was an important part of each of the dramas. The Teacher-in-Role was adopted for a number of purposes: to model behaviour and speech; to drive the narrative; to capture the children's attention and interest; to allow the children to give and gain information through making statements and asking questions; to challenge assumptions and beliefs from within the drama; and to introduce and develop dramatic tension. In some of the roles, the teacher adopted a high status position in relation to the children's characters. This allowed the children to describe and explain problems and dilemmas, state opinions and express feelings, consider their own positions and opinions and offer alternative suggestions. In other roles, the teacher adopted an equal or lower status role in relation to the children's characters: a

strategy based on the convention of Mantle of the Expert, developed by Heathcote (in Bolton 1998). It allowed the children to ask a wide range of questions of the teacher's character, describe events and suggest solutions, offer advice and consolation, challenge ideas and make decisions about various aspects of the fictional context. All of these learning experiences link closely with the knowledge, skills and values outcomes in SDE. The strategy of Teacher-in-Role, allowed the teacher to work as a peer within the drama and the evidence suggests that this engendered in the children, genuine enthusiasm for their learning.

### 3. *Being still and moving creatively: using the art form of drama*

A strategy used in both dramas was the creation of still images. These allowed the children to reflect on and attempt to reveal the inner feelings (Neelands and Goode, 2000) or the inner thinking of the characters and to explore the relationships and tensions between them. Contrasting still images, say showing the residents before and after the appearance of the dump, allowed the children opportunities to reflect on the effects of change and threat on the lives of the people involved. The making of still images required the children to work in groups to examine evidence, speculate and interpret in order to create dramatic representations of specific experiences within the stories. This required higher order thinking and the synthesis of a number of concepts: skills necessary for SDE.

The children were also asked to compose and present several mimes and moving images within the drama lessons. In *The Dump* drama they depicted the clearing up of the dump by the residents. This involved prior research into how to handle a number of potentially hazardous waste items. The mime was naturalistic and there was evidence of understanding of both health and safety and recycling issues. In *The Rainforest* drama the children were asked to work in groups to create a deforestation scene where they would be the 'beasts' eating the forest. This creative movement piece was an aesthetic interpretation rather than a naturalistic representation. However, they put effort into making their chosen machines as accurate as possible, consulting photographs and discussing specific technical details. Evidence from evaluations and interviews suggested that through the activity the children's concept of the power and relentlessness of modern deforestation was extended: many said that they could imagine the forest scene clearly. There are links to knowledge and concepts in SDE, here.

#### 4. *Improvising and presenting within the dramatic context*

Improvising within the imagined contexts allowed the children to use their knowledge and understanding of the environmental and sustainability issues to express a range of facts, opinions and feelings, to ask questions and to make decisions. The evidence suggests that the potential of the children's natural ability to make-believe was exploited by the drama to generate an extended fiction within which their learning in SDE could be developed. The children were also required, in *The Dump* drama, to create an improvised newscast presentation, summarising the story of the residents. The planning and dramatic presentation of residents' stories allowed the children opportunities to interpret and express the emotions of the people whose lives were blighted by the dump. In addition, in drama, there is a tension between the real world of the classroom and the fictional world being created within the drama (Bolton, 1998). The holding together of these two 'realities' required effort, and a commitment from the children to the learning context and to each other. The data provides evidence of both effort and commitment: necessary attitudes for learning in SDE.

#### 5. *Teaching strategies employed in the drama-SDE lessons*

The reflective narrative, central to Chapter 5, and the two tables, Table 5.1 and 5.2, identified and described the nature and range of teaching strategies employed during the drama-SDE lessons. The analysis of the data identified four aspects of the teaching strategies used in the drama-SDE lessons that contributed to the children's learning in SDE. These were: engaging in culturally responsive teaching; adhering to emancipatory principles in the teaching; adopting transformative approaches; and involving the children in participative reflection as part of the teaching and learning process.

In summary, their engagement with the dramatic conventions and the associated strategies employed by the teacher, allowed the children opportunities to practice and develop a wide range of skills in thinking, interpreting information, communication, collaboration, decision making, sharing ideas, making judgments and deductions. These higher order skills are necessary for taking action for sustainable development and participating in active citizenship. Additionally, there were links, in the drama-SDE lessons, to the learning purposes and teaching strategies set out in the new Scottish curriculum, *A Curriculum for Excellence* (SECRG, 2004).

*Question 3: What do the actions and interactions of the participants (both pupils and teacher) within the drama-SDE lessons indicate about how and why drama may be a useful tool in teaching and learning in Sustainable Development Education?*

The analysis in Chapter 6 addressed this question. It was focused on data from video recordings of the drama-SDE lessons. The actions and interactions of the drama participants, captured by video recording, were subjected to close analysis using techniques adapted from discourse analysis (Gee, 2005). The purpose of this was to find evidence to strengthen and enhance the claims made in the previous chapters for the influence of drama on learning in SDE. The hours of video recordings of the lessons were edited to produce two short DVDs each containing a compilation of extracts representative of the range of drama activities from the lessons. These were transcribed and commentaries and analysis added. The analysis of individual extracts identified actions and interactions among the children, and between the teacher and the children, that demonstrated that learning in SDE was taking place during the drama. From this analysis, four aspects of the nature of the dramatic experiences emerged as particularly supportive of learning in SDE. These are set out below.

*1. The building of fictional contexts within the drama-SDE lessons*

A key drama strategy, evident in the extracts from the DVD recordings, was the children's building and development of the fictional contexts. The participants did not simply depict pre-determined events and characters but were involved in actively creating and shaping how characters and their stories developed. In all of the extracts, it was possible to identify in the children's behaviour and interactions, aspects of learning linked to the development of concepts and knowledge, skills and attitudes in SDE. These, in turn, linked to and strengthened the claims of learning links made in Chapters 4 and 5. In terms of concepts and knowledge the children demonstrated recognition of the social and environmental impact of inappropriate disposal of waste and knowledge of the lives of the people who lived in the rainforest during the time in which the drama was taking place. In terms of skills, the children were seen to support each other within the group by prompting, listening and responding, turn-taking and showing consideration and patience. The children also demonstrated behaviours relating to the development of positive attitudes, particularly willingness to participate and to engage in learning. The fictional context of the drama appeared to help the children to understand the problems caused to the fictional characters by

environmental problems they were encountering. At times, the children seemed to be recalling and visualising the imagined experience of witnessing the scene rather than simply recalling facts told to them. They also appeared to visualise and to construct a mental image of the lifestyles of the characters in the drama stories. The drama may have added an experiential element to the learning (Kolb, 1994).

A final point from the analysis is the evidence that the children were aware of the dramatic conventions they were using to maintain their in-role behaviour: making appropriate lexical and patterning choices: using vocal pitch and tone; awareness of appropriate posture and movement. The attempt to sustain the fictional context throughout the dramatic scenes indicates the children's willingness to make a sustained effort to engage with the learning context.

## 2. *The children's status within the drama-SDE lessons*

In the DVD extracts, there were extended examples of children's behaviours in their interactions with each other, and with the teacher, that indicated their status as equal partners in the learning experiences. The dramatic conventions appeared to allow them opportunities to develop their concepts of, and to initiate actions in response to, the environmental problems posed within the fictional context of the drama. There was evidence, in the DVD extracts, of the children initiating, challenging and agreeing or rejecting suggestions of what might be their future actions within the drama. They directed the actions of others and they supported each other in their activities and learning. They worked independently to plan their next steps as characters within the drama story. The fictional dramatic context provided them with opportunities to be autonomous in their decision-making, thus developing their skills in, for example, planning, organising ideas, collaborating and reaching decisions. They also had to work together to support and sustain each other's responses to the environmental and sustainable development issues involved. On several occasions in both dramas, one or more of the children, in role as residents or villagers, were seen to question or reject suggestions or requests made by the Teacher-in-Role. The opportunity to challenge the authority of the teacher within the controlled situation of the drama allowed the children to demonstrate their understanding of and their commitment to the underpinning environmental concerns of fictional contexts. Thus learning in SDE, in terms of values and positive attitudes was supported.

### 3. *Personal and emotional involvement in the dramatic context*

In all of the extracts when they were working in role, the children made first person references to themselves and their possessions while describing events and experiences witnessed or actions undertaken. In the extracts exemplified in *Chapter 6*, when referring to the other characters, the children used first person personal and possessive pronouns: we; us; our. They also made many references to their relationships with other characters in the dramas: my son; my husband; my daughter; our tribe. These lexical choices indicate a sense of personal involvement in the fictional community. When working in role, the children identified and expressed a range of feelings experienced by their characters or other characters: unhappy; sad; upset; suspicious; angry; glad; frightened. The drama appeared to allow the children to identify with the characters and the fictional context and to give them the language with which to express the characters' emotional responses, illustrating and demonstrating them rather than describing them. While it would be neither desirable nor appropriate for the children to be allowed to experience real emotions such as distress or fear, the evidence suggests that the drama provided a safe context that allowed the children to gain an understanding of the emotional impact of environmental and sustainable development issues on the particular fictional communities build by them within the drama.

### 4. *The role of the teacher: attitudes to status and to supporting learning*

In order to answer the third research question, it was necessary to examine not only the children's actions and interactions, but also those of myself, as the teacher. In the drama lessons, my function could be divided into two discrete but complementary components: working with the children out of role and working with the children using the drama convention of Teacher-in-Role. Out of role, there is evidence that I used strategies such as giving initial information, negotiating the fictional space and initial roles, asking questions, confirming ideas and explaining or extending initial background details to develop the children's understanding of and commitment to the fictional contexts. Working in role, there is evidence that I participated in development of the fictional context through the adoption of a wide range of strategies including: defining the location and fictional space; providing information about and within the fictional context; accepting the children's roles within their fictional communities; introducing new characters; seeking advice and information from the children in role; making references to past or future fictional events; accepting and developing information offered by the children in role; and making



requests of the children in role. The Teacher-in-Role also created and sustained the atmosphere of the drama through voice and action and introduced elements of dramatic tension: problems, complications, threats and challenges. The evidence suggests that the systematic planning of the learning aims and outcomes, to be found in Chapter 2, and the use of a wide repertoire of democratic, participative and sympathetic teaching and learning strategies within the drama lessons, were instrumental in allowing the children to develop knowledge and concepts, skills and positive attitudes linked to SDE.

### **Section 2: Relationships in educational drama and SDE: A model for practice**

The analysis of the three aspects of the data, in three different ways, revealed, I suggest, an overarching theme: that the nature of the relationships between the participants in drama-SDE lessons, and between the participants and the learning contexts, afforded a climate in which learning in SDE could take place.

The theme of the nature of the relationships within the drama-SDE lessons has been broken down into four sub-themes. Firstly, there are the relationships between the children and their learning: the children's attitudes to and understanding of the learning processes in which they were involved was enhanced through the participation in the drama-SDE lessons. Secondly, there are the relationships between the participants and the fictional contexts of the drama: the active participation in the fictional context allowed the children to develop a relationship with the characters so that they were able to express personal opinions and articulate the emotional dilemmas experienced by them. Thirdly, there are the relationships between the children during the drama lessons, in role and out of role: the dramatic contexts seemed to have offered the children ways of interacting with each other that are outside the normal conventions of classroom interaction. Finally, there are the relationships between the teacher and the children, in role and out of role: the open-ended nature of the teaching and learning experience, especially when the teacher was in role, and the children's interest in the contexts, supported a positive learning environment where there was extended engagement and minimal disruption. The status of equal partners in the educational process, afforded to the children by the drama, and the interactive nature of the learning environment allowed an understanding of and investment in the learning context. The children acted consciously to support their own learning and the learning of others.

Table 7.1 sets out a summary of the elements pertaining to each of the four aspects of relationships that emerged from the implementation of educational drama in SDE in this research. Column 1 lists the four aspects of the relationships. Column 2 lists the teaching strategies and pupil activities pertaining to each of the relationship elements. Table 7.1 is offered both as a summary of the findings of this research and as model for teachers and educators planning to use educational drama as a learning medium in SDE. The elements of the table are discussed in the following sub-sections.

### *Children's relationships with the learning context*

In this research, when introducing the drama-SDE lessons, the ways in which the contexts and content of the lessons were relevant to their interests and learning were explained to the children (Black and Williams, 1998). The class teachers reinforced this during the class-based activities. Both sets of lessons fitted with the suggested curriculum SDE topics. However, in order for the children to engage with the learning context, it was important to introduce the lessons in ways that acknowledged the children as learners, and to clarify for them what the lessons might offer them. Sharing these learning intentions with the children gave them status within the learning experience and allowed them to monitor and evaluate the learning processes (LTS, 2006).

The lessons integrated two areas of the curriculum, drama and SDE. However, there was evidence that the 'joined-up' nature of the learning experience (AGSD, 1999) allowed the children opportunities to make further connections across other areas of learning: the drama contexts offered children opportunities to draw, to write poems, to research the sustainable issues using printed and internet sources, and to present information related to the SDE aspects of the topics. Within the drama-SDE lessons the children had opportunities to engage in a range activities that provided them with opportunities to experience four of modes of learning: 'living through' concrete experiences; actively experimenting; planning and thinking; and reflecting on their actions and the action of others (Kolb, 1984; Bolton, 1998). There was substantial evidence, from the observers and in the DVD extracts, that, during the drama, that the variety of modes of learning allowed the children to become engaged with and actively involved in the learning experiences.

**Table 7.1**  
***Relationships in Educational Drama and SDE:***  
***A Model for Practice***

<b>Relationships in drama-SDE</b>	<b>Teaching and leaning strategies</b>
<b>Children's relationships with the learning context</b>	<ul style="list-style-type: none"> <li>• Relevance of content/context</li> <li>• Shared learning intentions</li> <li>• Holistic, integrated learning</li> <li>• Range of activity modes</li> <li>• Peer assessment</li> <li>• Evaluative experiences</li> <li>• Sense of empowerment in sustainability issues</li> </ul>
<b>Participants' relationships with the fictional context</b>	<ul style="list-style-type: none"> <li>• Story at the centre</li> <li>• Context building</li> <li>• Role building</li> <li>• Range of dramatic conventions</li> <li>• Empathy and affective engagement</li> <li>• Action experiences</li> </ul>
<b>Relationships between the children</b>	<ul style="list-style-type: none"> <li>• Opportunities for collaboration</li> <li>• Sharing ideas/plans</li> <li>• Whole group participation</li> <li>• Sharing common goals</li> <li>• Supporting peer learning</li> <li>• Respect for self and others</li> <li>• Kinaesthetic engagement</li> </ul>
<b>Relationships between the teacher and the children</b>	<ul style="list-style-type: none"> <li>• Transformative</li> <li>• Responsive and supportive of learning</li> <li>• Democratic</li> <li>• Values-based</li> <li>• Varied status within lessons</li> <li>• Shared reflection and evaluation</li> </ul>

During the drama-SDE lessons, the children were offered opportunities to assess the work of others and to share in the assessment and evaluation of their own learning. They did this orally, during the lessons, in the written evaluations, and in discussion with the teacher. They commented on ways in which the learning intentions matched the learning outcomes and they were able to comment on the value of the learning experience. This allowed the children to have a stake in their learning experiences (Black and Harrison, 2001). The value of this was evidenced in the children's positive evaluations, and in the way they remained involved and on task during the lessons. They were eager to learn and eager to talk about their experiences and to reflect on them.

Central to the drama-SDE lessons were the aims that the children should develop knowledge and awareness about the environmental and sustainable development issues involved, should develop positive attitudes towards the environment and should feel empowered to take action in the fictional and the actual environment (see Tables 2.1 and 2.2). There was evidence that the drama helped the children to achieve these aims. The teachers reported that, as well as demonstrating awareness, expressing opinions and taking action within the school-based activities, many of the children carried out additional activities away from school, in their own time: internet searches, home waste and purchase analyses and a campaign to clean up a local area of waste ground (see Appendix 10).

#### *Participants' relationships with the fictional context*

The stories of the environmental and sustainable development problems faced by the characters were central to the drama-SDE lessons. These provided meaningful contexts and real purposes for the children's drama-SDE activities (Michael and Michael, 1987). The time taken to build and develop the fictional contexts allowed the children's knowledge and concepts of the SDE issues to develop gradually during the lessons, and this helped them to construct their own understandings and meanings based on their experiences (Selly, 1999; Bruner, 1996). The drama-SDE process also allowed the children opportunities to select and construct their characters and to begin to form an understanding of them. In the dramatic encounters, they tried to be 'true' to the characters. This is evidenced in their responses while in role. The roles adopted by the teacher allowed her to enter the fictional worlds and to share, with the children, in the problems and dilemmas encountered there.

In the dramas, the children were asked, metaphorically, to put themselves ‘in others’ shoes’, (Prendiville and Toye, 2007). Their characters faced problems and dilemmas within the fictional contexts. There was evidence of the children’s sympathy for the characters and their situations in the interviews and evaluations. In both *The Dump* drama and *The Rainforest* drama, the children were very involved with the imaginary context and were able to identify with the characters that they had developed. They were aware of the dilemmas facing the characters and, both during the drama-SDE lessons and in post drama discussions and evaluations, they expressed concern for and understanding of these.

In the lessons, the range of dramatic conventions covered the four aspects of dramatic action: context building, narrative, poetic and reflective (Neelands and Goode, 2000). Within these, a range of conventions was used, notably, teacher-in-role, improvising, and making still and moving images. This range was important as it offered opportunities for variety of responses: opportunities to look at the dramatic situations in different ways and from different perspectives. Within the unfolding story of the drama, the children were faced with a number of challenging, unfamiliar situations calling for carefully considered responses. *A Curriculum for Excellence* (SECRG, 2004) advises that pupils should have opportunities to “develop and demonstrate their creativity” and to “sustain their effort” (p.12). The drama-SDE offered opportunities for both. Because of the wide range of theatre-based conventions employed, responses, both vocal and physical were often creative. The pupils were required to consciously sustain their roles within the drama and in post-drama evaluations it was evident that they were aware of this: “You had to keep being your character or the drama wouldn’t work.”

Both drama contexts offered the children opportunities to develop awareness of the sustainable development issues involved, to examine attitudes about the issues, and, particularly in *The Dump* drama, to take positive, sustainable action to address the issues (Palmer, 1998). In *The Dump* drama, the children were offered opportunities to plan for and engage in environmental action experiences within the fictional context: the cleaning up of their local area. In *The Rainforest* drama, the characters, while not able to change the outcome of the forest clearing, were offered opportunities to take a stance and to express their concerns. Thus, the action experiences, central to SDE, (Laing and McNaughton, 2001) were part of the drama-SDE experience for the children.

*Relationships between the children*

Central to the pedagogy of both drama and SDE, is the provision of opportunities for collaborative and co-operative learning (Baldwin and Hendy, 1994; Huckle, 2002). Within the drama-SDE lessons, the children were able to work collaboratively and there is evidence that this supported individual and group learning. During each of the dramatic episodes, within the drama-SDE stories, the class, divided into the small groups of children, were asked to work together to share their ideas and impressions about what had occurred, and to plan future actions or possible responses. The evidence from the teacher-observers suggested that skills in communicating and collaborating, central to SDE, were practised and developed during these small-group sessions.

In addition to working in small groups, the building of the fictional communities within the drama-SDE lessons allowed the whole class to participate in the creation and development of the fictional contexts. Bolton (1998) describes each child's contribution to the "making" of 'living through' drama as, "part of a collective enterprise, culturally determined in language and action" (p.271). Both the 'real' classes of children and the fictional communities shared common goals. For the class, there was the goal of developing and maintaining the fictional context. For the fictional community, there was the goal of enhancing or sustaining the environment in which they lived. In the evidence from the observers of the drama work it was noted that during the course of the lessons, the children were engaged and focused and that there were almost no instances of disruption or inappropriate behaviour or responses.

Like all drama, these drama-SDE lessons began with the negotiation of a drama contract in which all of the participants agree to 'work for the common good' (O'Toole, 1992). Within the lessons, there was evidence of whole-group trust, with children responding to and supporting each other's efforts and learning, both in and out of role. They reacted to and responded to each other while in role, offering advice and comfort, and showing concern for other members of the community. In small-group exchanges, there was evidence of the children's support of each others' learning: asking questions of each other, allowing each other time to express ideas, and giving positive feedback to suggestions and ideas. Respect for others, and for one's self, central to sustainable development and citizenship education (LTS, 2002), was evident throughout the drama-SDE lessons in, for example, turn-taking, listening,

and supporting each others' efforts to speak and act in role. During the interviews and in class discussion, children commented that the drama has helped them to find out more about other children in the class: that they had seen "another side" of some of their classmates. In the evaluations they commented that they "got on well" within the groups and that, in the class, "everybody worked together well".

Particular to the drama was the physical and kinaesthetic aspect of the children's experiences and relationships. In the DVD extracts, children can be seen touching, moving together, and exploring relationships through their physical proximity, posture and gesture. This, the evidence suggests, brought them closer as learners and as human beings and extended the 'languages' of learning (Nicholson, 1999).

#### *Relationships between the teacher and the children*

The teaching during the drama-SDE lessons was identified, in Chapter 5, as fitting Sterling's (2001) model of a transformative approach to sustainable education: supporting the children in the construction of meaning from their experiences and allowing them ownership of the learning context. There is evidence that, although there were pre-stated learning outcomes in SDE, and pre-planned drama story outlines, the teaching was responsive and reactive to the children's behaviour and ideas, rather than seeking to impose rigid lesson structures on the children. Strategies to support learning and to create a positive classroom climate (Massey, 2003) included: providing opportunities for the children to participate in decision-making; allowing them to think freely about and to express their views; allowing for different perspectives and views; and encouraging the children to be active contributors to the class and to the fictional communities within the drama.

These strategies were predicated on a certain set of teacher values about the nature of teaching and learning (Hayward, 2007): that learning is a democratic process and that the teacher's role is to offer strategies that facilitate learning rather than imposing it. These democratic values are also central to SDE, and were explored during the drama-SDE lessons. Underpinning these lessons, were the principles and attitudes of the teacher about the role of a teacher in the education process: that a teacher should be open, flexible and approachable, but also should be fair and should ensure that there is a safe and secure working atmosphere in which learning can take place. These principles were communicated to the children as part of the negotiation of the

drama contract (O'Toole, 1992) and are evidenced in the reflective field notes written as part of the research process.

The participation in the drama, through Teacher-in-Role, allowed the teacher opportunities to alter her status in relation to that of the children, and thus to change the nature of the relationship between them. Equal status and high status children's roles enabled the teacher to seek help and advice, to be interrogated, and to be ignored and defied: all relationships outside the normal classroom pupil-teacher dynamic (Bolton, 1998). The evidence suggests that these relationships, and the open sharing of reflections and evaluations between the teacher and the children, were instrumental in allowing learning in SDE to take place. The children's appreciation of the relationships between them and the teacher, developed during the drama-SDE lessons, was evidenced in unsolicited comments, both oral and in their evaluations, thanking me for my work with them and saying that had enjoyed working with me.

This research suggests that, when considering drama-SDE lessons, it might be useful for educators to be aware of the four aspects of the relationships shown in Table 7.1 and discussed above. This Relationships in Drama and SDE model, might serve as a checklist for planning, implementing and reflecting on the use of educational drama in SDE.

The following section returns to the proposed pedagogical links between SDE and educational drama, set out in Chapter 1, and demonstrates that these links were evidenced during this research.

### **Section 3: Drama and SDE - pedagogical links emerging from this research study**

In the Literature Review in Chapter 1, an analysis of the literature pertaining to the effective delivery of SDE in the school curriculum revealed SDE to be underpinned by six pedagogical themes. These are, that effective environmental and sustainability education should be: holistic; active and participative; based on and in the environment; values focused; based on action competence; and systemic. As discussed above, the findings of this research suggest that the drama was effective in developing the children's learning in number of areas of SDE. This section makes links between the pedagogy underpinning sustainable development education and that of educational drama, to suggest reasons why it might be a useful methodology in



teaching and learning in SDE. Together, the pedagogies might be viewed as describing a model for progressive, transformative education.

### *Holistic*

The drama-SDE lessons in this research were holistic in the sense that the teaching and learning crossed the boundaries imposed by traditional subject groupings and allowed children to move across the disciplines as they learned about aspects of their world. In addition to drama and SDE, the fictional context offered opportunities for learning and intellectual development in language and literacy, science and art: researching; note taking; writing reports and poems; drawing and making collages; conducting surveys and waste analysis; and compiling information about aspects of the rainforest.

The fictional context also allowed the children to use their imagination to enable them to speculate about possibilities and outcomes when trying to find solutions to problems arising from the drama. Egan (1992) described this as the 'what if...' function of the imagination. In the classroom drama, 'what if...?' questions often played a central role in the creation of dramatic situations: "What if we are thrown off our land?" asked the rainforest people. "What if our children are hurt playing in the dump?" asked the residents. When the children were asked to examine problems and find solutions using a 'what if...' strategy, the task required them to envision possibilities and alternatives. This 'what if..?' strategy is not unique to drama. However, the imagining in drama went beyond mental visualisation and required the children to physicalise and vocalise the problems and events. Nicholson (1999) describes how drama allows participants to communicate using different 'languages' - visual, aural, verbal and kinaesthetic. In enabling children to engage with situations or issues using different modes of learning, the drama offered a holistic learning experience through which to learn about their environment and their place in it.

However, although drama has often been referred to in this research as 'a learning medium' it is important to recognise the contribution made by the art form of drama in helping to develop the children's learning in SDE: and its contribution to the holistic nature of the children's learning. In *The Rainforest* drama, the group mime/movement work (with sound effects) of The Beasts eating the forest was based on research about logging equipment but ultimately it was an interpretive response depicting concepts such as strangeness, power and destruction. The children had to

work together to decide on their vision and to bring it to life. Neelands and Goode, (2000) refer to this as the “poetic action” of drama (p.44). In another example, near the start of *The Rainforest* drama, each tribe ‘family’ created a still image of the beginning of the day – going about their normal daily routines. At the end of the session, each family again created a still image, this time focusing on their feelings and responses to the news of The Beasts. There was a marked difference between this and the first image both in the quality of the final images and in the level of commitment that the pupils brought to the task. The physical representation allowed the pupils to reflect on the unfolding story in a non-verbal, abstract way. The use of the art form allowed the pupils to examine and interpret the emotions and reactions of the villagers, what it meant for them to be facing a threat to their way of life. The children were engaged holistically: in cognitive, affective and kinaesthetic learning (Gardener, 1983).

#### *Active and participative*

In the model of environmental and sustainability education set out in Chapter 1, it was stated that emphasis should be placed on the use of a wide range of active, participative experiences that would allow opportunities to work as individuals and part of groups to engage in investigative, discursive, open-ended tasks. It has been demonstrated that the drama-SDE lessons in this research fulfil this criterion, as, throughout the drama activities, there were many examples of children engaging with the learning context and with each other. In these activities the children displayed a high level of cognitive commitment and social awareness. It is important, here, to consider how the drama itself, not only as a learning medium but also as an art form, may have contributed to the pupils learning in SDE. Dramatic conventions such as collaborative role-building (Who are you? What do you do/know?), and defining communal spaces (This is the rainforest), helped to draw the children into the fictional context. The introduction of problems or dilemmas (What can we do? What will we choose?) created moments of dramatic tension and produced individual, group and whole class responses. In the whole-class improvised scenes, the children’s contributions were represented as being as important as the teacher’s in driving the narrative and suggesting alternatives. In the drama, then, it was essential that the children participated actively in the creation of the fictional context, or as one child observed in the evaluations, “you had to all work together to make the story happen”.

In the drama, a constructivist approach (Selly, 1999) was employed both in the in-role, active, narrative mode and in the out of role, discursive, reflective mode. In the first mode, the role of the teacher was to lead the children through the story while at the same time taking the lead from them: being responsive and reactive rather than imposing her own ideas and constructs. In the second mode, it was the teacher's role to help the children to sort out and articulate their ideas and to reflect on what the drama (the actions, the words) might have meant. Barnes (1992) states that, "each of us can only learn by making sense of what happens to us through actively constructing a world for ourselves" (p.123). It could be claimed that the drama allowed the pupils to construct and develop their own meanings. The active participation in the learning experiences, used in the drama, led them to ask questions the answers to which helped to develop their knowledge and understanding, and opinions and values, about the inappropriate disposal of waste and depletion of the rainforests and its consequences.

#### *Based on and in the environment*

Education outside of the classroom, *in the environment*, is identified as a basic principle in SDE and there is no claim, here, that this is not important, nor that drama can be a substitute for field visits into the local and wider environment. However, there are places where field-studies excursions cannot go: to far away places, to remote societies, to hostile communities, to places in the past or the future or in the imagination. The drama allowed the children not only to visualise the places and people in the stories, but also to use their imagination to 'be' in the environments, to walk through them and interact with them. For example, in one of the video extracts, when a girl talks about the smell coming from the dump, she not only describes it, she points, wrinkles her nose and makes a noise of disgust. Later, when the residents were clearing up the area, some can be seen wiping their brows, others sweeping or repeatedly bending to fill bags with rubbish. This behaviour, and the concentration involved, conveyed the children's interaction with the fictional environment. The conceptual link between the drama experiences and learning in SDE can be made, here, through the area of experiential learning. Kolb (1984) states that experiential learning is holistic and integrated, combining "experience, perception, cognition and behaviour" (p.54). In the drama, the participants were engaged in the process of 'living through' drama (Bolton, 1998) in which they improvised in role in imagined situations. Egan (1992) states that it is the ability to imagine that develops the "narrative capacities of the mind" (p.62). These capacities, evidenced in this

research, are essential if children are to be able understand, and perhaps, develop positive attitudes towards, the environment.

The children in this study displayed a high level of awareness of their own roles in the building and maintaining of the fictional environment. For example, in role as villagers, they were constantly monitoring and adapting their in-role behaviour, using their knowledge in order to interpret the villagers' actions and responses. They were engaged in what Bolton (1984) terms 'as if...' behaviour. Each member of the group engaged in a willing suspension of disbelief in order to bring the fictional context of the drama to life in a believable way. This striving to inhabit both the real world and the imagined world, and being aware of both, demonstrates metacognition. In reflection out of role, they were able to identify gaps in their knowledge (What might the villagers eat or wear? What would logging machinery look like? How many trees can be cut in a day?) The pupils then sought to fill these gaps through research and they were able to bring a wider knowledge base to subsequent parts of the drama work. The implication for learning, here, is that the fictional environment of the drama provided real contexts for effective, meaningful learning in SDE.

### *Values focused*

Within the imagined context of the drama-SDE lessons, often as a result of the challenges set by the teacher while in role, ideas and values were considered and explored. Winston (2000) uses the phrase "the moral power of the enacted narrative" (p.94) when discussing the potential of using drama to help pupils to engage in key themes underpinning values and moral education. Acting out, and being involved in the stories of the characters in the drama allowed the children to question and challenge values and to make judgements and choices.

The story of *The Dump* provided the children with opportunities to explore the feelings of the people living near the dump and to examine how people might feel if they are being made uncomfortable by the actions of others. In the evaluations and interviews, they expressed opinions not only about the inappropriate disposal of waste, but also about the qualities of considerate and inconsiderate behaviour towards others: "you wouldn't like it if it happened to you". In *The Rainforest* drama, themes of forcible eviction, and threats to ways of life and to the environment, gave the children a reference point from which to discuss and consider their values about the nature of property, about human rights and about the use and misuse natural

resources. The teacher's role was not to impose her values but to allow the children to consider theirs. In this research, it was demonstrated and observed that I supported the children's learning through verbal and non-verbal behaviours such as open questioning, use of praise, agreeing, extending ideas and suggestions, smiling, nodding and being encouraging. These behaviours allowed the children to discuss and explore their values about the sustainable development issues.

### *Competent to take action for the environment*

In Chapter 1, it became clear that the imperative for sustainable development education is not only teach children facts *about* the environment but also to enable learners to be competent to take action *for* the environment. The analysis of the data from the drama-SDE lessons demonstrated many instances, both within the fictional contexts of the drama lessons and outside of drama in follow-up classroom activities, where the children practiced a number of the skills and displayed many of the dispositions necessary for active citizenship and for taking action for a sustainable environment. For example, within the drama they were able, as residents, to plan how to take action to clear the dump and, as villagers, they were able to express opinions about the destruction of the rainforest. Out of drama, they engaged in activities such as making information posters on sustainable purchasing and waste disposal, and carrying out surveys of their own and their families' attitude to and habits about waste and purchasing of hard wood items. As reported previously, one group of children, working independently during the summer holidays, planned and carried out a "clean up" of the grounds surrounding their local scout hut, using equipment lent to them free of charge by a local DIY chain (see newspaper report in Appendix 10). The teachers reported parents' comments about the children's increased interest in a range of environmental and sustainable development issues appearing, for example, in the news.

The contexts of the drama lessons helped the children to look explicitly at ways of living and to explore issues. However, because of the nature of the teaching in lessons, it may be argued that the drama classroom often modelled, implicitly, a well-balanced, democratic society. In writing about the teaching of and for global citizenship, Massey (2003) described a style of "democratic teaching" (p.1). The characteristics of a democratic classroom are defined as those which offer learners opportunities to: participate in decisions; think freely, express their views and discuss various perspectives; experience a positive classroom climate; and learn how to be

active contributors to class, community and society. In the drama, freedom of expression was bound up with rules and responsibilities in terms of behaviours and values – for example, sharing, collaborating, being tolerant and working towards a common goal. In addition, within the drama, when the teacher was working in role alongside the pupils, there was the potential for the development of relationships outwith the normal teacher-pupil repertoire. The teacher's role was often of equal or lower status than the pupils' characters. The teacher's character was sometimes vulnerable or hostile. The pupils were able to choose to accept or reject the ideas or requests made to them by the teacher when in role. This change of status allowed the pupils opportunities to develop confidence in thinking, decision-making and expressing their ideas: skills needed for being competent to take action towards contributing to a more sustainable environment.

### *Systemic*

Finally, in this research, the researcher was dealing with individual schools and classes rather than looking at the overarching school or local authority policies in either educational drama or sustainable development education. However, as part of the evaluative interviews, the teachers expressed disappointment that there seemed to be little incentive to develop whole school policy in either area; and certainly none that favoured the more holistic, cross-curricular approach taken in this study. The literature review in Chapter 1 pertaining to SDE in the curriculum cited overwhelming evidence that a more pedagogically sound approach to the curriculum could be achieved only through a systemic change in policy and practice. For example, Dickinson and Neelands (2006) demonstrate what can be achieved by a whole-school approach by documenting one school's success through using drama to enhance and develop learning across the curriculum. In another example, Deuchar (2006) describes the success of a systemic, democratic approach to citizenship and enterprise education within the primary school. In addition, WWF's publication *One School at a Time* (2004) documents a range of successes achieved by schools offering the children exciting and challenging active learning with emphasis on environmental and sustainability issues. The research in this study makes a contribution to the case for systemic changes in approaches to the curriculum.

Hope for the future of the Scottish education system lies in the new curriculum in Scotland, *A Curriculum for Excellence* (SECRG, 2004). Its vision is that the new curriculum will enable all children to develop four capacities to become: *successful*

*learners; confident individuals; responsible citizens; and effective contributors to society.* The document urges a more integrated and active approach to the education of our young people. There are clear links here with six themes identifies in this research as the goals of SDE. This research has demonstrated that educational drama provides a context through which learners can develop concepts and knowledge, practise and enhance skills and examine and explore values in SDE. It has demonstrated pedagogical links between the essential elements of SDE and the nature of educational drama. And it has suggested that the relationship between the participants, teacher and learners, in drama-SDE activities, and between the learners and the fictional and actual contexts, allows this learning to take place. This research, then, makes a contribution to the literature on and the understanding of the pedagogical links between these two disciplines through the analysis of current practice, and the identification of pedagogies that might inform future practice.

## ***Chapter 8***

### ***Conclusions***

#### **Summary**

This research sought to demonstrate a pedagogical link between the strategies and conventions of educational drama and learning in education for sustainable development. Three questions were posed and the data gathered in answer to these provided evidence that engaging in certain aspects of educational drama allowed the children in the study to develop and practice a range of knowledge, skills and attitudes pertaining to sustainable development education. This chapter summarises the contribution that this research has made to the field of sustainable development education, namely, that the pedagogies underpinning educational drama may be used to support the educational context and so may facilitate a range of learning in SDE. It goes on to describe and suggest ways in which the research will be used to develop the field of drama education in the teaching of SDE.

#### **The main findings of the research**

Central to this research was the hypothesis that proposed a possible link between the strategies and conventions of educational drama, and teaching and learning in SDE. After extensive analysis of the data pertaining to the three research questions, it is proposed that educational drama is useful in SDE for providing a meaningful context for learning; for offering opportunities for the development of skills for active citizenship; for allowing children to explore values and attitudes, their own and those of others; for promoting sympathy and empathy; for encouraging engagement with learning; and for creating a positive classroom climate in which learning can take place. Furthermore, it was demonstrated that educational drama makes a fit with the principles, set out in Chapter 1, that sustainable development education should be: holistic; active and participative; based on and in the environment; values focused; based on action competence; and systemic.

#### **The contribution of this research to the field of drama education and SDE**

A number of earlier studies and literature have made links between drama, and moral and values education, and political education (Winston, 1998, 2000; Deuchar, 2003; Baron-Cohen, 2007) or have used performance drama to examine the development of



communities and sustainable development (Edmund, James and Wilde, 2001). Convincing arguments have been made for links between educational drama and global citizenship (Neelands, 2004, 2007). Also, Kate Donelan, in her keynote speech to the International Drama in Education Association conference in Hong Kong, July 2007, made a strong argument for using drama in SDE. However, an extensive literature search has revealed a gap in published research that can be cited to substantiate such claims. Therefore, this research has made a useful contribution to the body of knowledge concerning the use of educational drama strategies and conventions in the teaching of education for sustainable development and the exploration of global citizenship themes.

The declaration of the Decade of Education for Sustainable Development Education, 2005-2014 by UNESCO underlines the importance placed on concepts such as use and the misuse of the natural environment, human rights and responsibilities and ethical principals. Among the recommendations on the UNESCO ESD Decade website is one calling for educational programmes to be reoriented so that approaches to teaching and learning include many more opportunities for learners to develop “skills for creative and critical thinking, oral and written communication, collaboration and cooperation, conflict management, decision-making, problem-solving and planning...and practical citizenship”. This research has demonstrated that all of these skills may be practised and developed using the strategies and conventions of educational drama.

UNESCO makes clear its views that increasing the amount of education is not enough to ensure a more sustainable future: the quality and relevance of the education is at least as important as the quantity. The advice is that educational planners and policy makers should seek to develop programmes based on holistic and interdisciplinary approaches. It asserts that quality education should be based on the four pillars of *Education for All* – learning to know, learning to do, learning to live together and with others, and learning to be (Delors, et al., 1996). In this context too, this research makes a contribution to the field in terms of demonstrating that the type of drama strategies used in this study can be effective in helping to make links across the curriculum and in providing children with meaningful contexts in which concepts in sustainable development can be explored and skills developed and practised. In addition, through the activities both in-role and out of role, a range of attitudes and values may be considered.

It must be acknowledged that many of the skills and values claimed for this study might be applied also to environmental education, citizenship education, global education and values education as well as to sustainable development education. However, all of these may be viewed as complementary (UNESCO, 2006, Deuchar, 2006). Collectively, they describe a perspective that is focused on a view of education that goes beyond teaching knowledge and facts about the world in which we live and provides opportunities for learners to examine their own and other people's opinions and values, to make judgements and to be confident and competent in their ability to make contributions towards improving that world. Similarly, *A Curriculum for Excellence* (2004) in Scotland places emphasis on education that develops the skills and dispositions deemed necessary for the responsible, active citizens of the future. This research suggests that educational drama is a useful addition to the set of teaching strategies that might make such education possible. Therefore, the findings of this research are not aimed, in the first instance, at educational drama practitioners: except to provide them with further evidence in support of their claims for the benefits of drama. Rather they are aimed at educators and curriculum planners in citizenship and sustainable development education who are seeking ways in which to engage with holistic, interactive and open-ended strategies through which learners can actively address all aspects of their learning: knowledge and concepts, skills and attitudes and values. This research has demonstrated that the principles of learner-centred pedagogy have been addressed through the children's participation in the drama-SDE lessons. In addition, in Chapter 7, as a result of the analysis of the data, this research offers a pedagogical model, *Relationships in Drama and SDE*, which offers theoretical insights into the nature of the drama and SDE teaching and learning experience. It can also serve as a checklist for planning, implementing and reflecting on the use of educational drama in SDE.

### **Contribution to research methodology**

Aspects of the methodology used here, in particular the methodology in relation to the transcription, commentaries and coding of themes in Chapter 6, were developed and adapted from Spiers, (2004) to suit the particular needs of the transcription of video data of drama lessons. This might be useful to future researchers who wish to engage in this form of data analysis when working with video recordings in educational drama research.

This research has already generated three substantial articles published in international, peer-reviewed journals (McNaughton, 2004, 2006, 2007). Aspects of the research have also been presented at international education conferences in the UK (International Drama In Education Research Institute, 2003) and in Norway (International Drama in Education Association, 2001), Iceland (Early Childhood Education Research Association, 2006) and Hong Kong (International Drama in Education Association, 2007).

### **Limitations of the study**

A significant argument, perhaps, is that this research does not overtly focus on drama as a subject in its own right with its own set of conventions, strategies and methodologies directly linked to traditions in theatre education. Teachers and those working in sustainability and global citizenship education may not have the understanding of or skills in using drama to teach in the ways set out here. Training needs would have to be addressed if these methodologies were to be adopted more generally.

The study itself was small-scale in that it was located within three classes, with the researcher central to the project development rather than being an independent observer. It was recognised that this might cause problems in terms of the objectivity of the data collection and ultimately, the validity of the findings. However, a number of strategies were put in place to counteract this. Firstly, an independent observer, the class teacher, was asked to watch each lesson and to make notes and comments about the nature and quality of the children's responses. Secondly, all data were recorded in such a way that it could be reviewed and verified or disputed by a third party (the teacher-observers): evaluation forms; recordings and transcriptions of interviews; video recordings of the drama lessons. Thirdly, each class teacher carried out some of the SDE activities related to the drama while the researcher was not present. And fourthly, another teacher, from School C, independently replicated all of the lessons. This final point counters the argument that the outcomes of the study were dependent on the personality of the teacher-researcher. However, having more teachers involved in the replication might have provided more robust evidence, although it would also have introduced more school-based and teacher-based variables.

There was little evidence that the drama lessons were particularly useful either in helping the children to identify the factors that cause people to dispose of waste

inappropriately or in helping them to identify ways of protecting the rainforests. These are knowledge-based outcomes. An examination of the lesson content reveals that there was little focus on these aspects, so it might be expected that there is less evidence of learning in these areas. The evidence suggests that while educational drama is useful for providing a context for learning, the drama lessons, on their own, were not particularly effective in promoting facts-based learning. In another example, the drama does not seem to have been particularly useful either in helping the children to research and classify waste or in exploring the wider environmental effects of deforestation. This work was carried out in the post-drama classroom lessons, but both of the teachers felt that the drama gave a context and focus rather than aiding the research and classification process itself.

Finally, although the video evidence proved very useful, lessons have been learned which might make future data collection using this methodology more effective. The lack of a radio microphone rendered some of the video evidence unusable because of poor sound quality. Although I am grateful to the volunteers who operated the video equipment, their lack of expertise was evident when the editing process began. A colleague who had considerably more experience in using video recording equipment made the tapes of Lessons 2 and 3 of *The Dump* with School B, thus producing a higher quality of finished recordings. As discussed in Chapter 6, a limitation of using one video camera and capturing the live action of the lesson is that the camera cannot be everywhere at once. This was particularly evident when the children were involved in small group planning and action: the focus could only be one group at a time. During teacher-in-role scenes, the camera was not always able to focus on both the teacher and children's responses and reactions. However, in these circumstances, secondary data from teacher observations and research field notes were helpful.

### **Next Steps and further research in this field**

A major outcome of this research for me, as the researcher, is that it provides opportunities to develop further practical materials and to carry out related research. Because of my work and publications related to this study, I was invited by the International Drama in Education Association (IDEA), at the 2007 conference, to lead a Special Interest Group (SIG) with a focus on drama and global citizenship issues in the nursery and primary sectors. As a result of the SIG, I am co-ordinating a group of drama practitioners in an international project that will use drama and story to develop SDE and global citizenship topics. I have also been invited to work with education

officers at Oxfam, WWF Scotland and independent environmental agencies and groups, to find ways to build drama opportunities into existing projects and to develop new projects. I have undertaken some training sessions with a range of education workers, and more are planned for the future.

I have been invited to give a keynote lecture at the International Storyline Conference in Gothenburg in April 2008 on the topic of Drama, Story and Sustainable Development Education: the theme of the conference is SDE. This will be followed by a tour of schools in local areas, running workshops based on the keynote speech. Opportunities for further research have been suggested as a possible outcome by the inviting authorities.

A specific focus, then, for the development of future research based on this work is to develop a further study through which to extend educational drama and SDE curriculum possibilities and to seek additional evidence of pedagogical links. Specifically, the proposed pedagogical model, *Relationships in Drama and SDE*, will be further developed, tested and refined through work with teachers and sustainable development educators. Funding opportunities will also be sought. It is envisaged that the end product will be a handbook for teachers and SDE educators based on ideas and lessons to help them to develop their own practice, underpinned by sound pedagogy.

This research, then, is not the end but only the beginning of a journey toward establishing a role for educational drama in education for a more sustainable world.

## Bibliography

Advisory Group on Sustainable Development (AGSD) (1999). *Scotland the sustainable? 10 action points for the Scottish Parliament*. Edinburgh: The Scottish Office.

Appleby, E. (2001). *Dramatic empowerment: Education, citizenship and the earth*. Presented at the Australian Association for Environmental Education (AAEE) Conference, Jan 15<sup>th</sup> –19<sup>th</sup> 2001, RMTI, Melbourne.

Argyle, M. (1996). *Bodily communication*. London: Routledge.

Baldwin, P. (2004). *With drama in mind*. Stafford: Network Educational Press Ltd.

Baldwin, P., & Hendy, L. (1994). *The drama book: An active approach to learning*. London: Harper Collins Publishers.

Barns, D. (1992). The role of talk in learning. In K. Norman (Ed), *Thinking voices: The work of the National Oracy Project*. London: Hodder and Stoughton Educational.

Baron-Cohen, D. (2007). Land is life: The mosaic of self-determination. *Drama: The Journal of National Drama*, 14(2), 22-28.

Barr, D. & McAndrew, C. (1993). The role of schools. In *Learning for life: a national strategy for environmental education in Scotland*. Edinburgh: HMSO.

Barratt Hacking, E., Barratt, R. & Scott, W. (2007). Engaging children: Research issues around engaging children and environmental learning. *Environmental Education Research*, 13(4), 529-544.

Barratt Hacking, e. Scott, W.A.S., Barratt, R. Talbot, W. Nichols, D. & Davies, K. (2006). Education for sustainability: schools and their communities, In J. Chi-Kin Lee & M. Williams (Eds), *Environmental and geographical education for sustainability: cultural contexts*, (pp 123-138). New York: Nova Science Publishers.

Barton, B. & Booth, D. (1990). *Stories in the classroom: Storytelling, reading aloud and roleplaying with children*. Markham, Ontario: Pembroke Publishers Limited.

Birley, T. (2001). *Reality Check 2001: A review of Scottish Executive activity on sustainable development and Reality Check Supporting Material*. Aberfeldy: WWF Scotland.

Black, P. & Harrison, C. (2001). Self and peer assessment and taking responsibility: The science student's role in formative assessment. *School Science Review*, 83:302, 43-49.

Black, P. & William, D. (1998). *Inside the black box*. London: nferNelson.

Bloom, D., Carter, S.P., Christian, B.M., Otto, S. & Shuart-Faris, N. (2004). *Discourse analysis and the study of classroom language and literacy events: a microethnographic perspective*. New Jersey: Lawrence Erlbaum Associates, Publishers.

Boal, A. (1995). *The rainbow of desire: The Boal method of theatre and therapy*. Trans. by A. Jackson. London: Routledge.

Bolton, G. (1984). *Drama as education - An argument for placing drama at the centre of the curriculum*. Harlow: Longman.

Bolton, G. (1992). *New perspective on classroom drama*. Hemel Hempstead: Simon Shuster.

Bolton, G. (1998). *Acting in classroom drama: A critical analysis*. Stoke on Trent: Trentham Books Ltd.

Booth, D. (1994). *Story drama: reading, writing and roleplaying across the curriculum*. Markham, Ontario: Pembroke Publishers.

Borradaile, L. (2004). *Arrested Development: a review of Scottish Office/Scottish Executive commitment to education for sustainable development (ESD) in Scotland*. Aberfeldy: WWF Scotland.

Boyd, B. (2003). Scottish school pupils: characteristics and influences. In T.G.K. Bryce & W.M. Humes (Eds), *Scottish education: Second edition post devolution (Chpt 86)*. Edinburgh: Edinburgh University Press.

Bowell, P. & Heap, B.S. (2001). *Planning process drama*. London: David Fulton Publisher.

Brady, M. & Brady, H. (2004). *Integrated Curricula*. Melbourne: Centre for Integrated Curricula.

Braveman, D. (2002). *Playing a part: Drama and citizenship*. Stoke on Trent: Trentham Books.

Bruner, J. (1996). *Actual minds, possible worlds*. Cambridge, MA: Harvard University Press.

Bruner, J. (2003). The narrative construction of reality. In M. Mateas & P. Sengers (Eds), *Narrative intelligence*. Philadelphia: John Benjamins Publishing Company

Burk, C. & Grosvenor, I. (2003). *The school I'd like: Children and young people's reflections on an education for the 21<sup>st</sup> century*. London: Routledge Falmer.

Burt, J. & Lotz-Sisitka, H. (2002). Being brave: Writing environmental research texts. *Canadian Journal of Environmental Education*, 7(1), 132-151.

Caduto, M. (1985). A teacher training model and educational guidelines for environmental values education. In *Journal of Environmental Education*, 16, 30-34.

Caduto, M. & Bruchac, B. (1998). *Keepers of the Earth*. Colorado: Fulcrum Press.

Chapman, D. (2004). Environmental education and politics: snakes and ladders revisited. *Australian Journal of Environmental Education*, 20(2) 23-30.

Chawala, L. (1998). Significant life experiences revisited. *Journal of Environmental Education*, 31(1), 15-26.

Chawla L. & Flanders Cushing, D. (2007). Education for strategic environmental behaviour. *Environmental Education Research*, 13(4), 437-452.

Christie, D. & Boyd, B. (2005). A curriculum for excellence: Review of literature. *A curriculum for excellence website*. Retrieved December 10, 2007, from, <http://www.curriculumforexcellencescotland.gov.uk/about/research.asp>

Clark, J. & Goode, T. (Eds) (1999). *Assessing Drama*. London: National Drama Publications.

David, M. (2007). Changing the educational climate: Children, citizenship and learning contexts. *Environmental Education Research*, 13(4), 425-436.

Delors, Jacques, et al. (1996). *Learning, The Treasure Within: Report to UNESCO of the International Commission on Education for the Twenty-first Century*. Paris: UNESCO.

Deuchar, R. (2003). Preparing tomorrow's people: the new challenges for citizenship education for involving Scottish pupils and teachers in participative decision-making processes. *Scottish Education Review*, 35(1), 27-37.

Deuchar, R. (2007). *Citizenship, enterprise and learning: Harmonising competing educational agendas*. Stoke on Trent: Trentham Books.

Dickinson, R. & Neelands, J. (2006). *Improve your primary school through drama*. London: David Fulton Publishers.

Dobson, A. (2003). *Citizenship and the environment*. Oxford: Oxford University Press.

Eco-schools Scotland (2006). Retrieved September 12, 2007, from, <http://www.ecoschoolsscotland.org.uk/>



Edmund, K., James, H. & Wilde, A. (2001). *Woven Lives – a creative approach to citizenship and sustainable development for 7 – 11 year olds*. Nottingham: MUNDI Centre for Development Education.

Egan, K. (1992). *Imagination in Teaching and Learning Age 8 – 15*. London: Routledge.

Ekman, P. (1999). Facial expressions. In T. Dalgleish & M. Power (Eds), *Handbook of cognition and emotion* (pp. 45-70). New York: John Wiley & Sons Ltd.

Embree, L. (1997). *Phenomenology in the 21<sup>st</sup> century*. Retrieved December 14, 2007, from, <http://www.phenomenologycenter.org/phenomen.htm>

Errington, E. (1992). *Towards a socially critical drama education*. Hants, England: Ashgate Publishing Company.

Etherton, M. & Prentki, T. (2006). Drama from change? Prove it! Impact assessment in applied theatre. *Research in Drama Education*, 11(2), 139-155.

Fabrini, M, Moore, D.J. & Hobbs, D.J. (2006). *Collaborative virtual environments*. Retrieved, October 9, 2007, from, <http://www.vhml.org/workshops/AAMAS/papers/Hobbspdf>

Feldman, S. (1990). Stories as cultural creativity: On the relation between symbolism and politics in organisational change. In *Human Relations*, 43(9) 809-828.

Fien, J. (1993). *Education for the environment: Critical theorizing and environmental education*. Geelong: Deakin University Press.

Fien, J. (1996). Environmental education for a new century. In J. Fien (Ed), *Teaching for a sustainable world* (pp.18-43). Nairobi: UNESCO-UNEP IEEP.

Fleming, M. (1997). *The art of drama teaching*. London: David Fulton Publishers.

Flick, U. (1998). *An introduction to qualitative research*. London: Sage Publications Ltd.

Flutter, J. & Rudduck, J. (2004). *Consulting pupils: What's in it for schools?* London: Routledge Falmer,

Forrester, K. (2003). Leaving the academic towers: The Council for Europe and the education for democratic citizenship project. *International Journal of Lifelong Learning*, 22(3), 221-234.

Gardener, H. (1983). *Frames of mind: the theory of multiple intelligences*. New York: Basic Books.

Gay, G. (2000). *Culturally responsive teaching: Theory, research and practice*. New York: Teachers College Press.

Gee, J.P. (2005). *An introduction to discourse analysis, theory and method*. Oxon: Routledge.

Gillies, D. (2006). A curriculum for excellence: a question of values. In *Scottish Educational Review*, 38(1), 25-36.

Gough, A. (1997). *Education and the environment: Policy, trends and problems of marginalisation*. Melbourne: ACER.

Gruenewald, D.A. & Manteaw, B.O. (2007). Oil and water still: How No Child Left Behind limits and distorts environmental education in US schools. *Environmental Education Research*, (13(2), 171-188.

Halliday, M.A.K. (1973). *Explorations in the functions of language*. London: Edward Arnold.

Hamilton, D. (1990). *Curriculum history*. Geelong: Deakin University Press.

Hargreaves, A. (1991). *Teacher development and educational change*. Basingstoke: Falmer.

Hart, R.A. (1997). *Children's participation: the theory and practice of involving young children in community development and environmental care*. London: Earthscan Publications.

Hayward, L. (2007). Curriculum, pedagogies and assessment in Scotland: the quest for social justice. 'Ah kent yir faither'. *Assessment in Education* 14 (2), 251-268.

Hendy, L. & Toon, L. (2001). *Supporting drama and imaginative play in the early years*. Buckingham: Open University Press.

Henry, M. (2000). Drama's way of learning. *Research in Drama Education*, 5(1), 45-62.

Hicks, D. (2002). *Lessons for the future*. London: Routledge Falmer.

Hicks, D. & Holden, C. (2007). Remembering the future: what do children think? *Environmental Education Research*, (13(4), 501-512.

HMI (1989). *Environmental education from 5-16*. London: HMSO.

Huckle, J. (1991). Education for sustainability: Assessing pathways to the future. *Australian Journal of Environmental Education*, 7, 43-62.

Huckle, J. (2002). *Educating for sustainability: A guide for primary schools*. Birmingham: National Primary Trust.

Huckle, J. (1993). Environmental Education and Sustainability: A view from critical theory. In J. Fien (Ed), *Environmental Education: a Pathway to Sustainability*, (pp.135-152). Geelong: Deakin University.

Hungerford, H. & Volk, T. (1990). Changing learner behaviour through environmental education. *Journal of Environmental Education*, 20(3), 8-22.

IUCN (1970). International working meeting on environmental education in the school curriculum. *Final Report, September 1970*. Gland, Switzerland: IUCN.

IUCN (1980). *World conservation strategy*. Gland, Switzerland: IUCN.

IUCN/UNEP/WWF (1991). *Caring for the earth: A strategy for sustainable living*. Gland, Switzerland: IUCN.

Jefferson, G. (1984). Transcription Notation. In J. Atkinson and J. Heritage (Eds.), *Structures of Social Interaction*. New York: Cambridge University Press.

Jensen, B.B. (1995). *Concepts and models in a democratic health education*. Copenhagen: Royal Danish School of Educational Studies.

Jensen, B.B. & Schnack, K (1997). The action competence approach in environmental education. *Environmental Education Research*, 3(2), 163-178.

Kitson, N. & Spiby, I. (1997). *Drama 7-11: Developing primary teaching skills*. London: Routledge.

Kolb, D. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. Englewood Cliffs, NJ: Prentice-Hall.

Krindel, C. & Newman, V. (2003). A random harvest: a multiplicity of studies in American curriculum history research, in: Pinar, W.F. (ed) *International Handbook of Curriculum Research*. Mahwah, NJ/London: Lawrence Erlbaum.

Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory Into Practice*, 34(3), 159-165.

Laing, M., & McNaughton M. J. (2001). Environmental education should take children further. *Scottish Educational Review*, 32(2), 168-179.

Lavery, A. L. & Smyth, J. (2003). Developing environmental education, a review of a Scottish project: international and political influences. *Environmental Education Research*, 9(2), 359-383.

Learning and Teaching Scotland (LTS) (2002). *Education for citizenship in Scotland: A paper for discussion*. Dundee: Learning and Teaching Scotland.

LTS (2004). *5-14 special focus: Drama*. Retrieved September 11, 2006, from, <http://www.ltscotland.org.uk/5to14/specialfocus/drama/index.asp>

LTS (2006). *Assessment is for learning: Self-assessment toolkit*. Dundee: Learning and Teaching Scotland.

LTS (2007). *The global dimension in the curriculum: Educating the global citizen*. Dundee: Learning and Teaching Scotland.

Livingstone, J. (1997). Metacognition: An overview. Retrieved September 14, 2006, from, <http://www.gse.buffalo.edu/fas/shuell/cep.546/Metacog.htm>

Lotz-Sisitka, H. & Burt, J. (2002). Being brave: Writing environmental research texts. *Canadian Journal of Environmental Education*, 7(1) 132-151.

Mahoney, G. & MacDonald, J. (2007). *Responsive teaching: International outreach project*. Retrieved April 21, 2007, from, <http://www.responsiveteaching.org/index.php>

Margolin, M. (2005). Indian pedagogy: A look at traditional Californian Indian teaching techniques. In K. Stone & Z. Barlow (Eds), *Ecological literacy: Educating out children for a sustainable world*, (pp, 75-98). San Francisco: Sierra Club Books.

Martin, N. (1987). On the move. In S. Gotswami & P. Stillman (Eds.), *Reclaiming the classroom*, (pp. 20-27). Portsmouth, NH: Heinemann.

Mason, J. (1996). *Qualitative researching*. London: Sage.

Massey, I. (2003). *Rights Respect and Responsibilities: Children's Rights to Education in Hampshire*. Hampshire County Council website. Retrieved June 12th, 2007, <http://www3.hants.gov.uk/education/childrensrights/rrrthecase.htm>

McGonigal, J. & Philp, A. (2006). *Talking, reading and writing about fictional texts*. Retrieved, June 14, 2007, from, <http://www.scottishcorpus.ac.uk/corpus/search/document.php?documentid=499>

McNaughton, M.J. (2004a). *Using drama in sustainable development education*. Fife: Sustainable Fife. Retrieved September 7, 2006, from, [www.sustainablefife.org/](http://www.sustainablefife.org/)

McNaughton, M. J. (2004b). Educational Drama in the Teaching of Education for Sustainability. *Environmental Education Research*, 10(2), 139-155.

- McNaughton, M.J. (2006). Learning from participants' responses in educational drama in the teaching of education for sustainable development. *Research in Drama Education*, 11(1), 19-41.
- McNaughton, M.J. (2007). Sustainable development education in Scottish schools: The Sleeping Beauty syndrome. *Environmental Education Research*, 13(2), 621-638.
- McLauchlan, D. (2006). Dr Wizard's crystal ball: Process drama and environmental issues. *Drama: The Journal of National Drama*, 13(2), 13-16.
- McNiff, J. (1988). *Action research: Principles and practice*. Oxford: Macmillan Education
- McNiff, J. (1993). *Teaching as learning: An action research approach*. London: Routledge.
- Michael, B. & Michael, M. (1987). *The foundations of writing*. Glasgow: Jordanhill Publications.
- Miles, M. and Huberman, A. M. (1994). *Qualitative data analysis*. California: SAGE Publications Inc.
- Millar, C. & Saxton, J. (2004). *Into the story: Language in action through drama*. Portsmouth, NH: Heinemann.
- Munn, P. & Drever, E. (1990). *Using questionnaires in small-scale research: A teachers' guide*. Edinburgh: Scottish Council for research in Education.
- National Curriculum Council (NCC) (1990). *Curriculum guidance 7 – Environmental education*. York: NCC.
- Neelands, J. (1984). *Making sense of drama*. Oxford: Heinemann Educational Books.
- Neelands, J. (1992). *Learning Through Imagined Experience*. London: Hodder & Stoughton.
- Neelands, J. (2002). 11/09: The space in our hearts. *Drama: The Journal of National Drama*, 9(2), 4-10.
- Neelands, J. (2004a). The idea of IDEA. *Drama: The Journal of National Drama*, 12(1), 31 - 39.
- Neelands, J. (2004b). Miracles are happening: Beyond the rhetoric of transformation in Western traditions of drama education. *Research in Drama Education*, 9(1), 47-56.

- Neelands, J. (2006). Re-imagining the reflective practitioner: towards a philosophy of critical praxis. In J. Ackroyd (Ed), *Research methods for drama education* (pp. 15-40). Stoke on Trent: Trentham Books.
- Neelands, J. (2007). Interview. *Drama: The Journal of National Drama*, 14(2), 2-5.
- Neelands, J. & Goode, T. (2000). *Structuring drama work: A handbook of available forms in theatre and drama* (2<sup>nd</sup> ed.). Cambridge: Cambridge University Press.
- Nicholson, H. (1999). Walking with shadows. In C. Lawrence (Ed), *Canterbury Keynotes*, (pp 37-44). London: National Drama.
- Nicholson, H. (2005). On ethics, practice and research. *Research in Drama Education*, 10(2), 119-125.
- Norfolk County Council & National Drama (2006). *Drama for learning and creativity* (D4LC). Norfolk: Norfolk County Council.
- Norman, J. (1999). Brain right drama. *Drama: The Journal of National Drama*, 6(2), 8-13.
- O'Neill, C. (1984). *Drama Structures*. London: Hutchinson.
- O'Neill, C. (1985). Imagined worlds in theatre and drama. In P. Taylor (Ed.) *Structure and spontaneity: the process drama of Cecily O'Neill* (pp. 79-89). Stoke on Trent: Trentham Books Ltd.
- O'Neill, C. (1996). Into the labyrinth: Theory and Research in drama. In P. Taylor (Ed), *Researching drama and arts education: Paradigms and possibilities*, (pp. 135-146). London: Falmer Press.
- O'Toole, J. (1992). *The process of drama: Negotiating art and meaning*. London: Routledge.
- O'Toole, J. & Dunn, J. (2002). *Pretending to learn: helping children learn through drama*. French Forest, NSW: Pearson Education, Australia.
- O'Toole, J. & Haseman, B. (1988). *Dramawise: An introduction to GCSE drama*. Oxford: Heinemann Educational Books.
- Palmer, J. (1993). Development of concern for the environment and formative experiences of educators. In *Journal of Environmental Education*, 24(3), 26-31.
- Palmer, J. (1998). *Environmental Education in the 21<sup>st</sup> Century: theory, practice, progress and promise*. London: Routledge.

Palmer, J. & Suggate, (1996). Influences and experiences affecting proenvironmental behaviour of educators. *Environmental Education Research*, 2(1), 109-121.

Powney, J. et al (1995). *Understanding Values Education in the Primary School*. Glasgow: Scottish Council for Research in Education.

Prendiville, F. & Toye, N. (2007). *Speaking and listening through drama 7-11*. London: Paul Chapman Publishing.

Rauch, F. (2002). The potential for education for sustainable development to reform schools. *Environmental Education Research*, 8(1), 44-51.

Rickinson, M. Dillon, J. Teamey, K. Morris, M. Choi, M.Y., Sanders, D. & Benefield, P. (2004). *A review of research on outdoor learning*. London: nfer and King's College.

Robottom, I. & Hart, P. (1993). *Research in environmental education: Engaging the debate*. Geelong: Deakin University Press.

Roe, M. (2007). Feeling 'secret': children's views on involvement in landscape decisions. *Environmental Education Research*, 13(4), 467-485.

Rowe, N. (2006). *Exploring non-verbal communication*. Retrieved September 25, 2007, from, <http://www.naidex.co.uk/page.cfm/link=94>

Rudestam, K.E. & Newton, R.R. ((2001). *Surviving your dissertation: A comprehensive guide to content and process* (2<sup>nd</sup> edition). London: Sage Publications Ltd.

Säljö R. (1979). *Learning in the Learner's Perspective: 1. Some Commonplace Misconceptions, report from the Institute of Education*. Gothenburg: University of Gothenburg.

Scottish Education Department (1965) *Primary Education in Scotland*. Edinburgh: HMSO.

Scottish Environmental Education Council (SEEC) (1987). *Curriculum guidelines for Environmental Education*. Stirling: Scottish Environmental Education Council.

SEEC (1998). *Learning to sustain*. Stirling: Scottish Environmental Education Council.

Scottish Executive (2000). *Creating our future, minding our past: Scotland's national cultural strategy*. Edinburgh: Scottish Executive.

Scottish Executive (2001). *A teaching profession for the 21<sup>st</sup> century: Agreement reached following recommendations made by the McCrone report*. Edinburgh: Scottish Executive.

Scottish Executive Curriculum Review Group (SECRG) (2004). *A curriculum for excellence*. Edinburgh: Scottish Executive.

Scottish Executive Social Research (SESR) (2006) *Sustainable development: a review of international literature*. Retrieved November 11, 2007, from, <http://www.scotland.gov.uk/Resource/Doc/123822/0029776.pdf>

Scottish Office Education Department (SOED) (1991). *Curriculum and assessment in Scotland: National guidelines, Expressive Arts 5-14*. Edinburgh: HMSO.

SOED (1993). *Curriculum and assessment in Scotland: National guidelines, Environmental Studies 5-14*. Edinburgh: HMSO.

SOED (2000). *Curriculum and assessment in Scotland: Revised National guidelines, Environmental Studies 5-14*. Dundee: LTS.

Scottish Office Environment Department (SOEnD) (1993). *Learning for Life: a national strategy for environmental education in Scotland*. Edinburgh: HMSO.

Scott, W. & Oulton, C. (1998). Environmental values education: An exploration of its role in the school curriculum. *The Journal of Moral Education*, 27(2), 209-224.

Selly, N. (1999). *The art of constructivist teaching in the primary school: A guide for students and teachers*. London: David Fulton Publishers.

Silverman, D. (2000). *Doing qualitative research: a practical handbook*. London: Sage Publications Ltd.

Simpson, D. (2007). *Drama for learning and creativity: Evaluative report of phase 1*. Norfolk: Norfolk County Council.

Simpson, L. J. (2006). Make believe for real: The making of good citizens. *Drama: The Journal of National Drama*, (13(2), 17-23.

Sinclair, J.M. & Coulthard, M. (1975). *Towards an analysis of discourse: The English used by teachers and pupils*. Oxford: Oxford University Press.

Smyth, J. (1993). Environmental education in Scotland. In *Learning for Life: a national strategy for environmental education in Scotland*. Edinburgh: HMSO.

Smyth, J. (Ed.) (1998). *Learning to sustain*. Stirling: Scottish Environmental Education Council.

Somers, J. (1996). Approaches to drama research. *Research in Drama Education*, 1(2), 165-173.



Spiers, J. A. (2004). Tech tips: Using video management/analysis technology in qualitative research. *International Journal of Qualitative Methods*, 3(1). Article 5. Retrieved October 10, 2007, from, [http://ualberta.ca/~iiqm/backissues/3\\_1/pdf/spiersvideo.pdf](http://ualberta.ca/~iiqm/backissues/3_1/pdf/spiersvideo.pdf)

Spradley, J. P. (1980). *Participant observation*. New York: Holt, Rinehart & Winston.

Stake, R. (1995). *The art of case study*. London: Sage.

Stenhouse, L. (1975). *An introduction to curriculum research and development*. Oxford: Heinemann Educational Books Ltd.

Sterling, S. (1992). *Coming of age: a short history of environmental education*. Walsall: NAEF.

Sterling, S. (2001). *Sustainable education: Revisionary learning and change*. Bristol: Schumacher Briefings.

Sterling, S. (2004). *Linkingthinking*. Aberfeldy: WWF Scotland.

Sterling, S. (2005). *Whole systems thinking as a basis for paradigm change in education: Explorations in the context of sustainability*. Unpublished doctoral thesis, University of Bath. Retrieved August 30, 2007, from, <http://www.bath.ac.uk/cree/sterling.htm>

Stevenson, R. (1987). Schooling and environmental education: Contradictions in purpose and practice. In I. Robottom (Ed.) *Environmental education: Practice and possibility* (pp.69-82). Geelong: Deakin University Press.

Stevenson, R. (2007). Schooling and environmental/sustainability education: discourses of policies and practice to discourses of professional learning. *Environmental Education Research*, 13(2), 265-285.

Sugrue, C. (1997). *Complexities of teaching child-centred perspectives*. London: Falmer Press.

Sustainable Development Education Liaison Group (SDELG) (2004) *Sustainable development education in England, Wales, Northern Ireland and Scotland*. Dundee: Learning and Teaching Scotland.

SDELG (2005) *Sustainable development education: An international study*, (Dundee Learning and Teaching Scotland).

SDELG (2006) *Learning for our future: Scotland's first action plan for the UN decade of education for sustainable development* (Dundee, Learning and Teaching Scotland).

Sustainability-ed (2006). *Important milestones in sustainable development*. Retrieved October 12, 2007, from, <http://www.sustainability-ed.org/pages/what1-4brundt.htm>

Sward, L. (1999). Significant life experiences affecting the environmental sensitivity of El Salvadorian environmental professionals. *Environmental Education Research*, 5(2) 201-206.

Taylor, P. (Ed.) (1996). *Researching drama and the arts: Paradigms and possibilities*. London: Routledge Falmer.

Taylor, P. (1998). *Redcoats and patriots: Reflective practice in drama and social studies*. Portsmouth, NH: Heinemann.

Taylor, P. (2000). *The drama classroom: action, reflection, transformation*. London: Routledge Falmer.

Taylor, P. (2003). *Applied theatre: Creating transformative encounters in the community*. Portsmouth, NH: Heinemann.

Toye, N. and Prendiville, F. (2000). *Drama and traditional story for the early years*. London: Routledge Falmer.

Transanda (2005). *Qualitative analysis software for video and audio data*. Retrieved September 10, 2006, from, <http://www.transanda.org/>

UNCED, (1992). *Earth summit 1992: United Nations conference on environment and development agenda 21*, chapter 36. London: The Regency Press.

UNESCO (1977). *The international workshop on environmental education final report: Belgrade*. Paris: UNESCO

UNESCO (1987). *International congress on environmental education and training, UNESCO/UNEP, Moscow*. Paris: UNESCO.

UNESCO (2005) *The decade of education for sustainable development*  
Retrieved December 4, 2007, from, [http://portal.unesco.org/education/en/ev.php-URL\\_ID=23295&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/education/en/ev.php-URL_ID=23295&URL_DO=DO_TOPIC&URL_SECTION=201.html)

UNESCO (2006). *Road map for arts education*. Retrieved June 4, 2007, from, <http://portal.unesco.org/culture/en/files/31998/11750865603background.pdf/background.pdf>

United Nations General Assembly (1989). *Conventions on the rights of the child*. Retrieved June 30, 2007, from, <http://www.cirp.org/library/ethics/UN-convention>

UNICEF (2005). *A world fit for children: Plus 5*. Retrieved September 10, 2006, from, [http://www.unicef.org/worldfitforchildren/index\\_42094.html](http://www.unicef.org/worldfitforchildren/index_42094.html)

Vygotsky, L. (1971). *The psychology of art*. Cambridge, MA: MIT Press.

Wagner, B.J. (1979). *Dorothy Heathcote: Drama as a learning medium*. London: Hutchinson.

Wagner, B.J. (1995). A theoretical framework for improvisational drama. *NJ*, 19 (2), 61-70.

Wagner, B.J. (1998). *Educational drama and language arts: what research shows*. Portsmouth, NH: Heinemann.

Weininger, O. (1986). "What If" and "As If": Imagination and Pretend Play in Early Childhood. *International Journal of Early Childhood*, 18(1), 22-29.

Wells, G. (2001). Coding schemes for the analysis of classroom discourse. Retrieved, October 2, 2007, from, <http://people.ucsc.edu/~gwells/files/courses-folder/ED%202000%Papers/>

Wells, P. & Scott. W. (1992). *Bringing values in the classroom*. Hatfield: ASE.

Wilhelm, J. & Edmiston, B. (1998). *Imagining to learn, inquiry, ethics and integration through drama*. Portsmouth, NH: Heinemann.

Winston, J. (1998). *Drama, narrative and moral education*. London: Falmer Press.

Winston, J. (2000). *Drama, literacy and moral education 5-11*. London: David Fulton Publishers.

Winston, J. (2005). Myths and reality: creativity and learning in drama. *Drama: The Journal of National Drama*, 13(1), 5-11.

Winston, J. (2006). Researching through case study. In J Ackroyd (Ed.), *Research methodologies for drama education* (pp. 41-61). Stoke on Trent: Trentham Books Ltd.

Winston, J. (2007). Citizenship, human rights and applied drama. *Research in Drama Education*, 12(3), 269-274.

Winston, J. & Tandy, M. (1999). *Beginning drama 4 – 11*. London: David Fulton Publishers, Ltd.

Wooltorton, S. and Marinova, D. (Eds) (2006). *Sharing wisdom for our future*. Proceedings of the 2006 conference of the Australian Association of Environmental Education.

World Commission on Environment and Development (WCED) (1987). *Our common future*. Oxford: Oxford University Press.

WWF (2004). *One school at a time*. Godalming, Surrey: WWF-UK.

Zatzman, B. (2006). Narrative inquiry: Postcards from Northampton. . In J Ackroyd (Ed.), *Research methodologies for drama education* (pp. 111-133). Stoke on Trent: Trentham Books Ltd.

Zelezny, L.C. (1999). Educational interventions that improve environmental behaviours. *Journal of Environmental Education*, 31 (1), 5-14.

# Appendices

## *The Dump*

### *The lessons*

These lessons look at a *local* environmental issue, illegal dumping of rubbish and waste or "fly-tipping" and the effects that this has on a small community. The residents living across from the dumping site experience increasing levels of discomfort. They appeal for help to the local council, but with limited success. Eventually, they make plans and take action to deal with the problem themselves. In the lessons we look at, and act out, the problem from different perspectives. We ask why people dispose of waste inappropriately and we research ways of dealing with waste in a more environmentally friendly way.

### **Part 1: A Problem Of Rubbish**

#### **Roles:**

**Teacher:** No teacher-in-role work; T. may model interview language/register

**Pupils:** Resident; Newspaper reporter; Dumper

#### **Key Drama Techniques/Conventions:**

teacher narration

pairs working in role - interviews, confrontations

mime/depiction

still image

#### **Dramatic Encounters:**

Interviewer - Resident

Resident - Dumper

#### **Lesson Procedure**

##### **1. Introductory exercise**

The "As if.....Game". Drama is about acting as if something is real, even though we know that it is not. In groups of four or five, pupils pretend to pass a heavy or awkward objects round the group. Number 1 names an object, lifts it (if he/she can) and passes it to Number 2 who passes it to Number 3 and so on. The last member of the group puts the "object" aside. Number 2 begins the next round. The exercise continues until each member has named an object.

Groups may show some of their work to others in the class who have to guess what the object is. Discussion of mime technique is encouraged.

## **2. Setting the Scene**

Teacher tells the class that they will be making a drama about some people who have recently moved into a row of lovely new houses after a long wait. These houses have nice front gardens etc. and the residents are very proud of their new homes. Across the road from the houses is some waste land that the residents understand will be made in to park or area for them to use.

## **3. Building the Story and Roles**

T. tells children that they are going to be residents in these new houses. Individuals decide on a role - choice of, say, young mother or father of a family, older person (gran or granddad), teenager, child, person living on their own. T. **questions** to help the children to build background information (leading questions if necessary). How do you feel about moving to a new house? What was your old house like? What are you looking forward to? What does your new house look like? What do you see when you look out of your window? What do you hope will happen to the waste ground? What do you want there?

As well as building background, these questions allow the teacher to model questioning techniques that the children will require later in the drama.

## **4. Moving the Story On - Introducing Tension**

T. **narrates**. "After the residents have been in their new homes for a few weeks they begin to notice that there are a few bags of rubbish appearing on the waste ground. Each day there seems to be more. One morning they wake up and look out. To their horror they see....." Here, t. tells the class that the room is going to become the edge of the waste ground. They will be the residents. They will look over and describe anything they see to the rest of the group. T. may begin. "Look. there's an old fridge. I'm sure I read somewhere that they could be dangerous, but I can't remember why." As ch. name things, t. asks questions to encourage detail, description and discussion. Gradually, a picture of a dump emerges.

Residents are asked to suggest what can be done. All suggestions may be considered, but teacher will steer children to think about bringing in a reporter from the local newspaper.

## **5. Interviews**

The class is divided into 2 groups, A and B. Those in group A will be reporters from the local newspaper. Those in group B will be residents. Groups will then sub-divide

into small groups of about three or four for planning. Reporters will plan what questions they will ask the residents. Residents will plan what information and complaints they want the reporters to be made aware of. While groups are working, the teacher will circulate, helping, advising and highlighting good ideas.

After 10 minutes or so, the class will split into pairs, A and B. Pairs will act out interview. After a short time the teacher will stop the activity and get feedback on how things are going - what questions have been asked, how the questions were asked and what information has been obtained. T. should emphasise that the children should try to sound and act as "real" as possible. Pairs then resume the interview (one to two minutes maximum).

After the next feedback session ("Was that better?" "Did anyone's partner say something interesting/well/in character?") A moves on to interview another B. In all each should have about four interview partners over the course of the work.

## **6 Out of Role Discussion**

Teacher and pupils discuss, briefly, what the residents might do about their problem.

## **7. The Dumpers - Mime, Forum Theatre**

In groups of four, children are going to be dumpers. They must decide on an item or items that they need to get rid of (these should be big and awkward). They decide why they want rid of it and why they have chosen to dump it rather than dispose of it legitimately. Each group prepares a mime showing how they get the item from a car/van/house to the dump and how they dispose of it. They must make the object look real. Each group shows work and others guess what the object is. Others in class can suggest improvements or changes to the mime. Dumpers must also explain and answer questions about why they have dumped the item rather than dispose of it in a more responsible way.

## **8. Confrontation/Encounter**

Roles: A - a resident B - a dumper

A catches B dumping rubbish on the wasteland. In the confrontation A must convey that he/she is fed up with the mess and B must make excuses/give reasons. After a short encounter, the teacher takes feedback (what was said, did it seem real, how could we make it more authentic, etc.). Roles are reversed. B moves on to new encounter. Final discussion of excuses and comments. Some pairs may show their work.



**9. Discussion and Reflection**

Summary of problem. (What happened? Why were the people upset?.....) Discussion of the success of the drama. (What went well? What made the drama work? What could we do to make it better?....)

**Suggested Follow-up Activities**

1. In groups of 4, draw items (many and varied) which might have been dumped. Place these on the background provided (A3 picture of the dump).
2. Sort the rubbish into types. Label these (e.g. glass, paper, plastic, etc.). Try to suggest alternative means of disposing of each type of waste. Some books on recycling/waste disposal may be useful here.

**Part 2: What are we going to do?****Roles:**

**Teacher:** Local Council Representative

**Pupils:** Residents; Television reporters

**Key Drama Techniques/Conventions:**

teacher narration

pairs working in role - interviews, confrontations

mime/depiction

still image - photographs

caption writing

writing/planning in role

**Dramatic Encounters:**

Residents - Council Official (first meeting)

Residents- Residents (discussion of possible action)

Residents - Council Official (second meeting)

## Lesson Procedure

### 1. Recap on Story to date

Teacher and children discuss the previous session. Children show the work they did, post-drama, on the problems caused by the rubbish dump. T. elicits that the next step might be for the residents to meet with a local council representative.

### 2. Preparing for a Meeting

Children in role as residents work in **groups of 4** to prepare for a meeting with the council official. They must have complaints ready. They must be able to describe the effect that the rubbish dump has had on each of them and their families. Children should try to work in role as much as possible here. Teacher circulates, asking questions, clarifying explanations and helping to build depth and belief.

### 3. The Meeting With the Council Official

An area of the work space is set up as a formal meeting with chairs or benches for the residents and a seat for the council official (*teacher in role*). One child is primed to introduce the official. T. in role keeps the tone and language very formal. ("Glad to be here, pleased to see such a good turnout, I understand you wish to express views, delighted to be able to hear from local people...."etc.) Residents are invited to make specific "points". Official listens to each one carefully and appears to be very understanding but stonewalls all complaints. ("The council would like to help but... lack of money, hands tied behind one's back, is it really that bad, your problem...")

Finally the official suggests that the residents come back at a later date

- a) having shown *themselves* willing to take action
- b) with a really good, workable plan.

### 4. Working Out an Action Plan

Keeping as much as possible in role, **groups of 4-5** work out an action plan for the residents using:

- a) cut-outs and background from previous lesson follow-up
- b) list of possibilities for waste disposal/recycling from previous lesson follow-up
- c) "Now, Soon, Later" grid (*provided*).

Each group presents their plan to other residents. T. in role as scribe-resident compiles one large plan. T. suggests, "We should phone the local TV station"

**5. Video Footage**

Groups prepare a brief (one minute maximum) newsreel footage of an aspect of the residents' work in helping to take action on the dump site. Each group is given single sheet of paper with a brief "voice-over" report to start them off.

Each group presents the video footage while the T. reads the "broadcast" report.

**6. Meeting two**

Council official (*T. in role*) visits the dump site. Official knows nothing of work done, so resident answer questions and explain (*mantle of the expert*). At the end, some council work is promised - but only because of their efforts. Official praises residents' work and commitment.

**7. Photo and Caption**

**Groups of 4-5** prepare still image and caption (on large paper) for a newspaper report. (e.g. "Locals make clean sweep of rubbish") Show, group by group.

**8. Discussion**

Recap on problem and possible solutions.

Discussion of the usefulness of the drama in helping the children to see the problem.

Which bits worked well? What did you enjoy? Did any of the drama help you to understand more about the problem of dumping/waste?....

*(Don't spend a long time on this.)*

**Suggested Follow-up Activities**

1. In groups list the problems caused by careless disposal of waste.

Split these into problems for people and problems for the environment and the future.

2. What action can we take about our own waste/rubbish?

Make a poster giving some tips for environmentally friendly waste disposal.

## *The Rainforest*

### *The lessons*

These two lessons look at a *global* environmental issue, the destruction of the rain forests. The drama views the issue from the perspective of a group of villagers whose homes are threatened by deforestation. Dramatic encounters occur between the villagers and a messenger from another tribe, a forest worker and a representative from the forest clearing company. Various meetings take place and finally the "villagers" must decide whether or not to leave the forest. In the lessons we explore the feelings and responses of people whose way of life is being threatened and we consider the human cost of global expansion and development. We ask if such development is sustainable.

### **Part 1 - "The People of the Forest"**

#### **Roles:**

**Teacher:** Messenger, member of tribe

**Pupils:** Tribes people, scout

#### **Key Drama Techniques/Conventions:**

teacher in role

still image

mime

meetings

#### **Dramatic Encounters:**

messenger - tribe

returning tribe member - tribe

#### **Lesson Procedure**

##### **1. Introduction**

T. gathers class together. All look at aerial photograph of a rain forest. Discuss who might live in the forest - what their lifestyle might be; what food; clothes; traditions.

##### **2. Contract**

T. and pupils are going to make a drama about the rain forest people. All will try to make the drama work by acting "as if" the situation is real. Each member of the class decides on a character from a rain forest village tribe whom he or she will be. They discuss the

physical surroundings - what the village looks like. Each thinks about their character's age, role within the community, feelings about the life they lead, hopes, fears, etc. (This role is not fixed at this time and may change as the drama progresses, but it gives a starting point.)

### **3. Building belief in character/drama**

The class divides into groups of four or five. Each group must work together to find out about the character each member has chosen. They must ask questions of each other, develop their characters and, at the end of about five minutes, have established what relationship each has to the others within the group (e.g. blood relationship, elder, respect, rejection of traditions, etc.). T. goes round asking questions, asking for clarification of roles and getting people to expand on their ideas - taking each answer seriously.

### **4. Still Image**

"A morning in the village". Groups set up a physical area, using chairs, tables, etc. to represent the area where they start the day. They **still image** a group scene. T. **narrates** scene. ("It is morning. The village is just coming to life. The people of the village are going about their early morning routines. The hunters are preparing their weapons and tools. The women are pounding meal for breakfast. Some of the children are collecting water from the stream.....") Groups bring the scene to life, interacting where appropriate. This carries on for several minutes.

### **5. Teacher in role**

T. enters in **role** as a messenger from another tribe. (T. has told the group earlier that the next time she talks to them she will be in role.) T. asks to see the chief/leader. Villagers gather together to hear what "stranger" has to say. (They may be suspicious of strangers.) T. tells them that he/she lives in a village three days to the north and that he/she has been sent by his/her father to warn them that their village is in danger. In other village, they smell smoke and see huge "beasts" clearing the forest. They are afraid and think that they will have no home soon. The group may not believe the messenger at first but she manages to convince them. T. leaves and they sit together to work out what action they might take. T. has suggested that they send a "scout" to see if the story is true.

(At this point all may come out of role and discuss - a) the quality of the drama so far and b) what is happening to the tribe.)

**6. Small groups in role/meeting**

T. enters in role as a member of the tribe who is returning from the "western" hospital where he/she has been with her sick baby. T. shows the group, who are still gathered together, a photograph of forestry clearing which a doctor has given him/her. The class go into their groups and, in-role, discuss the implications of the photograph. What does it mean for the tribe? After a few minutes, groups report back to class. (T. leads from role as one of the tribe.)

**7. Child in role - moving the story on**

The "scout" returns (T. has taken a child aside and briefed him/her during the group discussion.) to say that he has seen "beasts eating the forest" and "men with fire sticks". It was very frightening. Whole group discussion of what the tribe might do now.

**8. Still Image**

T sends the class back to their original groups. T. narrates quietly. "It is dusk. It has been a long and troubling day in the village. The people return to their homes where they sit thinking about the day's events." They **still image** the moment and each group takes a turn to look at the other.

**9. Discussion/Reflection**

Recap on the main events in the story. What would the people lose if they left the forest (not just possessions)? How would they feel?

Did the drama help you to understand how the tribe felt? Which bits?.....

**Suggested follow-up activities****1. Make two lists:**

How the tribes people live now

How they would live in the town.

What would be worse/better about town life?

**2. Imagine that you are one of the tribes people. You think that you might be put off your land. What are your thoughts and feelings about this? (You could make this into a poem.)**

## Part 2: Leaving the Forest

### Roles:

**Teacher:** member of tribe, forestry worker, representative of company

**Pupils:** Tribes people, scout, two as bodyguards

### Key Drama Techniques/Conventions:

teacher in role

still image

mime

thought tracking

movement

meetings

collective role play

### Dramatic Encounters:

forest worker - scout

representative - tribe

### Lesson Procedure

#### 1. Web Game

Class forms a circle. A ball of string is thrown between members of the class to form a "web". When web is completed, individuals are invited to make statements about the group, about the environment or about drama, using the web as a metaphor or simile.

- We worked together to make the web
- Drama links us together like the strands of the web
- We must act together to make the environment hold together
- We support and depend on each other etc.

#### 2. Depicting the "beast"

The class divides into groups of 4 or 5. Each group works together, using their bodies to create a forest clearer - the "beast" that the scout saw. (It may be, for example, a roaring, linear, chopping, digging machine or a screeching, circular, rotating, sawing machine.)

The teacher narrates the scene: "As the scout came nearer the clearing, he heard the huge roars of the beasts. He looked through the undergrowth..."

### 3. Planning questions and Collective role play

T explains that they are all going to play the role of the scout (**collective role play**). He has just been watching the "beasts" at work clearing the forest and he is very alarmed. As he creeps away, he comes to a small clearing where he encounters one of the workers (**T in role**) who has sneaked off to have a cigarette.

In **groups**, the children plan the questions that they will ask the worker. What can they find out about the tree clearing?)

The class come back together and, in role, ask the "worker" questions about what he is doing and why the forest is being destroyed. The worker tells them about life in the city and about what the villagers might do when they move there. He says that there is no doubt that the whole area will be cleared within the next few days. He is reluctant to talk about the environmental issues saying that he's not interested in politics, he's just a man doing a job so that he can support his family. He leaves and the scout sits and thinks about what he has found out.

### 4. Small group meeting in role

The next scene takes place back in the village. T. tells the class that they will now resume their roles as villagers. The scout has returned and has told of what he has seen and what the stranger has said. The "villagers" should sit in groups of 4 or 5). They must; a) list what they have found out; and b) tell each other how they feel about what they have seen and heard.

*(While the discussion is going on, T. takes two members of the class aside and asks if they will take a role as bodyguards in the next scene. T. is going to play the role of someone employed by the clearing company to make sure that the villagers leave the forest without causing trouble. However she will pose as a forest expert.)*

### 5. Teacher in role

T. enters, accompanied by the "bodyguards", and calls a "village woman" aside. T. says that he/she is a "forest expert" and that he/she has come to help and wonders if the villagers can be gathered together.

### 7. Whole group meeting

T. in role, addresses the group and tells them that he/she has bad news but that he/she has come to help them. A tree disease is spreading though the forest and all the trees have to be cut down. There is no cure. He/She is really sorry but they will have to move away.



He/She is looking very sympathetic, but is, also condescending. T. withdraws, telling them that she will give them a short time to decide what to do.

T. in role, re-enters, carrying a piece of paper. She calls order, gained with the bodyguard's help, and asks the villagers to line up and sign "to confirm that she has spoken to them". (The paper is headed with the number 2, making it look like the second page of a document and it bears the word, "and that the company will take no responsibility for previously stated situations. Signed ") The expert's attitude changes and she tells those who won't sign that they have no choice. The land is needed to graze cattle. By tomorrow, all the trees will be gone. The truck is waiting to take them to their new homes.

### **8. Still image and thought tracking**

Those who are leaving are ready to go to the truck. Those who refuse to go, watch. Groups of about 5 create a still image of the scene. Each villager in turn must speak his or her thoughts at that moment (**thought tracking**). Groups show their scene to the others. Finally, all the group scenes are put together to form one whole-group still image. T. narrates appropriate ending (e.g. "The villagers leave to go to a new life. Their old ways are gone forever.")

### **Post drama discussion/reflection**

In groups, the pupils identify some of the key issues involved in the story.

What have they learned? About the people? About the issue?

What do they see as important?

What might be done?

What could they do?

### **Possible Follow-up Activities**

1. List or drawing the sequence of meetings in the drama.
2. Look at different points of view. Do **speech bubbles** for some of the tribes people; the forest worker/logger; the logging company representative. Why don't these people all feel the same way about the rain forest?
3. Complete the "What lies ahead....?" sheet
4. What action can children take? Read and talk about the "8 steps for kids to take" sheet.

*Drama and Sustainable Development Education: Observation Notes*Lessons: *"The Dump" – lesson 1*

Class:

**Proposed SDE Outcomes**

<b>Concepts and Knowledge:</b> <i>Awareness of environmental concerns</i> <i>Environmental literacy</i>	
<b>Possible Responses</b>	<b>Notes</b>
Inappropriate disposal of domestic waste can have a <u>social</u> impact: People can feel <ul style="list-style-type: none"> <li>- unhappy</li> <li>- annoyed</li> <li>- frustrated</li> <li>- invaded</li> <li>- frightened</li> </ul>	
People dump waste inappropriately because <ul style="list-style-type: none"> <li>- they are lazy</li> <li>- they don't think</li> <li>- they can't get to a dump</li> <li>- they don't know what else to do</li> <li>- they don't care</li> </ul>	
Inappropriate domestic waste disposal can have an environmental impact <ul style="list-style-type: none"> <li>- it's unsightly/unattractive</li> <li>- it's unhealthy</li> <li>- it's dangerous</li> <li>- it makes people unhappy</li> </ul>	
Domestic waste consists of a variety of materials and substances. Some of these <ul style="list-style-type: none"> <li>- are biodegradable</li> <li>- are not biodegradable</li> <li>- can be recycled</li> <li>- can be re-used</li> </ul>	

Possible Skills	Notes
<ul style="list-style-type: none"> <li>• Co-operating (with teacher, with each other)</li> <li>• Collaborating (working together, sharing ideas)</li> <li>• Planning</li> <li>• Decision making</li> <li>• Inferring, speculating</li> <li>• Stating own opinions</li> <li>• Finding information</li> </ul>	

### Proposed Attitudes/Values

- Willingness to participate in general
- Sympathy/empathy with characters
- Recognition of the issue – showing concern
- Making ethical/value judgements – re: dumpers; re: waste disposal/recycling

<p align="center"><b><i>“The Dump” - lesson 1</i></b>  <b>Lesson Procedure</b>          (possible focus for observation)</p>	<p align="center"><b>Notes</b></p>
<p>1. Involvement Mime</p>	
<p>2.- Listening 3. Character details Developing ideas</p>	
<p>4. Imagination Description/ detail Suggestion of what can be done</p>	
<p>5. and 6. Planning ideas Preparing questions Working in role (resident; journalist) Making suggestions in discussion</p>	
<p>7. Appropriate mime (item; movement) Reasons for dumping Explaining</p>	
<p>8. Conveying feelings (as resident) Making excuses (as dumper) Sustaining role Using appropriate gesture/language</p>	
<p>General comments/other aspects</p>	

## Drama Lessons - "The Dump"

1. In the drama work about "The Dump", list three bits in the drama that you remember best.

1.

2.

3

2. What was your favourite part of the drama work?

3. Why did you like this?

4. What did you learn about people who lived near dumps or untidy places?

5. What did you learn about the environment?

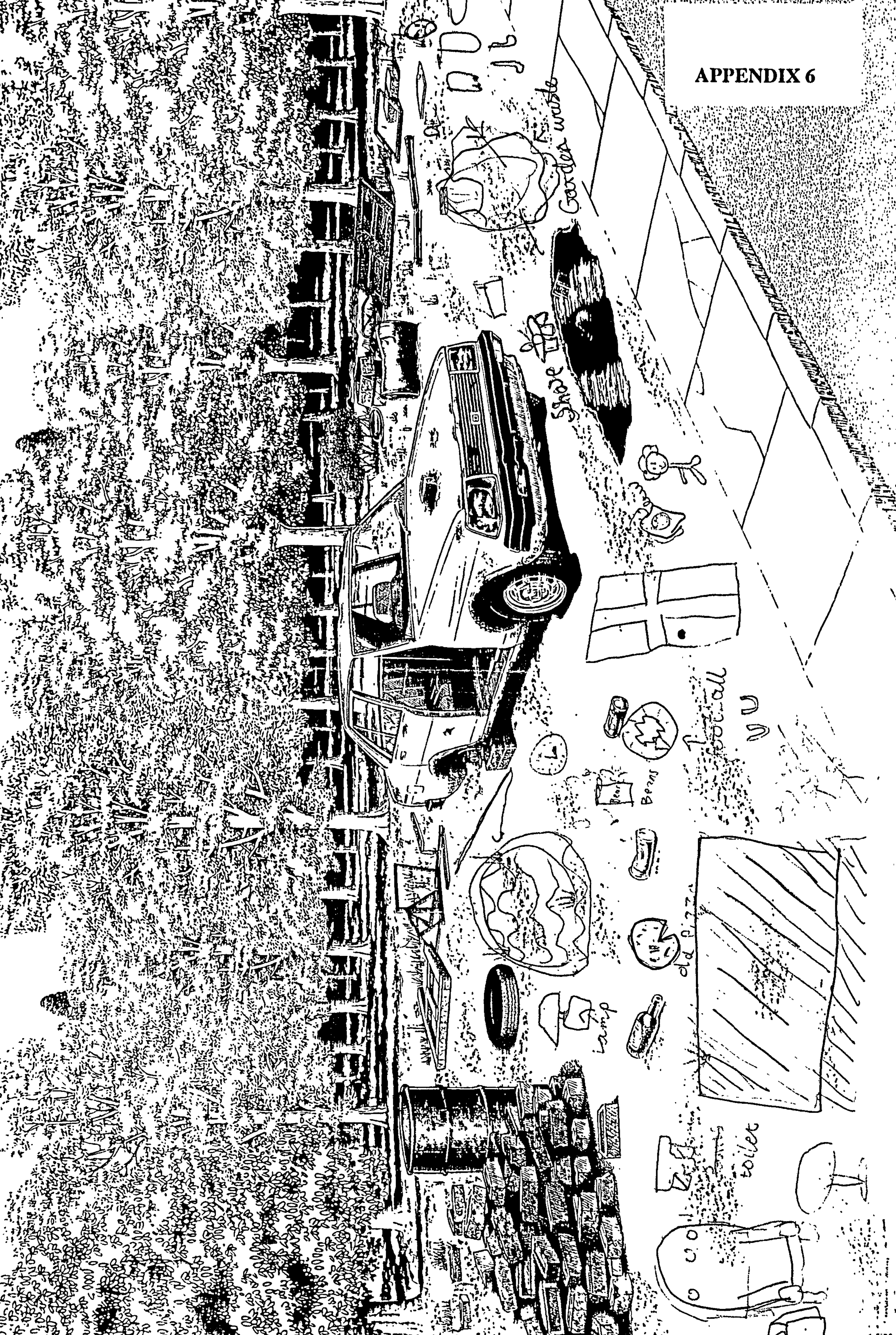
6. What did you learn about yourself and other people in the class?

7. Have you got any other comments about the drama work?

# A problem of Litter - What can we do?

(For Drama Lesson 2 - "What Are We Going To Do?")

	What we can do.	Who can help us?
NOW	<p>another meeting</p> <p>Watch from our windows.</p> <p>Phone WWF See if can give advice, (rspca.) green peace)</p> <p>Nkh action for children</p>	<p>Mechanics</p> <p>Artists</p> <p>Computer owners</p> <p>Police</p>
SOON	<p>Raffle (main st)</p> <p>Sponsors</p> <p>Posters in shops for fines of 50 (per town)</p> <p>bring and buy sale</p>	<p>Other villagers can help.</p> <p>Charity's</p>
LATER	<p>Show council: who's boss!</p>	



This is a piece of paper it goes in a paper recycle bin

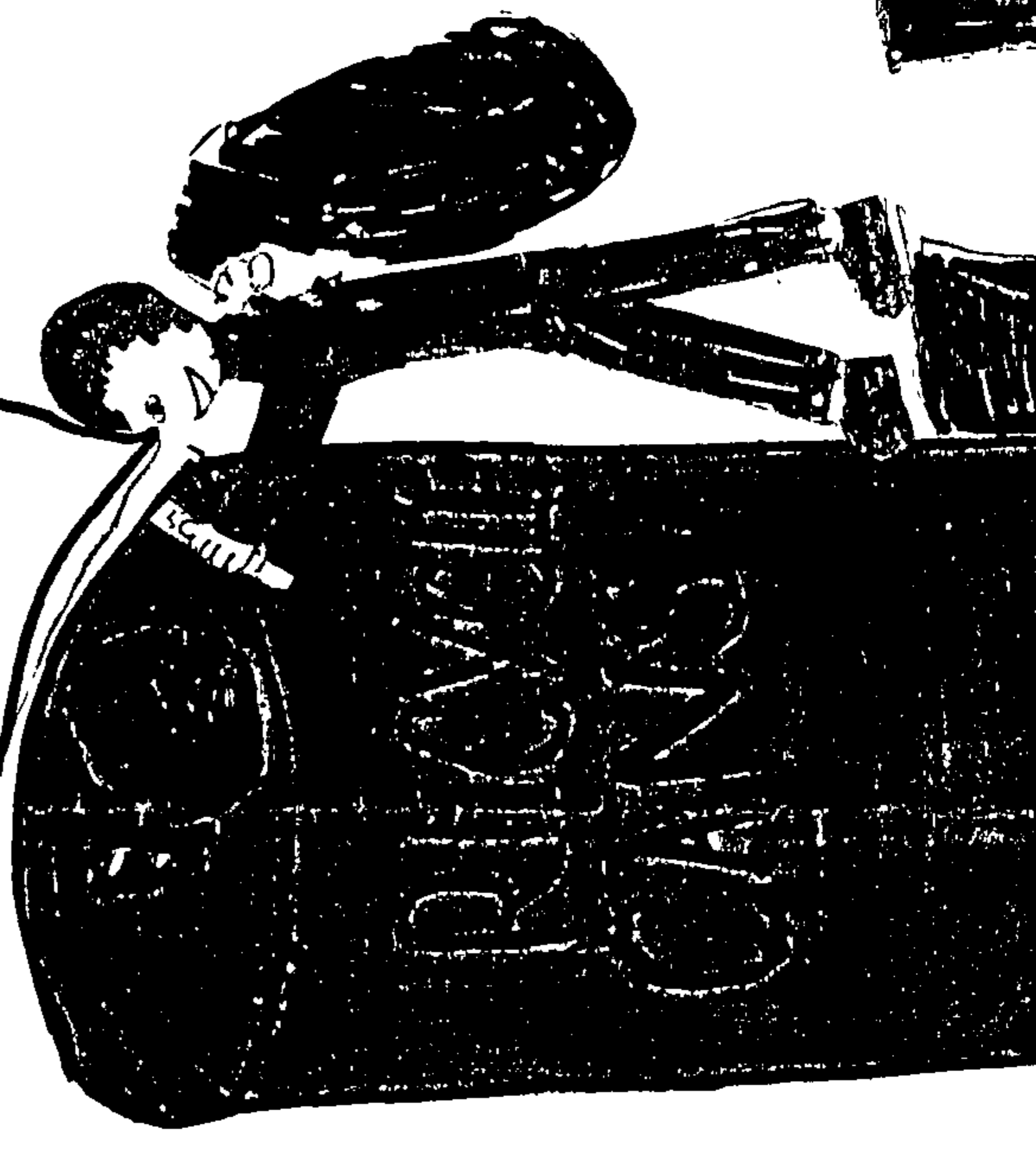
put glass in the Recycle Glass bin.



This is a COCA COLA CAN and it goes in the Recycle Cans Bin.

Put old used cans in the Recycle Cans Bin.

Recycle your cans in the recycle bin!



This is a Glass Bottle it should go to the Recycle Glass Bin.

Put old paper in the Recycle Paper Bin.





## Drama Lessons - "The Dump"

1. In the drama work about "The Dump", list three bits in the drama that you remember best.

1. I remember the still photograph.

2. I remember taking an object to the dump

3. I remember at the end when we were on the news.

2. What was your favourite part of the drama work?

My favourite part was when we were on the news.

3. Why did you like this?

I liked it because I have never acted on camera before.

4. What did you learn about people who lived near dumps or untidy places?

I learned that it is very unpleasant to live near dumps.

5. What did you learn about the environment?

I learned that the environment can be ruined by dumping.

6. What did you learn about yourself and other people in the class?

I am a better actor than I thought I was and the class is good at acting.

7. Have you got any other comments about the drama work?

I thought it was very good and I am looking forward to what we do next.

**Dump Drama: School B Children's Interview 1 (4 children)**

MJ. How did you get on in the drama today? What were the good bits?

Ch. We felt like living residents - liked the pose at end - because we were showing feelings - you were trying really hard to stay as the people.

MJ. How did the residents feel?

Ch. Unhappy because of the rubbish - disappointed because they were told they were getting swings and parks - devastated weren't getting the park after being promised - they were fed up and angry.

MJ. Do you think they were right to feel angry?

Ch. Yes

MJ. Why did they feel angry? What made them feel angry?

Ch. They were told they weren't allowed to dump there but people were still dumping things there. They had been told one thing and something else happened. They were disgusted and horrified.

MJ. What did you think looking out at the mess?

Ch. We felt angry and sad because we were disappointed and shocked.

MJ. Why did people dump waste? Why do you think people would go and dump things? Why would they?

Ch. They dumped waste because nothing was happening - they were probably lied to and thought the place was horrible anyway, so I'm going to dump on it, and get my own back. They might have been bored waiting and fed up.

MJ. What do you think would make someone take a big sofa and put it on a dump ?

Ch. Maybe because someone started it and the dumping just

gone on, some people live too far away from official dumps, so they just go around the corner and dump it there.

MJ. Did anyone here think that?

Ch. Yes.

MJ. Why did you?

Ch. Lazy - too lazy.

MJ. How do you think they would feel about the environment?

Ch. Wouldn't really care about it. They wouldn't dump outside their own door because its too smelly bit they would dump it somewhere else where they wouldn't smell it anymore.  
( out of sight, out of mind )

MJ. Why is dumping not a good thing?

Ch. It is unhygienic, there might be rats and mice, dead animals. It would be bad for nature. It could cause pollution and is no good for the trees. It could be dangerous to animals as they might hurt themselves. Rodents could bring rabies and spread germs. It is a selfish thing to do. Trees don't grow on rubbish. It is not healthy for people, it pollutes the air and it is unhealthy for children growing up.

# FIELD OF DREAMS

**By IAN MACDONALD**  
**YOUNG** Catriona Ferguson's field of dreams is a step nearer becoming a reality.

Operation Clean-Up is on the cards for the ground at the 113th Glasgow Scout Hall in Crawford Road, Burnside, where the youngsters of the Primary Playcare group also meet.

The project, which is also being

a rubbish dump and there have been fires. We want it cleaned up so we can play there. It is great that things are going to happen. Everyone will lend a hand."

Organisers of the playgroup and the Scouts and their leaders are also determined that this fresh bid will be a success.

Support has come from South Lanarkshire Council and Jim Fowler, customer support officer, said today: "We know the efforts that have been made by the community.

"We are more than happy to lend our support to this project..

"The first stage is, we will provide the manpower to cut the grass and generally tidy up the area.

## ASSISTANCE

"Then we will have another meeting with the bodies concerned to see where we go from there.

"As a council we want to do as much as possible to help."

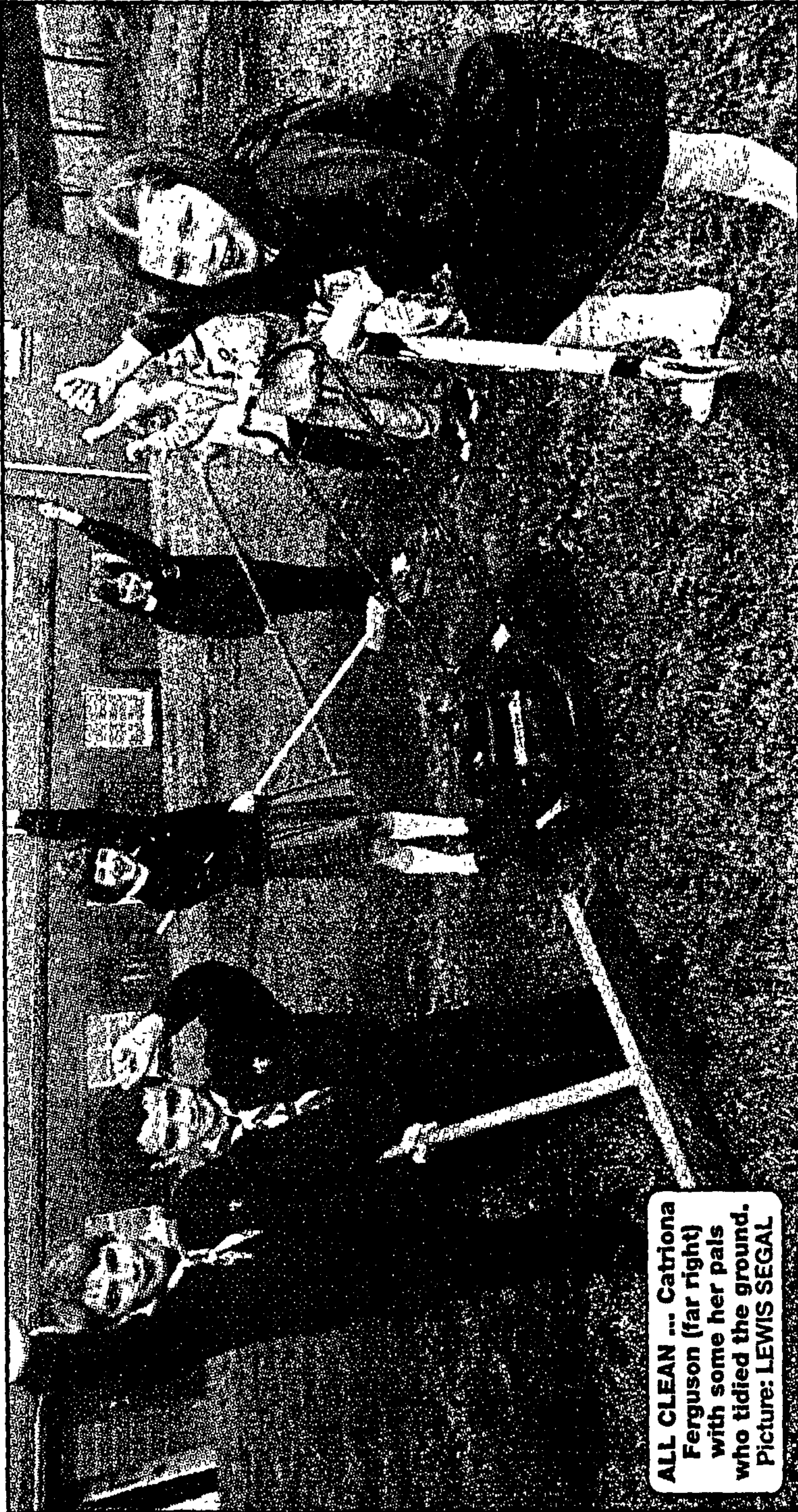
Mr Fowler added: "It is only right that they get our assistance.

"We will have to see what they want but plants are things like that can be made available."

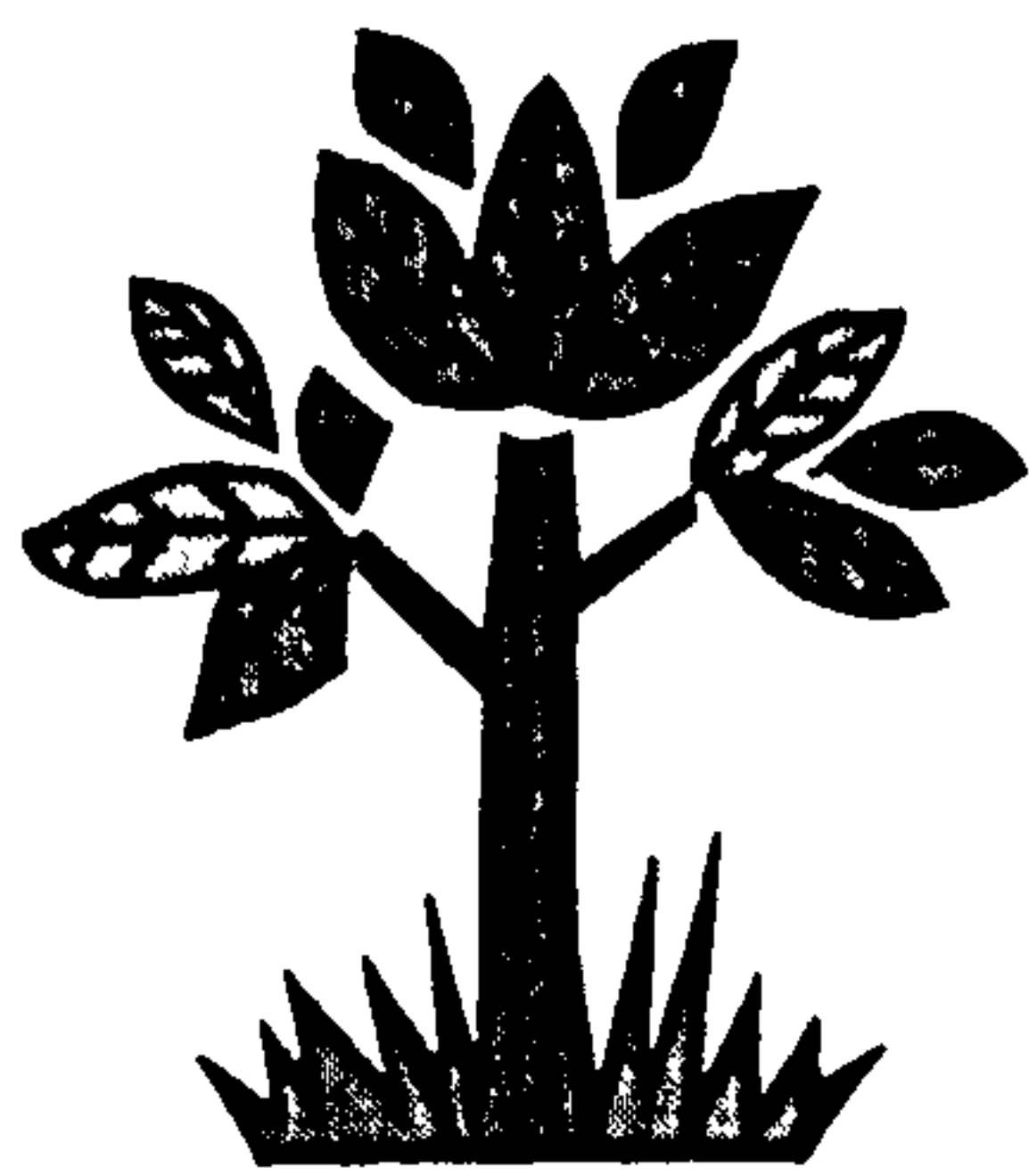
Catriona and her pals are determined it will be a landmark, in the area, for everyone to be proud of.



**MESS ... the way the grounds used to be**



**ALL CLEAN ...** Catriona Ferguson (far right) with some her pals who tidied the ground. Picture: LEWIS SEGAL



## *Our Rain Forest*

*The rain forest is being destroyed.*

*Our children are getting hurt.*

*Yellow monsters are coming to eat all the trees.*

*Animals' homes are being destroyed.*

*Our river is dirty and unsafe to drink.*

*We are losing food fast*

*Because they are killing all the animals.*

*Everything around us is being destroyed*

*And by the end of this we will have nothing*

*To survive on.*

*I wish the yellow monsters would die.*

*Sharon D.*

## Drama Lessons - "The Rainforest"

1. In the drama work about "The Rainforest", list three bits in the drama that you remember best.

1. I remember the messenger coming from an other village
2. When we were doing the still picture after we had been told
3. The bit where we gathered round the lady

2. What was your favourite part of the drama work? who came with the clip board  
 My favourite bit was when we got to choose how we would be

3. Why did you like this?

I liked it because you could get in to your part.

4. What did you learn about the people who live in the rainforest?

I learned it was a hard life living in the rain forest

5. What did you learn about the environment?

I learn if one bit gets hurt it can affect the rest.

6. Did you choose to go to the city or stay in the forest?

Why? I went to the city because I was too scared to stay and I thought I would get a better life

7. Which drama did you prefer, the Dump or the Rainforest?

Why? I preferred the rain forest because it was more exciting

8. Do you have any other comments?

No.

**Rainforest Drama: School A Children's Interview 1 (4 children)**

**Interview 1.**

MJ. Can you tell me the bit you remembered the best?

Ch. When I was being the chief.

MJ. Why does that stand out in your mind?

Ch. I was a doctor at first.

MJ. What made you change?

Ch. The way the drama went on. I started as a doctor.

MJ. Felt it was the right thing to do?

Ch. At the meeting in the market place we were all talking together.

MJ. What about the bits you enjoy doing?

Ch. We had a meeting with the worker in the forest, he was talking about money. I found money in my pocket.  
We had the choice to leave, and we said why we wanted to leave or stay and how we felt.

MJ. What did you think about the people in the rain forest?

Ch. They would have been ok friends after you got to know them.

MJ. How did you feel about them and their way of life?

Ch. Weird – not much stuff like clothes and toys.

MJ. What did you learn about their way of life?

Ch. Get used to it if you lived there it would become an everyday way of life.

MJ. What did you think about when the beasts came?

Ch. We thought they were fire monsters and had heard

stories about them and people were making up things.

MJ. What did you think I was talking about in real life?

Ch. Machines like bulldozers and more when I showed the pictures.

MJ. What would have happened if you said they were bulldozers?

Ch. It wouldn't have seemed so real.

MJ. What was the bit that got you angry, and make you mad, frightened ? What bit of your character in role?

Ch. You gave the baby bad things, and the people trying to take us away.

MJ. Did you believe the person who came with the body guards? What did you think when the person you had one hour to sign? What did you think about that?

Ch. We didn't have time to think about it, it may have been better over a week, we had not time to think because you wanted us to go right away.

MJ. What if you stayed in the forest - What do you think might happen?

Ch. The trees would probably be knocked down and be made homeless. Homes would be destroyed and we would not be going out hunting.

MJ. Do you think the people in the forest would be very good at going on a protest?

Ch. No. They wouldn't know what to do, they wouldn't be able to make signs because they wouldn't know what signs were. They wouldn't know what to do.

MJ. Did you feel sorry for the people in the forest?

Ch. Yes.

MJ. Why? In what way did you feel sorry , or did you feel anything



else for them?

Ch. Sorry because they were losing their homes.

MJ. Did you prefer the drama of the rain forest or the dump and could you give me a reason why?

Ch. People of the forest : I liked it , it was more educational, there was more interaction and it was exciting.  
The dump : thinking how to get things better.

MJ. What kind of things made the rain forest more educational?

Ch. It was things on how hard it was and making decisions, and how to make choices.

MJ. Was it an easy choice to make the choice to stay? Was anyone tempted to go?

Ch. Yes. I didn't want to go because of all the ancestors and things.

**Dump Drama: School B Teacher Interview (extract)**

MJ. What were your general impressions of the lessons?  
Structure of the lessons?

T. Super, started to build up on what's going to take place.  
Build up in a non-threatening way. It seemed like fun and  
relaxing and there was a purpose.

MJ. How about the content of the lessons in terms of the kind of  
things I was asking the children to do?

T. I felt it was at their level and it stretched them a little bit as well,  
which was good, it certainly wasn't beneath them so the pitch  
was excellent.

MJ. What did you think the kind of work I asked them to do compared to  
what they had done before?

T. The still pictures and the teacher taking a role, that was quite new. We  
certainly do a lot of discussion and role play in class which certainly  
helped.

MJ. Would there be anything if you were doing the lessons again  
you would look at or suggest?

T. Nothing at all, everything flowed very well.

MJ. What did you think of the children's responses, firstly to me?

T. They related to you very quickly, they knew where you were  
coming from, gelled very quickly and the level pitched at -  
was just right for them to. You were encouraging.

MJ. How about the responses to the drama activities?

T. They responded very well, again took on board what  
you said. Great the way they worked together.

MJ. Can you give an example?

T. Robert's group was lifting a big piece of furniture and  
without thinking they gelled together and organised each  
other.

MJ. What about the environment content and environmental  
issues, what did you think about it?

- T. Pitched at the right level for them. I appreciated it in the follow up work because the discussions were more in depth, the brainstorming follow up work and they discussed issues as well.
- MJ. Do you think the drama had an effect on the follow up?
- T. Yes, the drama had because if you hadn't the drama you wouldn't have got so many different responses into the follow up work, so the drama was very helpful.
- MJ. Could you elaborate what you saw as the things in the drama which helped the follow up?
- T. The very practical issue of them being in role because they could actually feel and empathise with the people, they actually believed they saw the dump as a group, they could visualise it which was good. Therefore got into role quickly if that was on their door step. The drama homed in on that, as in role they were able to do it dramatically but again discuss it afterwards still in role and still feel emotions.
- MJ. What did you think about the environment issues and how illegal dumping might effect people?
- T. They gave appropriate responses that for example it was just a dump that it was alright. It was illegal to dump rubbish because other people had done it. Human nature came into it because someone said they're just telling lied, even that people transferring blame sounded quite adult, transferring blame, out of sight out of mind, If I don't look out my living room window and don't see it , it doesn't matter. I think it came across well.
- MJ. Did the bit of changing roles from the residents to becoming the dumpers stand out in your mind?
- T. It was very effective for the children. The children were getting angry inside and everyone was tense.
- MJ. Was there anything else in that lesson that struck you there was an environmental issue in here ?
- T. The pollution aspect, that there was pollution, the animals. Some of the children were concerned about their animals, the children like to take care of their pets, their safety factor.

**Rainforest Drama: School A Teacher Interview (extract)**

- MJ. What were your impressions of the rain forest lessons - the length, structure and the content? How do you feel they went ?
- RB. They went very well - going by what the children said they seemed to really enjoy them, - that was because mainly there was lots of potential for actual role play - they seemed to enjoy that and acting part of it rather than stopping the dram and having feedback - they seemed to enjoy the ongoing nature of it - Yes we stopped to explain what was going to happen next so they would know when a meeting was going to be. I thought they were great in terms of length as well because it was pretty snappy. They seemed to cope fine. They hadn't any experience of working as a group to make the machines -group activities being not people but other things – miming. So if they had experience before – then we would be able to go straight into that kind of thing.
- MJ. What was your impression of the children's reactions?
- RB. The kids were all very positive to the lesson and saying they enjoyed the rainforest - giving reasons as more acting, more action. They particularly enjoyed the meeting of the person who worked for the forestry company - they enjoyed that.
- MJ. Asking about the children's responses - not in terms of the environment - generally how the children behaved - did any of the children surprise you?
- RB. Yes. The first lesson I was presently surprised by how particularly Cameron who doesn't go for drama - Once he realised he was an important part of it he really got into it - influenced others as well. It was great getting responses like that from people who I did not expect to respond well and it had a great influence on others. Douglas, again, who does not particularly go for drama could act out a part of being ill and suddenly became in an non acting way became a crucial factor in the actual drama where he became a focus point for any-one else. It affected the dynamic of the lesson. That worked on that lesson. For kids like that they need more experience and more chances, role plays, more directed role plays.

That worked on that lesson. For kids like that they need more experience and more chances, role plays, more directed role plays.

- MJ. Going onto the environment content, the proposed environmental educational outcomes - the list of things the lifestyle of people who live in the rain forest, which might include the rain forest dwellers. What did you see as the key environmental issues in the lesson?
- RB. Very good in terms of being able to seeing things from different points of views. The actual experience is in the children's replies : It was a hard life living in the rainforest - their life is only as hard as our life but just in a very different way
- MJ. Did they see that as a hard life rather than just a different life?
- RB. Yes. They thought a hard life so they were still coming from their perspective where you go out and buy your shopping that kind of thing - they were able to get to the perspective in relation to the people in the rain forest.
- MJ. They seemed to empathise with the people.
- RB. Yes. They did empathise with them particularly with the response why we didn't go off to the city, this is our home and we have a right to this place and this is what we know.
- MJ. Did it come across in the lesson that if these people left the rainforest their lives might be an awful lot harder.
- RB. Yes. Some pupils were able to recognise that , they were just poor in the cities and they wouldn't have the skill to be able to cope with that.
- MJ. If the children chose to go, I wondered if in a way that was something that could be built on later . They chose to go because they believed the story they were going to have a better life. Did they believe the story they were going to have a better live, or did they just think their character believed the story.
- RB. That's interesting, I got the impression that some of the children wanted to stand out from the others and they wanted someone to make a decision and they justified it by having families in the town. They left because they were frightened, they thought it was going all to be bad - things were changing, too frightened to stay because

of the beasts. Some of them, some said, their character didn't want to leave. I would have gone but my character would not go.

MJ. That's quite interesting coming from the perspective of them seeing that they were acting – being the people.

RB. That is why the characters would actually want to stay because they belong there.

MJ. Would you be able to pin point some of what you see as the strengths of doing drama, for example, something like an environmental issue. Do you think it is useful?

RB. Without a doubt, it allows children a context and they can be in a situation which can be otherwise alien to them, they can actually be there, they can be there and be involved in a situation and see from that perspective. Become aware in a very real way of kind of issue that are there, got potential for making decisions, to see things from a different point of view, make decisions, come up with a action plan, things actually take with them and apply to real life situations.

MJ. Do you see these skills as maybe being transferable. Do you think skills are just within the drama.

RB. Definitely transferable, working in groups, if they can actually see it, its more than transferable, its empowering it allows children to actually see, we can work together without arguing and they can elect a leader and agree with that person without being grumpy, ( How were they picked and not me) If it's in the drama they just do it and they actually witness themselves as co-operative people who can work with others. Also in terms of the first drama it actually allowed them to explore issues that could be very real to them and quite likely to be - what do we do - we could write to the MPs or write to the counsellors and get somebody in. It is a kind of empowering thing in many aspects. Yes, it is transferable.

**Teacher C Interview 2 (extract)**

- T. It came across on how strongly they felt when they were in the role of the rain forest people. They felt it gave them an idea on how these people must feel when this happens to them.
- MJ. What would you say were some of the bits which were particularly successful, either in the rain forest drama or the dump drama?
- T. The dump : they was anger and frustration with the counsellor they felt being knocked back at every turn. Quite interesting when they were talking about the logger.  
The rain forest : they didn't feel threatened by the logger as a person but what they were threatened by was things he was telling them about the change he was bringing to them. They did speak about making the machines.
- MJ. Did they enjoy that bit?
- T. Yes, they did enjoy that, also, another thing came across was how Harry and Tom mentioned they wanted to tear up the paper that they had to sign. They just stopped because they didn't know what I would have said. They felt in character that is what their character would have done.  
They said if they ripped it up there would be no evidence. They mentioned when they were writing about how they felt, their life as rain forest people they didn't find that difficult because of being in role. Also describing the monsters / machinery, they enjoyed that.
- MJ. What were some of the things that they did in the drama you remembered as particularly surprising or worked well?
- T. I used a poem at the end called ' The soldiers came by' by John Haggard. I changed the wording, The strangers came with their great machines, the strangers didn't take long to bring the forest down, with the forest gone the birds are gone, with the birds gone who will sing their songs?
- MJ. That's fantastic.
- T. So I used that for rounding off. Ours all decided to stay in the forest because they were persuaded by the others

I like to do poetry with them. The kids enjoyed it and realised that's what could have happened if we had gone away. The mime work was excellent when they were doing their daily routine. I used a piece of music to play. The kids wrote poems after we used the internet. It was following that we did their poems about their life.

MJ. How did that go ? Did that work well ?

T. When I first mentioned to them about the monster machines that were destroying the forest, Harry was close to tears because she was so in role and she was beside herself when news first came about the monster machines - groups discussed the monsters and created their own versions. Show its power. They provided group poems, in that only one Connor, chose to work on his own because he had this image of these monsters, working on his own. The primary fives sat down and wrote that went really well. Summary of the dump - some of the environmental content examples of what the children said or anything that showed they were responding to environmental issues. As the villagers only used what was needed, no problems here, we only take what we need and don't waste anything. They spoke about us - how we go with the fashion / the trend wanting the fancy furniture, putting the demands that we want so that the trees are cut down. They discussed the fact that were all the trees to be cut down, how the oxygen wouldn't be produced, they were not aware of the sickness of the trees, and as villagers they would know if there was a problem with the trees as they had lived there. If there was a problem the shaman would have given them a sign. They only used what was needed. Within their work the kids were able to sustain their role and within the rain forest work the primary fives actually gained in confidence. A bit reluctant to discuss in front of the older ones but certainly more actively involved.

MJ. Did they express any preference between the two dramas?

T. Max in said he enjoyed both for different reasons, he liked the dump because of the verbal wrangling with the dumpers and the residents, the residents and the counsellor. The rain forest, he seemed to think they had more action in the rain forest.



Mine liked the rainforest because they learnt an awful lot about the rain forest without looking in a book.

I said " you would have needed to find these things out, could you find this out from a book" ?

Yes. but the drama give us the feelings.

One primary seven Sarah enjoyed both pieces. Harry after the drama, said she would know how to act if she was in that position.

Sarah on the other hand said I'm not likely to be in a rain forest position but if there was a problem with dumping I would know what to do, I would know who to contact. Other responses were Hunting and making the machine. Craig liked the moving and hunting and making hunting weapons, his favourite part in the drama was getting ready to move. His explanation on why he was moving was because the trees were going to die, he would have no like and be better to get out when he could. It was very astute. Did you choose to go to the city or stay? He went to the city because the strangers were moving into the forest.

He preferred the dump because the dumpers and residents had an argument.

The teacher in role is important.

Some of the children's reactions : I liked both - both were very exciting. I went to the city because we would have died because all of the medicines would have gone because all the trees had a disease. It was not very nice to move to a different place every wet season. Called the machine making the class robot. Talking to the loggers, packing to go to a new home, signing up to go to the new homes, stayed in the rain forest because the logger and company director gave you a chance to talk. I enjoyed it all.

I learnt it is not that hard living in the rain forest. Stayed in the forest because our tribe encouraged us. Hunting, how they felt in the rain forest. Used what they needed. I chose to go to the city because I thought he was telling the truth about the trees being sick.



**Example: Comment and analysis notes of DVD Clips****Dump Extract 1***Teacher role*

The teacher's role during this exercise was low-key. I would circulate, monitoring progress and addressing any specific issues or problems arising during the discussions. After the initial setting of the task, there were no direct teacher-whole class exchanges until the groups were directed to stop discussion and move chairs into a semi-circle for the next episode in the lesson: the meeting with the councillor.

*Analysis*

The four children in the group remain on-task for the whole of the episode and the discussion do not deviate into other topics. The first part of the task was to recall and re-introduce the drama characters they devised and developed in the previous lesson. This part of the discussion lasts for 27 seconds. B1 initiates the exchange and briefly introduces his character using the past tense ("my name was..."). He also appears to take the role of leader in the group and demonstrates awareness of the nature of the task by directing B2 to continue. B2 uses the present tense, first person singular to introduce his character. The very brief exchange of smiles among the children appears to acknowledge the incongruity of a young boy adopting the role of an old woman and being "married" to another boy in the group's character. However, it is notable that the role is accepted and not commented upon by any of the children. There is a group acceptance of the fictional context and they display effort in maintaining. G1 has difficulty recalling her role and displays some discomfort. She is aided immediately by G2 who whispers a prompt. The two boys in the group look at G2 in a way that suggests encouragement and patience. G2 appears to be confident in her knowledge of her role. However, although she speaks in the first person, as if in role, she refers to "the mum" rather than indicating the character's relationship with either G1 or B1 and B2 (mother, daughter) indicating that she is not "inhabiting" the character. There is then a brief discussion concerning who will report for the group. Again, G2's discomfort is recognised and the subject is dropped. It is re-visited at 01.15. In summary, this short, 27 second discourse displays clear examples the children adhering to the rules for group behaviour and offering positive group support to one of their number.

In the second part of the extract, the group list the residents' complaints. This is initiated by B1 at 38.17 with "Right. There's rats". This is acknowledged by B2. G1 introduces a second item. Speaking in role she relates that her puppy was cut. A second, "cut twice" underlines the serious nature of the problem. For the next 40 seconds, in a series of initiations, extensions and confirmations, individuals list problems that they have experienced or witnessed: waste, dead animals, smells, burned cars, bottles, syringes and discarded items of furniture. The children are recalling events from the previous drama lesson and there seems to be an acceptance that they have experienced these, for example, "I seen small children...". This is a response to B1's description of a "big, bouncy bed" which draws a fleeting smile from the group – an acknowledgement, out of role, of the alliterative language use. After 40 seconds, the group discussion appears to split briefly with the two opposite pairs conducting separate discourses. G2 is distracted by the teacher walking past, which perhaps reminds her of the task instructions, and she initiates the next phase of

the discourse: deciding on a spokesperson. A suggestion by B2 is rejected and B1's suggestion that they all say something is accepted. At this juncture, the teacher interrupts the discussion.

### *Links to Learning in SDE*

In both parts of this short extract, it is possible to identify a number of aspects of learning that may be linked to the development of knowledge and concept, skills and attitudes in SDE. These may be linked to some of the learning aims for the lessons. In the early part of the discourse, the children can be seen to support each other within the group by prompting, listening and responding and showing consideration and patience. These match some of the proposed learning statement from Aim 2 – co-operating and collaborating – and from Aim 3 – willingness to participate, sympathy and empathy. The second part of the extract seems to link with Aim 1: concepts and knowledge of the social and environmental impact of inappropriate disposal of waste. The fictional context of the drama appeared to help the children to recall and name a number of problems caused by the inappropriate dumping of waste. At times, the children seemed to be recalling and visualising the imagined experience of witnessing the scene rather than simply recalling a conversation. The drama may have added an experiential element to the learning experience.

### **Comment and analysis**

Dump Extracts 2a and 2b

#### *Teacher role*

The role adopted by the teacher was negative and condescending to the residents – not realistic and possibly rather stereotyped. However, it was a broad-brush approach designed to get the residents a bit angry and defensive. It did create dramatic tension: the tension of surprise, as the children expected a better hearing; the tension of defence of their position as it was being challenged.

#### *Analysis*

All speakers maintained role throughout – as evidenced by the use of personal pronouns (I, my, we) and personal details about their in-role persona. The example shows the children becoming increasingly less polite as the councillor counters each complaint. The Boy 1 is polite but there is a fleeting look of shock on his face at 13.06. The boy next to him is more openly hostile, frowning and making faces. Girl 1 backs up and develops Boy 1's complaint about the smell. This shows an example of the children working together towards the same end, supporting the group. Girl 1 emphasises the problem of smell by stating that she has had to buy four bottles of air conditioner (meaning air freshener?). This may be seen as a challenge to the councillor's suggestion that the smell was probably imaginary. When the councillor suggests that her husband might be able to supply air conditioner, Girl 1 is clearly taken aback. She turns to the boy beside her and they share a sardonic look. Girl 1's body language becomes increasingly negative with crossed arms and legs, frowns and pursed lips. Girl 3 speaks in a petulant and impolite tone.

At no point does the TiR comment on the children's tone or gestures when they are talking together. In an out of role situation, this kind of behaviour would usually result in a reprimand, as it would be seen to be challenging the status or authority of

the teacher. However, within this dramatic extract, the councillor role is only slightly higher in status than that of the residents and decreases in status as the scene progresses. The purpose of this is to challenge the children's belief that doing something about the problems caused by the Dump could be left to others. Ultimately the stance of the councillor was aimed at challenging the residents to find ways to take action themselves to tackle the problem in their environment. This stance can be seen in Extract 2b when the councillor tells the residents that she will return when they have developed a plan to take action. The children's response is far from positive: gesture and facial expressions indicate contempt and mistrust.

In extract 2b, after challenging the group to find solutions, the teacher comes out of role. She makes a brief suggestion that the children might want to talk about what had just happened. The tone here is very low-key with no direct instruction given to the children about what to do or how to proceed. The teacher remained in the background and does not join in any of the discussion. This has the effect of making the discussion very much the children's domain. The change in tone from silent hostility to heated discussion is particularly marked. All children have something to say and are seen to do so in an animated and uninhibited manner – using a wide range of emotive facial expressions, hand and body gestures and postures. The exchange with the councillor appears to have generated a great deal of reaction and opinions that the children have been invited to express to each other. A more teacher-dominated discussion would not have allowed all of the children to talk and share their responses simultaneously. Nor, it is suggested, would they have felt able to express their feelings so unselfconsciously.

#### *Links to Learning in SDE*

In these extracts, it is possible to identify a number of cognitive and affective demands made on the children. These may be linked to some of the learning aims for the lessons. In Aim 1 the focus is on concepts and knowledge: to increase the children's awareness of the social and environmental impact of inappropriate dumping of waste. During the course of the teacher-in-role exchange, the children were required to describe and explain the effects and consequences, in relation to both the residents and the environment, of the dumping of waste. Aim 2 deals with the development of skills for necessary for responding to sustainability issues. The children were able to successfully communicate the key points in their complaints. Speakers were able to pick up from and expand on statements made by others and to recount personal experiences within the fictional context. Aim 3 is related to attitudes and dispositions towards inappropriate dumping of waste. The statements and responses of the children demonstrate that the adoption and sustaining of their roles as residents, offered them opportunities to move beyond third person descriptions of feelings, events and consequences and into first-hand experience of these within the imagined context. This, it might be argued, gave the children an insight into the issues. Their animated response after the councillor left the meeting evidences this.

## Assigning Codes and the Emergence of Themes in the Teacher Exchanges

### Teacher out of role themes are designated as:

- FC** Developing the children's understanding of the fictional context through giving initial information, negotiating the fictional space and initial roles, asking questions, confirming ideas, explaining or extending initial background details.
- O** Directing activities and managing the organisation of behaviour, grouping, timing, location within the working space.
- So** Supporting pupil learning through verbal behaviours such as open questioning, use of praise, agreeing and extending ideas and suggestions. Non-verbal support includes nodding, smiling, open posture and gesture and encouraging vocal tone and pitch.

### Teacher-in-Role themes are designated as:

- C** Context building within the fictional context through: defining the location and fictional space; providing information about and within the fictional context; setting the children's roles within an extended fictional context through which they built a fictional community; asking questions of children in role to elicit information about the fictional context and to help them to develop their characters within that setting.
- D** Extend and develop the fictional context by: introducing new characters; seeking advice and information from the children in role; introducing additional information; making references to past or future fictional events; accepting and developing information offered by the children in role; making requests of the children in role.
- A** Creating and sustaining the atmosphere of the drama through: making particular lexical and patterning choices to convey, for example formality, urgency or fear; using a range of registers to convey the higher or lower status of TiR characters; varying the pitch, tone and pace of speech to convey a range of emotions and situations.
- T** Creating dramatic tension through: introducing problems or complications; introducing elements of danger and uncertainty; challenging the beliefs,

veracity or status of the children's characters; allowing own role status to be challenged; offering choices involving possible conflicting priorities.

**S** Support the children's work in role by: accepting the ch's contributions and taking them seriously; responding as TiR to the children's in-role contribution; allowing the children freedom within the role to challenge, disapprove of or not comply with the position of the TiR.

**M** Manage the children's behaviour from within the T-R though: holding the group's attention using an interesting fictional context; offering meaningful and engaging tasks and challenges; allowing other children in high status roles to manage simple organisational issues such as gathering or sitting down; dealing with potential misconduct by referring to the inappropriateness of the behaviour of the character.