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**A Multi-case Study of Chinese Language  
Classrooms with Drama as Pedagogy:  
A Dialogic Perspective**

by

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**BA, MPhil (HKU), PGDE (HKPolyU)**

**A thesis submitted in partial fulfilment of the requirements for  
the degree of Doctor of Philosophy**

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# Table of Contents

<b>TABLE OF TABLES, DIAGRAMS AND PHOTOGRAPH .....</b>	<b>8</b>
<b>TABLE OF APPENDICES .....</b>	<b>10</b>
<b>ACKNOWLEDGMENT .....</b>	<b>11</b>
<b>DECLARATION.....</b>	<b>13</b>
<b>ABSTRACT.....</b>	<b>14</b>
<b>ABBREVIATIONS .....</b>	<b>15</b>
<b>CHAPTER ONE: INTRODUCTION .....</b>	<b>19</b>
1.1.    CONTEXT AND BACKGROUND.....	20
1.1.1. <i>Banking classical and literary texts</i> .....	22
1.1.2. <i>Potentials and opportunities of change</i> .....	25
1.2.3. <i>Challenges of re-colonialism and neo-colonialism</i> .....	29
1.2.    AN ABSENCE OF CRITICAL LITERACY.....	34
1.3.    STATEMENT OF THE PROBLEM AND PERSONAL RATIONALE .....	37
1.3.1. <i>Drama applied as a pedagogical practice</i> .....	37
1.3.2. <i>Personal rationales</i> .....	38
1.4.    THEORETICAL UNDERPINNINGS.....	42
1.4.1. <i>Critical consciousness as the major goal of language education</i> .....	43
1.4.2. <i>The hierarchy of language and literacy</i> .....	45
1.4.3. <i>Dialogue as the major strategy of transformation</i> .....	49
1.4.4. <i>Genre, discourse and speech as unit of language</i> .....	51
1.5.    PURPOSE OF STUDY .....	55

1.6.	CHAPTER OUTLINE.....	56
<b>CHAPTER TWO: DIALOGIC TRANSFORMATION IN LANGUAGE EDUCATION .....</b>		<b>58</b>
2.1.	FREIRIAN DIALECTICAL TRANSFORMATION .....	58
2.2.	BAKHTIN'S DIALOGISM AND ITS REPERTORIES OF OPPOSITION .....	68
2.2.1.	<i>Utterance as dialogue</i> .....	69
2.2.2.	<i>Dialogic novel</i> .....	72
2.2.3.	<i>Dialogue in carnival</i> .....	74
2.3.	IMPLICATIONS FOR LANGUAGE AND LITERACY EDUCATION.....	79
2.3.1.	<i>The teaching and learning environment for dialogue</i> .....	80
2.3.2.	<i>The 'ways with words' in dialogue</i> .....	82
2.3.3.	<i>Dialogue with Power</i> .....	84
2.3.4.	<i>Language and literacy learning in dialogue</i> .....	87
<b>CHAPTER THREE: A DIALOGIC APPROACH TO REVIEW DRAMA PEDAGOGY .....</b>		<b>93</b>
3.1.	THE PREDICAMENT OF USING BAKHTIN'S DIALOGUE IN DRAMA .....	93
3.2.	THE FEATURES OF THE ARCHITECTONICS OF THE DRAMA PEDAGOGY.....	97
3.2.1.	<i>The playfulness and grotesqueness of the dialogical space</i> .....	97
3.2.2.	<i>As-if dialogue</i> .....	101
3.2.3.	<i>Omni-positioned dialogue</i> .....	110
3.2.4.	<i>Multimodal language dialogue</i> .....	115
<b>CHAPTER FOUR: METHODOLOGY .....</b>		<b>126</b>
4.1.	EPISTEMOLOGICAL TRADITIONS .....	126
4.2.	THE FIRST PHASE: JOURNEY EMBARKED UPON IN SEPTEMBER 2004 .....	133
4.2.1.	<i>Stage one: First encounter</i> .....	133

4.2.2.	<i>Stage two: Landscape in the mist</i> .....	137
4.3.	THE SECOND PHASE: MAPPING OUT A RESEARCH ITINERARY .....	142
4.4.	THE THIRD PHASE: ENTERING INTO THE SITE AND DIALOGUE WITH THE INSIDERS .....	147
4.4.1.	<i>Stage one: Immersion and Displacement (November 2004 to January 2005)</i> .....	148
4.4.2.	<i>Stage two: Estrangement and Rebuilding (March to May 2005)</i> .....	158
4.5.	THE FOURTH PHASE: DATA ANALYSIS .....	163
4.5.1.	<i>The becoming of the study focus</i> .....	164
4.5.2.	<i>The key aspects of the architectonics of the case classrooms</i> .....	167
4.6.	THE FIFTH PHASE: TEXTUALIZATION .....	172
<b>CHAPTER FIVE: SPEAKING SKILL AND SCRIPT ENACTMENT .....</b>		<b>176</b>
5.1.	TEACHERS' INTENTIONS AND THE OBJECTS OF TEACHING .....	176
5.2.	REALISATION OF THE TEACHING PLAN IN CLASS A, B AND C .....	179
5.3.	THE TEACHING AND LEARNING ENVIRONMENT .....	181
5.3.1.	<i>The use of space and classroom atmosphere</i> .....	181
5.3.2.	<i>The ways of rehearsal and enactment</i> .....	183
5.3.3.	<i>Classroom disciplines</i> .....	184
5.4.	PUPILS' VOICES .....	186
5.4.1.	<i>Better academic achievement leads to a higher quality of oral and bodily expression</i> .....	187
5.4.2.	<i>A spectrum of the levels of oral and bodily expression</i> .....	193
5.4.3.	<i>Variation of voices</i> .....	196
5.4.4.	<i>Suppressed voices</i> .....	199
5.5.	THE ARCHITECTONICS AND DIALOGICALITY IN CLASS A, B & C (DIAGRAM FOUR).....	201
5.5.1.	<i>The crowning position of the script/role</i> .....	202

5.5.2.	<i>The crowning teacher</i> .....	205
5.5.3.	<i>The stable and prescribed position</i> .....	207
5.5.4.	<i>Free contact and mass movement is forbidden</i> .....	209
5.5.5.	<i>Pupils' autonomy in the marketplace</i> .....	213
<b>CHAPTER SIX: EXPOSITORY WRITING AND ROLE PLAY .....</b>		<b>219</b>
6.1.	TEACHERS' INTENTIONS AND OBJECTS OF TEACHING.....	219
6.2.	REALISATION OF THE TEACHING PLAN IN CLASS D AND E .....	220
6.2.1.	<i>Similarities in choices of drama conventions</i> .....	221
6.2.2.	<i>Dissimilarity in implementing the drama pedagogy</i> .....	224
6.3.	THE TEACHING AND LEARNING ENVIRONMENT IN CLASS D .....	228
6.3.2.	<i>The teaching and learning environment in class E</i> .....	231
6.4.	PUPILS' VOICES .....	235
6.4.1.	<i>Writing skills</i> .....	235
6.4.2.	<i>Speaking skills</i> .....	241
6.4.3.	<i>Voices in genre</i> .....	245
6.5.	THE ARCHITECTONICS AND DIALOGICALITY IN CLASS D (DIAGRAM FOUR) AND E (DIAGRAM EIGHT) .....	249
6.5.1.	<i>Sustainability of the teacher's crowning position</i> .....	249
6.5.2.	<i>The role and I</i> .....	256
6.5.3.	<i>Position of audience and actor</i> .....	258
6.5.4.	<i>Transmediation</i> .....	262
<b>CHAPTER SEVEN: STORY RETELLING .....</b>		<b>265</b>
7.1.	TEACHERS' INTENTIONS AND OBJECT OF TEACHING.....	265

7.2.	REALIZATION OF TEACHING PLAN IN CLASS F .....	266
7.3.	THE TEACHING AND LEARNING ENVIRONMENT IN CLASS F .....	268
	7.3.1. <i>The use of space and classroom atmosphere</i> .....	268
	7.3.2. <i>Laughter and noise</i> .....	270
7.4.	PUPILS' VOICES .....	272
	7.4.1. <i>Writing skills</i> .....	273
	7.4.2. <i>Multiple genres</i> .....	275
	7.4.3. <i>Pupils' voices in genre</i> .....	277
	7.4.4. <i>Voice in communication</i> .....	280
	7.4.5. <i>Critical literacy</i> .....	286
7.5.	THE ARCHITECTONICS AND DIALOGICALITY IN CLASSROOM F (DIAGRAM ELEVEN) .....	289
	7.5.1. <i>Classroom turned into a marketplace</i> .....	289
	7.5.2. <i>Decrowning the teacher</i> .....	296
	7.5.3. <i>The role and I</i> .....	297
	7.5.4. <i>The crowning pupil</i> .....	302
<b>CHAPTER EIGHT: CONCLUSION .....</b>		<b>310</b>
8.1.	THE CONTINUUM OF DIALOGICALITY AFTER THE INTEGRATION OF DRAMA INTO CHINESE LANGUAGE CLASSROOMS .....	311
	8.1.1. <i>The features of drama field and teachers' hesitation of using drama in Chinese language classroom</i> .....	313
	8.1.2. <i>Models of the architectonics of Chinese classrooms using drama as pedagogy</i> .....	316
8.2.	AN ANALYTICAL FRAME OF CARNIVALESQUE LEARNING WITH DRAMA .....	324
	8.2.1. <i>Learning as ongoing dialogue for truth</i> .....	325

8.2.2.	<i>To act, to voice, to perform</i> .....	326
8.2.3.	<i>Multiplying languages</i> .....	326
8.2.4.	<i>Valorisation of bodily response</i> .....	327
8.2.5.	<i>Subversiveness is spontaneous</i> .....	327
8.3.	THE CONTROVERSY, LIMITATION AND POTENTIALS OF A CARNIVALESQUE SPACE OF LEARNING	329
8.3.1.	<i>Ignore</i> .....	330
8.3.2.	<i>Degrade</i> .....	330
8.3.3.	<i>Disarrange</i> .....	331
8.4.	MOVING FORWARD TO A PUBLIC SPACE AND CRITICAL LITERACY .....	333
	<b>BIBLIOGRAPHY</b> .....	<b>353</b>

## Table of Tables, Diagrams and Photograph

Diagram One: Using drama as a mediator to transform functional literacy in the CLC ...	38
Table One: Comparison of the <i>habitus</i> of the bourgeois and the working class .....	48
Table Two: The shift of old and new power relation .....	67
Table Three: First phase of data collection .....	151
Table Four: Second phase of data collection .....	163
Diagram Two: An architectonics of Chinese classroom using drama as pedagogy .....	165
Table Five: Case selection .....	172
Diagram Three: The use of space and the classroom atmosphere in class A.....	182
Photograph 1: Backdrop used in (e.g. B2).....	198
Table Six: Sample of class A (e.g. A1) .....	189
Table Seven: Sample of class B (e.g. B1) .....	190
Table Eight: Sample of class C (e.g.C1) .....	192
Table Nine: An analysis of the freedom of movement and contact in class A, B and C	210
Diagram Four: The architectonics of classes A, B, C, and D .....	218
Diagram Five: The use of space and classroom atmosphere in class D.....	230
Diagram Six: The assessment chart in class D .....	231
Diagram Seven: The use of space, student movement and classroom atmosphere in class E .....	232
Table Ten: Comparison of the written performance of pupils in class D and class E according to the assessment criteria of the curriculum .....	240

Diagram Eight: The architectonics of class E .....	254
Diagram Nine: Example of a ballot in class E .....	261
Diagram Ten: The use of space and classroom atmosphere in class F .....	269
Table Eleven: The distribution of score of pupils' writing .....	273
Table Twelve: Distribution of score of pupils in role play .....	281
Table Thirteen: Distribution of score of pupils in debate-in-role .....	284
Diagram Eleven: The architectonics of class F.....	290
Table Fourteen: The components of the marketplace language in class F.....	294
Table Fifteen: The chain of dialogue in Cheng lesson .....	299
Diagram Twelve: A grotesque Cheng .....	301
Diagram Thirteen: Pupils restructured the constellation of Cheng's relations .....	307
Diagram Fourteen: The constellation of relations between the mother-in-law and others	308
Diagram Fifteen: Continuum of Naturalistic Drama – Carnivalistic Drama.....	311
Diagram Sixteen: The arts field as a dependency of the educational field.....	317
Diagram Seventeen: Making selective use of arts field drama .....	319
Diagram Eighteen: The drag of centrifugal force in DF.....	321

## Table of Appendices

Appendix 1: Characteristics of Learning and Teaching of OFS and KS *	336
Appendix 2: Checklist of lesson meeting	337
Appendix 3: Fieldnotes	338
Appendix 4: Transcription codes	341
Appendix 5: Excerpt of transcription (Group 2 in Ada and Ken's class in OKS )	342
Appendix 6: Teachers' and Artist Interview Questions	344
Appendix 7: Pupils' Interview Questions	345
Appendix 8: Examples of observation and interview codes	346
Appendix 9: Pupils' work analysis sheet	347
Appendix 10: Pupils' work analysis sheet	348
Appendix 11: Lesson Plan for classes A, B and C	349
Appendix 12: Lesson Plan for classes D and E	350
Appendix 13: Lesson Plan for class F	351

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## **Declaration**

I declare that all the materials contained in this thesis are my own work and which have not been published before. Also, I confirm that this thesis has not been submitted for a degree at another university.

---

Tam Po Chi

## Abstract

This multiple ethnographic case studies aims to investigate the critical literacy which emerged and emanated in the Chinese classrooms using drama as pedagogy. Drawing on the perspectives of Critical theories, Bakhtin Mikhail's dialogism, and also the literatures on critical literacy, this study argues that there is disparity of statuses of languages, knowledges, cultures and peoples within the Chinese language classrooms. Considering that indoctrinated teaching, official Chinese language and functional literacy are deeply ingrained within Chinese education, this study explore the efficacy of drama to promote pupils' voices and transform the Chinese language education. Concepts grounded in dialogism such as *habitus*, answerability, voice, carnival were applied to constitute a theoretical frame for data analysis. Finally, six Chinese classrooms were selected as cases for in-depth discussion. It was found that there was an absence of dichotomous practice of critical dialogical literacy when drama was used. Instead, shades of grey of criticality and dialogicality were identified within those case study classrooms, showing that the dynamic and intricate power relations between pupils and teachers, as well as the interplay between the official language, culture, knowledge and *habitus* and those of the unofficial. The results also revealed that the more drama was applied in the classroom, more lively and carnivalesque the classroom was, and hence a higher degree of criticality and dialogicality. It was found that drama allows pupils to participate and create their learning content and environment. In addition to the use of drama, the use of space, the classroom order, the teaching materials, the classroom talk and discussion, the pupils' bodily response all are crucial for giving rise to a dialogic space for drama to take place. All these elements worked as the integral architectonics which affected the emergence and development of pupils' voices.

## Abbreviations

### 1. Abbreviations of Bakhtin's works

- AH:** Bakhtin, M. M. (1990). Author and Hero in Aesthetic Activity. In M. Holquist, M. M. Bakhtin (Eds.) & V. Liapunov (Ed. & Trans.), *Art and answerability: Early philosophical essays* (pp. 4-256). Austin: University of Texas Press. (Original work published 1979)
- CG:** Bakhtin, M. M. (1984). Characteristic of genre. In C. Emerson (Ed. & Trans.), *Problems of Dostoevsky's poetics* (pp.101-180). Minneapolis: University of Minnesota Press. (Original work published 1972)
- DD:** Bakhtin, M. M. (1984). Discourse in Dostoevsky. In C. Emerson (Ed. & Trans.), *Problems of Dostoevsky's poetics* (pp.181-269) Minneapolis: University of Minnesota Press. (Original work published 1972)
- DN:** Bakhtin, M. M. (1981). Discourse in novel. In M. Holquist (Ed. & Trans.) & C. Emerson (Trans.), *The dialogic imagination: Four essays* (pp. 259-422). Austin: University of Texas Press. (Original work published 1975)
- DPG:** Bakhtin, M. M. (2004). Dialogic origin and dialogic pedagogy of grammar stylistics in teaching Russian language in secondary school (L. R. Stone, Trans.), *Journal of Russian and East European Psychology*, 42(6), 12-49.
- DPN:** Bakhtin, M. M. (1984). Dostoevsky's Polyphonic Novel. In C. Emerson (Ed. & Trans.), *Problems of Dostoevsky's poetics* (pp.5-46). Minneapolis: University of Minnesota Press. (Original work published 1972)
- FTCN:** Bakhtin, M. M. (1981). Form of time and of the Chronotope in the novel: Notes toward a historical poetics. In M. Holquist (Ed. & Trans) & C. Emerson (Trans.), *The dialogic imagination: Four essays*, (pp. 84-258) Austin: University of Texas Press. (Original work published 1975)

- N70-71:** Bakhtin, M. M. (1986). From note made in 1970-1971. In C. Emerson, M. Holquist (Eds.) & Vern W. McGee (Trans.), *Speech genres and other late essays* (pp.132-158) Austin: University of Texas Press. (Original work published 1979)
- PSG:** Bakhtin, M. M. (1986). The problem of speech genre. In C. Emerson, M. Holquist (Eds.) & Vern W. McGee (Trans.), *Speech genres and other late essays*, (pp. 60-102) Austin: University of Texas Press. (Original work published 1979)
- PT:** Bakhtin, M. M. (1986). The Problem of the text in linguistics, philology, and the human sciences: An experience in philosophical analysis. In C. Emerson, M. Holquist (Eds.) & Vern W. McGee (Trans.), *Speech genres and other late essays* (pp. 103-131). Austin: University of Texas Press. (Original work published 1979)
- RQ:** Bakhtin, M.M. (1986). Response to a question from *Novy Mir* Editorial Staff. In C. Emerson, M. Holquist (Eds.) & Vern W. McGee (Trans.), *Speech genres and other late essays* (pp. 1-9) Austin: University of Texas Press. (Original work published 1979)
- RW:** Bakhtin, M.M. (1984). *Rabelais and his world* (H. Iswolsky, Trans.). Bloomington: Indiana University Press. (Original work published 1965)
- TPA:** Bakhtin, M.M. (1993). *Toward a philosophy of the act* (V. Liapunov, Trans.). Austin: University of Texas Press. (Original work published 1986)
- TRDB:** Bakhtin, M. M. (1961). Toward a Reworking of the Dostoevsky Book, In C. Emerson (Ed. & Trans.), *Problems of Dostoevsky's poetics* (pp. 283-302). Minneapolis: University of Minnesota Press. (Original work published 1979)

## 2. Abbreviations of data sources

Types of Data		Abbreviation	Example
1.	Preparation meeting	<b>pm_</b> ( <i>school's initial</i> ) ( <i>time of collaboration</i> )	<b>pm_OFS3</b>
2.	Evaluation meeting	<b>em_</b> ( <i>school's initial</i> ) ( <i>time of collaboration</i> )	<b>em_OFS3</b>
3.	Pupil's code	( <i>class's code</i> )_p( <i>number code</i> )	<b>Dp1</b>
4.	Fieldnote	<b>fn_</b> ( <i>class's code</i> )	<b>fn_A</b>
5.	Teacher's Interview	<b>in_t_</b> ( <i>teacher's initial</i> )	<b>in_t_A</b> (Class C's teacher Ada)
6.	Artist's Interview	<b>in_a_</b> ( <i>artist's initial</i> )	<b>in_a_K</b> (Ken)
7.	Pupil's Interview	<b>in_p_</b> ( <i>summary of the pupils' interview in a particular case class</i> ); or <b>in_p_</b> ( <i>class code</i> )( <i>interviewees' number code</i> )	<b>in_p_E</b> or <b>in_p_E1</b>
8.	Researcher's Journal	<b>rj_</b> ( <i>date</i> )	<b>rj_11/1/05</b>

### 3. Others Abbreviations

**ADC:** Arts Development Council

**AiR:** Artist-in-Residence

**CLC:** Chinese language curriculum

**CLE:** Chinese language education

**DF:** Drama field

**EF:** Educational field

**HKCE:** Hong Kong Education Commission

**KS:** Kaming Primary School

**OFS;** Olive Farm Primary School

## Chapter One: Introduction

This is a multi-case study on the use of drama as a pedagogical practice<sup>1</sup> to promote pupils' voices and critical literacy in Chinese language education. Chinese teaching has long been criticised as dogmatic, academic, formal and teacher-centred. It suggests that the integration of an innovative pedagogy such as drama may not activate authentic change in the classroom and critical transformation of pupils. Therefore, the primary concern of this thesis is to investigate the efficacy of drama as an agent for promoting pupils' critical literacy. Grounded on the ideas of Critical theories, Bakhtin Mikhail's dialogism, and also the literatures on critical literacy, theoretical frameworks for viewing and analysing critical literacy and drama pedagogy were constructed. They are used to examine and highlight the criticality and dialogicality in Chinese language classrooms using drama as pedagogy. This study found that drama allows, incorporates, invokes and also hones pupils' voices. However, the emergence of voices very much depended on the teacher being willing to discard power or aware of their importance. Through examining both the physical and social aspects of the classroom environment with drama pedagogy in the case classrooms, the tensions between the pupils and teachers are discussed. It is found that teacher may not always make a concession, tolerance and allowance of pupils' voice to be articulated even when using drama.

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<sup>1</sup> Drama, drama pedagogy or drama-as-pedagogy are used interchangeably in this study. They refer the application of drama elements, conventions, and any established teaching approaches which adopt drama as learning medium, for example process drama, drama-in-education and creative drama.

In this chapter, I will give an account of the background, rationale and theories which drive my theoretical and empirical inquiry. I start by giving a political, socio-economic and cultural background of Hong Kong and Chinese education from a post-colonial point of view. Critical understanding of the problems in Chinese education led me to an empirical search for a tool to innovate and transform the existing system. My experiences in the field of applying drama in Chinese language lessons in secondary schools in Hong Kong turn out to provide rich resources to answer not only the empirical queries arising from the field, but give rise to a number of theoretical questions. Apart from these, the theoretical underpinnings and purposes that govern this study will be elucidated. Lastly, I will give an outline of the content and structure of this thesis at the end of this chapter.

### **1.1. Context and background**

Chinese is a general term used in Hong Kong to differentiate the local languages from English or other languages. It does not, however, exactly name the language that most Hong Kong people speak. The mother tongue and daily language of Hong Kong people is Cantonese, which is a dialect in the southern part of China. Chinese or standard Chinese denotes the national language of the PRC which is used in proper, formal and official written communication, whereas Putonghua is known in its oral form in mainland China<sup>2</sup>. Therefore, Chinese is the general term referring to a Chinese system used by ethnic Chinese who share a unified written language but speak in differentiated dialects. Chinese is the language Hong Kong

---

<sup>2</sup> Mandarin has been the official national language since 1913. Mandarin was renamed Putonghua after 1949, the year of the establishment of the People's Republic of China. Mandarin or Putonghua is mainly based on the Beijing dialect.

people learn in school. Historic-geographical alienation of the 'barbarian south' from the political centre of mainland China, as well as the colonial period under British rule from 1842 to 1997 resulted in a Chinese language used in Hong Kong being known as Hong Kong-style Chinese. It meant varies from the language used in mainland China in terms of westernized vocabulary and grammar, the traditional character system<sup>3</sup> and idiosyncratic and vernacular expressions. Hong Kong-style Chinese is a linguistic hybrid of Cantonese, broken English and written Chinese. Some scholars interpret these features as signifying the complexity and heterogeneity of the local, popular culture and identity of Hong Kong people (Chow, 1998a, 1998b; Leung, 1998; Lo, 1998).

However, popular *Hong Kong-style Chinese* has been neglected, depreciated, marginalized and suppressed in schools and also in the process of teaching and learning. It is commonly denounced by teachers as 'contaminating' students' written language, indicating the contrasting status between the national language and the native one. Bourdieu captures the political meaning behind the construction of a language hierarchy as an attempt by a government to maintain its status quo and authority by legitimatizing, normalizing and imposing a particular type of language as official and standard but devaluing and excluding the others as slang, dialects and vernacular. His theories of '*habitus*' and 'symbolic power' (1991; 1992) which will be discussed later, exemplify the ways the Hong Kong educational system and teachers inculcate and reproduce the

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<sup>3</sup> The People's Republic of China also simplified the traditional characters since the 1950s. Thus, two different types of characters are used in Mainland China and Hong Kong.

official and standard language, and hence, secure Hong Kong/Beijing government's preferred ideology and culture (1991). In this sense, acknowledging, involving and using students' language is vital to altering or reversing the power relation between the two forms of 'Chinese language'. Recent reform of the Chinese Language Curriculum (CLC) seems to suggest a similar change is underway.

### **1.1.1. Banking classical and literary texts**

The teaching mode of the old CLC is commonly known as the 'text-based approach' as it was mainly a collection and transmission of classical and elevated literary works which includes poem, prose, fiction and drama written by famous Chinese authors<sup>4</sup>. The text-based approach determined the mode and process of teaching and learning in Chinese. In fact, the language, knowledge, ideas and culture of the texts had little in common with the language pupils were using. They were deemed as orthodox, elitist, academic and canonical, and models of communicating as a cultural literate. In this case, 'teaching a text' means that student will give an accurate and explanation and interpretation of the text. They are required to memorise and recite the recognised canon of classical Chinese literature, language and culture. Meanwhile, students' live experience, knowledge and culture were insulated and rejected. In Brian Street's model of literacy and language, this is what he calls 'autonomous literacy', which is a model of literacy

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<sup>4</sup> The selected texts cover major literary works from the Chou Dynasty (1027 - 256 B.C.) to the Ching Dynasty (1644 - 1912). From 1980's to 1990's, more and more literary works by contemporary Chinese writers were included in the syllabus. However, their works written after 1949 are excluded, and over 50% of the texts are still classical literature (Adamson & Auyeung, 1997). Besides, not many works by Hong Kong writers have been selected.

that understands the ability to use language as a single set of cognitive skills unrelated to the time and place in which it is used and constructed (1984; 2001). Curriculum and teaching are aligned with each other to ensure the reproduction of autonomous literacy.

For Bernstein, curriculum and pedagogy make up the 'message system'. It is the curriculum that draws the boundary, lay down the structure; and pedagogy transmits and receives a 'message' or knowledge. The operation of each message system is dependent on two variables. The first one is 'classification' which means the degree of boundary maintenance between contents; the second one is 'frame', that is 'the range of options available to teacher and taught in the *control* (original emphasis) of what is transmitted and received in the context of pedagogical relationship'. (1975, p.88-9) Bernstein further proposes a typology of 'educational knowledge codes' to account for different approaches of knowledge organizations. At one end of the typology is the 'collection code' which is a strong classification and frame of educational knowledge, whereas the other end sits the 'integrated code' (ibid.), the weak organisation of knowledge. Bernstein's code theory can be used to integrate and interpret the teacher's daily practice, such as the mode of communication, the application of teaching and learning activity, and the use of teaching materials. Moreover, it shapes the teacher's educational identity, which is signified both by loyalty to the subject and readiness to change. The old CLC shows is characterised by what Bernstein calls the collection code.

Bob Hodge (1993) associates the code theory with ideologies and style of

teaching. He uses the 'strong frame' to conceptualise the 'traditional approach' and 'direct style' of teaching, and the 'weak frame' for the 'progressive approach' and 'indirect style' of teaching. This distinction further illustrates that a collision between languages, knowledge and cultures greatly influences teaching and learning. The ideas of collection code can be further elaborated by Paulo Freire's criticism of 'banking education', in which 'the students are the depositories and the teacher is depositor' (1970, p.53). In classrooms implementing 'banking education', the teachers assume that pupils are ignorant and passive, and keep 'banking' them with knowledge. The pupils, on the other side, just 'deposit' what they are taught by teachers. They are powerless to control what, when and how they receive knowledge. Here it is clear why teaching and learning Chinese language has also long been criticized as literary, didactic, academic, examination-orientated, uninteresting, secular, and irrelevant to students' everyday life (Hong Kong Education Commission (HKCE), 1990; 1995; 2000; Adamson & Morris, 2000).

The mainstreaming of the text-based approach in Hong Kong's education, when considered from a political and social perspective, was related to colonisation when Chinese language education (CLE) was treated as a tool for training and selecting elite' students for the local government administration and economic growth. This intention became obvious after the anti-colonial riot in the late 1960s (Tuner, 1995; Morris & Chan, 1997). In order to prevent the development of Chinese patriotism and the spread of anti-colonial movement, colonial government inculcated a sense of 'political apathy' and a sense of local identity

amongst the Hong Kong people. In this circumstance, CLE became a means to instil an unauthentic, abstract and remote Chinese culture and identity for both teachers and students (Morris, Kan & Morris, 2000; Luk, 1991). Hong Kong students were brought up with the identity of Hong Kong Chinese, meaning that in think, speak and live in a way of half-Chinese and half-Western. Changes were attempted in the 1980's and early 1990's to narrow the gap of the languages and knowledge of students and teachers. The changes the included the selection of literary works of the Hong Kong writers, introduction of social genres in classroom teaching and the promotion of standard Chinese linguistics. In terms of the 'frame', innovative pedagogies, such as the activity approach, task-based approach, group based teaching were promoted. Despite all these attempts at change the reform was criticised as a 'symbolic act' (Morris & Chan, 1997). In terms of the code theory, the changes only suggested a weaker 'classification' and 'frame' of CLC, whereas the teaching of canonical texts was the most important part of the CLC. The 1980's and 1990's were the prime time of Hong Kong's globalised economic development. Educational change was initiated to facilitate the demands of economic development (Adamson & Auyeung, 1997). The need for student to use Chinese in a modern and functional way became more and more apparent. This pragmatic stance towards CLE was sustained after Hong Kong was handed back to China on June 30<sup>th</sup> 1997.

### **1.1.2. Potentials and opportunities of change**

Revolutionary changes came with the initiation of a comprehensive educational reform after the handover of the Hong Kong in 1997. The Hong Kong SAR

(Special Administrative Region) government claimed that the reform was aimed at enhancing the quality of education for the future and further development of Hong Kong. The Reform commission tasked itself to resolve perennial educational problems that had existed since the period of colonial rule. Some scholars regarded education reform as an instrument of decolonization (Law, 1997; Postiglione, 1991). A new CLC was launched which distinguished itself from the previous one by discarding the text-based approach. Canonical textual study was replaced by learning basic literacy and generic skills. Innovative and progressive Western pedagogies were introduced. Within a short time, educational discourses championing the promotion of creativity, critical and independent thinking, education as a mean to empower sprang up in the reform documents. Disposition of autonomous literacy as a shift from 'collection' to 'elaborated code' permeated the discourse of the educational reform. Everything seemed to suggest that the new CLC was moving towards a liberal and progressive mode of language and literacy education.

In fact, both the classification and the frame of the new CLC were weak and loose. First of all, school were encouraged to design their own curriculum. Second, a number of domains of learning including linguistics, literacy, literature, culture, moral and affection, and generic skills were outlined as the core structure of the curriculum. Under this new framework, the text was no longer placed at the centre of learning. Rather, the curriculum focused on literacy and skills learning. The teacher is free to select, arrange and abridge texts to meet teaching objectives. The new CLC differed radically from the old CLC in terms of the type, number and

mode of representation of teaching materials. Approved text types for teaching was raised from one hundred to over a thousand including not only the canonical classical literature but also social genres such as advertisements, news and journal articles, local writers' works and multimedia texts (CDC. 2004). This diversified, flexible and integrated approach towards organizing knowledge repeated a great attempt by the CLE to blur the boundaries between high and low, formal and informal language. In this case, the definition of literacy and how it was constituted in the new CLC went beyond the competencies of reciting and mastering classical, lofty and official Chinese texts. The overall purpose of the new CLC was to shift the paradigm from the banking mode of language education to promoting quality learning and language usage. Education reform put much emphasis on the application of practical skills and knowledge in the curriculum. To achieve this, the integration of 'generic skills' learning comprising collaboration and communication skills, creativity, critical thinking, information technology, numerical, problem-solving, self-management and study skills into the curriculum was set out. It was believed that doing so was help students 'to put forward continuing effort for the prosperity, progress, freedom and democracy of their society, and contribute to the future well-being of the nation and the world at large' (HKEC, 2000, p.4).

The shift in the new CLC to integrated codes could be further secured by placing pupils as the centre and protagonists in their own teaching and learning. To facilitate this, many ground breaking pedagogies were being promoted, including project-based learning, computer assisted learning, drama-in-education and so

on. Moreover, the new guidelines produced by education reformers for structuring teaching and learning highlighted the need to develop student subjectivity, planning skill-driven lessons, delivering well organized, enjoyable, innovative, effective and liberal teaching, as well as enriching the language learning contexts. To further promote these teaching approaches and methodologies, formative assessment was introduced which stressed both the learning process and the learning outcomes. A number of assessment strategies such as portfolio, reflective journal, performance assessment were recommended (HKEC, 2000; CDC, 2004). The reform of the CLC seemed to agree with Bernstein's (1971) advocacy of a shift of teaching and learning from collection codes to integrated codes as beneficial to students and teacher alike.

The reform introduced in the new CLE inspired hopes of moving away from collection codes to integrated codes through weakening, smearing and shattering the frame and classification of the old CLC. The policy makers' awareness of the relationship between individuals engaged in literacy practice within a particular community was shown in the acceptance and promotion in official documents of myriad kinds of literacy, social languages and ways to enhance literacy. The reform was significant in attempting to discard autonomous literacy for 'ideological literacy' which was aimed at enabling students to view the function, role and definition of literacy in the dynamic social and cultural contexts of use (Street, 1984; 2001). Nevertheless, the question that remains is whether the teacher addresses the power relation that exists behind the literacies and languages. This is certainly a question decided by the economic, cultural, social and political

context of post-colonial Hong Kong.

### **1.2.3. Challenges of re-colonialism and neo-colonialism**

Despite the relinquishment of canonical texts and the introduction of other changes, the new CLC might not necessarily pledge itself to a progressive and liberal turn of language and literacy education. There is no doubt that education might always serve as a crucial mechanism for maintaining social order and the interests of authority rather than to promote learning in preparation for a democratic society and individual transformation (Graff, 1987, 1994). The government has never refrained from connecting Hong Kong's political and economic problems to crises in local literacy education. As Luke (1993) notes, every now and then control was tightened by putting emphasis on teaching basic skills such as spelling and grammar. The enforcement of standard Chinese and the alignment of linguistic and generic skills with the prevailing business demands is a form of governmental control. It reveals the pragmatic and instrumental stance of the government on language education. Post-colonial Hong Kong has inevitably become the ground of contest between the competing forces of recolonialism, neocolonialism and decolonialism (Law, 1997).

Recolonization is taking place in the sphere of language education in post-handover Hong Kong. The most obvious example is the persistent urging by the government to use Putonghua to replace Cantonese as the medium of instruction in Chinese classrooms. Though not yet fully implemented, it is planned as a 'long-term goal' and a policy to be enforced 'step-by-step' by the CLE

(Standing Committee on Language Education and Research, 2002, p. 35-7). Tangible and extra support such as financial subsidies is offered to schools which voluntarily choose to participate in this initiative. The Hong Kong government has also initiated research investigating the effectiveness of using Putonghua to improve students' Chinese language proficiency. It is expected that standard Chinese will play a more decisive and overarching role in Chinese classrooms. As stated in the reform document, the premise of the CLE is to help students to communicate 'accurately, proficiently and seemly to meet the demands of their learning, daily life and work' (2004, p.12). Thereby, a systematic, discrete and detailed description and rubrics of linguistics, literary skills and knowledge has been laid out for schools to adopt. The overemphasis on standards and exactitude in language education might reinforce people's misconception about the equivalence between being literacy and proficiency. More importantly, re-colonialization underlines both written and spoken standard Chinese and plays down Cantonese. It might sharpen the dichotomy between high and low language, and official and unofficial knowledge in schools. To forbid students from using their own language signals the suppression of their voice and culture.

However, the government's urge to promote learning literacy and generic skills can be seen as a way of facilitating the change from colonial to neo-colonial domination after the handover. Neocolonialism denotes the preservation of political and economic control or influence of former colonies even after independence. It also refers to the dominance of new economic power, the most commonly acknowledged example being the United States (Ashcroft et. al, 2000;

Young, 2003). Thus, although there is no economic and political exploitation left by the British, the legacy of pragmatism and materialism inherited from the time of colonisation was sustained in Hong Kong demanding prompt response and adaptation to the global economic changes (Chow, 1998b; Leung, 1998). Although Hong Kong is one of the most vibrant global economic centres, politically the city had never attained independence but subjugation which confined her to a recipient and dependent position vis-à-vis western power. The unequal power relation between the centre and periphery sustains the economic and cultural westernization of the centre (Altbach, 1995). As Rey Chow (1998b) comments it,

The Europe an capitals persist as ‘origins’ from which universal value raise and flows; the post colonial port cities, imagined as mere recipients of such value, live the lives of the forever ‘local’ and negligible (p.177).

Confronted by fast capitalist development on the global scale, the education sector in Hong Kong has not articulated its own agenda, but plays the role of follower in respect to education reform in the western post-industrial societies and borrows and parrots foreign discourses. The lack of independence is reflected in the education reform’s complicity with the government by reinforcing the post-industrial discourse that ‘industries that rely on cheap labour are giving way to emerging industries founded on knowledge, technology and innovation’ (HKEC, 2000, p.27). The predominant language of global competition defines and blames losers as individuals who are incompetent and deficient in new and multiple skills. To cope with the global change and challenge, one has to resilient to the new demands of the time; schools and teachers have to provide learners with skills

that can enable and then to secure employment. The reform document (HKEC, 2000) does not conceal this intention.

In a knowledge-based society, the knowledge cycle is short and information spreads fast. The workplace requires more than ever before good communicative skills, adaptability, abilities for cooperation, self learning, exploration and independent thinking as well as creativity. High demands are now placed on the individual's personal qualities; even the training for a specific vocation should go beyond the teaching of skills and aim to enhance the inner qualities of a person (p.38).

Thus, the acquisition of skill which enables individuals and society to thrive and compete economically are emphasised at the expense of democracy, and community or individual transformation. It is also a prolongation and even reinforcement of colonialist's pragmatism. Chan and Hui (2005) note that the discourse of 'knowledge-based economy' in the educational reform document assume a new hegemonic position. Thus apprehension is validated by a deeper investigation of the coalition between the acquisition of skills and business values made in the HKEC (2000). Giroux (1987) contends that literacy education for training skilled labour is 'crisis in literacy'. Notwithstanding, scholars of critical literacy see that business texts usurp the key terms of critical pedagogy such as empowerment, self-directedness, critical thinking in order to fashion an enhanced discourse legitimizing their demands placed on the new workforce (Gee, Glynda & Lankshear, 1996; Lankshear & Gee, 1997). Thus, through examination of those terms and skills is necessary. A striking example is the interpretation of critical thinking in CLE and the newly introduced subject, liberal studies. As stated in the new CLE, critical thinking is understood as lateral thinking or a process of cognition, which includes analyzing, synthesising, comparing, and inferring. They suggested as high order or multi-perspective reading techniques for enhancing

comprehension (CDC, 2004). Yet, critical thinking is unrelated to the critical consciousness of the self and the society; unrelated to critical reflection of issues like liberation, critical consciousness; unrelated to even discuss about the ideological and cultural hegemony. Brookfield (2005) criticizes that the entrepreneur's version of critical thinking which is used merely to enhance worker productivity. Critical pedagogists are confronted with the assault of neutralisation aimed at de-thorning and removing a political and cultural agenda (McLaren, 2007; Luke, 2000).

Situated between Great China chauvinism and money-orientated pragmatism, the new CLE is moving towards the realisation of integrated code and ideological literacy; the new CLC is also characterized by functional literacy which aims at teaching language, literacy knowledge and skills to cope with the pragmatic needs of the society and to enable individuals to engage effectively in social activities in his or her community (UNESCO, 1970; Verhoeven, 1994; Baynham, 1995). Undeniably, functional literacy is essential for every member of the society. However, what is unresolved here is the presence of conflicting interests, competing discourses and uneven distribution of resources among diverse social groups in Hong Kong society. Language scholars and Marxist theorists as well as Critical theory and socio-cultural theories are constantly challenging the power relation embedded in all educational system and questioning the value of different languages in society. These questions include asking why in school system a certain type of language is formed, used and reproduced in a particular way, but not the other languages. Vološinov (1973) points out directly that language or sign

is ideologically constituted, manipulated and constrained.

A sign (language) is not simply exist as a part of reality - it reflects and refracts another reality. Therefore, it may distort that reality or be true to it, or may perceive it from a special point of view, and so forth. Every sign is subject to the criteria of ideological evaluation (i.e. whether it is true, false, correct, fair, good, etc.). The domain of ideology evaluation coincides with the domain of signs. They equate with one another. Wherever a sign is present, ideology is present, too. Everything ideological possesses semiotic value (p. 10).

Ideology, as used by Vološinov does not carry strong political meanings, a point to be revisited later in this thesis. However, it calls attention to the ideological aspects of language and the relations between the statuses of various ideological apparatuses as some ideologies may enjoy superiority to the others. The predomination of ideology is certainly the biggest hindrance to real, meaningful reform of the CLE. The newly introduced diverse literacies or multiple skills in the new CLC might also be manipulative and hierarchical in the daily Chinese language classroom because of the fundamental need of the reform to serve the interest and advancement of the capitalist and the privileged rather than the betterment of the society as a whole. This is clearly shown in the review of the CLC which re-defines 'being literate' to meet the changing political and economic needs of Hong Kong society. In retrospect of the CLC reform from autonomous and classical literacy to functional literacy, what remains unchanged is the control of the policy maker or the elite, and the continued suppression and objectification of the students.

## **1.2. An absence of critical literacy**

Critical literacy which has also been named as radical literacy (Freire & Macedo,

1987; Giroux, 1987) or emancipatory literacy (Gee, 1996, p.36), and its affiliates such as socio-cultural (Gee, 2000; Street, 1995) and dialogic literacy (Luke, 2000) are vigorous theoretical pursuits and praxes vital for bringing about comprehensive and genuine change. Critical literacy is defined as students' consciousness of being situated by language to view the world in a particular way. It is also concerned with students' ability to use language to change this subjugation and control (Luke, 2000; Lankshear & Knoble, 2003). Such change not only demands but also makes possible the re-structuring of the hierarchy of languages and literacy, resistance to the annihilation of the vernacular, popular and informal languages and cultures, and the construction of personal voice in the process. In consideration of the characteristics of critical literacy, the context of Hong Kong, and accessibility to field studies, this study will be based on critical literacy as a frame or a vision of literacy model to explore and explain the transformation of Chinese teaching with drama pedagogy.

The definition of critical literacy is broad and volatile. The most renowned representation of critical literacy, which found in Freirian pedagogy, is known for being 'anti-method' (Macedo, 2006, p.182). Therefore, Lankshear once made the comment that critical literacy is not 'a name for some finite established entity' (1994, p.6). Fairclough, on the other hand points out further that it is a perspective, an attitude, a belief, or an 'orientation' of what and how language should be taught. (1992, p.7) Not surprisingly, Wray portrays it metaphorically as a 'chameleon' (2006, p.3) whereas Morgan describes it as 'a river with tributaries from various discourses' (1997, p.6). Both of them underline the inclusiveness and fluidity of

critical literacy and suggest the contextual factors in moulding its practice. In recounting the development of critical literacy, Christie & Misson (1998, p9 ff.) and Mckinney (2003) identify three major schools of thought rooted in North America, Britain and Australia. Although similar goals and values are found amongst them, they ally themselves to different language and social theories<sup>5</sup>. It shows that when critical literacy is disembedded from its origin, it is converted and attuned to answer the cultural, social and political demands of the new territory.

Despite that, there is reservation about the feasibility and appropriateness of the direct transplantation of Western models critical literacy into Hong Kong schools. Critical literacy is left out in the CLC and there is no doubt about its being unfamiliar and probably provocative to Hong Kong teachers, who are brought up in a largely de-politicised educational environment. In addition to the contextual factor, critical literacy is under attack for being idealistic and quixotic (Christie & Misson, 1998, p.12; Ellsworth, 1989; Elias, 1994) [§: p.63]. Therefore, instead of direct and explicit teaching, drama is advocated in this thesis as a potential and compatible pedagogy enabling the birth of a critical approach to CLE in Hong Kong. Under these constraining circumstances, this study reframes critical literacy and examines its realisation by the implementation of drama pedagogy. The approach and perspective of reframing is heavily indebted to Bakhtinian dialogism,

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<sup>5</sup> Critical literacy in North American puts emphasis on empowerment of the marginalized social groups. Giroux (1992, 1993, 1997), Lankshear and McLaren (1993) posit literacy as a crucial skill for democratic and radical change. British critical literacy, on the other hand, was developed under the influence of poststructuralism and socio-cultural linguistics to refocus on studying the relations between language and power, especially how language is controlled and its meaning is produced in institutions and particular contexts. The 'Critical Discourse Analysis' (CDA in abbrev) of Fairclough and 'ideological literacy' defined by Street, give account of how daily life and social structure determines literacy practice. Meanwhile, another critical literacy school is fast growing in Australia. Led by Luke (2000) and Morgan (1997), this school is concerned with the practical issues of literacy learning and teaching in classroom.

by which I represent, interpret and evaluate the cases classrooms of the field studies. Critical literacy is the agenda that drives the theoretical thrust of this research; it is also the lens through which empirical findings are studied. Whereas, drama is investigated and practised as the major device for actualising the transformation of disparities and inequalities between the languages, culture and *habitus* of teacher and pupils under veil in the existing language learning system in Hong Kong (Figure 1).

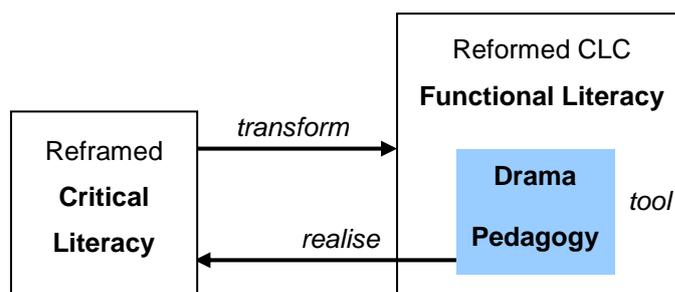
### **1.3. Statement of the problem and personal rationale**

#### **1.3.1. Drama applied as a pedagogical practice**

Drama has been borrowed as an innovative pedagogy by the schools and teachers in Hong Kong since the commencement of education reform launched in the late 1990's. This use is a 'borrowing' because the drama approaches adopted such as British Drama-in-Education and Australian Process Drama originated in Western countries. Every pedagogy is culturally shaped, contextually based and value mediated, and the 'borrowing' of pedagogy in Hong Kong deserves investigation. 'Borrowing' starts with selection, that is, what to borrow. It is followed by refutation, modification, development and affirmation determined by the borrower's intention and the context s/he is in. To re-capture the process of drama 'borrowing' in Hong Kong in a critical light, I ask and examine who borrows it, how is it used, and what are the results from this 'borrowing'. This study argues that to practice drama into classroom is influenced by numerous contextual factors. It is a dynamic and complex process that cannot be simply dichotomized

into effective and ineffective. Thus, the investigation mainly involves a micro analysis of the classrooms in which drama is ‘borrowed’. On the other hand, I do not wish to overstate the differing between the social and cultural contexts of Hong Kong and the West but rather pay attention to the structural commons the two cultures in terms of the disparity of statues of languages, knowledges, cultures, and peoples within the school system [§: p. 45]. Accordingly, apart from capture the process of change, this thesis aims professed to examine and highlight the critical transformation brought about by drama in the Chinese classroom. The criticality and dialogicality of drama pedagogy in its application in Hong Kong are the foci of investigation (Figure 1). To further explain these study rationales, my personal experience of incorporating drama in the Chinese lesson is also vital, which informed my perception that drama is not a panacea but a tool manipulated by the user.

**Diagram One: Using drama as a mediator to transform functional literacy in the CLC**



### 1.3.2. Personal rationales

The areas of focus and scope of this study is also grounded in the practical experiences of the author. When I was working as a consultant and researcher in the area of CLE, I initiated collaboration with school teachers in exploring the use of drama to promote Chinese teaching and learning. Most of the collaborative

projects organised, affirmed and supported the liberal and critical turn of the CLE. Nonetheless, in collecting and analysing the data, the experiences, practices and feedback of other teachers, paradoxes and contradictions were found between the under-control and the out-of-control, the official and the unofficial. Upon reflecting on my own experiences of teaching Chinese with drama, I gradually became aware of the distinction between the mode of language taught in drama and that used in the teachers' everyday teaching. It was found that the hierarchies of languages, cultures, knowledges were still enforced and they became the obstacles to the implementation of drama pedagogy, inhibiting the disturbance or rupture the supremacy and reproduction of dominant autonomous and functional literacy.

#### **1.3.2.1. The teacher's desire to use drama to promote elite language**

In one case study class where drama was practiced to promote students' responses to classical Chinese poems, the reaction of the participating teachers posed challenges to the idea that drama help enhance student's language. A major argument I presented in the evaluation meeting with the teachers was that drama could promote students' imagination, allow personal interpretations of a text, and enrich students' reading experiences so as to enable students to speak in the roles of the stimulus (Tam, 2004). It was met with queries from the teachers who challenged the worthiness of spending time on using drama in Chinese classes if it was not applied to raise the students' proficiency in standard Chinese. One teacher commented that the language that the students 'learnt' during the

teacher-in-role<sup>6</sup> section was clichéd and ordinary, which, according to her, was not distinctive, elevated and 'literary' enough. This is the language used by students in the class:

- Sa: There are all women living in this village. How can we fight the enemy?  
Sb: Mrs. Lee, can you speak a few words for us. You are so kind to us?  
Sc: Yes, all the men in the village joined the army since the war had started. There are only widows and children.  
T: Don't worry! We are going to give you a subsidy and help you to organise an association.  
Sa. Money is nothing! I want my husband back home. If I lose my husband, I will be a widow.  
Sc: Being a widow! What can I do (ibid.)?

It is not the intention of that study or this thesis to explore methods of enhancing students' grasp of linguistic nuances and academic language. The drama-in-education techniques experimented with stressed a learning process which students could engage in and make sense of the world projected in the poem. The feedback from the participating teacher is a reminder of how deep-seated and dominant the teaching of elite, official and textbook language has become in the Chinese language classrooms in Hong Kong. At times, it seems to be almost the only yardstick used to measure students' achievement.

### **1.3.3.2. The teacher's need to sanitise students' responses**

In another lesson in which the critical reading of a newspaper using drama was conducted, I was the researcher, the teacher and the guest teacher who was an practicioning artist created a story of a Chinese mainlander who had overstayed, Wong Siu Lai, as a case to explore stereotyped images of the Chinese

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<sup>6</sup> Teacher-in-role is a drama convention by which the teacher also partakes in the fictive world and interacts with its roles (Neelands, 1995; Morgan & Saxton, 1987).

mainlanders in the mass media. In the teacher-in-role activity, the students were required to take on the role of the neighbour of the mainlander and to discuss the problems of in this situation. At the beginning, the discussion was centred on legal and economic issues. However, when some of the students began to talk about Wong Siu Lai's sexual way of dressing, the discussion unexpectedly turned to sex, prostitutes, seduction using informal language containing slang, colloquial expressions and vulgar languages. For example, one of the students who took up the role as a nosy neighbour of Wong Siu Lai responded that 'Yes, yes, yes. She always wears see-through clothes and mini skirts, and looks very *kau* (a coarsely Cantonese expression for courting girls). I think she is a *gai* (literally, it means chicken, which is a vulgar term referring to prostitutes)'. Although the discussion became animated and active, the teacher was struggling to keep order and shift to a new topic rather than offering any response to the students. The teacher expressed her predicament and the discussion was halted because the students broke school taboos (Tam, 2005). Her worry was understandable and it also brought up the question about what counts as successful enhancement of Chinese teaching and learning.

All the field studies I concluded show that students drew on their knowledge and experiences to make sense of and respond to the drama activities in the lesson. The language they used embodied their understanding as well as their consciousness, feelings and social culture. The worries, discomfort and concerns of the teachers revealed that that using such language was incongruent with and opposite to that which they had expected. However, these lessons employing

drama as pedagogy always succeeded in allowing and even encouraging students to bring forth essential components of critical literacy such as their own language, culture, identity and consciousness into the classroom. The interaction, collision, competition and merge of the students' contributions vis-à-vis the teachers' perceptions were valuable. This was not a smooth process as the teachers also have difficulty in controlling the students' selection, interpretation and construction of knowledge. The examples quoted show that the students were critically engaged in unveiling and interpreting the given text. Drama facilitates a disassociation or denaturalization of official and privileged languages, and the construction of a more symmetrical power relation between teacher and student. It is thus necessary to investigate whether students' language and culture are legitimated, incorporated and employed as the teaching assets in Chinese lesson when drama is used; and in what way does drama contributes to the transformation of the CLE.

#### **1.4. Theoretical underpinnings**

One of the driving questions behind this study is this: what is critical literacy? To illustrate the trajectory of the theoretical investigation in the rest of this chapter, I start by foregrounding my understanding of the scope and the ultimate goal of critical literacy. I move on to the theories and literatures of Bourdieu and Bakhtin about language to clarify my assumption of the distinction between official and non-official language. I also discuss the ways of transformation by augmenting the dialogic method of Freirian critical literacy. I will explain the concept of genre and

discourse, which have a close partnership with critical literacy and are frequently referred to in this study, from a socio-cultural perspective. An elaborated theoretical framework of literacy and drama will be presented in the chapters that follow.

#### **1.4.1. Critical consciousness as the major goal of language education**

Critical literacy was firstly rooted by Paulo Freire as a way to tackle the problem of illiteracy in the developing world where the powerful and the powerless are polarized and antagonistic. The particular context of its emergence casts a strongly politicised character to early critical literacy. Critical literacy is illuminating to a wider audience since oppression is not limited to the third world and the economically under-privileged. Inequality and differences exist everywhere. Therefore, critical literacy is not a solution to a single problem of a particular region at one point of time. I understand critical literacy to be concerned about consciousness-raising as one of its ultimate goals and it is not limited to political consciousness only [§: p.60]. Inspired by Bakhtin's ideas of 'ideological becoming' (DN, p.333ff.) and 'voice' (DN, p.327ff.; PT, p.110-1), I consider the outcome of critical literacy as the emergence, development and transformation of one's own view of the world in relation to others (Freedman & Ball, 2004).

Freire's early work emphasises the role and use of language in raising students' political consciousness. Therefore, on the one hand he denies the positivists' view on language as a body of objective facts governed by immutable laws; on the other hand he underlines the relationship between language and the ideological

world by claiming that 'language is impossible without thought, and language and thought are impossible without the world to which they refer, the human word is more than mere vocabulary, it is word-and-action' (1994). The 'world' here is not a neutral and physical world but a world which is subjugated by a dominant ideology and pervaded by political suppression. Therefore, he advocates the use of language as a synthesis of 'reflection and action' (ibid.), by which students reshape their world and project the reshaped one in their own voice. Transformation by reshaping, rewriting or recreating is the keystone of Freirian critical literacy.

Reading a world always precedes reading the word, and reading the word implies continually reading the world ... we can go further and say that reading the word is not preceded merely by reading the world, but by a certain form of writing it or rewriting it, that is, of transforming it by means of conscious, practical work. For me, this dynamic movement is central to the literacy process (Freire & Macedo, 1987, p. 35).

Freire splits the 'world' from the 'word' and assigns different degree of importance to them in order to underline the significance of the 'world' so as to release the reading of the 'word' from given viewpoints or predetermined meanings.

The world Freire refers to is stable, suppressed and distorted, so the need for change is urgent. While Bakhtin also admits this, he does not adopt a totally antagonistic stance towards such a world. Bakhtin firstly sees the generative power of the dominant ideology and the discourses, texts or words it produces. He then asserts that people can answer the domination with their personality, desire, need, will or intention (PGS). It is what Bakhtin defines as 'voice' [§: p. 168], which is a key concept that runs through this study. The Bakhtinian voice is a voice that speaks in oxymoronic language.

Another's discourse perform here no loner as information, direction, rules, models and so forth – but strives to determine our very basis of our ideological interrelation with the world, the very basis of our behaviour (DN, p.342).

If the other's discourse is primary and it is even necessary to articulate it, what we can do is face it, struggle with it and make it our own. The option that Bakhtin puts forward, is to answer with an individual consciousness, emotion, evaluation and style of expression (Bakhtin, PSG). Consequently, voice does not only exist in words but also in the eyes, ears, lips, hands, sounds, gestures, deeds, and 'combination of masses, lines, colours, living bodies (Bakhtin, TRDB, P.293; Bakhtin/Medvedev, 1978, p. 8). In other words, it is an externalization, embodiment or materialization of such active understanding. In the context of teaching, no one would deny the significance of the teacher's voice. Bakhtin's contribution foregrounds the inherently dialogicality of the classroom where a diversity of voices are articulating their opinions. The question becomes whether the teacher's voice obstructs or facilitates ideological becoming [§: p.86], stifles or fosters students' voice. Through probing into the collision, congregation, confrontation, interplay and merge of the two kinds of voices in the classroom, we examine the relation and tension between the voices of the teacher and the pupils in the classroom. The major task here is therefore to identify the various kinds of voice articulated by of the pupils, and their ways of struggling.

#### **1.4.2. The hierarchy of language and literacy**

Considering the argument of hierarchal discrepancy between languages propounded by Marxist scholars, the critical theorists and Bakhtinan, I am fully aware of the asymmetric statuses of the national Chinese and Hong Kong

Chinese, the conflict between elite and high language and the vernacular, low language in the CLE. Particular forms and modes of expression of one group are always attempt to dominate the other. Indeed, research reveals that language education is by no means neutral or impartial. Influential studies such as Bernstein's theory of the distinction of the English used by the middle class and working class pupils (1971, 1975), and Labov's (1972) study of the marginalization of the English of African American illustrates this. They argue that disparity of academic performance is not related to the cognitive disparity between two groups of pupils. Rather, it is about who has the power to decide what kind of language is more important and valuable to teach. The very fact is that discrimination and preference of language or form of literate is always present in schools and classrooms (Labov, 1972; Gee, 1996; Heath, 1983; Cruickshank, 2006). Scholars already point out that traditional schooling on language education is modelled like monologue largely under the control of the teacher as s/he tightly controls the preference and selection of the type of language, the mode of communication as well as the degree of pupils' participation (Nystrand, 1997; Alexander, 2004; Hodge, 1993; Gutierrez, Rymes & Larson, 1995). Drawing on the theory of *habitus* and symbolic power of Bourdieu [§: p.21], I argue that such a monologue and its dominance is a way of the privileged class to maintain their status quo and thus their supremacy and control.

*Habitus* is defined by Bourdieu as a set of dispositions which generates practices, perceptions and tastes. Through inculcation, structure and regulation, a particular kind of *habitus* is acquired and internalized, and it becomes durable and

taken-for-granted (1991). Bourdieu and Wacquant (1992) explain the linguistic *habitus* as,

Any speech act or any discourse is a conjuncture, the product of the encounter between...a *linguistic habitus*, that is, a set of socially constituted dispositions that imply a propensity to speak in certain ways and to utter determinate things (an expressive interest), as well as a competence to speak defined inseparably as the linguistic ability to engender an infinite array of discourses that are grammatically conforming, and as the social ability to adequately utilize this competence in a given situation...(p.145).

It is understandable that the dominant *habitus* does not only determine what kind of language and literacy is supreme but also informs and shapes the pedagogical process and hence epistemological production in a number of ways (White, 1993; Hooks, 1994; McWilliam, 1999). As shown in Table One, there is a marked distinction between the *habitus* of the bourgeois and the working class. If a classroom is monopolised by the bourgeois *habitus*, the teaching language in written mode is very likely in favour of the standard language, academic style and official knowledge but disadvantageous to the vernacular, popular and idiosyncratic one. This might obstruct students' real and holistic participation. In terms of the bodily mode of representation, the deep-seated tradition of Cartesian duality of mind and body also induces bourgeois teachers to place 'the head (voice), the seen (text), and the unseen (mind)' over body (Luke, 1992; Luke & Grieshaber, 2004). Needless to say, literacy in this classroom is verbocentric, verbal and written language dominated (Semali, 2002; Siegel, 1995; Semali & Fueyo, 2001; Fueyo, 1991). Notwithstanding, it does not mean that the body is ignored in such classrooms, but is viewed in a different light. In order to support the preferred form of literacy, the teacher regulates the students' bodies in order to regulate their mind and *habitus*. Research that defines literacy teaching as 'material social

practice' notes that the use of space, the movement of student and teacher, and the selection of teaching and learning materials are the major classroom entities for manipulating the taste of the literate and the mode of literacy teaching (Luke, 1992; Poynton, 1996; Kress, 2005; Maybin, 2006). For this reason, bourgeois classrooms are most likely structured, intellectual and serious since 'loudness, anger, emotional outbursts, and even something as seemingly innocent as unrestrained laughter were deemed as unacceptable...These traits are associated with being a member of the lower class' (Hooks, 1994, p.178).

**Table One: Comparison of the *habitus* of the bourgeois and the working class**

<i>Habitus</i> Dimension	Bourgeois	Working class
<b>Language</b>	high, standard, teacherese <sup>7</sup>	Low, vernacular, learnerese
<b>Literacy</b>	verbocentric, mindful, formal	oral, bodily, informal
<b>Knowledge</b>	official, specific, scholastic	Unofficial, personal, popular, daily,
<b>Mode of communication</b>	monologue, serious, structured, simple	dialogue, pleasure, loose structured, multimodal

According to Bourdieu, the language prescribed by the predominant *habitus* further acts as 'symbolic power' (Bourdieu, 1991; Bourdieu & Wacquant, 1992), 'a power of constituting the given through utterances, of making people see and believe, of confirming or transforming the vision of the world and the world itself' (1991, p.170). In other words, a real consciousness of the world (what it is and how to make sense of it), and the subjectivity of oneself (who am I) will be a problem because the 'reality' is given and may be distorted by the privileged *habitus*. Nevertheless, this

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<sup>7</sup> Teacherese and learnerese are two terms coined by Bob Hodge (1993) to underline the differences of the languages used by the teacher and the student (p.110).

problem is not derived from language itself but it is an external power, which includes assumptions, predispositions and the overriding ideology embedded in and reproduced by the norms and conventions of social institutions and systems.

#### **1.4.3. Dialogue as the major strategy of transformation**

As mentioned previously, this study is influenced by Bakhtinian dialogism. It serves as the thread that links up the agenda, transformation, and the drama techniques used in this study. Before exploring further to the concept of dialogic transformation and dialogic approach of using drama as a learning medium, I will clarify in this section the basic idea and epistemological features of Bakhtinian dialogue by differentiating between Bakhtinian dialogue and dialectics.

In this study, dialogue does not only refer to reciprocal and symmetrical communication which is always understood as the equal right and chance to speak or to be heard. Rather, dialogue, according to Bakhtin, is a form of human existence, epistemology as well as a form of language which cannot work without the partaking of the other. In 'The Problem of Speech Genres' (1986), Bakhtin differentiates dialogue from language and argues that language is a combination of words, sentences and other linguistic elements. What makes Bakhtinian dialogue groundbreaking is the affirmation of the active role of dialoguer in meaning reception and response. In that case, the dialoguers are both the speakers and the listeners, the addressers and the addressees who have their own attitude, intention and style of expression in communication (PSG) [§: p.44]. Bakhtin (1981) illustrates the significance of the other as well as the communal

and interconnected relation amongst the dialoguers in this excerpt,

The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language... but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the words, and make it one's own (DN, pp.293-4).

As Bakhtin believes that every word is 'half someone else's', the concept of dialogue is by no means a new invention. To trace the philosophical root of Bakhtinian dialogue, Zappen (2004) and Bialostosky (1986) argue that it is grounded in the doctrine of Socrates rather than the dialectic which is handed down by Plato. For the Socratics, dialogue is not about persuading the other and resolving conflicts. Rather, it is a kind of discussion or conversation by which people 'test, contest and create new ideas' (Zappen, 2004, p. 13). This reading of dialogue implies, firstly, emergence against merging of meaning. As Bohm (1996) explains,

'Dialogue' comes from the Greek word dialogos. Logos means 'the word', or in our case we would think of the "meaning of the word." And dia means "through" – it doesn't mean "two."...The picture or image that this derivation suggests is of a stream of meaning flowing among and through us and between us. This will make possible a flow of meaning in the whole group, out of which may emerge some new understanding. It's something new, which may not have been in the starting point at all. It's something creative (p.59).

Therefore, in dialogue there should be an absence of predetermined, monologic and universal truth. It is an 'ideological becoming', an on-going process of searching truth and hence emerging, formulating and developing of one's own consciousness. In this light, dialogue also denotes a new meaning which is not given and framed by any teleological and directive tenet (Burbules, 1993;

Noddings, 1984). For that reason, a live context and participation of the other becomes vital to actualise the dialogic practice. Through dialogue, the consciousnesses of the interlocutors meet and collide together to give birth to new meaning. The multiplicity of meaning is thus secured. Nearly interchangeable terminologies like doubled voice, polyphonic and heteroglossia are then coined by Bakhtin to underline this communal, non-teleological and heterogeneous character of dialogue. In terms of the situation of dialogue, Bakhtin's study of the novel and medieval carnival provides good examples of reading as vigorous dialogue by means of shifting power and making the familiar strange. There is also a repertoire of opposition or transformation strategies in exercising dialogue.

It is obvious that Bakhtin's dialogue denies given, stipulated, normative and centralized meanings. However, in terms of the transformation strategy, Freire's dialogue and transformation relies very much on a kind of dialectic opposition. The distinction of dialogue(s) between Bakhtinian and Freirian is both epistemological and practical. Chapter Two will deal in more detail with Bakhtin's theories for exploring, reviewing and enriching the transformation method [§: p. 58]. A detailed review of the problem in actualizing Freirian critical literacy will also be given.

#### **1.4.4. Genre, discourse and speech as unit of language**

The discussion of critical literacy is structured around Freire's famous claim of naming a word to read the world. However, what 'word' should be taught is always a question that is different for teachers to tackle. Freire's critical literacy lacks a

comprehensive language theory to answer this question. I attempt to approach it with reference to the concept of genre, discourse and speech from a socio-cultural perspective of language.

#### **1.4.4.1. Genre**

The texts taught in Chinese lessons in Hong Kong are grouped according to the genre they belong to. In this study, text and genre are used interchangeably and generally to refer to stories, expository writings and other genre types. However, for Bakhtin, genre is more than texts which have similar language functions, and possess similar generic or obligatory linguistic features.

Hallidayan's genre theory<sup>8</sup> focuses on the analysis of the relation between the constitution of the text and its social context. Linguistic features, including the choices of word, phrases, schematic structure etc are direct result of the features and composing elements of the social context.<sup>9</sup> In fact, genre is socially bonded, and its linguistic features and the context in which it is developed and used are closely interrelated. Hallidayan believes that acquiring knowledge of a wide range of genres and related skills for genre production is an asset for students to get access to a larger world and to become fully involved in social life. Halliday and Hasan (1989) further support genre teaching as a means of empowerment for the

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<sup>8</sup> Hallidayan genre theory stems from Michael Halliday's Functional Grammar. Genre Based Approach (in abbrev. GBA) has developed itself in Australia as an important pedagogy in its current literacy curriculum.

<sup>9</sup> Halliday develops an analytical frame of 'field, tenor and mode'. The 'field' is the subject-matter in a particular situation of language use; the 'tenor' refers to those people taking part in it; the 'mode' means the function of language and its symbolic organization. (Halliday, 1978, p.142-5; Halliday & Hasan, 1989, p.12) This frame also helps the author in analysing the features of the fictive world constructed in the classroom and assessing pupils' works.

socially deprived. Nevertheless, the teaching of genre is not without criticism. Critical literacy educators query that the transmission of the privileged genre is more or less to naturalise the reproduction and oppression of the dominant culture and ideology (Luke, 1996; Kress, 1994). To avoid this, Bakhtin's speech genre or utterance theory (PSG) is employed in this study. According to Bakhtin, speech genre<sup>10</sup> also refers to a generic and stable form of utterance developed in a particular context. However, he contends that genre must be fully mastered in order to be manipulated freely (ibid., p. 80). What he stresses is the use of genre in a live situation, a live utterance, and how the individual and the generic style and convention govern the production of genre. This reading of genre denotes an active response to genre in the preceding utterance of the other which conceals the authorial position and creative remaking of genre receiver or learner (PSG) [§: p.89].

#### **1.4.4.2. Discourse**

While GBA underscores the features of textual representation of meanings, Critical Discourse Analysis (abbrev. CDA) argues that the production, distribution, consumption, interpretation and reproduction of language are controlled by the primacy, culture and ideology of an institution, a social group, and the macro environment of the society (Fairclough & Wodak, 1997; Fairclough, 2001). Given this, discourse is regarded as a social practice which constructs agenda, produces knowledge, and thus determines what kind of knowledge is

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<sup>10</sup> Bakhtin's speech genre also refers to written genre which is a mode of writing. Bakhtin's approach to genre, in the linguistic aspect, can be understood as Kress's 'non-technical and non-specific' one (1994, p. 126).

meaningfully talked about and reasoned about.

Basically discourse is defined as a 'corpus of statements and utterances governed by rules and conventions of which the user is largely unconscious' (Macey, 2000, p.100). Under the influence of critical theory and post-structuralism, Gee (1996) offers a new understanding of discourse to unveil this discursive form of power formation and the oppression operated within. He argues that 'Discourses'<sup>11</sup> are 'ways of being in the world' or 'form of life', (1996, p. viii), representing different 'ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing that are accepted as instantiations of particular role by specific groups of people...' (ibid). In fact, people inhabiting the same institution or coming from a particular social group or class theoretically share common conventions of language, behaviours, and thinking. Nonetheless, orders of powers are various. Some discourses hold the edges as they are aligned with the preference of power in the institution and they are ranked higher than the others. Bakhtin's discourse theory is aligned with that of critical theory in a number of ways one of which is his antagonistic stand towards the discourse of the powerful. He makes a distinction between 'authoritarian discourse' and 'internal persuasive discourse' which is commonly applied as a tool to analyse the communication between teachers and students. As the name suggests, authoritarian discourse demands students' unconditional affirmation and allegiance. 'Internal persuasive discourse'<sup>12</sup> refers

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<sup>11</sup> Gee uses a capital letter 'D' and a plural form of discourse.

<sup>12</sup> Internal persuasive discourse also named as transmissive discourse in Bakhtin. However, as transmissive is also used by educators to describe the process of rote-learning or one way communication, here adopts the term of Internal persuasive more often. uses a capital letter 'D' and a plural form discourse – 'Discourses' to make a distinction between the conventional and new concept of discourse.

to pupils' struggles with the hegemonic value, point of view and ideology (DN, p.341-7). Chapter Two will elucidate the strategy of resistance and struggle vis-à-vis dominant discourse. Based on these theoretical underpinnings, I examine the interplay, relation and disparity of discourses of the teachers and the pupils. Through analysing the linguistic and bodily representation, the power control of teacher is unmasked and the struggle of internal persuasive discourse is foregrounded.

Although Bakhtinian genre and discourse theory is convergent with that of the Hallidayan and the Critical Theorists, this study focuses on the dialogicality of language. I therefore treat classroom communication as a chain of utterances in which the utterance of pupils and teachers both contribute to its construction. I also investigate how teachers and pupils respond to each other, and analyse the diverse relations between their voices. Since Bakhtin's dialogue embraces a web of ideas, further elaboration of related concepts such as addressivity, appropriation, polyphonic, heteroglossia and the carnivalesque are applied.

### **1.5. Purpose of study**

To summarize, I go back to the initial assumption that drama can bring about critical and dialogic transformation to CLE. I set out to examine what happens in Chinese classrooms with drama as pedagogy. My focuses are the interplay of the voices, languages, *habitus*, experiences and cultures of the teachers and the pupils and how it affects the case study classroom. Viewing literacy as a 'material

social practice', apart from the written and oral language, I also investigate the bodily responses, the use of space, classroom order and the selection of props that significantly constitute the physical and social classroom environment and atmosphere as a whole. I identify and provide an in-depth analysis of all these factors affecting the implementation and actualizing of the effectiveness of drama in transformation. It is expected that readers can draw from the results to open a platform for critical discussion of the role and function of drama in reforming the CLE, particularly, in the aspect of unveiling and redressing the hierarchy of language, *habitus* and culture.

## **1.6. Chapter outline**

In Chapter Two, I draw on the tradition of critical theories and Bakhtinian perspectives on language and literacy to further elaborate the theories relating language and literacy which underpins this study. The dialogic mode of teaching and learning is proposed as a way to achieve symmetrical power relation between the teacher and pupils. It in turn can subvert the hierarchy of the languages and literacy enacted in the classroom. Considering that dialogic language and literacy remain at the theoretical level rather than working concepts and pedagogies, drama is proposed as a congruent pedagogy. In Chapter Three, I explain that the relation between the 'role' and 'I', the variation of position in learning, and the use of multiliteracies in the process of learning which facilitates vigorous dialogic activity. Chapter Four recounts my research journey and explain the methodology I adopt to answer the research questions of this study. I use the ethnographic

method, qualitative data collection, and semiotic analysis to investigate and present multiple case studies of dialogic critical literacy in Chinese classrooms that use drama as pedagogy. Regarding the presentation of the research results, a number of case classrooms are sampled, analyzed and discussed. I organize these cases according to the various degree of dialogicality, the development of pupils' voice and the application of drama. In other words, there are liminal zones of various degrees depending on the change of power relations between the students and the teachers in the classrooms. They are organized and presented in Chapter Five, Chapter Six and Chapter Seven respectively. Chapter Five is a comparison of three case classrooms teaching the enactment of a script. Results show that the enforcement of script teaching restrains the development of the pupils' voices. In Chapter Six, two classrooms using the same teaching plan but taught by different teachers are compared. It tells that the more drama is in play, the more dialogic literacy is likely to result. Chapter Seven describes a lesson teaching biography reading in which the teacher gave great freedom to the pupils to explore their voices and create their own version of the story. The classroom was more or less a carnivalesque market. The various functions of drama in promoting the dialogicality in the case classrooms are concluded in the final chapter in which I propose a framework for studying the features of a dialogic and carnivalesque language classroom with drama as pedagogy. Lastly, I argue that there are other possible and more desirable ways to achieve dialogicality in language classrooms in Hong Kong.

## Chapter Two: Dialogic Transformation in Language Education

This chapter is a discussion of the ways to use dialogue to change the hierarchy of *habitus*, language and discourse that exists in Chinese language classroom. Dialogue is not reduced to a method but is regarded as a form of human existence. However, to focus on dialogue as a method or a mediator at the practice level makes possible the development of repertoires of transformation of the hierarchy. As a point of departure, Freire's critical literacy is used to locate the fundamental strategies of transformation which are generally regarded as direct, dichotomized, explicit and dialectical in character. As well as aware of the inherent limitations of Freire's strategies, Bakhtin's dialogism and subsidiary concepts such as utterance, carnival and its images, polyphony, heteroglossia, double-voiced are introduced to revise, expand and deepen the application of the former. This reframing of Freire's dialogic method gives birth to a myriad of approaches of transformation, which contributes to elaborating the way as well as widening the scope and goal of practicing critical literacy. Discussion of the application of such a dialogic critical transformation in language classroom is concluded in the last part of this chapter.

### 2.1. Freirian Dialectical Transformation

Although the theories of dialogue of Freire to Bakhtin are compatible and identical in a number of ways, the former's theoretical foundation can be traced to Marxist dialectical method of social transformation and subjectivity development<sup>13</sup> (Luke,

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<sup>13</sup> It is not the author's intention to simplify the philosophic tradition of dialectics. For example, Hegel's

2004; Giroux, 1987; Walsh, 1991; Elias, 1994; Morrell, 2004). Freire's transformation begins in the dichotomy of the oppressor and the oppressed, followed by the accentuation of contradictions and resolution of one overcoming the other. The early works of Freire are particularly social and politicised. The practice of critical literacy or pedagogy inclines to employ a direct, explicit and antagonist approach to problematize, confront and upturn the privileged *habitus*, discourse, knowledge and language. In order to elucidate the dialogic method of Freire, a brief account of the Marxist tradition of dialectics will be given.

Marxists argue that the development of world history is driven by the clash and resolution of conflicting forces which denotes the contrasting interests between the exploiting class and the subjugated class, such as the farmer and the landlord, the proletariat and the capitalist. This contradiction of interests, in classical Marxism, is grounded in economic exploitation. Later, Antonio Gramsci (1971), enriches and expands its meanings in the intellectual, ideological and moral domains. Hegemony, an important notion of Gramsci, reveals that domination and subjugation of the privileged class does not exist within the economic and political system only but also permeates in the social life through maintaining and naturalizing its preferred ideas, beliefs, customs and practice (Hall, 1993; Macey, 2000; Crossley, 2005). Macey (2000) depicts the influences of hegemony in that 'at the highest level, they create philosophy, the sciences and the arts; at the lower level,

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dialectics is idealistic but Karl Marx stresses a materialistic approach toward its practice in the real world. By taking into consideration the dialectics argued by Plato, Hegel and Marx, in this study dialectic is generally understood and applied as the exchange of arguments and counter-arguments respectively advocating theses and antitheses. The outcome of the exercise might result in a synthesis or combination of the opposing assertions (Ayer & O'Grady, 1992, Morson & Emerson, 1990).

they administer an existing body of knowledge and ideology through their work in the educational system, cultural institutions and the media' (p.177). Given this, Marxists believe that the transformation and progression of a society or an individual is also achieved in opposition, resistance and struggle against the hegemonic and dominant power. It finally leads to a new synthesis, a totality of a transformed and progressed society and individuals with a higher state of consciousness.

At the heart of critical literacy lies the notion of political consciousness, empowerment and struggle for voice (Freire & Macedo, 1987, Shor & Freire, 1987). It aims at promoting students' awareness of how language constructs their social, cultural, and political position, and their ability to use language as a tool to reveal, resist and transform this language (Lanskear and Knobel, 2003; Luke, 2000) 'Conscientization' (or *conscentização*, in Portuguese) (ibid, p. 85 ff.). Freire, therefore, assumes rival relations between the powerful and the powerless, and adoption of defiant stance against the powerful's language, culture and *habitus*. It follows that the strategy of transformation puts emphasis on the emancipation of the powerless, and the struggle for a synthesised consciousness. Dialectics is understood in this thesis in the light of such kind of transformation.

In order to confront the banking education [§: p.24], Freire puts forward the idea of problem-posing education which aims at empowering students to challenge, reflect and change the suppressive reality, whilst denouncing and rejecting the reproduction of the dominant ideology (1970, p.60 ff.; Freire & Macedo, 1987, p.36). Freire (1970) argues that,

Problem-posing education, as a humanist and liberating praxis, posits as fundamental that the people subjected to domination must fight for their emancipation. To that end, it enables teachers and students to be Subjects of the educational process by overcoming authoritarianism and an alienating intellectualism (p.67).

To realise emancipation, Freire further conceives conscientization as a literate process of 'decoding-coding'. It is the progression of alienating, fighting and transformation as well as a materialization of consciousness through language and in language. Decoding means to deconstruct a theme from holity to nuclei; whereas coding is to reconstruct them by new representation. It is already a mode of critical literacy which engages students in questioning, exploring, examining and reflecting a theme that is previously understood by their limited, suppressive or distorted prior experiences and knowledge. Freire (1970) describes that,

To exist, humanly, is to name the world, to change it. Once named, the world in its turn reappears to the namers as a problem and requires of them a new naming. Human beings are not built in silence, but in word, in work, in action-reflection. (p. 69)

Decoding-coding should be applied as the axiom of act and work, such as naming, reading, writing, knowing, creating and making, and other deeds in all types. It is significant as it reifies the basic device of transformation, reflection and praxis.

The concrete examples given by Ira Shor (1992) further illustrate this.

(Having) analytic habits of thinking, reading, writing, speaking, or discussing which go beneath surface impressions, traditional myths, mere opinions, and routine clichés; understanding the social contexts and consequences of any subjects matter; discovering the deep meaning of any event, text, technique, process, object, statement, image, or situation; applying that meaning to your own context (p.129).

Therefore, the practice of critical literacy takes on an explicit approach in opposing and transforming the hegemonic discourse, knowledge and *habitus*. Such approach is revolutionary and dialectical in the sense that it firstly

dichotomizes the oppressor and the oppressed or the powerful and the powerless. Secondly, it asserts the negation and then replacement of the oppressed or the powerful. According to this, Freire proposes a dialogic learning environment which is detached and even absent of authority but supportive of students' voice.

Not only do Freire and Macedo refute the reduction of dialogue as 'a mere technique' (1987, p.98) of teaching and learning or 'a mere ping pong of words and gestures' (ibid., p.99), Freire goes further to see dialogue as an embodiment of democracy and liberation. At the praxis level, it is an act, a mediator and a type of communication for critical consciousness and transformation, in which freedom and choice has to be secured to people in turning their world anew. In that sense, Shor and Freire (1987) urge a dialogic situation where authority is absent.

Liberatory dialogue is a democratic communication which disconfirms domination and illuminates while affirming the freedom of the participants to re-make their culture. Traditional discourse confirms the dominant mass culture and the inherited, official shape of knowledge (ibid.).

Democratic communication, apart from giving the space to speak and acknowledging students' role as knowledge maker, also denotes legitimising and making use of students' language as well as their culture, knowledge and identity. It requires in the teacher a new understanding of what counts as language and knowledge, and then a change of the communication mode. Consequently, not only does dialogue break the silence of students but also enables their full and real participation in the classroom. For Freire, the language of people as well as students are indispensable assets of transformation. Freire and Macedo (1987) contend that:

Literacy can only be emancipatory and critical to the extent that it is conducted in the language of the people. It is through the native language that students 'name their world' and begin to establish a dialectical relationship with the dominant class in the process of transforming the social and political structures that imprison them in their 'culture of silence'. Thus, a person is literate to the extent that he or she is able to use language for social and political reconstruction. The use of the dominant language only in literacy programs weakens the possibilities for subordinate students to engage in dialectical encounters with the dominant class. Literacy conducted in the dominant standard language empowers the ruling class by sustaining the status quo. It supports the maintenance of the elitist model of education (p.159).

There is no doubt about Freire's revolutionary wish to liberate students' voice in the literacy classroom. However, such a approach to literacy is grounded in dialectical opposition which assumes a dichotomy of knowledge, culture and language. There is inherent danger of confining the transformative method to binary opposition (Walsh, 1991; Moraes, 1996; Hall, 1993; Krasner, 2004), and ending it with resolved tension and the arrival of the universal truth (Krasner, 2004). The epistemological foundation and the practice of critical literacy thus follow criticisms and practice of critical literacy in many aspects. Burbules (1993) dismisses Freire's dialogue as teleological by arguing that what is learned and how to learn are always given and defined in the kind of transformation he proposes. He queries whether the students have real freedom to initiate and generate their own understanding of the world, and to apply their own vision and strategy of transformation. From a different point of view, Ellsworth (1989) queries the practicality of applying the formula of 'subordinated against subordinators' in the classroom where subordination itself, is in fact dynamic and contradictory. A case study by McKinney (2003) gives an example of the sensitivity and suitability of teaching conventional critical literacy as it dis-empowers certain students rather than engaging them. All these criticisms suggest that a coherent, single struggle based on universal social and political principles is impossible. Apart from this,

critical literacy is also too theoretical and abstract to be put into practice. It may be misunderstood and misapplied (Lander, 2005; Ward, 1994). From the language learning perspective, as students' language is developmental and shaped by the dominated ideology, it is doubtful whether they are able to convert the distorted and fetishized reality they are embracing. Moreover, to sever students' access to the language of the powerful deprives them of the right to know this language, and ignores their ability to participate in create their society (Walsh, 1991; Delpit, 1995). This in turn might also affect the feasibility of transformation. Considering all these points of view, it is argued here that the dialectical method is not and should not be the single approach to transformation. Nevertheless, the dialectical method could be modified to accommodate openness and non-dichotomous difference so as to allow real participation by students.

To broaden the theoretical ground for reframing critical literacy, it is important here to review theorist critiques of power. The theoretical contribution of Gramsci, Bourdieu, Foucault and other poststructuralists in challenging the conceptualisation of power and thereby resistance as monolithic had a great impact on scholars of critical pedagogist and critical literacy educators who have begun to see power as fluid, dynamic, discursive and complex (Kreisberg, 1992; Cameron, 1992; Cummins; 2000; Kincheloe & Steinberg, 1997). Power is no longer conceived in the either-or framework; nor is liberation and the oppressed/oppressor relation in the classroom seen from an antagonist and polarized perspective. The emphasis has shifted rather to the productive and the flow of power in the teaching practice (Table Two). Thereafter, different

approaches to transformation, such as assembling the oppressors and the oppressed to unveil the position of the oppressor are developed. All of them attempt to transcend the simple binary reading of language, knowledge and the classroom.

Moreover, the concept of hegemony and *habitus* already suggest that power is diffused and penetrated in beliefs, values, social practices or any other domains and areas of our daily life. Power is naturalized in the form of the prevailing common sense, the universal consensus and the taken-for-granted assumptions one holds to suggesting that it is not easy to discern and transform. McLaren (2007) exemplifies hegemony in this way:

Hegemony refers to the maintenance of domination not by the sheer exercise of force but primarily through consensual social practices, social forms, and social structures produced in specific sites such as the church, the state, the school, the mass media, the political system and the family...Hegemony class over a subordinate class achieved not through coercion construction of rules and regulations (as in a dictatorship or fascist regime), but rather through the general winning of consent of the subordinate class to the authority of the dominant class (p.180).

Therefore, to overcome the limitations of the dialectical method, various strategies of opposition and transformation have been developed. In the language teaching domain, Cummins (2000) devises the synthetic approach to power which regards power 'not (as) a fixed quantity but...generated through interaction with others. The more empowered one individual or group becomes, the more is generated for others to share' (p.44). He proposes a model of 'collaborative relations of power' (ibid.), which achieves empowerment through sharing and collaborative creation of power. This notion is compatible with the model of 'power with' of Kreisberg (1992,

p. 73-86) who argues that power can be transformed and nurtured by the 'combined action' and 'interconnections' of people in a group and with the community. He (1992) claims that:

'Power with' is manifest in relationships of co-agency. These relationships are characterized by people finding ways to satisfy their desires and to fulfill their interests without imposing on one another. The relationship of co-agency is on one which there is equality: situations in which individuals and groups fulfill their desires by acting together. It is jointly developing capacity. (p.86)

'Power with' emphasizes that individuals are interconnected and everyone in a group is important. Any single voice essentially supports the development and transformation of a whole group. This draws the teachers' attention to the synergistic nature of power and urges them to make use of the generative function of power. In line with the ideas of 'interconnections' and 'power with' of Cummins and Kreisberg, Moraes (1996) attempts to build a dialogic relation between the oppressor and the oppressed. He also shifts the target of consciousness-raising from the oppressed to the oppressor. These alternative readings of power both negate the pitfall of critical literacy and its one-sided focus on the less powerful; and they provide room for involving the powerful in collaborating to create a better society.

In this new light of understanding power relation, the flow of power is reciprocal but not simply 'transferring' from one group to the other (Cameron, 1992; Kincheloe & Steinberg, 1997). A new pattern or spectrum of power relation in the classroom could be developed. For example power will be diminished, shifted, shared and synergized between teachers and students as well as amongst

students themselves (Table Two). Consciousness-raising is possible and should be taken as developing across the spectrum.

**Table Two: The shift of old and new power relation**

<b>Power Relation</b> <b>Aspect</b>	<b>Old</b>	<b>New</b>
<b>Social reality</b>	Power > Powerless Powerless is suppressed	Power > Powerless Powerless is suppressed
<b>Flow</b>	Power → ← Powerless antagonist: oppose to each other	Power ↔ Powerless companion: collaborate together
<b>Structure</b>	Power = Powerless equal but segregate	Power + Powerless equal and synthesis

Notwithstanding, the above reinterpretations defy a simple reading of power and suggest the possibility of arriving at a shared meaning, a unified truth and compromises in dialogue. However, while the different understanding of power relations allow for concessions between different interests and freedom, it is flawed in the same way as its predecessor in the sense that differences and otherness is ignored and excluded. Indeed based on Bakhtin's dialogism, a myriad of methods of opposition has been developed. These include Stuart Hall's 'repertoire of resistance' (1993), Walsh's 'dialogic opposition or multiple oppositions' (1991), as well as the concept of 'transgression' suggested by Peter Stallybrass and Allon White (1986). Perhaps the most valued and validated argument of Bakhtin's dialogism is the celebration of the otherness, open-endedness, playfulness and pluralities. It gives birth to a kind of opposition which does not have a fixed logic of struggle or fixed terms of antagonism. It is opposition characterised by active, dynamic and creative understanding (N70-71, p. 141; RQ; AH). A detailed account of this theory and its implication to literacy

teaching and learning is given in the next section before the thesis moves on to justify its application in the field studies.

## **2.2. Bakhtin's dialogism and its repertoires of opposition**

Freire and Bakhtin's dialogue are compatible with each other in several ways. Both of them regard dialogue as a basic form of human existence as well as a subversive strategy of anti-authoritarian discourse. Besides, they accentuate the voice, language, knowledge and culture of the student, underprivileged and powerless (Moraes, 1996; Morrell, 2004). However, if Freire's opposition is grounded in dialectical opposition, opposition in Bakhtin's understanding is dialogical, as he shifts the focus from the structure to the method of opposition, and moves forward to analysing and amplifying the reciprocity and interplay of various relations between the dialoguers. More importantly, Bakhtin makes a clear distinction between dialects and dialogue by arguing that 'dialectics is the abstract product of the old, Newtonian, monological view of the world' (Morson & Emerson, 1990, p.57). Indeed, he contests against a unified truth and supports the search for multiple truths in the seeking of which, one's consciousness becomes plural rather than higher; and struggles become the search for diverse, open-ended and dissonant voices instead of a quest for single, finalised and harmonious voice (RQ; N70-71; TRDB). Moreover, Bakhtin considers otherness and heterogeneity as the 'very capacity to have consciousness' (Holquist, 1990a, p. 18-9; Morson & Emerson, 1990). In this way Bakhtin's dialogue is different from that of Freire and others.

### 2.2.1. Utterance as dialogue

In applying dialogism to the study of literature, social rituals, language and linguistics, the revolutionary edge of reciprocity and alterity in Bakhtin's theory of communication through dialogue is further developed. As discussed in Chapter One, Bakhtin views the dialogicality of a conversation as depending on the 'actively evaluative response' or 'voice' of the interlocutors [§: p.44, p. 49]. If the interlocutors respond to each other in active way and personal intention and style of expression are communicated, the conversation is counted as dialogue or utterance. As well as the behavioural factors, the emergence and quality of dialogue or utterance is further dependent on a number of factors. These include the consciousness of the interlocutors, the control of the text, and the feature of the text which the interlocutors respond to. To differentiate the passive response from the active one, Bakhtin coins the term 'addressivity' (PSG, p.99) as a denominator of the quality of a response. In terms of the process of creating a response or voice, he uses another significant term – 'appropriation'<sup>14</sup> (DN, p.341) which refers to a dialoguer crossing his or her boundary to transform other people's words, texts or the discourse of his or her own. In responding to the authoritarian word, text or discourse, the responder has to reproduce or even parrot it, thereby creating discrepancies between the will, style and consciousness of his/her own and the discourse producer's. However, the utterance theory of Bakhtin does not remain as a descriptive theory of such conflict, but one which proposes strategies such as 'internal persuasive discourse' [§: p.55], 'retelling in one's word' (DN, p.341) and 'creative understanding' (RQ, p.7; PSG, p89; N70-71,

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<sup>14</sup> Appropriation is also translated as assimilation and transmission.

p.142) [§:p.129] in dialogue which, as it valorises, is in itself always a struggle for one's own voice.

In the reciprocal relationship between the responses of the dialoguers, a myriad of response or appropriation can be found which can be simultaneously, means of opposing the dominant language and hegemonic discourse. In the referential aspect, Bakhtin claims that in responding to the other's utterance, the responder 'either agrees or disagrees with it (completely or partially), augments it, applies it, prepares for its execution, and so on' (PGS, p.68). If the response is just an answer to the word or sentence of an utterance, it is 'a passive understanding' (ibid.). Response however, also embodies the dialoguer's emotion and feelings through its choice of lexical, grammatical, and compositional means of responding an utterance (PT, p.84; DD), meaning response also involves style of expression. For example, 'intonation...expresses surprise, incomprehension, inquiry, doubt, affirmation, refutation, indignation, admiration, and so forth' (PT, p.110). Therefore, both actively evaluative response and voice should be interpreted as an expression that conveys the individual's feeling, thinking, perspective and culture.

The struggle for a betterment or supplement of the preceding discourse or word in a conversation is a decisive factor affecting the emergence of voice or actively evaluative response (Morson & Emerson, 1990, p. 56). Based on the distinction between the authoritarian discourse and internal persuasive discourse, Bakhtin further contends for dialogic learning that locates students outside the authoritarian discourse and awakens them to control of it (Morson & Emerson,

1990). He claims that the internal persuasive discourse enables the evolution of the students' ability of 'retell(ing) in one's own words' whereas the authoritarian discourse requires students' 'reciting by heart' (DN, p.341). In the latter situation students reproduce and acknowledge the prior and the given word or discourse which is ready-made and hierarchically superior [§: p. 50]. Assumed to be ignorant, they are required to reproduce the knowledge through inculcation. In contrast, if students are retelling in their own words, their individual consciousness or voice is kept distanced from and provoked to appropriate the given text or word.

He describes that:

Such discourse (the internal persuasive one) is of decisive significance in the evolution of an individual consciousness: consciousness awakens to independent ideological life precisely in a world of alien discourses surrounding it, and from which it cannot initially separate itself; the process of distinguishing between one's own and another's discourse...When thought begins to work in an independent, experimenting and discriminating way, what first occurs is a separation between internally persuasive discourse and authoritarian enforced discourse, along with a rejection of those congeries of discourses that do not matter to us, that do not touch us (DN, p.345).

Since one's everyday life is permeated and written by discourses of all types, Bakhtin takes a rather positive approach to make use of both the authoritarian and the alien discourse. While Bakhtin calls attention to the individual's ability in distinguishing and awakening, experimenting and discriminating between difference between 'I' and the 'other', he never defines or prescribes concrete and foreseeable result of dialogue and appropriation. Instead he devotes analysis to the condition and the process of active appropriation and creative understanding. Thus, in the theory of utterance, he focuses on the productiveness and outsideness of the responder, whereas in his novel theory, the centre of discussion becomes the abdication of the power of author.

### **2.2.2. Dialogic novel**

In the utterance theory, Bakhtin argues that the teacher is not the only person who processes knowledge and controls its production in the classroom. Analogous to this, the notion of polyphonic novel suggests a renunciation of the power of the author and embrace of the diverse voices of the characters. In studying the novels of Dostoevsky, Bakhtin finds a new relation between the author and its characters. Dostoevsky does not put himself in the omnipresent position from which the author is supposed to know, control and create everything. Instead, he allows his characters to voice. Bakhtin calls this the polyphonic novel (DPN, DN). The notion of the polyphonic novel inspires language and literacy education practitioners and draws their attention to firstly the plurality of meaning, voice and thus consciousness, and secondly, the embodiment of this plurality in the language of the novel and the concept of heteroglossia.

A polyphonic novel is dialogic. Even though the story is told and written by the author, the world constructed in the story is not totally in accordance with the authorial worldview. A distinctive feature of the polyphonic novel is the affirmation of the characters as I, a subject who is independent from the author. In that case, characters are not converted into puppets or treated as 'voiceless slaves' (DPN, p.6). On the contrary, they are free to voice with their own will, intention, consciousness and style of expression to show 'themselves of what they are' (DPN, p.12). The characters' personalities are presented by their own living voice which comes into sight in the novel but not told and evaluated by the author. It can be imagined that the voices articulated in polyphonic novels are not necessarily

harmonious or agreeable to the authorial worldview. The encounter, clash and juxtaposition of various worldviews are depicted metaphorically as a newspaper and described this:

...newspaper page as a living reflection of the contradictions of contemporary society in the cross-section of a single day, where the most diverse and contradictory material is laid out, extensively, side by side and one side against the other – all explained precisely by the above characteristics of Dostoevsky's artistic vision (DPN, p.29-30).

In other words, the world in a polyphonic novel is multi-voiced, dissonant and even chaotic. The language of polyphonic novels is developed in keeping with these features.

On the other hand, heteroglossia emphasises the equality and heterogeneity of the languages of the characters and the novel. While the emergence and relations of voice constitutes and denominates the dialogicality in a word, an utterance and a discourse, heteroglossia refers to the socio-cultural conditions of dialogicality. It argues that the socio-cultural context constitutes a diversity of languages within the national language and therefore simultaneously it engenders diversity of meanings of words. Bakhtin (DN) illustrates this with examples.

The novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific socio-political purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its one emphases) – this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisites for the novel as a genre (p.262-263).

If heteroglossia is an inherent phenomenon of the languages used in a society, in

theory, one should promote rather than confine diversity and plurality. Moreover, heteroglossia designates a diversity of consciousnesses which is related to utterance and voice.

A plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices is in fact the chief not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousness, with equal rights and each with its own world, combine but are not merged in the unity of the event (DPN, p.6).

The difference in Bakhtin's dialogue from Hegelian or Freirean dialectical transformation is exemplified in the endorsement of the un-merged voice and consciousness (DPN; Todorov, 1984). Again, it shows that the transformation Bakhtin advocates is the non-teleological searching of truth which can be sought through displaying, contrasting and orchestrating differences. This is further elaborated metaphorically in his description of medieval carnival.

### **2.2.3. Dialogue in carnival**

In 'Rabelais and His World' (RW), Bakhtin continues his subversive and de-familiarised reading of the carnival which was a popular comic performance, and other festive rituals and activities in Medieval Europe. He argues that the everyday life of the medieval man is controlled and suppressed by the state, the church and the feudal system which are suspended only temporarily in those carnivalesque moments. Though carnival is occasional, Bakhtin asserts that it 'possesses a mighty life-creating and transforming power, and indestructible vitality' (CG, p.107). This is because the relaxation of all the cultural and social regulations, orders and conventions gives birth to freedom and active meaning renewal. In his

description, 'a person of the Middle Ages lived, as it were, *two lives*: one was the *official* life, monolithically serious and gloomy, subjugated to a strict hierarchal order; full of terror, dogmatism, reverence, and piety; the other was the *life of the carnival square*, free and unrestricted, full of ambivalent laughter, blasphemy, the profanations of everything sacred, full of debasing and obscenities, familiar contact with everyone and everything. Both these lives were legitimate, but separated by strict temporal boundaries' (CG, p.129-30). Bakhtin identifies carnivalesque elements or carnival images with the following characteristics:

#### **2.2.3.1. The renewal of power in crowning/decrowning and laughter**

In reading the carnival rituals of mock crowning and subsequent decrowning of the carnival king, Bakhtin conceptualises crowning and decrowning as alternative strategies of resistance. Together with carnival laughter, which is laughter of the populace, they suggest a shift of power through regeneration, profanation and debasement. The function of carnival laughter goes beyond amusement and healing. The possibility of subversion lies in the material, bodily aspect of laughter in which resistance in deeds and transgression of the bodily sanction imposed by authority is realised. Moreover, the spontaneous and elemental nature of laughter is capable of defeating the rut, doctrine, seriousness and abstractness in the medieval social world. By degrading and embarrassing them to jokes, parodies and comedies, laughter actualises an alternative form of resistance. It is a moment of the death of authority and the birth of new power. He further claims that 'laughter creates no dogma and could not become authoritarian; it did not convey fear but a feeling of strength. It was linked with the procreating act, with birth, renewal,

fertility, abundance' (RW, p. 95).

### **2.2.3.2. Free and familiar contact among people to promote boundlessness**

The carnival marketplace enabled the medieval men to work out 'a new mode of interrelationship between individuals' (CG, p.123). Social segregation under the feudal system forbids contact between the higher and the lower class. Yet carnival broke down distance and suspended social immobility and barriers. Therefore, 'the behavior, gesture, and discourse of a person are freed from the authority of all hierarchical positions (social, estate, rank, age, property)...'(CG, p.123). More importantly, as much as other carnival images do, the carnival marketplace resists the limitation, formality and normality by creating a 'reverse side of the world (CG, p.122)' and a 'life turned inside out (ibid.)'. Secondly, it is also a dialogic mode of living, in which 'a person participates wholly and throughout his whole life...with his whole body and deeds' (TRDB, p.293) because s/he is free and boundless.

### **2.2.3.3. Carnival atmosphere and environment**

Through participating and creating carnival images, activities and practices, the medieval people transgressed the socio-cultural conventions, limitations, etiquette, civility and hierarchy in their life. They did so under the atmosphere of the carnival marketplace described as full of freedom, frankness, grotesque and familiarity. Carnavalesque living is compared to as 'play' and 'stage' metaphorically (RW, p. 258). Apparently, the experience of the ritual crowning and decrowning, comic performances, banquets, toasts, games, masquerades, laughter, pranks, and dances, and so on, are playful and pleasurable. It is simply because they are

played for play's sake but not for any utilitarian, practical and abstract goal. Moreover, if carnival is stage, it also suggests a kind of stage that everybody participates or 'lives in it' (CG, p.122). Given this, what is staged and how to stage it is determined by people's living and playing experiences. They are certainly unfamiliar, subversive and grotesque in relation to those rooted in their serious, suppressive and official life. Carnival, as a result, is a world without fear, piety and humility.

#### **2.2.3.4. Marketplace languages**

Carnival language also disarrays and reverses the hierarchy and conventions of the languages from the preferred culture and *habitus*. The style of expression is a mixing of high and low, serious and comics, prosaic and poetic speech; national, vernacular and living dialects as well as jargons. In terms of genre types, carnival legitimises curses, jokes, oaths, parody, profanities, billingsgate, blazon, and the etiquette-less others. As a result, carnival language is called marketplace language because it does not belong to the palace, church, institution, court, official literature and high ranked clergy (RW; CG). Conceivably, when two types of languages collide and mingle with each other, the official, formal and elevated one is contaminated and demystified. It thus brings a multi-styled and multi-toned discourse into being.

To conclude, the congregation of all these images works into architectonics<sup>15</sup>

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<sup>15</sup> The carnival entities function as an image system which has its own structure or what Holquist and Cunliffe call 'architectonics'. Bakhtin concedes that 'architectonics' is a 'slippery concept' (Cunliffe, 1993) and 'not a law' (Morson & Emerson, 1989, p.22).

(Holquist, 1990a, 1990b, 33-34; CG, p.235, p.259, p.276) and opens a free and extraordinary space and time to confront, undo, mock, degrade and renew the monological and solemn truth belonging to officialdom and elitism. All these approaches of transformation are highly valued by Stuart Hall (1993),

In Bakhtin's 'carnival', it is precisely the purity of this binary (high and low) distinction which is transgressed. The low invades the high, blurring the hierarchical imposition of order; creating, not simply the triumph of one aesthetic over another, but those impure and hybrid forms of the 'grotesque'; revealing the interdependency of the low on the high and vice versa, the inextricable mixed and ambivalent nature of all cultural life, the reversibility of cultural forms, symbols, language, and meaning; and exposing the arbitrary exercise of cultural power, simplification, and exclusion which are the mechanisms upon which the construction of very limit, tradition, and canonical formation, and the operation of every hierarchical principle of cultural closure, is founded (p.8).

Certainly, the practice of carnival offers enough insight to language and literacy teaching and learning. It will serve as one of the theoretical and praxis frameworks informing this research.

On the level of abstraction, the polyphonic novel and medieval carnival shows a dialogic form of human life (Pechey 1987; Dentith, 1995). Whether they are the characters in a novel or the populace in the carnival, they are engaging in a dialogue with the other so as to resist and struggle with the monologue of the authority. It results in the plurality of consciousnesses and languages. However, this does not mean that they are identical; rather, each of them has different emphasise and employs various approaches. The author of the polyphonic novel relies on abatement as a strategy vis-à-vis his or her unitary world view and language to realise a heteroglossic world which highlights the dissonance and multiplicity of meanings. In contrast, the world projected in carnival is non-official

and grotesque. By means of mocking or parodying the normative and official culture and language, there is a rebirth of meaning.

To reiterate the distinction between dialectic and dialogue, Bakhtin's dialogism elaborates and rectifies the theoretical grounds of Freire's critical literacy, and in turn illuminates its pedagogical practices. With reference to the concept of dialogism, I re-read and re-frame the dialectical opposition with a repertoire of subversive strategies embedded in different means and form of dialogue such as repudiation, profanity, mockery and reversion. In the following section, I shall explain the implication of Bakhtin's dialogism and this repertoire in bringing about a critical approach to teaching language and literacy.

### **2.3. Implications for language and literacy education**

The contribution of Bakhtin's language theory, particularly the concepts of dialogism and speech genre to the recent developments of critical literacy and the discourse of language learning should not be neglected. The significance of employing Bakhtin's theory is mainly twofold. Theoretically, Bakhtin's dialogism anchors the key concepts of critical literacy of Freire and mediates the disputes over the purpose and power relation of the dialogic method. Practically speaking, it remedies the defects of the ambiguity of language content and brings critical theory towards developing a more comprehensive pedagogy. Considering the connection between critical literacy and other newly emerged literacy model, dialogism also provides a common theoretical ground to link them together.

### **2.3.1. The teaching and learning environment for dialogue**

Habermas argues that 'pure intersubjectivity' is achieved only under the conditions of 'complete(ly) symmetry in the distribution of assertion and disputation, revelation and hiding, prescription and following, among the partners of communication' (1970). It however leaves literacy educators in a predicament about the way dialogic teaching can be practiced. In response to this, Freireans propose a method called 'extraordinary re-experiencing the ordinary' (Shor, 1980, p.93 ff.; Shor & Freire, 1987). It means a situation which provides students with 'a moment of detachment on their previously unreflected experience' (ibid.). With reference to Bakhtin's studies on polyphonic novel and medieval carnival, ideas such as displaying otherness, making the familiar strange, promoting the double-voiced, allowing marketplace languages and bodily pleasures shed light on the ways of practicing dialogue in classroom.

In the case of carnival for example, Bakhtin calls it the second life of medieval men as it is a reversed and grotesque realm that greatly dispartates from the official, dogmatic, monolithic, somber, conservative and formalistic one (CG). The carnival images and practices represent the freedom and agency of the people. Therefore, if a classroom is described to be carnival-like, its physical and social respects are supposed to be inverted such as the teacher's dominant role in knowledge production and delivery. Similarly, the restriction of student's language and culture, suppression of bodily responses, and other sanctions or regulations will be reversed and suspended. It subsequently leads to a breakdown of the reproduction of received language and literacy as well as the enforcement of the

habitual order and conventions in classroom.

The carnival theory suggests a possible strategy to structure literacy classrooms to work out the ideas of 'detachment'. However, suggestions given by Shor (1980) such as to 'disassociate with routine thought, behaviour, language and situations', 'to separate students from the culture which has made them into manipulated objects or to separate the classroom as a formal study place remain theoretical' (p.99). Conjuring carnival images, on the other hand, offers relatively achievable and concrete approaches to put Freirian ideas into practice. For example, Shor and Freire advocate a 'mutual comedy between students and teachers' using the 'power of students to mock and mimic the superiors' (1987). These notions delineate the oral and comic characters of critical literacy which are highly comparable to those of the carnival (Eco, 1984; Taylor, 1993). There is increasing evidence to support the effectiveness of practicing carnivalesque pedagogy, in overturning and changing the normality, officialdom and familiarity of school authority, and hence liberating students to reflect and re-create (Lensmire, 1994; Grace & Tobin, 1997; Young, 1998; Mallan, 1999; Sidokin, 1999, p.134 ff. Hirst & Renshaw, 2004).

Apart from the carnival, the dialogic novel is also heir of the dialogic tradition (Graham, 2000, p.22). The absence of an authoritarian author in dialogic novels does not mean that the author is passive and silent. Instead, the author is active in building dialogic relation with their characters. By playing the conductor, the author 'orchestrate(s)' (DN, p.263) all types of themes, registers, genres and voices in the novel world, and inserts these types into their own (DN; CG). Similarly, to

novelize a lesson, the teachers should discard their power of language sanction and take up the power of language creation. If an authentic dialogic classroom as Cummins describes is '(to) engage the totality of student's language and cognitive abilities in the learning process and also create contexts of empowerment where student identities being affirmed as they participate academically' (P.263.), both carnival and the polyphonic novel meet up to these demand (Matusov, 2004). Furthermore, carnival and novel are both art forms that call for creative and aesthetic understanding which are also the essential qualities of the critical literacy pedagogist (Shor & Freire, 1987; Macedo, 2006, p. 122). Their connection will be elaborated in the next chapter.

### **2.3.2. The 'ways with words' in dialogue**

Although 'decoding and coding' is the major strategy to effect 'conscientization' and allow student to raise a voice [§: p. 60], it is a general principle rather than a comprehensive pedagogy. To put it into practice, Bakhtinian concepts of dialogue, utterance and voice can be applied as a communication theory to illustrate how the factors of classroom interaction, voice configuration and language resources contribute to teaching and learning. To examine these concepts as a whole, they suggest a shift of attention from the speech of the speaker to the response of the listeners/interlocutors, especially on the process and the ways the dialoguers employ to unlock the meanings of the received speech and construct their own meanings in response [§: p.49]. Literacy teachers, when considering this, should reject the view that students are passive receivers who merely parrot or copy the target language or discourse. The intension and style of expression of students in

learning the language should be emphasised instead [§: p.70].

In what Bakhtin called doubled-voiced utterance, heteroglossia, or response resulted from 'actively responsive understanding', there are at least simultaneously 'two voices, two meanings and two expressions' (DN, p.324). By focussing on the relations between these 'two(s)', one finds a myriad of possibilities for students' responses, and reciprocal relations between the teacher and the students as well as among the students themselves. Students can also respond by using differing semiotic systems which include languages in spoken, written or physical form; or with various language modalities, for instance using an unofficial genre to invade the official one, and reversing the formal and informal. It is no wonder that Bakhtin describes stylistic grammar as more important than accurate grammar (DPG; Morrell, 2004).

In fact, research on socio-cultural linguists find children's language learning is very much dependent on the personal and familiar language derived from their family, community and social lives, which suggests the primacy of context over language (Heath, 1983). They urge teachers to make use of children's languages as learning assets of learning and ways of enabling them to develop their 'ways with words' (Heath, 1983; Hicks, 1998; Patthey-Chavez, Genevieve & Gergen, 2001). In other words, students' identity, *habitus*, culture and experience are important elements affecting their language learning. Based on Bakhtin's language theories, some scholars argue that young children are able to generate varied ways in responding or appropriating a given text or discourse in child directed or off-task

activities (Dyson, 1993; Engel, 1995). Along this line, some discern the structure of a voice or relations between voices (Farmer, 2001; Alexander, 2004). Regardless of their results, what they argue for is an ensemble and possibility of voices in the classroom. I propose that a heteroglossic and carnivalistic classroom is more than a result of students' addressivity. It should be a preferred classroom genre as well, in which various perspectives, forms and styles of languages and discourses are embraced.

Based on Bakhtin's theory of dialogue, I read 'conscientization' as an encounter and dialogue of at least two consciousnesses, two voices, two contexts, or two social groups. It illuminates literacy educators to draw attention to the content, forms, style and tone of students' responses, and the ways of creating possibility, plurality and diversity. Such teaching is receiving rather than delivering, and in which entails the teacher to hear, discern, reflect, answer and anticipate (Halasek, 1999; Farmer, 2001). Bakhtin might water down its political accent but the theory of dialogue deepens the pathways of resisting language hegemony.

### **2.3.3. Dialogue with Power**

Having explored the various ways and forms of student response in a general sense, the following section will be devoted to the examination of the strategy of counter-hegemonic responses in particular. Like Freire, Bakhtin also talks about struggle for consciousness. However, the approach and strategy he adopts are different. Bakhtinian dialogue always reminds one of the importance of other(ness) in understanding and contesting those discourses that reject the partaking and the

perspective of the other. He affirms that we have to 'struggle for the hegemony among various available verbal and ideological points of view, approaches, directions, and values' (DN, p.346). The concepts of internal persuasive discourse, appropriation, retelling and creative understanding cannot be reduced as mastering or resisting the authoritarian discourse only. They emphasise that in facing the authoritarian discourse, one has to rework and re-create it, and involves it to play a role in one's own discourse [§: p.55]. Morson and Emerson, instead of analysing how voice, posit a new angle to consider the changeability or the 'degree of our-own-ness' (PSG, p. 89) of the authoritarian discourse through appropriation (1990, p.220). They see that appropriation involves "re-accenting the word", giving it a new aura, developing potential meanings in it and placing it in dialogue with another voice' (ibid.). In other words, transformation would be taken place at both dialoguers. In that way, the learning of standard language, genre and discourse by particular social groups in power is not a problem.

Bakhtinian dialogue contests with a monological and ready-made truth that eliminates rather than embraces other possibilities. Therefore, in practice dialogue in the form of conversation, discussion, talk or other kinds should be unpredictable, non-prescriptive and multi-voiced. This does not forestall teachers' 'authentic question' (Alexander, 2004, p.14; Farmer, 2001) which is deemed to balance the catechistical interaction that prevails in traditional classrooms.

Bakhtin (DD) points out that:

The word is not a material thing but rather the eternally mobile, eternally fickle medium of dialogic interaction. It never gravitates toward a single consciousness of a single voice. The life of the word is contained in its transfer from one mouth to

another, from one context to another context, from one social collective to another, from one generation to another generation. (p.202)

In other words, word or text in various kinds or heteroglossia, in Bakhtinian theory, should not be under-estimated or neglected in literacy classrooms. Lisa Delpit (1995) argues against some of the practices of critical literacy which over-emphasise the voices of the subordinates, but take away their right of accessing many voices and the dominated language. In her opinion, the absence of the dominant language is as suppressive as its omnipotent presence. In contrast, in respect to the criticisms and the drawbacks of the genre-based approach (Luke, 1996; Freeman, 1994), Frances Christie (1998) attempts to seek a middle ground with critical literacy.

Critical literacy is pedagogy largely concerned with making explicit the ideology workings of text. It is probably true that its analytical techniques are less specific and precise than those of the genre theorists, but it is probably also true that the theorization of how ideology works through texts and how it create the mind-set or subjectivity of the reader is more subtle and complex than that found in most genre theory (p.11).

In view of the predicaments of teaching-dominated language and genre teaching from the perspective of ideological becoming [§: p. 50], they are the result of incomplete and non-developmental understanding of consciousness raising and liberalization. Halasek (1999) describes this:

The process of ideological becoming is contested... Students who actively engage their subjects, who seek to affect and be affected by other's discourses, emerge from the process with voices constructed out of and through the voice of others. Ideological becoming is not an easy or quick process, nor is it a process readily taught (p.110).

To put it briefly, both sociocultural linguistics and literacy educators are working align the theories of Vygotsky and Bakhtin and view dialogue from the perspective

of cognition and consciousness development. For instance, Hicks and Farmer, drawing upon the concepts about internalization from Vygotsky and appropriation from Bakhtin, argue that engaging with in other people's voices and struggling for one's own voice is a creative and developmental process (Hicks, 1998; Farmer, 2001, p.58-9). It seems that Bakhtin's consciousness is political as well as developmental which grows by including the oppressive voices as a means of transformation and transgression.

#### **2.3.4. Language and literacy learning in dialogue**

Bakhtin's language theories are convergent with those schools of genre and discourse that are discussed in Chapter One [§: p. 51]. Amongst them, the idea of 'speech genre' (PSG) contributes most to the debate on the social and cultural construction, and conveyance of language. Bakhtin reads genre as utterance which calls our attention to the dynamic, generative, unfinished and non-teleological attributes of genre/discourse [§: p.53]. Not only has this interpretation inspired genre/discourse study and turned it to the direction of social activity or action (Miller, 1984; Bazerman, 1997), it also prevents genre teaching from repeating the error of the GBA that over-emphasizes the linguistic structure and features of genre thereby reducing learning to reciting and reproduction only (Luke, 1996; Freeman, 1994). Practically, Bakhtin's genre and language theory are able to address changing demands of literacy in post-industrial society.

In fact, the notion of speech genre is close to CDA's discourse because both of them regard genre/discourse as beyond words, embedded in the social context,

connected to social process, and related to the 'form of life' [§: p.54]. As regards the latter, it means the ideologies, conventions, culture, *habitus* and viewpoint of the target genre are selected from a particular social group. However, it is the teaching and selection of genre that is contentious. Based on Voloshinov's ideas of ideological evaluation of sign of [§: p.34], Luke challenges the teaching of the privileged, powerful and highly valued genre or language for suffocating criticism and transformation, and therefore being liable to mere reproduction and suppression (1996).

Yet, the danger here is we will 'denaturalise' and demystify cultural texts by making explicit their codes, patterns and conventions, but fail to situate, critique, interrogate, and transform these texts, their discourses and their institutional sites. Where this is the case, we risk 'renaturalising' these texts... Without reconsidering its own (genre) social and cultural consequences, genre teaching runs risk of becoming as institutional technology principally engaged in self-reproduction of the status and privilege of a particular field of disciplinary knowledge, rather than part of a broadly based political project for remaking the institutional distribution of literacy and its affiliated forms of capital.

Apart from genre, a recent translation of Bakhtin's (2004) earlier research on grammar teaching also tells how he views linguistics or language as communicative mediator for stimulating personal voice and style.

Teaching syntax without providing stylistic elucidation and without attempting to enrich the students' own speech lacks any creative significance and does not help them improve the creativity of their own speech productions, merely teaching them to identify the parts of ready-made language produced by others. But this is precisely the definition of scholasticism (DPG).

Indeed, the beauty of Bakhtinian language theory lies precisely in its going beyond the linguistic level without forgetting the prevalent domination. To understand genre from the perspective of utterance and voice theory in order to treat it as creative, individualistic and developmental is critical. The learner, in

response, is requested to appropriate it meanwhile to re-accentuate, re-work and express it with his or her individuality and emotionally evaluative attitude [§: p. 70].

Building on the genre theory of Bakhtin, scholars further highlight the 'generative power' of genre (Wretch, 1990; Lotman, 1988). Speech genre is open-ended, or in Bakhtin's word, unfinished. As '(genre) differentiates and grows as the particular sphere develops and becomes more complex' (PSG, p.60), it follows that genre should be studied in depth. or that reason, although diverse genres have been named, such as high and low, official and unofficial, familiar and unfamiliar, stable and unstable, they are examples to illustrate the infinity of genre types. The lack of genre typology averts canonization of a particular genre. In short, Bakhtinian genre theory draws teachers' attention to helping students to grasp and partake in the social situation of the target genre, and to appropriate that genre with personal voice. The ideas of heteroglossia, multi-voices, otherness and plurality also answer the new demands on language and literacy education in the post-industrial society.

The rise of globalization and new technologies, together with the increasing complexity of modern life and the ethnical composition of communities all urge for changes in literacy education. Critical literacy is no exception. Issues like the intricate interaction between people at local and global level, the various modes of representation in communication, and multiple identities in modern life, are now the major concerns of many literacy educators. In response to these new challenges, a number of new approaches to literacy pedagogy have emerged.

Multiliteracies of the New London Group (2000) is one of those (New London Group, 2000; Street, 2001; Wallace, 2002; Cope & Kalantzis, 2000; Kalantzis & Cope, 2001). Bringing together a mixture of ideas from modern sociology, post-colonialism and post-structuralism, multiliteracies projects a new understanding of critical literacy. Discussions are mainly structured around the issues of disparity of languages, experiencing the other, practicing dialogic teaching and learning and crossing the cultural boundaries through reflecting upon the relation between the self and the other.

As the name itself suggests, multiliteracies directly acknowledges and affirms the importance of pluralism and otherness while opposing normality and homogeneity. Therefore, apart from employing the strategies of resistance and transformation, multiliteracies go further to value and make use of varieties of language, including accents, registers and dialects from all sources, especially those from students' oral, vernacular and home language. It supports an open attitude to students' communities, subjectivities, identities and cultures and answers to the call of pluralism and multiculturalism in late modern society (New London Group, 2000; Kress, 1995, p. 70-5.). Following the notion of pluralism and otherness, the employment of multi-modal language or different modes of representation becomes a tactic to resist hegemony. It in turn caters to the technical needs of language education in the information era. Nevertheless, multiliteracies are not merely a pragmatic response to technologies, although they view each mode of representation whether verbal, visual, audio and kinesics as having its form and convention that is socially and culturally bonded. In a monologic classroom, the

teacher always promotes and transmits certain mode of representation but not others. Multiliteracies scholars however, embrace a philosophy of equalitarianism of modes as 'meaning is inevitably and necessarily realised differently in different modes' (Kress, 2003, p.107). For this reason, teaching with diverse modes of representation is essential for students to give and understand manifold and multilayer meanings. Besides, it is believed that by allowing students to determine and design their own ways of representing their world, the given meanings and conventions will be unmasked and transformed anew.

To sum up, it is beyond doubt that Bakhtin's ideas of dialogue, heteroglossia, double-voiced, polyphony, speech genre, stylization and carnival are influencing while at the same time being further developed in educational research and practice. Indeed, some literacy scholars even shift the focus from 'critical' to 'dialogic' and coin a new term 'dialogic literacy' to represent the change. 'Dialogic literacy' is in fact an adapted or revised version of critical literacy which lays special emphasis on its dialogic character by drawing upon Bakhtinian theories. Advocates of dialogic literacy such as Nicholas Burbules (1993), Peter Renshaw (2004), Irene Ward (1994) and Robin Alexander (2004) initiate dialogic learning or teaching as a general pedagogy are characterized by post-structuralists. Amongst them are compositionists and bilingual educators such as Halasek Kay, (1999) Frank Smith, (2001), Sarah Warshauer Freedman and Arnetha F. Ball (1004), Marcia Moraes (1996) who directly employ Bakhtin's theories in literacy and language learning They all habituate the Bakhtinian paradigm and in turn share a common epistemological tradition. They are family members of critical literacy.

Indeed, Bakhtinian dialogism clarifies, enriches, broadens and complicates both the method and theory of dialectical opposition in Freirean critical literacy. Amongst the many influences brought to bear to critical literacy, particular attention should be given to the concept and significance of dialogue in opposition. Dialogue in opposition necessitates constructing a dialogic learning context, encouraging heteroglossia and dissonances, introducing students' different positions in relation to others, allowing in a great variety of dialogic communication, teasing out the diverse relations between voices, and challenging and appropriating the dominant discourse. On the praxis level, whether the method is dialogic or dialectic, the study focus of language and literacy learning has shifted to classroom discourse analyses, teacher talk and peer discussion. To reiterate, critical literacy cannot be reduced to a framework, a tool or a set of guidelines for teaching evaluation. It is rather a pedagogy which considers literacy teaching as a practice/praxis. In the next chapter, I will relate drama pedagogy with literacy teaching by taking into account their dialogic relationship.

## **Conclusion**

In this chapter I introduce the basic ideas of Freirean critical literacy and summarise its pitfalls and defects in application. I argue that reframing is necessary for making critical literacy a model that is compatible with the needs of post modern society. To do so, I apply Bakhtinian dialogism and review it against the key ideas and core values of critical literacy and other schools of language and literacy. By reconstructing the relations between the theories of Freire and Bakhtin, I draw on a mediated model that lays the theoretical ground of my study.

## **Chapter Three: A Dialogic Approach to Review Drama Pedagogy**

In the previous chapter, I highlight dialogue was highlighted as the major device for transformation. I apply Bakhtin's dialogism to review the dialectical opposition of critical literacy to a dialogic one. What follows is a search of a pertaining pedagogy to put it into practice. Considering that drama itself is basically composed of and inherently situated within dialogue, it follows that drama used as pedagogy can be a good means to actualise the newly reframed critical literacy. This chapter therefore attempts to illustrate why and how drama is dialogic. This chapter begins with discussion of the Bakhtin's apathy in regard to drama, followed by recapulation of debates concerning whether drama and which drama tradition is dialogic in Bakhtinian sense. It clarifies the drama pedagogy model that is reviewed in this thesis. Drama is deemed as capable of opening an in-between and fictive space in the literacy classroom in which opportunities for students to dialogue in different roles, positions and languages are manifold. The discussion in this chapter provides the premise of this thesis that drama pedagogy is intrinsically dialogic.

### **3.1. The predicament of using Bakhtin's dialogue in drama**

Bakhtin's antagonism about theatre and drama is widely recognized by both Bakhtinian and theatre theorists. For him, theatre/drama is a kind of authoritative discourse. Bakhtin's idea may have some validity because the theatre which he was attacking was founded in the aesthetic tradition of Hegel (DPN, p.17). The

classical tragedy is a good example of this type of theatre (Carlson 1998; Krasner 2004). It is a linear and naturalistic representation of reality aiming at constructing an illusory, single, monologic and fixed truth. The actors are equipped with exquisite acting skills, the settings are mimics of the actual world, and the audience possess and demonstrates virtuoso, taste and learned attitude. After all, the function of such theatre is to give the audience an illusion and to evoke their emotion but not critical thinking. The relation and communication between the play (including the producer and creator of the play) and the audience is then hierarchical and transactional (Cunliffe, 1993). The illusionist theatre is criticised for reifying a kind of epistemology which stresses passive reception of ready-made truth.

However, there are increasing queries about Bakhtin's opposition to theatre and drama. Carlson (1998) suggests that modern drama is more like the polyphonic novel meaning it is an open and polyphonic genre [§: p.72]. Pechey (1987), Cunliffe (1993) and Krasner (2004) reject Bakhtin's polarization of carnival and drama. By reviewing how reformers of the naturalistic theatre and the practitioners of avant-garde theatre such as Bertolt Brecht, Antonin Artaud and Augusto Boal attempted to reconstruct the relation between the play and the audience, these critics agree that both the genre and the practice of drama are dialogic. Such a turn in the theoretical review on Bakhtin's opinions about drama have eventually brought more and more drama educators to the idea that teaching drama as pedagogy is a dialogic practice (Edmiston & Enciso, 2002; Lev-Aladgem, 2000). Clearly, these critiques which stem from different drama disciplines have

distinctive purposes and agendas targeting different aspects of Bakhtin's theory. By no means do they cover the whole terrain of Bakhtin's dialogue and offer a holistic critique. Cunliffe (1993) for instance focuses on the 'performance without footlights' (CG), a particular notion of the Carnival theory [§: p. 74] to argue that the theatre is polyphonic in nature. Instead of repeating and re-reading Bakhtin's dialogic concepts one by one to verify that drama is dialogue, or which drama tradition is dialogic and which one is not, I start with the general understanding that classrooms integrating drama are open, in-between and polyphonic spaces for dialogic communication. I move on to argue that it is a mode of communication composed of numerous and intricate dialogic activities conducted by people from various stances, in different positions and with multimodal languages. I then use Bakhtin's concept of 'architectonics' (Holquist, 1990a; Morson & Emerson, 1989, p.22; Farmer, 2003, p.15-6; Cunliffe, 1993) to further illustrate the links and relations between the different aspects of drama pedagogy [§: p.77].

This path is taken firstly because to consider drama as pedagogy in general rather than targeting a specific school, approach or mode of applying drama because it is more suitable for observing the phenomenon of using drama as a learning medium in Hong Kong, which is still new in Hong Kong schools. Secondly, more room is allowed for reconciling some of the polemics in drama/theatre education. For instance, process drama is asserted as dialogic teaching and learning. (O'Neil, 1989; Edmiston & Enciso, 2002). However, Neelands (2000) queries whether it is dialogism in the Brechtian sense because it stresses on learning by 'living through' and full participation in a fictive world, which in turn eliminates the

opportunity for students to keep a distance from the drama world and to reflect on it critically. Obviously, Bakhtin's dialogue theory is not a single answer to all disputes but it provides a new lens and alternative approach to answer this question.

Besides, distinguishing and polarising different theatrical traditions may undermine meaningful discussion of the application of drama/theatre in classroom. A critical evaluation should be more concerned with the effects of its application on the relations between the participants and hence the achievements of its objectives. One of the findings of this study, for instance, affirms that pupils are not merely an audience or listeners but rather doers or participants who enliven drama in the classroom even though the lesson may be conducted in a serious, official and literary mode. In this case, it is the aspect of application, rather than drama itself that this study focuses on.

Drama pedagogy is an umbrella concept embracing various drama/theatre schools, approaches, conventions and elements which have similarities and differences, overlapping areas as well as polarities amongst them. Taking this into consideration, research about the practice of drama in critical literacy may capture only some features or aspects of a particular approach in application. Recent studies have been confined to process drama which affirms its contribution to enable students to unpack, challenge, interrogate and transform the text with their knowledge, experiences, feelings and interests, thereby resulting in students' active exploration of the theme of the story and development of their own

interpretation (Montgomerie & Ferguson, 1999; Hertzberg, 2003; Martello, 2001; Vasquez, 2003). Illuminating though these efforts are, the discussion cannot help but exclude teachers unfamiliar with process drama. Hence, there is indeed a need for the construction of an alternative framework which has the capacity to evaluate the practice of drama as pedagogy in general and address the common concerns of both drama educators and literacy teachers irrespective of the *habitus* they belong to.

### **3.2. The features of the architectonics of the drama pedagogy**

#### **3.2.1. The playfulness and grotesqueness of the dialogical space**

Can drama open up a dialogic space for students in which various kinds of dialogic activities are embraced and intertwined? This dialogic space is essential for students to encounter different ideas, bring together their own interests, knowledge and experiences, and to apply their linguistic resources to act, reflect and transform. Many drama experts have affirmed drama pedagogy of active-inquiry (Neelands, 2000, p.105 ff.; Edmiston, 1998, p. 103-7), problem solving (Booth, 1994, p.53-6) and progressive learning (Bunyan et al., 2000, 5 ff.). It is also a pertinent device to achieve 'conscientization' meaning achieving 'ideological becoming' [§: p. 60]. Nevertheless, to conceptualise drama from the view of general learning theories may risk reducing it to a learning task only. What makes drama more than this is its ability to create a fictive world, an 'as if' situation. As Bakhtin's carnival as well as the children's play of socio-cultural psychologists suggest, learning in this fictive world is non-literal, pleasurable and

eccentric. The suspension of the teacher's authority may be a prerequisite though the fictive world thus created is inherently a dialogue with reality. Students are enabled to achieve an 'extraordinary reexperiencing (of) the ordinary' [§: p. 80]. In that sense, drama is indeed one major device to realize dialogic communication in the classroom.

In reference to Victor Turner's concept (1982), O'Neill claims that the fictive world created by drama is a 'liminal space', meaning a space and time that exists 'betwixt and between' thereby suggesting possible transformation. Elaborating further on McLaren's idea of 'teacher as a liminal servant' (1988) as well as the drama convention of 'teacher in role', O'Neill moves forward to urge teachers to turn the classroom into a liminal space (1989). The overt focus of O'Neill is the structure of the liminal space and the role of the teacher in destabilising power relations in the classroom. O'Neill's treatment of the liminal space is shared by other drama educators (Henry, 2000; Linds, 2004). There seems to be a consensus about the issue of the teacher's authority in using drama to teach in the classroom. Without exception, drama educators and scholars warn against teachers giving rigid instructions, providing ready-made and unitary answers, and offering mechanical responses to students (Heathcote, 1991c; Neelands, 1995; Fleming, 2001). This is strongly advocated by researchers and critics of children's play such as Rogoff (1990) who argue that children who are freed from the imposition of rules and the tyranny of a tightly held goal or other kinds of external controls enforced by adults can develop their creativity. Sawyer (1997, 2004) further finds that children playing in a 'child-directed mode – without an adult present'

learn through improvisation, which enables interesting and new ideas to emerge and meta-communication to grow. All of them suggest the teacher's withdrawal and minimization of control and domination. Yet, to understand the factors that contribute to the aura and mood of dialogue and dialogic activities in drama, it is important to highlight the playful attributes of the fictive world created by drama. Both the socio-cultural psychologists and the theory of Carnival offer insights to look into the displaying of the discursiveness of these playful attributes.

The playfulness of a fictive world can be brought about by the actual practice of playful activities, such as theatre games, comedy, or simply any element and act that is eccentric, absurd and grotesque in relation to students' everyday life. Socio-cultural psychologists define a fictive world as playful when it allows students to distort reality to accommodate their interests (Vygotsky, 1967; Fergus, 1999; Engel, 2005). At this point, playfulness works at two levels. Personally, students are well informed about what reality is and what is required, but the fictive world frees them to turn it upside down so as to open up a wide range of possibilities and scenarios. This distortion does not simply take place by a change of power relation in reality but also realises in the students' imagination (Vygotsky, 1967). Play is an activity based on their inclination, incentives and motives of control and expression. Socio-cultural psychologists assert this by stressing that the fulfilment of these inner wills or needs gives students a sense of power and serves as a basis of pleasure (Vygotsky, 1967; Fergus, 1999). Such a distorted reality, compared to normality, is non-literal, alienated and aberrant. From the perspective of Carnival, it bestows a 'second life' [§: p. 75] upon the students

through a temporary suspension of the authoritative classroom discourses. It is because of this suspension, 'internally persuasive discourse' is realised and legitimised [§: p. 55].

This carnivalistic reading of the fictive world does not mean that the teacher and the students are practicing carnival consciously.<sup>16</sup> Connotatively, it is the reality distorted that brings about a liberating effect or subversive pleasure (Stam, 1989) in the restrained and serious classroom. Dentith (1995, p.66) values these liberating effects and pleasures and sees that they are rooted in people's culture. In this light, it may be argued that language, image, performance or any other behaviour that works against the formal, humourless and orthodox classroom are eccentric as well as playful. All of them certainly are resources and mediators of dialogic literacy. Many progressive educators emphasise the importance of viewing pleasure and playfulness as constructive and meaningful to teaching and learning, rather than regarding them as destructive and senseless (Noddings, 2003).

There have been abundant researches and field studies to support the efficacy of playful the application of drama in the classroom. A common finding amongst them points to the fact that improvisation by students leads them to foreground their unofficial languages, everyday experiences and idiosyncrasies, and thus struggle with those which are official, formal and academic. This is illustrated in

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<sup>16</sup> The carnival theory employed here is an analogy of the practice of drama or other pedagogy. It is an afterthought rather than a ready-made framework for observation and teaching (Mallan, 1999; Lev-Aladgem, 2000; Young, 1998; Lensmire 1994)

my cases when drama is integrated into Chinese language classrooms [§: p.39]. Apart from this, it is also found that the drama conventions subvert reality by suspending, freezing or magnifying its particularities, thereby projecting a non-linear and non-naturalistic reality (Edmiston & Enciso, 2002; Medina & Campano, 2006). Eccentric elements such as joke, pun, slang, laughter, noise, abuse and parody etc. also appear in classrooms where drama is applied [§: p. 76]. Such findings provide concrete evidence to support the fact that the fictive world created by drama colours the dialogic space with a grotesque sense and atmosphere. On the whole, it can be concluded that a classroom with drama is a dialogic space of anti-authoritative playfulness.

### **3.2.2. As-if dialogue**

Among all the dramatic dialogic activities, role enactment or acting serves as the core and the basis of dialogic activities in a lesson using drama. As will explain and demonstrate later in the case studies, role enactment promotes dialogic learning using numerous approaches and in different degrees. Bakhtin views role enactment as dialogic. This understanding is vital as it dismisses the argument that imitation, role play or any activity related to acting is nothing but parroting or mechanical replication of other people's voices, gestures and languages. Role enactment requires one to respond to the characters, the experiences, the story or the role with one's own understanding, interpretation and evaluation, which is a kind of 'actively evaluative response' or 'appropriation' discussed in the last chapter [§: p. 69]. By no means should the voice and the consciousness of the actor silent and unseen. The dynamic relations between the 'role' and 'I' (the

role-player or actor) can be further illustrated by drawing on the concepts of chronotope. From the language and literacy teaching's perspective, such dialogic relation between the role and the student also enhances active, critical and creative understanding of speech genre [§: p.53; p. 69]. In fact, it is a common belief that role playing activities of different kinds help students to acquire, apply, explore and practice language in live situations. Through this authentic and interactive learning, students can make sense of why, where, who, and how language is used in a particular way. More significantly, as will be discussed at the end of this section, role enactment is also a kind of genre teaching which does not suppress students' language and *habitus*.

Role enactment here simply means that students take up an 'as-if' stance in order to put themselves into someone else's shoes. It is an activity in which they can connect and fuse themselves with others. Once students act, they dwell in other people's lives, through which they broaden and transform their limited frame of seeing, thinking and behaving. In spite of this, not all scholars concur that learning through 'as if' is liberal and dialogic. On the contrary, it may remain a learning mode of 'reciting by heart' [§: p.71]. The polemics here are concerned with whether the role represents the authoritative discourse which suppresses rather than stimulates the students' voice. The 'role taking' and 'role creating' theory developed by Moreno (1959) and later taken up by Kao and O'Neill (1998, p.7-9) express such concern. They argue that there is distinction in terms of derivation and structure between two kinds of role enactment. In role taking, the student is given a role and his/her enactment is pre-determined and structured; whereas in

role creating, enactment is loosened and even inclined to improvisation in which the role is created by the student in response to the stimulus emerging from the fictive world. This distinction denounces enactment of the 'taking' mode for adhering to a rigid, monologic and ready-made truth which entails mechanical recitation and technical acting. In contrast, the creating mode of enactment is valued as dialogic and authentic. With evidence from process drama classroom, O'Neill and Kao (1998, p.17) argue that:

Student will feel they have a voice; they will interact with each other and the teacher in new way; the classroom discourse will be both dialogic and democratic. Students do not merely play roles but create roles and transcend them.

Certainly, this distinction is fundamental in a number of ways. Firstly, it reiterates the importance of student autonomy and voice in role enactment, suggesting a surrender of power from the teacher to the students. It provides insights to the selection, structuring and enacting in learning. However, it is often too easy to say that creating a role is dialogic. For instance, if students' consciousness is false and bounded, their life experiences mundane, and their language clichéd, what kind of voice should one expect? There is a lot of reservation on whether 'taking' and 'creating' are innate qualities of enactment or they are the result of the teachers' control. The answer may be both. Nonetheless, other drama educators take an inclusive stance towards the function of acting in learning (Neelands, 2001; Fleming, 1994; Bolton, 1998; Edmiston & Enciso, 2002). They argue that the 'role' and 'I' are basically two individuals and consciousnesses both of whom are essentially different but simultaneously share commonality. Acting is therefore an encounter between the 'role' and 'I' that promotes dialogue, and hence

inter-subjectivity. For example, Neelands (2001) states that,

Creating a “character” includes finding oneself in the “other”– *what-if?* (my emphasis) – finding the “other” in oneself– behaving “*as-if*” (my emphasis). The space of possible “other” extends to include oneself. The boundaries between “self” and “other” meet and merge– the core of humanity...

Neelands’s argument is in alignment with the axiom of ‘I-thou’ of Bakhtin and Freire. He emphasises that the relation between the ‘role’ and ‘I’ should not be an isolated and unrelated ‘I-I’ or a hierarchical and asymmetrical ‘I-it’. Instead, the relation is complex, fluid and dynamic. Indeed dialogicality in role enactment is not a matter of all or nothing but a matter of how it can be accomplished. Therefore, it is more important to turn the investigative edge towards examining the relation between the ‘role’ and ‘I’ as well as the ways used by students to construct, exhibit and hone their voice through role enactment.

As mentioned in Chapter Two, any answer, address or utterance is always the embodiment of the speaker’s voice [§: p. 69]. Thus, the student’s enactment in this sense is also a response to the role s/he enacts. It allows the student to retell (the role) in his/her own words which involves personal interpretation as well as choice of enacting style [§: p. 70]. The process should be creative and emancipatory. The study of Skidmore (2000) of a story discussion class finds that teaching in the ‘retelling’ mode precludes the domination of a single and universal standpoint and makes possible an open-structured dialogue. To move a step forward, it should be conceived that the function of this open structure is actually providing the necessary condition for students to make their voice heard in role enactment. To understand the process of the struggle, Bakhtin’s concept of

'chronotope' (DN, p.84, 253) provides a tool to analyse how actors dialogue with the roles they play. 'Chronotope' is the idea that initially refers to the artistic way of representing time-space in narratives (DI, p. 84; Dentith, 2001; Holquist, 1990a, p.107). It also refers to the historical world of an individual's consciousness (DM, p.86ff., p.342, Carlson, 1998). Carlson borrows the general meaning of chronotope to affirm that the role in a script and the actor on the stage are essentially different because they come from and are shaped by two distinctive historical worlds.<sup>17</sup> As a result, there is always a gap between the two worlds and two consciousnesses. To act, in this sense, is to dialogue with the role through the actor's own chronotope. It entails the actors de-contextualising the role from its time-space and then re-contextualising it in the present. In this light, there is no absolute answer, model or formulation for acting in role. The responses of the actor to the role give rise to the emergence of voices in acting. If there are a thousand actors, there should be a thousand ways of acting out a role. Furthermore, as an outsider to the chronotope of the role, the actor can even see what the role or dramaturges cannot see and see it differently. It is the actor who brings 'surplus meaning' to the role and the script (FTCN; Carlson, 1998; Holquist, 1990a, p.35-7). Not only does the concept of chronotope inspire theatre production, it also informs the classroom using acting as a teaching medium by affirming that double-voiced enactment is a result of an actively evaluative response of the students to the role. Winston's portrayal of the mental

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<sup>17</sup> Carlson (1993) says '...in the theatre they (characters) will be embodied by persons whose views of reality will be necessarily different, even if these are actors of his own time and culture, and when the play is recreated in another chronotope its discourse will necessarily move even further from his own'. In fact, Bakhtinians take the general meaning of chronotope and use it as a tool to study 'the relations between any text and its times' (Holquist, 1990a, p.113).

voyage of students in acting clearly explains this, '(d)rawing from my knowledge of the world and my own experience I enter into the "third place"<sup>18</sup>, one that can help me make connections between my sense of self and how it differs from or is similar to or connect with me' (2000, p. 99). The emphasis is laid on the 'I' who is the architect or conductor of the acting. It also suggests that the student's culture, language and thinking are vital resources for creating 'surplus meanings'. These arguments may resolve the heated polemics about the primacy of scripted enactment/performance. In spite of these debates, after all, the issue is not the script or any pre-planned condition which reduces acting to the reciting mode, but students' awareness of the gap between themselves and the roles, as well as the freedom they are entitled to in bringing about surplus meanings in enactment.

Putting emphasis on the 'I' in enactment does not mean overlooking the significance of the 'role'. The role as 'otherness' works to arouse students' consciousness and help them to understand the world. This otherness is embodied through material representation such as words, intonation and bodily languages which may be similarity or different from those of us. Thus, the connection and integration with the role becomes a means of expanding, enriching and transforming oneself. Hence, the role is an important learning mediator or asset, and 'role creating' without a genuine encounter with otherness is still monologic. Before investigating how one acts out a role in the dialogic approach, the subject of otherness should be examined first in the context of the

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<sup>18</sup> 'Third Place' here designates a mental space rather than a physical one. It is similar to the concept of 'Metaxis', that is a place which does not belong to I, the actor/the real world; nor does it belong to the role, the character/the fictive world.

fictive world. The fictive world is playful as it projects an unfamiliar and eccentric reality in the classroom. But the relationship between the fictive world and the real world is intricate. Feldman (2005) points out that mimicking is an 'unreal imitation of the real'. Susan Engel (2005) elaborates this by taking a closer look into the different sort of distance between the fictive world constructed by children and their everyday reality. From a mirror of everyday life to the fantasy of a sophisticated narrated world, she distinguishes the fictive world into two categories: '*what is*' and '*what if*' (author emphasis). She explains that,

Both involve pretence, but one (what is) rests on plausible reconstructions of every day lived experience, while the other (what if) rests on exploring implausible and often magical events and explanations (ibid.).

Engel is mainly interested in how children oscillate between the two worlds in terms of words, narratives and actions. She finds that the boundaries of different kinds of experience (real, plausible, fantastical) are blurred, showing that they are explored, constructed, segregated, compared, and merged by the children. Her examination challenges the simple definition of the children's world into either real or unreal. Certainly one should not assume the meeting of the fictive world/role and the real world/I in students' experience as mere merging or adding of the two. Instead, one should pay attention to the dynamics and complexities of the 'metaxis', a notion propounded by Augusto Boal and widely used in drama education to mean the simultaneous existence of the fictive world and real world of the students in learning (Boal, 2000, p.7; O'Neill, 1989; O'Toole, 1992, p.30). Metaxis manifests the encounter of the two worlds. On top of this, how students experience both is worthy of more discussion. But Engel's findings open the

question of what sort of fictive world and role is more favourable for dialogue. It appears that the 'what-if' world is more far-fetched, alienated and multifarious. It conjures up possibilities and enhances the complexity of dialogue between the 'role' and 'I'. Even though it may be an encounter with an authoritative discourse, there is at least a congregation of roles/others, a collage of voices and a bigger gap between the worlds of the role and the students for imagination and creation. In this way, the fictive world can be filled with competing, struggling and cacophonous voices.

Apart from this, challenges and conflicts brought along by the role/other also facilitate transformation of the 'I'. It can be explained by the power of tension<sup>19</sup> in drama, another feature of the fictive world under examination. An example is given by Wagner (1999) after his scrutiny of the modes of tension in Dorothy Heathcote's drama lessons. He finds that the presence of tension does entrap students to explore new experience and develop new insights.

Drama as an art is about bonding and tension that builds when persons need to interact with each other. This drama went on and on, staying in the same area, exploring the relationships among this group of men. Because it stayed in a one spot, there was time for the relationships to be explored (ibid. p.36).

For that reason, O'Toole (1992, p.162-3) agrees that tension has to be managed but not avoided. On the other hand, Lyle's research (2002) about 'debate-in-role' illustrates how tension assists students in taking the initiative to respond to the

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<sup>19</sup> I am aware that dramatic tension is not merely the result of the meeting of conflicting ideas between roles. I use it as example to illustrate the importance of tension in learning. Wagner suggests with cases that there are diverse approaches to structuring tension in the drama classroom. They include the introduction of surprise question, complex relation between people, suspension and mystery, limitations of time and space (1999, p.151-6).

drama world, to populate a role, to interact with others, and to speak with their own voices. One may conclude from the above arguments that the dialogic mode of role play or enactment should be a thorny journey full of unknowns, queries, ambiguities, constraints, inconsistencies and deferrals, resembling the evolution of individual consciousness in ideological becoming [§: p.50; p.86]. It is not hard to imagine that once deprived of variation, dialogue will be debased to mere talk, conversation and negotiation.

By examining the relation and process of role enactment from a Bakhtinian perspective, implications for language and literacy learning can be drawn. A new perspective can be developed with regard to speech genre. In fact, Bakhtinians greatly resist reducing genre to a set of fixed rubrics or linguistic rules. Although they affirm the existence of a certain kind of linguistic features or style of expression inherent in a particular type of genre, they do not perceive it as a given truth, recipe or prescription. Apart from giving importance to the live situation of genre application, Bakhtin accentuates that the 'expression' of genre varies according to individual style and evaluative response. By saying that 'any truly creative voice can only be the second voice in a discourse' (PSG, p. 110), it means both the general and the individual language style govern the speaker's intonation, accent and word choice. In this light, learning a genre through enactment needs to stress the individual style of the students. If it is impossible to clone a role in enactment even in the role taking mode, neither is it possible with genre.

In discussing the complex dialogic relation between the 'role' and 'I', one should

come to accept the equal indispensability of both as sources for learning language. Otherness is not the ultimate goal of learning. Instead, in Bakhtin's words, we should 'take it and make it one's own' (DN, p. 294). However, the balance and relation between otherness and oneself is an art rather than a rule. Through empathy, the 'role' and 'I' are tightly tied as a body whilst being quite different. To act is to link them up. It is a process, a stage and a strategy to attain 'newness' but it is not the end (AH). After all, acting does not aim to fuse them into one.

I empathize actively into an individuality and, consequently, I do not lose myself completely, not my place outside it, even for a moment. It is not the object [what another person says] that unexpectedly takes possession of me as the passive one. It is I who empathize actively into the object; empathizing is my act, and only that constitutes productiveness and newness...Empathizing actualizes something that did not exist in the object of empathizing or in myself prior to the act of empathizing, and through this actualized something Being-in-event [one's lived life] is enriched (that is, it does not remain equal to itself) (p.15).

In that case, giving detailed guidelines to enactment seems unworkable. Enactment is started by 'I' and ended in 'I'. It is a dialogic activity which always points to an exchange of perspectives, transformation of attitudes, and making new meanings so that a new world of multi-voicedness or heteroglossia comes into being. Enactment in all forms therefore should be critical, emancipatory and reflexive learning process.

### **3.2.3. Omni-positioned dialogue**

Teaching with drama gives students numerous opportunities for dialogue. This is because drama as pedagogy is strongly related to a progressive and liberal mode of teaching that very much emphasizes collaboration and participation. Hence, activities such as group work, classroom talk, and peer assessment are always

accompanied. Through such activities, drama noticeably transforms the monologic and reticent Chinese language classroom. Nevertheless, the dialogues in drama are different from those in a student-centred or progressive teaching. As noted above, the dialogue between the 'role' and 'I' as well as between different roles are fictive and dialogic. Other than that, students learning using drama are not confined to acting or watching only. They are taking on different tasks and responsibilities both in language learning and drama making that is they are in different 'positions' at the same time. To name but a few, they are actor, spectator, playwright, producer, reader, author, director and critic. Students shift from one position to another, or they occupy more than one position at a time which entails vigorous dialogues. These various positions change the static nature and the hierarchy of the classroom by providing students with a holistic and omni-positional engagement in learning (Neelands, 2000; Bowel & Heap, 2005). As with 'free contact among people' in Carnival theory, the absence of restriction of students' positions signifies the liberation of behaviour, gesture and discourse [§: p.76]. In other words, multiple positions may result in multi-voicedness in behaviour, gesture and discourse.

'Position' is not a new idea. Edmiston & Enciso (2002) also draw attention to position as one of the dialogic features in the drama classroom. The word used is 'positioning' which is defined as dialogues between 'I' and the 'role', and between different roles. As well as Edmiston, Neelands (2000) makes use of the alienation techniques of Brecht to propose that Drama-in-Education provides students with different positions to take in the fictive world in various ways and degrees of

participation. A continuum of six positions has been sketched ranging from 'player' who is fully situated in the story as actor, to 'observer' who watches without living in and immediate interaction with the performance<sup>20</sup>. Neelands agrees that the 'player' position offers students a living through or a live experience which may avoid the pitfalls of illusionist drama. Meanwhile he worries that the player's full participation in the story may impede the students from developing a critical stance. Neelands's argument mainly establishes a new relationship between the actor and the audience in the drama classroom. However, the interaction between the actor and fictive world and the audience and real world remains the centre of discussion. It is the primary concern of this study to examine the typology of positions. Related concepts such as unlocking, crossing, free-shifting, disparity and the assortment of position, as well as their operation in learning with drama as pedagogy will be explained.

To begin with, the omni-position of the students in conventional language classroom is viewed from the perspective of language learning and teaching practice. Imprisoned in the position of listener and reader, the students are always silenced by being allowed only to learn the interpretations given by the spokesperson of the text, the teacher, or are limited by being able to only to interpret the author or textbook. With drama pedagogy, the binary positions of teach/learn or high/low is dissolved as the students are free to interrogate various positions situated inside and outside the fictive world. The variance of positions

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<sup>20</sup> The other degrees of participation between the 'players' and 'observer' are 'social actors', 'framed witnesses', 'active witnesses', and 'passive witnesses' (Neelands, 2000).

allows them to speak in different terms and be aware of alternative voices. Booth (1994) claims that drama infringes and transgresses the stable and pre-arranged positions of students and elucidates this with story drama as example:

When reading they (students) enter at first into a dialogue with the author, then with other readers and finally with themselves. Through discussion and analysis, they modify and develop their understanding of the author's meaning, as well as absorbing the diversity of meanings their classmates have taken from the text (p.118-9).

Booth explains that a change of position in reading subsequently leads to a change of language task and learning approach. He suggests that the more positions the students take, the richer their reading experiences. To 'read' a text through drama convention or to dramatize a text is complex learning. There are opportunities for students to decode, discuss, explore, modify, devise, and finally act out their ideas and understanding. During the whole learning process, they are located as reader, interpreter, audience, actor, character as well as author. These multiple localities are woven together to enable them to engage reflexively in an on-going dialogue with the text, their real world and the changing fictive world. It can be considered as a kind of multi-positional reading, a reading approach which facilitates multi-layers of understanding and multiple interpretation of the text. Such position unlocking and shifting is usually accompanied with a carnival 'crowning' effect on the students, through which the power relation in the classroom is shifted from old to new, and high to low [§: p. 75]. This is because the shift of position leads to the violation of the sanctity of the text and its author. In such a lesson, if the students can seize power from those positions which are conventionally perceived as authoritarian, they are sanctioned to take control over

the text. It can be seen that 'omni-position' does not mitigate power as existing in social structure or institution. It functions as an entrance for students to move and interact at/with different levels.

In view of this, dialogues between positions in making drama/theatre are more inter-animated, complex and intertwined. Hornbrook (1991; 1998) calls for expanding the scope of drama to involve producing, performing and responding to a 'drama text' which is constituted by design, background, sound, light and shadow etc. Hornbrook does not argue for special skills training, but it seems likely that a lesson using drama is an orchestration of diverse positions. Learning in this space suggests exposure to various kinds of learning experiences as well as polyphonic discourse. This idea is clearly stated thus by Carlson (1998):

...in the theatre they will be embodied by persons whose views of reality will be necessarily different...the whole production apparatus, including the director and potentially a whole range of contributing artists working on scenery, lighting, sound, costumes, and so on, will provides yet other views of reality and fresh "voices" in the articulation of the produced play.

Although Carlson's basic concern is theatre, his observation is illuminating for the introduction of drama in the classroom. Firstly, at the practical level, his reference to 'persons' further extends the repertoire of positions which should be included to strengthen drama as a strategy for teaching language. More importantly, not only do these persons/positions possess particular skills and knowledge but also values and viewpoints. In fact, the term 'position' itself implies space and location which constructs the frame, scope and approach of one self interacting with reality. To alter position at different times or to take up more than one position at one time

involves complex dialogic activity in shaping and reshaping these tools. The intersection of positions further implies a classroom alive with harmony, resonance as well as dissonances (DN). Therefore, Carlson underlines 'other views of reality' and 'fresh voice' articulated by schools. The notion of position helps to broaden one's understanding of how drama resists and transgresses the one-way, hierarchical and static learning position in an ordinary Hong Kong classroom.

Having reviewed an assortment of positions in constructing the fictive world, it is argued that when students are unlocked from the position of passive receiver in the conventional classroom by learning through these diverse positions, they are engaging in a process of recursive, holistic and multilevel dialogic exchange. This observation also answers the Brechtian query about students' full participation in the fictive. As already seen, each of the positions requires a particular set of skills, thoughts, languages, and perspectives. Students dialoguing in or between different positions can bring about omni-positional, non-authoritative and multi-voiced learning which is likely to tend towards consciousness transformation. In this circumstance, the absence of distance between the fictive world and the real world might not be a problem.

#### **3.2.4. Multimodal language dialogue**

For Freire, to restore a natural human voice and to aestheticize the classroom is to include a variety of utterances. 'Human voices speak in many modes: questions, statements, generalizations, specifics, images, comedy, pathos, sarcasm, mimicry,

sentimentality' (1987). But in reality, language classrooms are always verbocentric [§: p. 47]. The print or written language over others creates a barrier for students wishing to become fully engaged in learning. In other words, heterogeneous languages, literacies and linguistics are uncommon and unconventional in verbocentric language classrooms which thus make transformation difficult. Therefore, by seeing drama from the vantage of multiliteracies [§: p. 90], it is argued that drama is dialogue because it allows students to use varied semiotic/multimodal languages to communicate in the classroom. The application of drama challenges the traditional literacy model that is founded on Cartesian-based subject/object, mind/body binaries [§: p. 47]. However, it needs to be emphasised that in spite of the significance of variation, the ways of using semiotic/multimodal languages is equally or even more important. Therefore, it is too hasty to conclude that more signs mean better dialogue. The process of application, meaning the representation of meanings by different signs and the transmediation of signs is critical. Multi-modal languages also liberate students' bodily expression. It implies also the handing over of the power of written language and the official culture to the bodily and unofficial one.

Drama as a multi-modal language discourse because it embraces the language of words, sound, picture, body, facial expression, gesture, and posture (Pascoe, 2005; O'Neill, 2006; Saxton & Miller, 2006) is now a more accepted view. Dorothy Heathcote (1991c) defines drama as, 'to create a living, moving picture of life' (p.62). Drama is composed of different sign systems such as language in written, oral, visual, aural and kinetic modes, all of which carry the same weight as each other.

At the fundamental level, these 'languages' inform critical literacy in a number of ways. To begin with, drama communication involves switching languages. For example, to dramatize a character in a novel, students have to picture the written script. This process is called 'transmediation' (Semali & Fueyo, 2001; Semali, 2002; Siegel, 1995), 'transduction' (Kress, 2003, p. 36) or 'translation' (Fleming, 1998; 2001, p.92). Although the names they bear are different, all of them refer to the transferral of signs or semiotic materials to signify the same meaning. The process of transmediation entails students' knowledge of those signs and the ability to apply them. More than this, signs which appear in drama or the theatre are neither isolated nor interchangeable. Kress et al. (2001) states that each modal language has its own characteristics and they are equally important in communication, whether it is visual, kinetic or linguistic, each mode of language carries the potential of performing a special role in making meaning. In communication, the choices made from each of these sets of potentials are rhetorically organized to provide an integrated multimodal whole (ibid. p.16.).

Howard Gardner (1995, p.206) supports this and explains that each modal language captures the particular aspects of a concept. No single modal language can completely convey all the meanings of a concept. For example, it is a shared understanding that visual and aural languages convey mainly emotional and aesthetic meanings; whereas written language is more rational; and action is a kind of temporal and spatial language which is also inclined to be emotional and aesthetic. To assemble and arrange the various languages in drama is not arbitrary. Rather, they appear in a certain way to yield to a holistic and full

representation of meanings in drama/theatre. The process entails the deconstruction of the original discourse into parts and then re-constructing a new whole by mobilising, designing and synthesizing different modal languages appropriately and eloquently. In other words, signs are put together to 'speak' in a chorus or on a common ground but with different tones and styles.

However, multiliteracies go beyond decoding skills or proficiency in multimodal languages [§: p. 90]. As Holquist argues, in 'a response to sign with signs' (1990a, p.49), multiliteracies are also a dialogic practice or activity. As reiterated in this study, voices and meanings are interwoven, paralleled, echoed and contradicted in dialogue. Dialogue, from a multimodal point of view, is no exception. In a lesson using drama as pedagogy, there is always a crisscross network of dialogue between signs. This also means intrinsic ways of transmediation taking place, by which meanings are undergoing shaping and reshaping, making and remaking (Kress, et al. 2001). Two types of dialogues are taking place in the transmediation process: one aims at exploring the multiple layers of a meaning through which the connotation or the signified is unmasked; the other aims at multi-dimensional reading of a multimodal discourse.

The former process of dialogue is an inward anatomical approach of sign reading from the surface meanings represented by the linguistic elements to their connotation or other hidden meanings. From a semiotic perspective, it is to study the sign, the signifier, and the concept to which it refers to. If such inward dialogue calls for a stratification of meanings, the second type of dialogue hunts for

'mosaicing' a new whole. Aforesaid, word, sound, images, and bodily symbol and so on contributes only a part of the whole of drama. Watching, making and responding to drama are subsequently intricate dialogic activities which include juxtaposing those signs, oscillating between them, unearthing their relations, as well as synthesizing them together. This external dialogue going on between gestures and words is depicted by Krasner (2004):

Gesture highlights a character's ideology, permitting the audience to view individual complexities that alone cannot be captured by mere words. It can simultaneously contradict, augment, and support the verbal utterances, adding alternative and contradictory ideas, thus increasing the range of expression that ultimately destabilizes the unity. And most important, gesture can significantly *dialogue* (author's emphasis) with another gesture, speaking through *body language* (author's emphasis) with another.

Krasner disputes the hypothesis that drama is a closed communication system in which signs exist in harmony with one another. Instead, signs 'contradict, augment, and support' each other confirming that drama is fundamentally open and polyphonic. It also draws our attention to the importance of surfacing and unfolding the hidden meanings of a sign for students' interpretation, transformation and construction.

Some recent drama research use the multi-modal language perspective to affirm that the language of drama allows students to apply their own languages or linguistic resources to represent meanings, reinterpret a text, explore the style and form of expression, and bring in their polyphonic cultural identities (Hertzberg, 2003; Medina & Campano, 2006). Worthman's (2002) study of the activity of voice physicalisation in a performing arts and literacy program finds that students' physical voices embody their thinking, experience, emotion, attitude and culture.

Through mastering the pitch, tone, rhythm, loudness and mood of a voice, they are not only able to hone their communicative capacities but also their consciousnesses. To account for this, the *habitus* of multiliteracies is also important as well as the other issues of relinquishment of teacher power and practice of dialogue. One must also ask what kind of teaching 'multiliteracies teaching' is. Does it belong to high language or low language? These questions oblige one to change perspective from the learner to the teacher so as to look at the significance of teaching with multi-modal languages in relation to a wider social, aesthetic and cultural context.

In respect to the cultural and aesthetic aspects of drama as pedagogy, drama scholars tend to focus on its oral character which is close to students' daily life experiences, aesthetic disposition and even sensory perception. Neelands classifies drama used as a learning medium as a kind of 'oral and communal aesthetic tradition' (2004, p.xiii). It is 'familiar to pupils from their experience of popular sports and entertainments and from their own community experiences of communal dancing, singing, storytelling and rituals' (ibid.). On the other hand, Fleming puts accent on the raw, creative, intuitive response of students (2001, p. 88). Their concern about the non-literary, unforeseen and spontaneous response of students can be aligned with the oral culture tradition of Freire's critical literacy (Taylor, 1993, p.140-1).<sup>21</sup> Nonetheless, if drama as pedagogy is still orally based, can one

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<sup>21</sup> In the words of Taylor, 'The oral culture is performance rather than information centred, and knowledge is conveyed, through the drama of epic, narrative and folklore from one generation to the next. Children learn by experience and by practice, not by theory and abstraction...Communication is authentic because all discourse has the immediacy of presence, and because there is no dichotomy between word and action. People in an oral culture have a pictorial view of their world, yet within that they can encompass, and even explain, contradictions, uncertainties and not-knowing' (1993, p.141-2).

substitute it by talk, conversation or discussion? Is this oral tradition of drama a manipulated strategy for language proficiency only? In respect to the oral tradition of drama, attention should be drawn also to the bodily elements of the multi-modal language in classrooms using drama. This would allow one to differentiate these classrooms using other pedagogies pertaining to multiliteracies. It also helps to characterize the multiliteracies in drama which are rooted in the Carnival legacy. By resorting to carnivalesque languages and body movement, drama is not merely looking for 'mindful bodies and embodied minds' but real creative, transgressive and idiosyncratic multiliteracies (Misson & Morgan, 2000).<sup>22</sup> It is a kind of multiliteracies level performance and expression of subjectivity.

Every sign, like language or discourse, is not neutral but socially and culturally bound. As Kress (1995, p.70-5) observes, a multi-modal text characterizes the diverse cultures and practices of different people or social groups. Drama certainly shares this feature. By inspecting the voice and the body in drama in detail, one gets to know more about how they are inscribed by social and cultural ideologies. Voice, for instance, is commonly deemed as evidence of students' consciousness. However, scholars' discussion of voice is always confined to its semantic aspect. Not much effort has been put to look into material or bodily aspects such as tone, pitch, accent and pace which constitute the physical production of voice. In fact, both the voice and the body are complex performances of gender, class, locale, sexuality and other dimensions of students' identity and subjectivity. Poynton

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<sup>22</sup> Misson & Morgan, (2000) observes that even in English classroom in which students are engaged in drama, the teacher's tendency is to look for 'mindful bodies and embodied minds'. They call such practices 'orthodox transgressive'.

(1996) writes,

Voice, like bodies, are simultaneously irrefutably individual in their materiality and also profoundly inscribed as cultural, inscribed by those who “wear” them in order to perform the identity they decide to have.

Therefore, to regulate students’ voice (or body and language) is to regulate their mind, individuality, and consequently subjectivity. One should make a step further to argue that students’ bodies, like their subjectivity, is also a major site of control. Through external surveillance, the docile body is shaped, valued and recognized, and eventually internalized by the students (Luke, 1992; Gordon, Holland & Lahelma, 2000; Christensen, James & Jenks, 2001). The temporal and physical structure of the school is not designed for students to freely exercise their bodily expression. White (1993) sees the institutional norm in schools is functioned ‘to keep playground out of the classroom’ (p.133). Similarly, Gooch (2005) criticizes the environment and the landscape of language classrooms for being planned for teaching students to control language but not ‘to dream, to imagine, to play, to create, to symbolise, to taste possibilities, to be tantalised by stories, to delight in words and worlds, to make choices, to tumble around in other authors’ and poets’ creative spaces and to shape creative places and spaces for both functional and creative uses’. The point raised here is that the traditional classroom seldom treats body and playfulness as positive and constructive elements for learning, nor are they regarded as evidence of learning. Therefore, Misson & Morgan(2000) urge teachers to give a place for students’ ‘bodily response’ such as laughter, tears, groans, gesture, and any other physical manifestations of aesthetic responses, whereas Engel (1995, p.214) underscores children’s natural and individual styles or aesthetics in all modes. But

neither approach may satisfy the need to promote dialogicality in language classrooms.

On the other hand, drama opens a space and offers opportunities for students to display, exercise, explore, frame and reframe their culture, identity and subjectivity through bodily expression. To apply the same understanding of utterance as multivoiced, our body by no means is different. The dialogic with the body is more 'effective' in the sense that it has the capacity to challenge the unseen or even unspoken consciousness to be seen and heard. Therefore, students' transformation through the body is a metamorphosis, a term suggesting the evolving and the transparent process of transformation. However, the carnivalesque body is not equivalent to 'bodily response', nor does it advocate an attitude of 'generosity' of style. Bourdieu uses the term 'hexis' (1991, p.81) to refer to the *habitus* in a bodily sense to further clarify the significance of bodily transformation in drama. Bourdieu notes that accent, gesture, manner, body movement, style of dressing and even etiquette of eating are a kind of acquired ability to declare one's social class. As with *habitus*, there is a hierarchy and standard of hexis which is also determined by the dominant ideology and culture. The disruptive power of drama lies here: on the one hand, the hierarchy is ruptured by allowing students to apply their hexis in the classroom; on the other hand, the teacher's power to compell the students to their hexis, will and taste is thwarted. This is a simultaneous playing down of the bourgeois culture and playing up of the students' (playground) culture and discourse. Such a shift of power gives rise to new meanings and a heteroglossic classroom. It becomes

obvious in the activity of enactment which has been discussed in section 3.2.2. Mallan's study of a children's storytelling class shows that storytelling in a carnivalesque way brings about the possibilities for students to see the world differently. The classroom, which was filled with images of laughter, marketplace language, buzz of excitement, noise, exchange of props, and grotesque behaviour contributed to this change (1999).

Therefore in this section, several approaches to dialogic acts that take place between and within multi-modal languages have been identified. Besides, the working of multiliteracies in drama from the bodily aesthetics aspect is explained. In Bakhtin's Carnival theory, this bodily literacy and aesthetics are strongly tied to students' culture, subjectivity and its embodiment. In this way, a lesson using drama as a teaching tool is also akin to a comic, boundless and unfinished body. This understanding leads us to constitute a clear nexus between the features of playfulness, bodily aesthetics and subjectivity in carnivalesque dialogue, which also explains why students are captivated by drama in actual practice. A number of possibilities have been opened to attain Freire's heterogeneous utterances; and similarly, there are many ways to resist a verbocentric literacy classroom.

## **Conclusion**

I have argued so far that drama pedagogy provides a kind of playful and carnivalistic dialogic activity for promoting student's language learning. To understand this approach, I focus my arguments on the dimension, position and mode of drama making and responding. My analysis features a diverse array of

dialogics within drama. However, this does not provide an entirely satisfactory explanation for the nature of dialogic activity or the whole of the architectonics. Notwithstanding, I have taken notice of the ethos, taste, style, aura and mood of the classroom. Drawing on Bakhtin's Carnival theory, I further conceptualize that the dialogic activity in drama pedagogy has a subversive, comic and grotesque carnivalesque character. It works against the authoritative discourse adored and reproduced in the conventional language classroom. It also supports drama used as a pedagogical method as an effective means to occasion a dialogic critical literacy. However, as mentioned, as a borrowed pedagogy, the effectiveness and impact of the drama very much depend on how it is perceived and used by Hong Kong educators. It can be a tool of functional literacy of high and official language and/or dialogic critical literacy resurrecting the low and unofficial language to achieve subversion.

## **Chapter Four: Methodology**

This chapter is concerned with methodological issues related to the investigation of teaching practices using drama as pedagogy. The methods used to answer the research questions of this study will be explained. Since these questions deal with issues about complexities and relations arising from the field, the methods used are qualitative. In brief, the ethnographic method, followed by collection of qualitative data and semiotic analysis are employed to present a multiple case study of dialogic critical literacy in Chinese language classrooms using drama as pedagogy. Apart from giving the details of the methods applied and description of the research journey, this chapter also explains the epistemological tradition and related theories that have been guiding this study. I view a research journey as a story designed and experienced by the researcher. Being the narrator as well as one of the characters in this story, I am going to account for how and why that story happened in the particular way it did rather than others.

### **4.1. Epistemological traditions**

Epistemology is about the kinds of knowledge or truth which are discovered and how they are discovered. Since this study is greatly indebted to critical theories and Bakhtin's dialogism, I understand that meanings are constructed in people's mind. To access and understand them, we have to situate ourselves in other people's context to grasp their first hand experiences. However, understanding or interpretation is not carried out for its own sake. Rather, its ultimate goal is to free

consciousness from the dominant ideology and power. Therefore, although the research methods I employed are basically in line with those of other qualitative researches, the collected data is analyzed and interpreted by ideas which have stemmed from critical theories and dialogism.

To understand a culture, the ethnographer chooses to engage in a discrete situation and learn the realities from the perspective of the insider. One of the purposes of this study is to investigate how Chinese teachers integrate drama, a borrowed western pedagogy into their classroom. I also draw upon core ideas from classic ethnography as the principles of this study<sup>23</sup>. For example, Clifford Geertz (1973) lays the ground rule of 'thick description' for ethnographic study. According to Geertz, culture is a complex symbolic system in which signs are interwoven together to signify a cultural phenomenon in a particular context. To give a 'thick description' means to give an integral, stratified and multi-dimensional portrayal as well as an account of this symbolic system. To achieve this, the ethnographer is expected to apprehend the phenomenon from the frame and perspective of the insiders in the field. This is also what he calls 'local interpretation' (ibid. p.43). It is expected that the reality or truth produced in this process is complex, systematic, contextualized and plural (Baszanger & Dodier, 2004; Hammersley, 1995; Delmont, 2002; Pole & Morrison, 2003; Stake, 1995). This understanding of reality and truth governs the research methods of this study.

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<sup>23</sup> The term classical ethnography refers to a kind of ethnography which stems from and adheres to the traditions of cultural anthropology. In response to the drawback of the classical ethnography, various kinds of ethnography have been developed. In order to differentiate themselves from the classical ethnography, theorists call it traditional or conventional ethnography (Prasad, 2005; Silverman, 2004, p.10, 17).

However, classical ethnography problematizes the role of the researcher in the process of knowledge constitution. Being cautious of the alleged superiority of western culture in studying a so-called 'foreign' and 'exotic' situation, classical ethnographic researchers seek to immerse themselves from within, humble their voices and even keep silent to secure the authenticity of the local knowledge (Prasad, 2005). Notwithstanding, such attempted impartiality cannot delete the opinions and biases of the researcher from the process of knowledge production. In those studies taking place in a familiar culture and context, the removal of the boundary between the insider and the outsider is even more risky (Delamont, 2002, p.8; Wolcott, 1999; Pole & Morrison, 2003). In that case, some qualitative researchers or ethnographers proffer a reconciliation tactic by embracing both parties' perspectives at different stages of the research (Fetterman, 1998, p.22). Some of them create oxymoronic phrases to offer a rhetorical expediency and rationale for the researcher's role. For example, Gregory posits the ethnographer as 'a stranger within the group as well as being a part of it' (2005, p.xxi), and Prasad describes their 'intimate closeness to and distance from the native' (2005, p.78). However, all of these attempts fail to provide an answer for the epistemological relation between the insider and the outsider.

In this circumstance, I refer again to the theory of dialogism. Truth, argued by Bakhtin, is born amongst people in the process of their dialogic interaction. However, truth in Bakhtin's understanding is at least populated with two people's voices, suggesting they are neither merged together nor dialectic. This notion of truth lays the epistemological basis of this study. First of all, I regard both the

insider and the outsider as co-creators of a social phenomenon. They have an equal footing in interpreting the reality they see and perceive and constructing their versions of reality. In other words, the consciousnesses and identities of both parties should be taken into consideration in the research process. This treatment of dialogue is aligned with that of ethnographers. Despite that, 'equal footing' does not suggest a consensus of opinions or merging of consciousnesses [§: p. 50]. Like the dialogic relation between the author and his or her characters [§: p.72], the insider and the researcher may co-exist without confusion and being separated. Todorov says that 'knowledge takes the form of a dialogue with a "thou" who is the counterpart of the "I" and yet *different* (my emphasis) from it'<sup>24</sup> (1984, p.108). The point '*different*' here indicates an approach of understanding which deviates from the norms of 'seeing thing from the insiders' eyes' and 'being a member in the field' of the classical ethnographers. In fact, Bakhtin urges a kind of creative or evaluative understanding as it can realise a plurality of consciousnesses. Bakhtin elaborates that,

Understanding is impossible without evaluation. Understanding cannot be separated from evaluation: they are simultaneous and constitute a unified integral act. The person who understands approaches the work with his own already formed world view, from his own viewpoint, from his own position (PSG, p.142).

...to enter in some measure into an alien culture and look at the world through its eyes, is a necessary moment in the process of its understanding; but if understanding were exhausted in this moment, it would have been no more than a single duplication, and would have brought nothing new or enriching. *Creative understanding* does not renounce its self, its place in time, its culture; it does not forget anything. The chief matter of understanding is *exotopy*<sup>25</sup> of the one who does

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<sup>24</sup> Tzvetan Todorov generates three kinds of cultural interpretations which vary according to the relations between the author and the culture or social phenomenon. The first kind takes place when the author projects himself in his work with the illustration of the cultural phenomenon; the second kind works as 'the author has no proper identity' in his work which denotes a unity of understanding. The final kind is a dialogic understanding which is put forward in this study (1984, p.107 ff.).

<sup>25</sup> Tzvetan Todorov translates the Russian term 'vnenakhodimost' into the Greek word '*exotopy*' (1984, p.99, original emphasis). In Holquist and Liapunov's version, it is translated as 'outside' or 'outsideness' (Bakhtin, TPA, p.235).

the understanding – in time, space, and culture – in relation to that which he wants to understand creatively. (1970, cited by Todorov, 1984, p. 109)

In this light, Todorov underscores Bakhtin's dialogic understanding as a dual-process: at the very beginning, it is started by empathy and identification, that is 'putting myself in his place, in a way coincide with him' (AH, pp.24-6); and followed by 'finding oneself outside' (Todorov, 1984, p.99) or 'a return into myself' (AH, p.26). This advocacy of being-outside is compatible with the ideas of 'active response' [§:p. 69], 'chronotope' and 'surplus meanings' [§: p.104] in role enactment which have been discussed in the last chapter. These ideas affirm the tacit knowledge, personal experience, interest, identity and consciousness of the actor in acting out the role. By the same token, the 'I', as researcher, also has a mind and play an active role in observing, analyzing, interpreting and textualizing the phenomena that 'I' encounter. To the 'I', the dual process is a general description but not the absolute rule. It also designates an inherent I-thou relation between the researched and the 'I'. Given all these, the role of the I-researcher in the study becomes much clearer. If the relation between the insiders and the 'I' is reciprocal, in what way is my 'creative understanding' significant to them?

Drawing on the notion of Habermas's category of human interests and knowledge<sup>26</sup> (1972), the arguments and perspectives examined in this study also give birth to an emancipatory knowledge to free the people related from the

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<sup>26</sup> Habermas (1978) makes a distinction between constitutions of knowledge according to different kinds of human interests. They are technologic, practical and emancipatory knowledge. He argues that positivists are only concerned with human control of the natural world through expanding their technical knowledge. Practical knowledge instead focuses on interpreting human behaviour. However, even if it makes possible understanding and orientation of human action, it ignores the fact that human behaviour is suppressed by the dominant ideology and hypostatized power. Only emancipatory knowledge aims to free humans from false consciousness.

dominant discourse, false consciousness and monological truth (Kincheloe, 2003). First of all, I understand that the fields I studied are socially, politically and culturally constructed. The data gathered from within is therefore not isolated from cultural and social values, and the perspectives the people hold are mediated by power relations (Kinchloe & McLaren, 1994; Harvey, 1990). In these circumstances, like other critical researchers, I am aware of that the immersion *in situ* may cause the problem of legitimizing the power relations (Goodman, 1998; Smyth & Shacklock, 1998). In addressing this, I do not stop at examining and reporting the social phenomenon. Instead, I attempt to confront the authoritative discourse and even to disrupt the existing power through deconstructing the taken-for-granted concepts (Harvey, 1990; Kincheloe, 2003). To make it more precise, along with revealing the asymmetrical power relation between the teachers and pupils, I also display and discuss the inconsistencies and contradictory perspectives between the insiders and the 'I' (Prasad, 2005; Harvey, 1990). Furthermore, the critical lenses are not applied only to the insiders. Instead, a critical examination of the researcher including myself, which is an integral part of the research, is necessary. It leads to another epistemological issue – reflexivity, a notion about attending to the role and the influence of the researchers in the process of knowledge production.

Reflexivity defines researchers as 'in the world and of the world' (Cohen et al. 2000, p. 141). It designates the researcher as a part of the study, and suggests that s/he is one of the researched/informants that should be subjected to scrutiny. Such scrutiny took place in different forms and penetrated all stages of the study. It took

place intra-personally and inspected the motives, values and tacit knowledge of the researcher. Technically, it viewed the research process from the time of topic selection to the time of conclusion. It also took place inter-personally, in looking at the relations between the researcher and the researched. Thus, by outlining the trajectory of my thought that runs through the study, I am compelled to account for any decision that affects the knowledge construction and then the research results. Rather than a step-by-step description, such recount and self-investigation emerges with the flow of the study because reflection is the awareness, orientation and honesty that follows through the research process (Delamont, 2002, p.9; Davies, 1999; Pole & Morrison, p.103; Smyth & Shacklock, 1998; Merriam, 1998).

I develop the following axioms as guiding principles in the research journey. They arise and are challenged in due course by my theoretical probe.

- (i) Dwelling at the border between the outsider and the insider allows me to move in and out of the insiders' realities and my own realities to steer the approach of my study;
- (ii) Making 'self-reference' (Davies, 1999, p.4) to myself exposes the constitution of my subjective judgements which are composed of my knowledge, viewpoints and beliefs about literacy teaching and drama as pedagogy;
- (iii) Acting as a storyteller enables me to interpret and construct the story of a group of people actively and creatively with my own understanding (Kincheloe & Berry, 2004, p.95; Stake, 1995; Wolcott, 1999); and

(iv) Sharing the premise of dialogism about ‘intertextuality over individuality, context (heteroglossia) over competing texts; and linguistic hybridity (polyglossia) over antagonism’ (Krasner, 2004).

In the following section, I am going to recounted, account for the journey of my research. I divide it into five phases and delineate them chronologically.

#### **4.2. The first phase: Journey embarked upon in September 2004**

To map out the overall picture of the Chinese language teachers who used drama as a pedagogy was the major target in the first phase of my study. To start with, I conducted a literature review, contacted some Chinese language teachers who were known for using drama as pedagogy in their lessons and visited some of their classes. Although my educational background and professional training taught me to adopt a critical approach towards teaching literacy and the use of drama as a pedagogy, I made an effort to put these aside to avoid professional superiority and premature judgment in this very early stage of exploration. I also adopted a humble and open attitude to listen to the voices, learn from the practices, and understand the viewpoints of the insiders.

##### **4.2.1. Stage one: First encounter**

Drama pedagogy was introduced to Chinese teaching in Hong Kong in the late 1990’s. Since then, a number of training programmes for teachers as well as collaboration between schools and drama artists has been launched to promote its usage. This collaboration was commonly known as the Artist-in-Residence

(AiR) project. The 'Quality Education Fund'<sup>27</sup> and the 'Arts Development Council'<sup>28</sup> (ADC) were two major governmental organizations which supported it. A review of the AiR project reports showed that the integration of drama into the Chinese language classroom contributed to student learning in three areas. In terms of 'classroom atmosphere', teaching with drama changed the classroom to an 'enjoyable' learning space. As regards the outcomes of learning, apart from literacy skills, it promoted general 'intellectual skills' such as creativity, communication, and cooperation. Lastly, in respect to learning approach, it enhanced students' 'active participation' (ADC, 2005, p.213; p. 234-6). Despite the effectiveness of the projects, whether or not it was possible to continue using drama in Chinese was an issue. I concurred with the report that these projects were 'little more than experimental' or 'initial attempts' (Cheng, 2005, p.119). The limitation of the project to an experiment only was largely due to limited support from the government. As the ADC report revealed, the sustainability of drama in school was impeded by its project-based nature and the deficiency of financial, professional and technical assistance given to the participating schools. In fact, notwithstanding the small number of the 'experiments', finding Chinese teachers using drama as a domestic pedagogy in their daily classroom was a major difficulty. The report failed to answer my query about the effectiveness of drama in

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<sup>27</sup> 'In October 1997, the Chief Executive announced in his Policy Address the establishment of the Quality Education Fund (QEF) to finance projects for the promotion of quality education in Hong Kong. The establishment of the QEF was one of the major recommendations of the Hong Kong Education Commission Report No.7. Formally established on 2 January 1998 with an allocation of \$5 billion, the QEF provides an effective channel for worthwhile projects from the school education sector to be funded'. Further details are available at <http://qef.org.hk/>, retrieved on 30<sup>th</sup> July, 2007.

<sup>28</sup> 'The Hong Kong Arts Development Council (ADC) is a statutory body set up by the Government in 1995 to plan, promote and support the broad development of arts. These include dance, drama, literary, music, xiqu, visual arts, film and media arts as well as arts education, arts criticism and arts administration in Hong Kong'. Information available at <http://www.hkadc.org.hk/>, retrieved on 30<sup>th</sup> July, 2007.

teaching Chinese language and the real reasons for its irregular use by teachers. After an informal talk with some teachers who were experienced in integrating drama in their lessons, I understood that teachers seldom used drama because it was an unfamiliar thing to them.

Initially I contacted Peter and Yandy to ask their opinions on the role and development of drama pedagogy in Chinese, and to look for research opportunities. Both of them were pioneers in integrating drama into the Chinese curriculum. I was not surprised that their opinions were analogous to the findings of the ADC report. What was particularly surprising was that both of them 'seldom used drama in their lessons now' (in\_t\_P; in\_t\_Y). The major reason was that the culture, policy and curriculum of the schools they worked in were unfavourable to drama pedagogy. Yandy explained that the integration of drama in CLC might not be valued by all school principals, especially those who place great emphasis on pupils' academic achievement (in\_t\_Y). Peter shared his difficulty in getting peer support at school. He perceived that to use drama in the classroom necessitated first and foremost changing or adapting the teaching timetable, curriculum and teaching materials. However, he recognised that 'drama is characterised as peculiar teaching skill, something like a *paranormal skill*'. Yet, without those relevant changes being put in place, 'you just follow the existing system and prevailing practice' (in\_t\_P).

Peter's description of teaching with drama as 'paranormal' suggested that drama was perceived as a peculiar or at least different discipline. I came to realize that the exclusion of drama from the regular curriculum probably was a result of its

'otherness'. Having ascertained from Peter and Yandy that Chinese teachers used drama only occasionally, I gave up searching for teachers who were using drama to teach Chinese in school. I understood this 'elimination' (Fetterman, 1998, p.32) was not determined by me but the reality of the development of drama as pedagogy in Chinese in Hong Kong. For that reason, I shifted my focus to the AiR project. Finally, I approached a theatre-in-education company called Eton which seemed to fit in my study. More importantly, the response from the director of Eton, Ken was positive.

Eton had nearly ten years' experience in executing the AiR programme in schools. One of their specialties was integrating drama into the regular curriculum. Therefore, they were well received by local schools, and were regularly invited to partner the ADC's AiR project, which is called DITTY. As Ken said in 2004, there were over 70 schools which applied to DITTY to collaborate with Eton. The recognition and popularity of the AiR project presented a different picture of the state of drama in Chinese from that of Peter and Yandy. My query was why drama was treated differently by different schools. Actually, DITTY was not a buy-in service; instead it demanded a high involvement from school teachers. To take a closer look at the mode of the collaboration, the artists commissioned by DITTY and their partner school teachers were obliged to 'co-plan' and 'co-teach' a number of lessons (Yip, 2005). Apart from meetings to conduct lesson planning, they also met to evaluate lesson. This embedded mechanism of communication secured vigorous, systematic and close partnership. Compared to the application of drama at the individual level, DITTY suggested a greater potential for the

authentic transformation of Chinese language teaching.

#### **4.2.2. Stage two: Landscape in the mist**

As Eton had collaborated with different schools, my choices of research site were many. Before deciding where to go, I was invited to visit one of the lessons they had already planned to teach in a primary school. Meanwhile, Yandy lent me some video tapes of her lessons showing the integration of drama. The visit and the video viewing allowed me to gain a preliminary understanding of their way of integrating drama into daily Chinese lessons. Even though there were plenty of issues emerging from my viewing which could not yet be answered, attracted my attention were the ways of integrating drama.

As the video showed, Yandy developed a clear-cut structure for using drama to teach Chinese. To begin with, she asked the whole class to read the text aloud. She then explained the vocabulary in the text. The dramatization of the text was the core activity in the lesson. Accordingly, group discussions and rehearsals were arranged. After that, each group came out to act out the text. At the end of the lesson, Yandy commented on their performance and concluded her lesson. This approach was rooted in the text-based approach of the old CLC which prescribes learning the text through reading aloud, vocabulary explanation, content interpretation and writing skills analysis. The lesson was clear-cut as it was well organised by a story which was picked from the textbook. Notwithstanding, drama changed the mode of learning in Yandy's lesson. As Yandy had previously stressed, 'for most of the time, I asked them to read the *passage*

and then *do* it in front of the class. They loved such kind of learning. They can find their method of *doing* it (drama)...vocabulary can be taught in a similar way' (in\_t\_Y). My question was whether and in what way did such a mode of learning impinge upon the authority of the text and the textbook?

The lesson visit, was a lesson in which travel writing was being taught. Based on a travel journal, Ken employed drama conventions such as teacher-in-role and still image to teach pupils how to describe the scenery along the travel trip. Ken began his teaching by taking on the role of tourist in the text. His professional acting entranced all the pupils. In the second part of the lesson, some pupils were nominated to make still images such as the sculpture and the temple bell to imitate the different objects which appeared in the scenery description. When Ken acted out role of the tourists again, his enactment was enriched by the 'backdrops' and 'sounds' made by the pupils. This drama lesson was well received by the school teachers and the pupils. Nonetheless, I could not help questioning what the lesson would look like in the absence of Ken? If the teacher and the text were still located at the centre of teaching, how far was the lesson dialogic? What was the significance of teaching in the art or the drama convention'? These questions were noted down after the first visit (rj\_20/10/04). Apart from this, it came as a small shock to see that the drama ended up with a language game which was designed for students to identify the idioms used in travel writing. However, Ken and the school teachers thought it was an 'innovative' way to reinforce their vocabulary building (in\_t\_K).

At this stage, my prime question was, 'what kind of drama were they doing?' My training and knowledge constructed my preference and prejudice of conceiving drama in the British model of Drama-in-Education and the Australian Process Drama approach. The language and literacy activities in these drama pedagogies are seamlessly woven together, with the drama activity embedded within a fictive world (Goouch, 2005; Hall & Robinson, 2003). Thus, for me, Yandy or Ken's lesson were 'peculiar' or 'abnormal' (rj\_20/10/04). In retrospect, I must confess I was judgemental in making these comments prematurely. More importantly, it is relevant to refer to Freire's argument that as long as the institution of the school continues to exist, teachers will find it difficult to be totally distant from their immediate situation even though they are aware of it and set out to change. He depicts such a predicament as 'one foot inside the system and the other foot outside' (1985, p. 178). After all, drama is a borrowed pedagogy. Besides, none of the teachers or artists I encountered by this stage were deliberately employing drama to promote critical literacy. To move on, I had to get inside the field and to understand from within. Before that, I tried to juxtapose the teaching approaches of Yandy and Ken to unveil the un-conscious reality.

Ken and Yandy's approaches seemed to be very different. Y(Yandy) was pupil-centred but K (Ken) was teacher-centred. Y stressed full participation through group performance but K relied on his acting skills or the class activity of competition to focus pupils' attention. Moreover K applied more drama techniques. *However*, his teaching might not necessarily be more dialogic. By the same token, Y's lesson was still dominated by the text-based approach to teaching (read

aloud → vocabulary → paragraph → content → writing skills). The changes she made in some of the teaching methods, however, might also not lead to dialogic literacy. It appeared that language was taught at the expense of drama. This was evidenced by the creation of a fragmented fictive world, the routine teaching steps and restricted participation of students. It was a mix of the old/traditional with the new/progressive. It reminded me of one of the feedback of a teacher in a QEF reports: 'through games, student learned to use diverse approaches to reciting the passage' (Taoist Ching Chung Primary School, 2002). All these empirical facts estranged me. *However*, when I compared these classrooms with the traditional one, I agreed that these teachers, as Delmont (2002) says, were anyhow challenging the familiarity of schooling. *However*, they might be far away from it or halfway through to the end (rj\_30/10/04).

The many 'however(s)' denote the complexity of teaching with drama in Hong Kong. It also perplexed me with the question of the relation between the structure and relation of teaching and learning architectonics and language learning [§: p.77; p.95]. Since my conception of teaching Chinese language with drama was constructed in a particular way, and viewed pupils' learning in implicit not explicit approach, and in emergence rather than tightly guided instruction. This perspective is derived from the concept of 'literacy event' proposed by Heath (1983) and Barton (1994, p.36) which means using print in any communicative situation. This concept of 'literacy event' suggests teaching a wide range of register to enable pupils to communicate in role with a purpose (Hall & Robinson, 2003). Other than this, language can also be taught through the activities of

drama production, for example writing a script for performance. No matter which, drama offers an authentic context, as well as purposes and meanings for literacy, suggesting that literacy is not for its own sake. For that reason, the architectonics are grounded in drama but not in language. Yandy and Ken's teaching suggested language could be upfront, un-authentic, taught explicitly and even unrelated to the fictive world. The architectonics, in that case, were mainly structured to secure the teacher's preferred mode of teaching language and literacy, which was also the dominant *habitus*, *hexis*, culture and knowledge. It urged me to study more about how the architectonics varied with different contexts to which they belonged and under which people made use of. I was particularly interested in (i) exploring the various positions and approaches of language teaching and learning in relation to the architectonics; and (ii) why and how were all kinds of activities brought together to achieve the object(s) of learning. To address these issues, a lesson should be treated as a whole, rather than a snapshot, an episode or a particular type of drama element.

Yandy and Ken's teaching practices confronted me and shaped my perspective in looking at the application of drama in Chinese language teaching. Even though these clarifications did not help me to move away from the ambiguity of what and how the research would be, it made me feel more comfortable to follow the emerging patterns, actions and concepts (Atkinson & Hammersley, 1994; Lewis, 2003) which I would come across later, and to move forward to sketch my research plan. I wrote that 'if research was a journey, at this moment, though I could not imagine what exactly will be seen, I had to seek out a location, draw a certain

boundary, and choose a way to get there' (rj\_23/10/2004). In other words, I had to find a suitable site to dwell on and sketch a plan to piece the puzzle together.

#### **4.3. The second phrase: Mapping out a research itinerary**

Sophisticated research questions, a rigid research scheme and discrete research stages may not necessarily be beneficial to qualitative research (Patton, p1990, 41; Lewis, 2003) due to the liability of being bias, oversight of unexpected phenomena and inflexibility to adapt to changes in the course of the research (Carspecken, 1996). Hammersley (1995) even calls for researchers to just jump into the site. These arguments have been well considered when launching this study. Yet it does not mean that the study is conducted without following any pathway. The research journey should be described as an 'itinerary' in which the researcher/I noted down each step that was taken, the where and who (*site and people*), the what (*research questions*) and the how (*approaches*) for inter- and intra- reflection.

By the middle of October, I contacted Ken to look for a school to start off the field work. He offered six to seven schools which had joined the DITTY and made using drama in Chinese a teaching target. In considering the variety of choice, I followed Robert Stake for maximization of learning and easiness of inquiry (1995). For the sake of coherence between the field findings, I consciously sought more than one school which shared particular features for data comparison (Ritchie, Lewis & Elam, 2003). I finally selected two primary schools which were Kaming

Primary School (KS) and Olive Farm Primary School (OFS). Both schools demonstrated earnestness in integrating drama in their Chinese lessons as support was guaranteed from the school principals, the teaching timetable was rearranged, and teaching staff as well as extra resources were devoted to the collaboration. Both schools welcomed the opportunity of an external, empirical study to serve the purpose of evaluation (Appendix 1). At least that was the impression gathered from both schools at this stage. Both OFS and KS shared a number of commonalities which was relevant for data comparison. They were renowned 'band one schools'<sup>29</sup> (in\_t\_W; in\_t\_C); they shared a missionary background and were coeducational schools. More significantly, both of them selected and implemented the project at primary four which made cross-school study feasible. Their 'collaborative lessons', that is, the co-planned and co-taught lessons were designed to cater for all the participating pupils in the same school. That satisfied the other criteria of intra-school comparison. The next factor which made the two schools different was personnel. Different artists were sent to different schools and in this case Ken was in charge of OFS and Betty was assigned to KS. They had to work with a mixture of Chinese language teachers who had distinctive beliefs, perceptions, knowledge and styles of teaching Chinese language. Therefore, the qualities and outcomes of the collaboration were also dependent on their interaction with the individual teacher in the class, as well as all the teachers who were teaching primary four Chinese in OFS and KS.

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<sup>29</sup> In Hong Kong, banding refers to a streaming system for categorising students into different schools. A 'band one school' has a high proportion of pupils whose academic achievements are above the average performance.

The ethnographic approach was adopted to study the collaboration between the artists and the teachers in applying drama in the Chinese language classroom. I was particularly interested to see what happened in the classroom, how things occurred, and what the results of the learning were (Gregory, 2005, p.xviii-ix). Besides making *in situ* observation, I had interacted with the insiders, that is the participants in the project, I made personal judgment, and I aimed to give a 'thick description' (Geertz, 1973, p.9) of the observed classrooms. However, the ethnographic strategies I employed differed from those of the classical and the conventional types. First of all, because my study was not focused on a particular school or a group of teachers but many, I resorted to 'combinative ethnography' (Baszanger & Dodier, 2004) or 'cross-sectional ethnography' (Boyle, 1994). These two ethnographical approaches are undertaken in a number of sites in shift so as to aggregate a series of individual cases. This facilitated comparative study to identify the significance of particular phenomena or variables which in this case were the different schools, artists, teachers and pupils to explore the integration of drama in CLE (Baszanger & Dodier, 2004, Boyle, 1994, Lewis, 2003). Such an approach should enrich the sophistication of interpretation as well as enhance the generalization and the validity of this study. In term of scope and scale, this study followed 'micro' (Bloom et al., 2005; Stokrocki,1997), 'particularistic' (Boyle, 1994) and 'focused' ethnography (Morse, 1995; Knoblauch, 2005; Roper & Shapira, 2000, pp.7-9) which profess to concentrate on a particular aspect of culture, a slice of everyday life or a small social group rather than the entire culture or the whole population. Despite the fact that a particular research interest (the integration of drama in the Chinese classrooms) had been generated before the

actual fieldwork began, there was no preconceived outcome to my research. I did not lock myself into a certain viewpoint, location or aspect. Rather, I aimed to formulate insights during the process of data collection, analysis and comparison. Furthermore, in order to pursue any ideas and phenomena which come into my sight, focus, design and interests in my study were subjected to modification and even change.

If an ethnographic method allowed me to put myself into the shoes of the insiders, the case studies were the best 'vehicle' enabling me to go deep into a specific perspective, aspect and phenomenon (Cohen et al., 2002, p. 152; Hammersley & Atkinson, 1995). Case study is compatible with qualitative and ethnographic inquiry to provide for thick description, explorations of the possibilities suggested in the data analysis, multifaceted investigation, as well as construction and comparison of heterogeneous realities. In the case studies, the researcher could apply and test his/her 'personal view' throughout every step taken and in every aspect of the study (Stake, 1995, p.41 ff.). As Cohen et al. note, 'case study is investigation and report of the complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance' (2000, p.181). The case studies I used were 'interpretive' (Merriam, 1988, p.27-8) or 'explanatory' (Yin, 2003, p.4). In general, the field and case studies undertaken are largely modelled on and are an 'ethnographic case study' (Merriam, 1988, p.23, 1998, pp. 34-35).

On the other hand, the research plan was not mapped out of an exact definition or predetermined delineation of case. Studies could be conducted on a/the

teacher(s), artist(s), school(s), lesson(s), or drama convention. However, I eventually came to the decision to 'delimit the investigation within and around the scope of a lesson' (rj\_3/12/04). Although this decision was tentative and in fact the concept of a lesson was changed as the study progressed, it was made after consideration of the following factors. Firstly, my personal interest lay in the complexity of the relation between teaching and learning. Secondly, the collaboration was lesson based and well structured. Later, when I entered into the field, I also came to realize that each lesson was the result of negotiation or a collective decision made by the teachers and the artists, and also a co-building of the teachers and the pupils. After deciding the research sites and the approach, I drafted the research questions and sought consent from the schools and DITTY. These were 'drafted' questions because all of them were subjected to change when the phenomena and issues emerged, grew and died in the course of my study (Stake, 1995, p.21). These were my drafted questions:

- (i) How do teachers plan the architectonics of the Chinese language classrooms using drama as pedagogy? How do these architectonics work?
- (i) How does the teacher exercise power in designing and conducting the lesson?
- (ii) To what extent does the use of drama effectuate the emergence of critical literacy? Why?

With these questions in mind, I complied the code of practice of the researcher, so as to act upon the ethical guidelines (BERA, 2004), and to observe the principles of reliability and validity so as to ensure the credibility and trustworthiness of the study. In terms of research ethics, I informed the insiders/researched of my

purpose and the methods of my research in order to give them some sense of involvement (Cohen et al., 2000). Regarding reliability and validity, a number of strategies had also been considered and incorporated into the research plan and methods. I shall illustrate these further. Briefly, reliability in qualitative research is generally understood as 'replicability'(Lewis & Ritchie, 2003) and 'consistency' (Hammersley, 1992, p.67) of research findings, that is whether the same findings would be generated if a study is carried out by different researchers or the same researcher at a different time. In this study, reliability was mainly attained by systematic and consistent implementation of the fieldwork study. Besides, I also made certain decisions on site selection and data analysis to achieve transparency. To deal with the issue of validity, accuracy, precision and usefulness of the research findings (Lewis & Ritchie, 2003; Merriam, 1988; Cohen, et al, 2000), I constantly compared the data and actively sought for deviant cases and evidence to evaluate my claims (Silverman, 2005).

#### **4.4. The third phase: Entering into the site and dialogue with the insiders**

Data collection was vital to executing the plan, answering the questions and achieving the purpose of the research. To adhere to the principle of practising dialogism, at this stage, I started with no presumptions and tried to empathise with the insiders in order to understand their thoughts and behaviour from within. My main concern was the objectivity of the data (Goodman, 1998; Carspecken & MacGillvray, 1998). Bearing this in mind, I purposely put aside my professional frame, spoke using low-inference vocabulary and captured the precise language

of the insiders. More importantly I employed multiple loosely structured devices to promote vigorous dialogues and polyphonic realities (Carspecken & MacGullivray, 1998). On the other hand, it was not very likely that I could be absolutely free from the bearings of my tacit knowledge and preconceptions which had unconsciously defined my interests, shaped the reality I did and did not see, as well as my appropriation and non-appropriation of data. As Clifford asserts that a dialogical way of doing fieldwork is 'experimental, interpretative, dialogical, and polyphonic' (1988, p.54), therefore, during the course of data gathering, I held back any hasty evaluation by accommodating discordance, ambiguity and contradiction on the one hand, and kept my eyes opened to the unfolding of the phenomenon on the other.

#### **4.4.1. Stage one: Immersion and Displacement (November 2004 to January 2005)**

##### **4.4.1.1. Methods and tools**

###### **(i) Attending and recording the teachers' meetings**

All the lesson preparation and evaluation meetings were attended and recorded with observation notes. During the preparation meetings, I paid attention to why and how the lessons were designed and what related pedagogical decisions had been made in advance of the implementation. A checklist was eventually constructed which included the topics of learning purposes and expected outcomes, drama and non-dramatic activity and elements, teaching strategies and resources, pupils' ability, classroom order, and so on (Appendix 2). In the

evaluation meeting, I noted the accounts, opinions and comments of the artists and the teachers according to the developed templates. Taking into consideration that these meetings provided opportunities for dialogic exchange between two professionals, extra attention was paid to their queries, negotiation, and the incongruent and conflicting ideas which arose in the course of the meetings.

(ii) Observing the classrooms

If the lesson plan co-developed by the teachers and the artists in the preparation meeting was the 'intended lesson' or the 'script' of the teaching, the lesson actually conducted in the classroom was the 'enacted lesson'. In fact, there was always a gap between the 'script' and the 'performance'. Therefore, I posited myself as the 'observer as participant' (Merriam, 1998, p.101; Pole & Morrison, 2003; Rock, 1999) meaning I was also a member in the classroom who witnessed and took part in it, but did not intervene in teaching and learning. In due course, I did not neglect my immediate experiences and feelings, as they were part of the process. I was particularly interested in those aspects which were less focused-upon in the beginning such as the pupils' response, the teaching style and the mood in the classroom. I regarded them as 'prompt' and 'serendipitous' for dialoguing with my previous and future selves. Based on the checklist outlined for the meetings, field note-taking was designed to sketch the realization of teaching and learning in the classroom against the linear and semiotic approach. The linear poles organized the observed activities and elements deducted from field observation into a structure and sequence; whereas the semiotic notes marked down the application of multimodal languages of representation in

sketches of for instance the students' body movement and the classroom display (Appendix 3). All the lessons were audio-taped and those with more drama elements were videotaped. The data and the field notes were transcribed as classroom discourse in multimodal language (Appendix 4, Appendix 5). They became the basis for me to re-visit and re-experience the lessons from various viewpoints, for distinct purposes and at different stages of the research. Furthermore, the pupils' work produced during the lessons was collected to further explain the teaching and learning outcomes.

(iii) Interviewing the artists, teachers and pupils

Similar to other critical researchers, I put emphasis on the dynamic dialogues I had with the insiders in the field (Prasad, 2005, p.149; Cohen et al, 2002; Carspecken, 1996). In this study, apart from the informal talk and chat, conducting formal interviews with the insiders was the 'main road' (Stake, 1995, p. 64) to empathic understanding and polyphonic realities. In the interviews, I encouraged natural responses which indicated tacit knowledge and unconsciousness experiences. I also asked the interviewees to respond in their own languages, their own terms and ways of expressing their feelings and opinions (Carspecken, 1996; Patton, 1990). As an interviewer, I avoided using terminology, posing leading questions and seeking discrete and immediate answers. The questions were mainly about their opinions, comments and feelings about teaching and learning with drama (Appendix 6). At the end of this phase, there were eight artists and teachers in total interviewed for 45 minutes to one hour each. In addition to this, 20 pupils were interviewed. They were randomly and purposely selected and

each interview lasted for about 15 to 20 minutes long (Appendix 7). All the interviews were recorded and transcribed.

(iv) Writing the researcher journal

I have kept a research journal since the beginning of my study. It was mainly my retrospect, response and reflection to what I had seen, heard, thought, felt and acted on. It allowed me to retreat temporarily from the field and to redeem my researcher's identity and language. I kept a journal on a regular basis but with an 'anecdotal' (Dywer, 1982, p. 265) approach. The topics of the journal were centred on the issues of substance, methodology and analysis of my research (Burgess, 1981), and the journal notes were largely composed of subjective, formative and tentative assumptions; impressions; additional agendas; inferences and accounts of facts and feelings. In other words, my research journal was also a record of the trajectory of my intrapersonal dialogues which was running through and steering the path of my research journey (Carspecken, 1996).

**Table Three: First phase of data collection**

School	Collaborative Lesson	Number of classes observed	Object of learning	Genre	Artist (A) & Teacher	Duration per lesson
OFS	1 <sup>st</sup>	3	Narrative Skills	Story	Ken (A), Wong, Ada & Flora	80 mins.
	2 <sup>nd</sup>	3	Viewing Skills	Travels		
	3 <sup>rd</sup>	3	Speaking Skills	Novel		
KS	1 <sup>st</sup>	3	Creativity	Story	Betty(A), Ted, Candy & Laura	100 mins.
	2 <sup>nd</sup>	3	Narrative Skills	Story		

At the end of the first semester, I observed 15 lessons in total. There were 5

lesson plans taught to a batch of three classes each (Table Three). The project stopped during the school examination and the Chinese New Year holiday. This allowed me to have more time to launch an interim 'data analysis'.

#### **4.4.1.2. Emergence of embryonic ideas**

Many qualitative researchers concur that data analysis starts at the very beginning of the research and it is an ongoing and recursive business in the progress of study (Stake, 1995; Pole & Morrison, 2003; Patton, 1990; Ball, 1983). My study was no exception. The task of data analysis started with the preliminary study. Consciously and unconsciously it carried on whenever I was back to the site, transcribing the tapes and even gathering the data. I found that an interim trial of data analysis was essential as a precaution against the overwhelming complexity of confronting cargos of data at the end of the field work (Ball, 1983). It also worked as a formative process of fine-tuning my research focus. Therefore, during the research process I considered any piece of data as an utterance which had the capacity of ringing a bell in my incomplete research quest, as well as framing and reframing my prior perspectives, experiences and beliefs. I realised that I was engaged in an intensive dialogue which required me to shuttle between my first-hand personal experiences and a third person identity. In spite of that, I coded the data by reading it through repeatedly and recursively with different strategies, according to distinctive frameworks and with particular purposes. In addition, I attempted to compare the conflicting and dissonant realities from the perspectives of the insiders. The gathered data and emerged questions were organised and re-organised in a 'funnel(-like)' (Hammersley & Atkinson, 1995, p.

206) or 'filtering' (Ball, 1983) manner which provided me with more specific entry points to return to the field.

The initial reading of the data was comparable to a scanning process, which helped me to grasp a sense of the codes in the data. I re-read the data one by one against its source for labelling noteworthy and reoccurring codes. I also jotted down comments, notes and remarks for further interrogation, checking, comparison and cross-matching. All the codes were made according to the '*actual word*' (original emphasis, Spencer, Ritchie & O' Conner, 2003, p.241) of the insiders. Based on this first layer of coding, I classified all the data under certain categories and identified the themes and patterns which had emerged from different angles. I found that the categories were both external as well as ingrained in the data from within. At the outset, Carspecken and MacGullivray's typology of claims was employed. It included the 'objective claim' which are claims based on what people see and hear', the 'subjective claim' which are claims about intentions, feelings and awareness, and the 'normative-evaluative claim', that is claims about what is right, wrong, good, bad, proper, inappropriate (ibid). As a result, another layer of coding was made. I further organised and regrouped the codes under the categories of the drama convention and literacy activity (Appendix 8). Lastly, I cross-referenced all the codes and categories in search of regularities. I did not deny that the whole exercise of coding involved my subjective decisions. Nevertheless, by using the insiders' languages and employing multiple accesses to the data, I believed that I could 'get to the heart of the matter' (original emphasis, Wolcott, 1999, p.137). More to the point, in this

study the codes and the themes were a compendium of the data and they functioned as a 'specimen drawer' for tidying up my data bank. The process helped refine, expand and transgress my existing knowledge. One of the striking examples was the difficulty of categorising some of the learning activities which had ambiguous or dual attributes of drama and/or literacy. For example, 'writing' could be grouped as a general writing task as well as writing-in-role. I thought that there was no simple equation or formula for differentiating and grouping. To avoid bias, I used dual-coding and left them for further exploration. Indeed, as I shall discuss later, I found that their relations were complex and hence I chose to re-conceptualise the architectonics.

At first glance, 'I was bored and found myself being stuck in the mire of those familiar and similar words' (rj\_2/2/2005). This was because the results of the classroom atmosphere, the learning approach and outcomes, as well as the features of the architectonics seemed largely correlated to those in the ADC reports and my preliminary study (Appendix 8). I urged myself to strive to 'problematize' (Freire, 1985, p.40) what I had found and perceived. The major strategy I employed was hunting for the incompatible and the divergent realities within the codes. I started with the common codes which specifically were used by both schools to underline their 'perception of drama' and participation in the project, such as 'definition' (of drama), 'knowledge' (of drama), (drama's) 'role in Chinese'. These were just some examples as codes and themes frequently appeared, and 'special words' (Patton, 1990, p. 228) phased by the insiders were picked out for examination. This decision was made because one of the schools, KS, indicated the intention to use

drama as a domestic pedagogy in Chinese. As will be mentioned later, although both schools kept using the words 'trial' and 'attempt' to depict their reason for joining the project at the beginning of the collaboration, their responses to drama were disparate at the end. Assuming that all the parties from both collaboration projects told a similar story, I was curious about the discrepancy between the endings of the two stories I was accounting for. The de-coding exercise, in complementary with other analysis suggested that the 'perception of drama' was a decisive factor.

In the case of OFS, the teachers understood drama as pedagogy as 'role play', 'play oriented activity' and 'language games'. They affirmed that they already knew such kind of teaching strategies, but they were used only 'occasionally'. They explained that such activities were time consuming. There were two teachers who stated that it was too 'luxurious' and 'wasteful to spend time' on those activities. In terms of the function of drama in CLE, they considered it 'useful' and 'effective' in promoting 'motivation' and 'engagement', 'stimulating ideas' and strengthening the 'memorisation of the text'. In addition, they reckoned that drama was a pedagogy which required 'professional support'. Therefore, 'doing it in partnership' with Eton was the best approach to incorporating this pedagogy into Chinese. A similar definition of drama pedagogy was given by the teachers from KS. However, they underlined 'fun', 'happiness', 'collaborative' and 'activity based' as the features of the pedagogy. In addition, they portrayed drama as 'not intellectually based', 'less knowledge laden' and 'non-copying-and-writing'. Regarding the functions of drama in Chinese, KS's teachers held similar opinions

to OFS's teachers. However, they valued drama as the catalyst to 'change' their direct teaching and didactic approach in which the 'teacher talked most of the time'. In the aspect of 'professional support', they also argued that doing drama needed the help from drama experts. But what they meant by support or help was not in the aspect of teaching but 'training', meaning training in drama 'techniques' which could be incorporated in the Chinese language classroom and on a 'regular basis'. This comparison revealed that the teachers in OFS were concerned with drama as a pedagogy which demanded more resources at the expense of their current practices; KS, on the other hand, understood drama as a pedagogy for transforming their current practices. The results were encouraging because they revealed the potential and possibility of the sustainability of drama in CLC. They also suggested that both the approaches and the outcomes of using drama were counted as the 'real business' in daily classrooms (O'Toole, 1992, p.162). I wrote in the journal that 'it seemed to me that to do drama or not was very much dependent on whether the teachers put it into their teaching agenda. It was largely value driven, the value of what counted as literacy and knowledge' (rj\_21/2/2005)/ My initial deduction was that the teachers in KS equated teaching and learning with play, fun, activity, group work, and so on, but they also valued the knowledge, literacy and other learning outcomes it brought. In the case of OFS, they admitted the contribution of drama to the process of learning and as an approach of teaching, but not the outcomes.

In order to validate my perspective, my next step was to locate the data and to identify the underlying perception, values or attitude of the teachers of both

schools (Goodman, 1998). I started by deciphering the codes related to 'responses to pupils' and cross-referenced them with that of the 'teachers' perceptions of drama'. A pattern emerged regarding the teachers' comments on pupils' learning in terms of some frequently used qualifications such as 'able to do the task', 'satisfactory' and 'room for improvement'. Having made these comments, most of the teachers in OFS either 're-taught' the lesson in their own way or took a non-intervening attitude. On the contrary, KS's teachers made use of the pupils' class work as a basis or resource to develop 'extension activities' in their regular lessons, for example, to teach poetry writing after playing a language game in the collaborative lesson. Their responses to the pupils' class works was closely related to the value placed by the teachers on the knowledge produced by drama. Bearing in mind that the teachers from the two schools conceptualized drama pedagogy as play but had dissimilar treatments and attitudes towards it, it was logical to suggest that the position of drama/play in their teaching were accordingly dissimilar. For KS, it was assimilated to a mode of *language in playing*; whereas for OFS, it was *language with playing*. If this distinction was grounded, I would like to explore further the relations between language and play.

I was aware that the comparison made so far was rather risky, general and superficial. I oversaw the actual practices of drama in various classrooms conducted by different people. More to the point, drama used as pedagogy goes beyond playful or simple mimetic activity. Notwithstanding, the results were a point of departure and a working hypothesis for further investigation. It was worth reiterating that they were 'transitory' and 'preparatory' from the perspective of

dialogism (Todorov, 1984, p.109). In terms of research direction, the establishment of the mode of *playing in literacy* urged for a shift of focus from the teacher to the pupils, particularly in respect to playful activities, responses and interaction in the classrooms. In terms of accounting for the features of the architectonics, it also denoted the pupils' contribution to its formation and evolving. Above and beyond all these, seeing that the knowledge/literacy derived from drama was neglected by the teachers, I endeavoured to legitimise the illegitimate and to value the undervalued in the empirical reality of teaching Chinese with drama as pedagogy, and turn it into the agenda for this study (Quantz & O'Connor, 1998). After the school holidays, I resumed the data gathering when schools were reopened.

#### **4.4.2. Stage two: Estrangement and Rebuilding (March to May 2005)**

In the second phase of data collection, I applied the same set of research tools and methods but with a focus on the playful activities, the responses of pupils and the atmosphere in the classrooms as well as their influences on the pupils' learning. However, this phase was not a simple extension of the previous one. Apart from intensively organizing the data and refining the codes, I oscillated between practice and theory as well as the languages of the insiders and mine. First of all, I resorted to the frame and theory I had relied on. Meanwhile, I also read other practitioners' works for ideas, models as well as theories to re-conceptualize and reconstruct my perspective. My language and perspective was redeemed by re-affirming the 'dual allegiance' of the researcher (Ball, 1983). On one hand, I committed myself to correctly capture the realities of the insiders

seen from their worldview. On the other hand, I adhered to the principle of critical researcher meaning I had to 'dig beneath the surface of ostensive appearance' so as to rebuild and retell them in my own words (Harvey, 1999, p.32). I had to steer away from any foreshadowing and familiar concepts which I have been holding in the first phase (Goodman, 1998; Cohen, et al, 2000).

The results generated from the initial analysis alerted me to the problems of mirroring the language of the insiders (Legard, Keegan & Ward, 2003, p155). Based on the disparate conceptualization of drama of OKS and FS, I tried to explore multiple interpretations of some of the codes. I particularly picked up those words that 'made me feel being torn between the words, realities and ideologies of insiders and me' (rj\_4/5/2005). As Prasad (2005) describes it, '...critical theory tradition calls for a high level of language sensitivity. This refers to an acknowledgment (in the research process) of the complexity and ambiguity of language, and recognition of language use as *action* needing to be understood in its local context rather than as a carrier of abstract information to be evaluated against some so-called factual reality' (ibid., p. 150). I therefore cross-referenced the practice and theories in the attempt to locate and relocate the codes to distinguish 'patterns' (Patton, 1990, p.229) that represented their worldviews. My agenda was to problematize them by inserting myself in it and confronting them (Freire, 1985). Here are some of my trials.

#### **4.4.2.1. Play: motivation or happiness**

Lawrence L. Sipe (1999) differentiates pleasure from motivation, and states that

'Educational researchers have tended to avoid direct discussions of pleasure, preferring to use the language of "motivation" or "affect" instead'. Noddings constructs the nexus of happiness and the basic needs of students, and points out that many educators look upon, influence and even curb pleasure or play because they think that it is 'a sign that little real work is being done'. According to Noddings, it can be considered as a competition between the 'inferred needs' of the adults and the 'expressed need' of the students. 'Inferred needs', in Noddings's definition, are needs that the adults impose on the children believing that only those needs articulated by children are their real needs, that is 'expressed needs'. Satisfaction means 'expressed needs bring about happiness of student' (2003, p.241-3). To put it briefly, if happiness is the equivalent of motivation but is rather a kind of basic need which has to be satisfied, it should not be placed at the periphery. This understanding led me to explore the opportunity of pleasure and the atmosphere of the classroom.

#### **4.4.2.2. Lesson or classroom: physical and social learning environment**

Formerly, I used the words 'lesson' and 'classroom' interchangeably and imprecisely. Knowing that the teachers in these two schools placed disparate valued play differently, I paid more attention to the execution of the lesson in the classroom. Issues pertaining to classroom's physical setting (such as 'use of space', 'props', 'teacher and pupils' movement') and social interaction (such as 'talk', 'group work' and 'acting') were reexamined which led me to gradually distinguish lesson from classroom. It became clearer to me that 'lesson' tended to capture the literal meaning of language teaching and learning; whereas

'classroom' signified the co-participation of the teacher and the pupils and embodiment of culture and *habitus*. More importantly, it is both a physical and social space *co-constructed* and *shared* by the participants who situate and act within. As O'Neill and Lambert (1982) describe teaching with drama as a kind of learning which 'may arise will not primarily derive from inputs of new information by the teacher. Pupils will have to make their own relationships with the topic and articulate their own personal responses within the drama...a large proportion of the content of the lesson will be contributed by the pupils, it will be unpredictable' (p.20). In fact, not only did the data I gathered show pupils contribute to the 'content of the lesson' but also the *social and physical environment and atmosphere in the classroom*. In terms of power relation, Kathy Goouch (2005) makes a distinction in the literacy classroom between '*controlled by*' and '*control over*'. The former is a well pre-planned environment shaping pupils for the adult world, a world already known. But the latter is one which provides pupils with opportunities for constructing their own worlds. Considering there was a persistent emergence of the carnival images from the data, attempt had been made to interpret classroom or learning environment is analogous to the notion of world of un-finishedness and possibilities of Bakhtin's Carnival theory [§: p. 74] I then put the clusters of codes into the themes of the physical and social aspects of the learning in the light of the carnival images. I eventually came to realize that the playfulness of drama bore an anti-authoritative, eccentric and bizarre character. When I was observing the 4<sup>th</sup> collaborative lesson in KS, the results further affirmed me of the application of the theory. As illustrated in Chapter Seven, it was a carnivalesque physical and social environment co-created by the teachers and pupils.

The re-interpretation of those terms crystallized my understanding of the insiders' realities. I also gradually came to realize that I was constrained by tracing the prescribed teaching objectives, the rational and logical teaching procedures, the planned use of space and time, and even the universal assessment criteria which were derived from the teachers' inferred needs. In fact, at the level of the teachers' beliefs and values, those particulars were significant because they ensured that everything happening in the classroom would be connected to the recognized learning outcomes (Doyle and Carter, 1986). It also met the definition of what the teachers conceived as responsible, meaningful and productive. At the level of epistemology, it revealed a notion of unitary, abstract, rational and irrefutable knowledge which was rooted in Enlightenment belief (Irving & Moffatt, 2002). Therefore, the entire process of teaching was structured for pursuing such knowledge and executing the plans, to ensure the cooperation of pupils in acting upon them, in other words, to fulfil the inferred needs of the teachers. So far, I had left out those elements which were outside the teachers' expectation, arrangement and prescription such as the pupils' voice. The above discussion further disclosed the problem of my identification with the insiders. I then affirmed the aim of legitimizing the illegitimate as the major research agenda. To achieve this, I attended to the pupils' voice, and shifted the critical lens onto the relations and interplay between the voices, languages, *habitus*, bodily hexis, knowledge and cultures of the teacher and the pupils. My belief was that the pupils' voices were arisen and articulated through drama in the Chinese language classroom but barely heard or harnessed by the teacher. Given this, pupils' voices in this study are regarded as essential constituent of the classroom environment. I

handled the words of discussion/frolic, ingenious/frivolous, enactment/antics, participation/noise with great caution in the stage of data analysis. As Harvey advises,

The critical rebuilding involves a process of conceptual shuttling back and forth between the particular phenomena under investigation and the wider structure and history to which it relates; and between the theoretical deconstruction and the reconstructed social totality. The process leads to a revelation of the nature and operation of the oppressive social structure. (1990, p.32)

I was aware that the journey of ‘rebuilding’ had just been launched. But in terms of data gathering, my fieldwork was close to complete as the collaborative project was coming to the end. At the end of the second phase of data collection, I observed in total 8 lessons and 21 classes (Table Four).

**Table Four: Second phase of data collection**

School	Collaborative Lesson	Number of classes observed	Object of learning	Genre	Artist (A) & Teacher(T)	Duration per lesson
OFS	4 <sup>th</sup> *	2	Writing Skill	Advertisement	Ken (A), Wong, Ada & Flora	80 mins.
KS	3 <sup>rd</sup> *	2	Writing Skill	Advertisement	Betty(A), Ted, Candy & Laura	100 mins.
	4 <sup>th</sup>	2	Reading Skill	Story		

\* Lesson using the same teaching plan

#### **4.5. The fourth phase: Data analysis**

Many qualitative researchers contend that to analyze data is to negotiate, interrogate or converse with the data (Walker, 1993; Delamont, 2002; Merriam, 1988). Drawing on the notions of dialogism and critical theory, I would rather

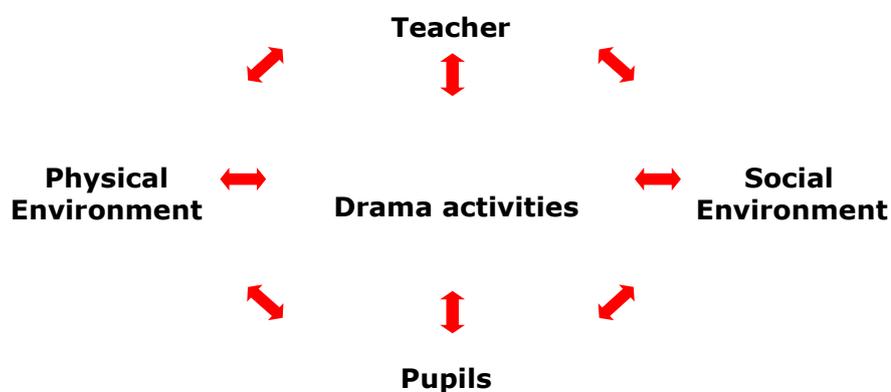
analogize it with a process of critical dialogue. It is a process of responding to the data with a researcher's active understanding, evaluation and interpretation. As shown, data analysis was commenced at the very early stage of my study and by now the analysis had become more comprehensive and holistic. It was carried out with a view to producing and presenting the findings through rebuilding the accounts of the insiders. In doing so, theories of carnival and voices were applied as tools of analysis in order to search for patterns and insights.

#### **4.5.1. The becoming of the study focus**

In the previous stage of analysis, I redeemed my voice by returning to the critical and dialogic perspectives I had been adhering to. I regularly fed these perspectives back to the evaluation of the codes and the themes which had formed. As a result, the final codes and themes showed the dual-perspective of both the insiders and myself (Appendix 8). During this process, I kept thinking of the way of organizing the data and a particular version of telling the story of what happened in the classroom using drama as pedagogy. In due course, the frequently appeared carnival images overcame my theoretical doubts. I considered the images and the ideas related to carnival theory as codes in data analysis. In Hammersley's understanding, triangulation 'involves the comparison of data relating to the same phenomenon but deriving from different phases of fieldwork, different points in the temporal cycles occurring in the setting...' (1995, p.230). In view of this, I refrained from attributing all the codes comparable to carnival images automatically as the signs of the pupils' voices. I attempted to extract a certain code which appeared in different phases, case schools and classrooms, and from

different source of claims. I then attempted to draw the relationship between their appearances. For example, the nexus of laughter and bodily responses was used to cross-check the laughter in different case classrooms over time. More importantly, the outbursts of laughter were not alike. Variations were identified by comparing them with other codes under the theme of ‘classroom orders’. In some

**Diagram Two: An architectonics of Chinese classroom using drama as pedagogy**



occasions, more frequent outbursts were noted, whereas in others it was relatively less and even nil. Moreover, some outbursts were fitting with Bakhtin’s description of people’s laughter, but others were not genuine. I conjectured that this pertained to the different degrees of the teachers’ authority permeating through the classrooms. The idea of the architectonics run as a system came to me as a deduced learning, suggesting opportunities of pupils to bring in their own languages, knowledges, cultures, feelings and *habitus* to participate, construct, operate and even control the classroom learning environment is conditioned (Diagram Two). I further confirm that it is the tension between the teacher and the pupil affects the dialogicality of classroom using drama as pedagogy.

After all, the concept of 'classroom' became more sophisticated. Taking this into consideration, some important decisions were made. First of all, apart from the utterance theory, I applied the carnival theory so as to expand the analytical frame to examine the classroom discourse. Next, I decided to segregate the classroom discourse into different parts: that is the voices of the teachers (such as the pre-planned instruction and activity), the voices of the official and those of the pupils and the unofficial (the response to the teacher's voice). In order to detect the interplay and connection between them, two lessons – the fourth lesson in OFS and the third lesson in KS, were selected for trial. These lessons using the same teaching plan but conducted by different teachers. The results showed that drama that was practised was inherently in favour of the pupils' voices. The features and nexus of carnival images operated as a *system* to illustrate this. In other words, the '*architectonics*' of a Chinese language classroom with the integration of drama should be understood as a *system* (Diagram Two). Lastly, I rephrased my research inquiry as follows:

- (i) What are the pedagogical choices and decisions made by the teachers in the Chinese language classrooms using drama as pedagogy?
- (ii) How do these choices and decisions affect pupils' participation in the physical and social learning environment?
- (iii) How do pupils voice in these classrooms? To what extent do the tensions between teachers and pupils affect the efficacy of drama?
- (iv) What are the features of the architectonics of these classrooms? How do they influence the dialogicality of these classrooms and hence the emergence of critical literacy of the pupils?

#### **4.5.2. The key aspects of the architectonics of the case classrooms**

The idea of system implies that the learning output is a direct result of the teaching input. It is understandable that the system works as a complex and coherent whole. All the components within are interwoven, interplayed and interacted with each other. Because the idea of 'images system' was grounded in social semiotics, the analysis of the classroom discourse was taken from a multimodal language perspective. Furthermore, I found that those meanings of signs were bound in the socio-cultural context to which they belonged, while it was also dependent on their relations and differences from other signs (Kress, 2001, 2005; Silverman, 2006). The application of social semiotics in the classroom context can be found in Kress's studies about science and English education (2001, 2005). They argue that semiotic resources are rhetorically orchestrated by the teacher to involve the students' active responses with their understanding. As mentioned in the previous section that the creation of the learning environment is a reciprocal process. However, transformation cannot be taken for granted. In view of this, I found it important to analyse the different aspects of the architectonics applied in the case classrooms from the semiotic perspective. They had mainly fallen into the groupings of 'activity' and 'voice'. The activity was decided and programmed by the teachers as the teaching input; and the responses of the pupils as the output.

##### **4.5.2.1. Activity**

With reference to the Bakhtinian and Vygotskian perspective on activity, action, deed and event, I viewed activity as contextual, purposeful, holistic, dynamic and

productive (TPA; Ashton, 1996; Rogoff, 1990; Wells, 2000). It means that activity engages students in dialogue to achieve goals in a particular place and time, the result of which provokes responses and makes teaching and learning progress. I therefore focused on firstly the context in which the activity took place, the doers involved, the result generated by the activity, and then the verbal and the non-verbal language pupils used to accomplish it. Besides, I also reported on the dynamics and development of the activity as well as the pupils' response and interaction in the activity. Based on the teachers' teaching plan and my observation, I took records and analysed the various activities in each case classroom.

#### **4.5.2.2. Pupils' voice**

Apart from carnival images that signifies pupils' bodily participation, pupils' voices [§: p.44] in this study also includes pupils' responses to the teacher's instructions. Both of these voices are evidences of the critical literacy engendered in the case study. During the interim analysis, I attempted to apply the teachers' criteria which I extracted from the classroom discourse and the curriculum to assess and triangulate them with the pupils' class work. For the purpose of comparison and consistency of description, a set of transcription conventions was introduced (Heath, 1983) (Appendix 4) and a framework of task analysis was also applied (Doyle & Carter, 1986) (Appendix 9 & Appendix 10). However, the results alerted me to the problem of not including the pupils' voice, style and individuality of expression which were not covered and addressed in the teachers' criteria. I had to initiate another frame that augmented the basic understanding of 'voice' in

critical literacy [§: p.43]. Drawing upon the discussions about Bakhtin's notions of 'actively evaluative response', 'appropriation' and 'stylisticisation' [§: p. 69], a spectrum of voices was put forward. It was a scale delineating the pupils' addressivity [§: p.69] to the activity which also served as an indicator of the pupils' dialogic and creative understanding of the lesson. The denominators included in the scale are:

- (i) *Silence*: no clear response was seen and heard;
- (ii) *Replication*: near exact reciting of the teacher's utterance or instruction;
- (iii) *Re-accentuation*: response in personal style by varying the stress, word choice or other tactics of language use;
- (iv) *Expansion*: creative, productive and active act of meaning making. Pupils brought up their own ideas and interpretation to refute, retort, parody and query teacher's utterances. They finally expanded or overturned the prescribed learning object.

Since this scale was constructed in consideration of the pupils' responses in multi-modal languages, it was applied as a general and basic criterion for analysis. Elaboration or modification of it would be given according to the modes and types of activity conducted in different case classrooms. Intensive analysis according to this scale showed clearly that the pupils' voices were in general active and dynamic in the Chinese language classroom in which drama was integrated. Nonetheless, it was dependent of what and intersected with the teacher's voice and authority. This being the case, I graded them into different degrees of criticality and dialogicality.

I believe that notion of system contributes to the elucidation of the pupils' literacy as well as the interaction between teachers and students in the literacy classroom with drama as pedagogy. A literature review of the 'image system' of Bakhtin's carnival theory further supports this (RW; Kinser, 1990, p. 258; Flaherty, 1986). I summarised the experience of this methodological quest below.

- (i) Practically, a semiotic system is best fitted for studying drama. From the view of the researcher, it is capable of overcoming most of the 'transferral problem', meaning the problem of translating non-verbal signs into written text (Flaherty, 1986). From the reader's side, it suggests that classroom can be understood beyond a sequential approach. It shifts our attention from verbal interaction between the teacher and the pupils to any other non-verbal signs or phenomena which is also mediator of teaching and learning. In a word, a classroom can be studied not only word by word but also sign by sign, image by image.
- (ii) In terms of the research purpose, Kinser (1990) comments on Bakhtin's reading of Rabelais highlighting the former's subversive subtext or secret theme in the reading. Following the footprint of Bakhtin, my agenda for employing the carnival theory is to produce a genre which can represent the illegitimate voices. I see it as a way to unearth the potential of drama for transformation.
- (iii) Inspired by Kinser's stratification of meanings (1990, p.258), connection between signs/images are applied for triangulation and pattern finding. For example, I counter checked the meanings of laughter in one case with that in the other in order to find the subtle difference between them. I also

juxtaposed all the signs identified from one case which appeared as carnivalistic for corroboration.

- (iv) A sign should not be bracketed off from the social, historical and cultural context (Flaherty, 1986). To analyze a sign/image always entails inquiry into its implication in relation to the context to which it belongs. More to the point, as sign/image is not understood as single and unusual but as a system, 'a chain of evidence' can be identified which is valid for illuminating the cultural structures and patterns (Yin, 2003, p.98).
- (v) A carnivalistic classroom is not anarchical. With reference to Kress's notion of 'rhetorical architectures', I prefer to delineate the interaction or the power relation between the teacher and the pupils metaphorically in terms of its fluidity, that is, the ebbs and flows of the power relation that is dynamic, and varies with time and space. In that case, I see heteroglossia in Chinese language classroom using drama as pedagogy as a question of continuum but not all-or-nothing. In other words, there are different degrees of approaches to critical literacy.

Bakhtin (DN) portrays any creative ideological activity as giving birth to a new word. He says:

...any gifted, creative exposition defining alien world views: such an exposition is always a free stylistic variation on another's discourse; it expounds another's thought in the style of that thought even while applying it to new material, to another way of posing the problem; it conducts experiments and gets solutions in the language of another's discourse (p. 347).

In fact, his observations derived from the carnival theory were not new. They were only perceived as new from the worldview of the insiders. It is expected that new

words can allow for a new perspective on the integration of drama in Chinese.

#### 4.6. The fifth phase: Textualization

Textualization refers to the representation of the realities constructed by the researcher. My main purposes were to answer the research questions through sketching a spectrum of dialogicality and critical literacy developed in the case classrooms. In order to do so, purposeful case selection was essential. I made reference to the ‘sampling’ methods widely used by the qualitative researchers. They became my selection criteria for cases and helped me to screen out the un-qualified ones. Other criteria such as studying lessons in different stages of collaboration, the typicality of literacy skills and variety of drama elements were also taken into consideration. Lastly, 11 cases/classes out of 3 lessons were selected from the data bank (Table Five).

**Table Five: Case selection**

School	Collaborative Lesson	Number of classes observed	Object of learning	Genre	Selected cases	Chapter in this thesis
<b>OFS</b>	3 <sup>rd</sup>	3	Oral Skill	Novel	3	5
	4 <sup>th</sup>	2	Writing Skill	Advertisement	1	6
<b>KS</b>	3 <sup>rd</sup>	3	Writing Skill	Advertisement	1	
	4 <sup>th</sup>	3	Reading Skill	Biography	1	7

The screened sample cases are,

- (i) *Information-rich cases* (original emphasis) which provide quality data for heightening the learning phenomenon (Patton, 1990, p. 169);
- (ii) Cases with contradictory results but within the threshold of reasonable

prediction which help in building a rich theoretical framework. (Yin, 2003, p.47). These are case classrooms characterized by counterfeit carnival images because of the repressiveness of the teacher's authority; and

- (iii) *Heterogeneous* (original emphasis) cases are cases in which variations and differences are accommodated. However, the researcher needs to discern the central themes or the shared patterns cutting across these cases (Ritchie, Lewis & Elam, 2003; Schofield, 2000, p.77-81). For example, the cases showing the different influences of drama on the pupils with different academic proficiency should be read differently from the cases using dissimilar approaches to applying drama to teach the same literacy skill, and etc.

Given these, I read through the data of the 11 case classrooms again. Consequently, I organized the chapters devoted to case analysis and discussion as well as the internal structure of each chapter as follows. Firstly, I examined the ambiguity areas of critical literacy in Chinese classrooms using drama as pedagogy in three chapters. I considered the ambiguity the result of the dynamic power relations between the pupils and the teachers. In some cases, the two parties were comparable to a wrestling march or a tug-of-war; in other occasions, one party was forced to accommodate the other and cooperate; in some situation, both parties cooperated in harmony in ebbs and flows. I believe that the selection and arrangement of cases together with the triangulation I employed could validate the research results for other situations or a wider population. In other words, the external validity, and the degree to which the findings could be generalized beyond the immediate case study is secured (Cohen, et al., 2000; Yin,

2003).

The major arguments structured into the three chapters on case analysis are outlined as follows:

- (i) Chapter Five: Enactment of a script is a common drama event applied by many literacy classrooms for promoting speaking skills. However, it might not be a dialogic act if teaching is inclined to focus on high language and literary aesthetics. Comparison of the voices of the pupils from the three classes which were classified according to academic achievement showed that only a small portion of the pupils could take advantage of such a drama event;
- (ii) Chapter Six: Two classrooms using the same teaching plan but taught by different artists and teachers were compared. It showed that the more the drama was applied, the more dialogic literacy was likely to be attained. The power relation between the teacher and the pupils was either prevailing or running as ebbs and flows.
- (iii) Chapter Seven: Set in a classroom in which biography reading was being taught. The introduction of an assortment of roles were beyond the original text aroused the pupils' imaginations and invited heteroglossia of reading. Teaching and learning took place in a carnivalistic approach.

In order to answer the research questions, I divided the case description into four parts. The first part is a brief description of the intended lesson including teachers' plan of using drama and non drama. The second part is an analysis of the enacted lesson by focusing on both the physical and social aspects of using

drama in the case classrooms. These mainly included the use of space, classroom order and bodily responses such as noise and laughter, and how these elements contributed to the construction of learning and teaching environment and atmosphere as a whole. The third part deals with the pupils' voices. It captures the way the pupils responded to the drama activities. Finally, I applied the theory of dialogism, in particular the carnival theory, to interpret how the architectonics of teaching and learning in the case classroom(s) worked as a system to effectuate critical literacy.

## **Conclusion**

In this chapter, I discuss the epistemology that governs this study. I also show how the concepts and methods of ethnography, critical theories, dialogism and reflexivity provide me with different viewpoints in the persistent pursuit for investigating the Chinese classroom using drama as pedagogy. I recount how I was engaged in the field and found myself shuttling between the world of the insiders and that of my own. The research methods and instruments which help me through my theoretical quest are illustrated and explained. Furthermore, the perspectives, framework and strategies I used are clarified to explain the approach I took to analyse the data. In the following chapters, I am going to present the results of the data analysis.

## **Chapter Five: Speaking skill and script enactment**

Skills in speaking are becoming more and more important in primary Chinese language education. The lesson examined in this chapter used drama to enhance pupils' intonation. Three classes in OFS using the same teaching plan were selected for study. It is a mythical understanding amongst teachers that role play or story performance improves pupils' speaking skills. Based on the data gathered, I challenge this assumption by taking into consideration the use of script, the ways and the context of teaching. I argue that drama provokes the emergence of voice, but its contribution to the dialogicality of the Chinese language classroom is uncertain if the teaching is aligned with the high culture, the canonical text and the literary theatre tradition. The generation of carnival images is the criteria for evaluating the dialogicality of the lesson.

### **5.1. Teachers' intentions and the objects of teaching**

One of the conclusions in Chapter Four is that the teacher's perception of the function and the role of drama determine the process and the outcome of teaching. I will begin this chapter by firstly recounting the rationale of the teachers when designing the teaching plan by highlighting some of the main ideas discussed in the teaching preparation meeting. Their understanding will be analysed with reference to theories of using drama as learning medium.

In the teaching preparation meeting prior to the lesson, the teachers raised the

difficulty of teaching speaking skills by commenting on the pupils' weakness in speaking with intonation and confidence, and translating a written text to spoken language. They considered story and drama the solution to resolve the problems (pm\_OFS3). Miss Wong<sup>30</sup> explained that 'when they (pupils) enter into a story or take up a role, they can learn how to speak with feelings, intonation and modality because they love acting and stories' (pm\_OFS3). The teachers selected the abridged version of a classical Chinese novel called 'The Romance of the Three Kingdoms' (abbrev. 'Three Kingdoms') as it had a wide range of characters and stories which made it a suitable text for role play<sup>31</sup>. In order to ensure success, the teachers further excerpted four to five episodes and rewrote them into scripts. Ken had no objection to the choice of text, but he queried the taken-for-granted 'theory' of role play as an effective means of teaching speaking skills. What worried him were the difficulties the pupils would have in understanding the intricate feelings, ideas and relations of the characters in the 'Three Kingdoms'. He argued that acting skills were grounded on a meticulous and thorough apprehension of the story. Finally, both parties compromised and agreed to teach the story before having the pupils act it out. Besides, speaking skills were understood by both parties to consist of a combination of intonation, speed, volume, fluency and the choice of spoken language<sup>32</sup>. They also included use of body movement and facial expression as the object of learning (Appendix 11).

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<sup>30</sup> Miss Wong was the head of the Chinese Language department in OFS.

<sup>31</sup> 'Three Kingdoms' is about the war of unification between the warriors and dukes in the period of Three Kingdoms (220-265) in China.

<sup>32</sup> Their assessment criteria were derived from those of the CLC. They covered mainly the areas of linguistic competence meaning 'accurate pronunciation, clear articulation and completed sentence'; as well as the etiquette of speaking meaning 'sincerity, politeness, activeness, and speaking with respect and good manner' (CDC, 1995).

The design of this lesson was in accordance with the research findings and theories about the use of drama and story to promote the ability to speak (Dickson & Neelands, 2006; Winston, 2004; Bolton, 1992). In this regard, Wagner's empirical studies (1998), affirm that drama improves a wide range of pupils oral skills. She explains that 'drama provides children with experience that enhance their ability to judge the appropriateness of verbal and nonverbal communication strategies for a wide variety of imagined experience, for example, to recast their vocabulary and speech patterns in order to suit the role and communicate clearly in a dramatic context and to their audience' (1998, p.35). Here, there is a clear connection between story and role play. As drama educators and scholars point out, the story constructs a context or opens a fictive world for promoting pupils' imagination and helping them to behave 'as-if' they were the role. Enactment entails pupils to experience and live in the world of others and hence to understand their languages, gestures, thinking and emotions. As a result, to act out or to dramatise a story goes beyond merely speaking with fluency and confidence. However, as Ken argued, the success of their 'partnership' can by no means be dictated by a formula. The use of script is problematic as it is supposed to occupying a superior and dominant position in the process of naturalistic theatre [§: p.93] production.

Drama experts contend that the application of script would prevent pupils from developing their imagination and personal expressiveness (O'Toole & Dunn, 2002; O'Neill, 1995; Woolland, 1993; Winston & Tandy, 2001). As a matter of teaching principle, Fleming points out that script has long been associated with rote learning and mindless drilling (2001, p.99-100), therefore arousing apprehension

amongst teachers that it would restrict pupils' spontaneous response and creation. In relation to the practical aspect of drama, Winston warns that it is complicated for young children if the words of the script control all the meanings of drama (2001). O'Toole shares a similar view and states that pupils can rarely work well with it (2002). Apart from these practitioners, Woolland (1993) also raises other difficulties such as the sustainability of student motivation and participation in learning if 'what happen next' has been already known. Actually, the application of script is two sides of the same coin because script is still used and perceived as an essential teaching tool. Fleming documents a lot of good practices in the use of script, based on which he argues that script can help students take language seriously. He urges that teachers should recognize the limitation of script and strive to working out a creative treatment of the script (2001). Nevertheless, it is impossible to examine the benefits and drawbacks of a script in this lesson without looking into the process and environment of its application. The physical and social aspects of practicing the pedagogy of drama in the case study classrooms will be illustrated in the sections below.

## **5.2. Realisation of the teaching plan in class A, B and C**

Primary four pupils were streamlined based on their academic performance into ten classes in OFS. In the day-to-day school life it became a norm, even amongst the teachers to name and dichotomise the classes into the 'elite class' and the 'worst class', while the rest were all known, without distinction, as the 'normal class'. In these circumstances, instead of studying all of the classes, I defined my

scope in order to ensure comparison of pupils of different academic levels based on their mid-term examination results. I selected class A, B and C which belonged to the 'elite', 'normal' and 'worst' class categories respectively.

Ken employed group rehearsal, enactment and peer feedback as the major teaching devices to activate the collaborative inquiry and social interaction in this lesson. He believed that everybody's participation was vital to substantial engagement in the process of learning. Therefore, in assigning roles to the pupils, he opened up a range of positions [§: p. 110] from actors to 'producer' and 'director'. The producer was responsible for giving comments and the director had to monitor the quality of acting. From a theatrical perspective, Ken's method originated from an aesthetic tradition rooted in Western literary culture (Neelands, 2004) and naturalistic theatre which aims at realistic representation of the world constructed by the script. The real author or creator is also the playwright, the author, and the interpreter (which in this case is the teacher) of the script. In naturalistic theatre, the ways and forms of performance and production are largely determined by the script. The script controls the representation of the word, character, scene and other elements for naturalistic representation. Acting skills are means to serve this objective. The same model was replicated in the lessons in the study.

Specific skills in acting, production as well as pupils' reception of drama were the focuses in Ken's approach, which was, after all, not surprising because it reflected the school teachers were deeply ingrained in the traditional CLE which put

emphasis on literary knowledge, virtuoso skills and proficiency of canonical text.<sup>33</sup> Besides, as discussed in previous chapters, the body-mind duality of Cartesianism and the Enlightenment still has a strong legacy on the academic based teaching and learning in Hong Kong [§: p.47]. Governed by these relatively traditional objectives, the teaching in the case study classrooms was steered towards treating the script as an authoritarian discourse right from the beginning [§: p.55]. Such a privileging of the script was further supported by other logistical factors present in all the three case classrooms such as the use of space, the etiquette of enactment and classroom order. In this circumstance, all the agents in the classroom as well as drama or non-drama activities were under teachers' control. These constituents interwove as a coherent and harmonious whole to bring forth a serious, formal and ceremonious learning environment for most of the time in all the three classes.

### **5.3. The teaching and learning environment**

#### **5.3.1. The use of space and classroom atmosphere**

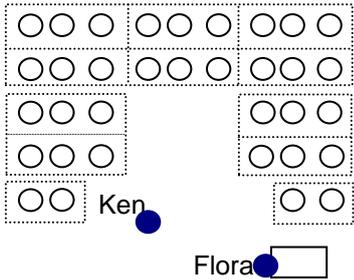
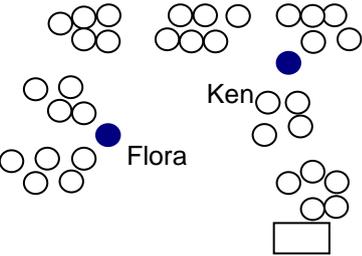
Kress et al. (2005) finds that the arrangement of tables does not necessarily guarantee 'democratic participatory' learning or 'constructivism'. Factors like the movement of pupils and teachers, and the disposition of the teacher are also influential. In this lesson, the teacher organised the desks and chairs to facilitate the group work, suggesting that the pupils were considered as co-creators of

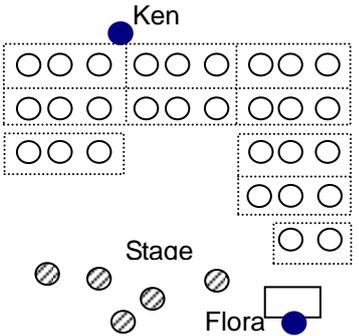
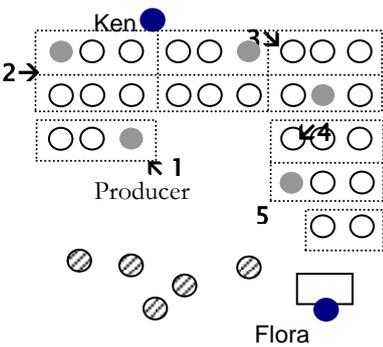
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<sup>33</sup> Misson and Morgan (2000) also argue that even in drama and poetry teaching, 'teachers have tended to concentrate on textual features inscribed on the page'. The fact is that teachers' practices are deeply rooted in the teaching traditions which have also long existed in Eurocentric schooling.

knowledge and language in the classroom. It was decided in advance that the space at the front of the classroom which normally was the official space designed for the teacher's lecturing be changed to become the 'stage' for group acting. In other words, when pupils came to acting, they occupied the official space and thus shifted the prevailing power relation. Notwithstanding, I understand that all these arrangement of the use of space was neither favourable to dogmatic, monologic communication nor to dialogic learning.

**Diagram Three: The use of space and the classroom atmosphere in class A**

Episode	The use of space at classroom	The classroom atmosphere
<p><b>1.</b> approx. 15 min.</p>		<p><b>An attentive and engaged class</b></p> <p>Pupils sat as usual to listening to the instructions of the teachers. The overall classroom aura was serious and formal.</p>
<p><b>2.</b> approx. 20 min.</p>		<p><b>Active participation in rehearsal</b></p> <p>Pupils were divided into groups. Each of them discussed and rehearsed the given script. Time spent reciting the script varied. In class A, pupils sat in a relaxed way. They stood up, moved their body around, laughed, crawled over the desks, and rehearsed. The classroom was noisy, as everybody was engaged in the activities.</p>

<p><b>3.</b> approx. 25mins</p>		<p><b>Audience with learnt disposition</b></p> <p>The space before the blackboard was reserved for performance. Each group acted out their script one by one. The other groups were asked to sit back and watch quietly and attentively like an audience in the theatre.</p>
<p><b>4. &amp; 5.</b> approx. 20mins</p>		<p><b>Attentive to peer feedback</b></p> <p>When one group finished their enactment, the other groups were asked to give feedback. The producer was responsible for this. In the last part of the lesson, the pupils 'sat' properly and quietly to receive the feedback given by Ken and Flora.</p>

← : Pupils' movement    ● : Teacher    ○ : Pupil    ..... : boundary between participants

The separation of the stage and the auditorium in the classroom already prescribed different roles and modes of learning for the 'actors' and the 'watchers', indicating the influence of the Western literary theatre tradition. The actors are supposed to use their skilled bodies to attract the attention of the audience; whereas the latter should adopt a docile, appreciative and learnt attitude. This in turn restricted the opportunities for pupils and programmed the form of interaction of the lesson.

### 5.3.2. The ways of rehearsal and enactment

Evidences collected from this lesson shared that the teachers targeted the growth of acting skills and display of docile body at the expense of pupils' voices. This hidden agenda behind the teaching instructions was enforced throughout and

embedded within the whole process of teaching and learning. For instance, during the rehearsal, those pupils who were weak in literary language spent time on script recitation; whereas the advanced readers kept drilling for proficient acting. In that case, rehearsals in class C were reduced to a mere recitation and reading of the script rather than a discussion and exploration of bodily response. Even when performing, the pupils' voices and bodies were controlled by the teacher. A set of procedures and etiquettes was introduced. It started like this: the 'whole group addressed the audience → the director announced the beginning → enactment → the audience clapped → the group acknowledged the applause → the group waited for feedback → the group went back to their seats'. Maybin notes that 'learning about how to interpret the questions, and the procedures for getting things done, was part of inducting and disciplining the children into the schooled literacy which would shape how knowledge was acquired and valued' (2006, p.166). In this way, the setting up and the procedural design of performance implies already the socialisation of language, culture, *habitus*, *hexis* and identity. It further throttled the freedom and opportunities for the pupils to construct their learning space by exploring, formulating and proclaim displaying their voice and body.

### **5.3.3. Classroom disciplines**

Although the behaviour and attitude expected when watching a performance was not taught explicitly in the class, the pupils learnt this implicitly through the teacher's classroom management. One of the examples was noted in Class A when the teacher, Flora, attempted to interrupt the enactment of one of the groups

so as to rectify the inattentiveness and distraction of the class.

**Extract 1: Execution of classroom order in classroom A**

The first group had stood in front of the class and was ready to play out their story when Flora interrupted.

Flora: All classmates have to be attentive. You should put away your pens and sit properly. Do remember to watch attentively.

*The pupils then stopped talking.*

Flora: Good, let's start!

*The group was ready to start again. Flora interrupted again.*

Flora: Hold on! Wait for a moment please. Each classmate is required to pay attention. Why is there still some sound (noise)? Sit up! Sit up a little bit please!

*The pupils thus kept quiet and sat straight.*

Flora: Good. When classmates come out (to act), what should you do?

The class: Keep quiet. *(Only a few of them answered in low voice)*

Flora: What?

The class: Keep quiet. *(They answered together in a louder voice)*

Flora: Keep quiet. Right, we only start when you are silent. Don't just talk with your neighbours. *(Turn to the actors)* You can start now.

To secure the cooperation of the pupils, the school teachers in the other two classrooms (B & C) also required them to behave docilely and humbly. Apart from controlling noise and reprimanding impatience, they offered rewards to those who acted according to their spoken or unspoken rules and requirements. Another example of restricting and prescribing pupils' free participation was illustrated by the reward system exercised in class C, where the pupils would get extra marks if they offered sensible and constructive comments. The classroom order and the attempt to maintain it contributed to reinforcing the intellectual, formal, inculcated approach to Chinese language teaching. In other words, the teacher's power was sustained without any challenge or critical reflection.

Bodily sanction viewed from the angle of bodily literate is exercised by the teacher placing great emphasis on constructing a collectively docile, controllable and

decorous body of pupils, which did not allow free and idiosyncratic representation by pupils. It does not mean that rules should be abandoned in lessons in which drama is used. However, in this lesson both rules and collectivism imposed actually and subtly had discouraged and even obstructed a real inquiry, participation and interaction of the pupils. As a result, the pupils' voices emerged in these classrooms were largely confined to a faithful comprehension, recitation and representation of the given script.

#### **5.4. Pupils' voices**

Further analysis of the pupils' voices illustrates further how the high and literary aesthetic tradition is problematic. It was clear that the lesson did not question the role of the script from the beginning. The only question asked in this case study was what script to use and how to use it. The script chosen was a canonical literary text which was taught by repeated recitation and reproduction. It can be easily assumed that pupils who are more proficient in textbook literacy would act better. This assumption was confirmed both in the class observation and my interaction with the teachers. A discrepancy in the ability to memorise the script was apparent between different classes. The teachers also agreed that 'the elite classes' acted better than the others (em\_\_OFS3).<sup>34</sup> The assumption was further verified in the subsequent analyses between three groups of pupils selected from each of the three classes. Nervous voices and embarrassed laughter were heard when it came to the turn of the less competent pupils to speak. The results

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<sup>34</sup> 'Better' in the sense of the right intonation and bodily movement defined by the teachers.

showed that to use a script into act simply by favouring recitation and proficiency disadvantaged the less proficient pupils in textbook literacy, thereby reproducing the existing distinction. Despite that, one cannot simply conclude from the results that it was the script that overwhelmed the pupils' voice.

#### **5.4.1. Better academic achievement leads to a higher quality of oral and bodily expression**

##### **5.4.1.1. Sample selection**

To answer the question of how the impact of drama varied according to pupils' academic performance, samples were selected for discussion based on preliminary observation of all the classes. It was followed by setting criteria for further assessment with reference to Ken's comments on the pupils' performance and the criteria negotiated in the preparation meeting. A correlation seemed to appear between the standard of story performance and the pupils' academic results in class A, B and C. They were selected for further examination. In addition to this, considering there were more than eight groups of pupils in each class, one group was chosen from each class for analysis and comparison. Each group's performance was ranked. The top and bottom rank were eliminated. Finally, groups acting the same extract from the three classes were selected for sampling. Apart from analysing these samples, discordant examples were also used to heighten the accuracy and the usefulness of the data.

The selected groups acted out the script telling the story of 'visiting the cottage

thrice', which is one of the most famous episodes in the novel of 'The Romance of the Three Kingdoms'. In this episode the warriors, Lau, Kwan and Cheung visited a sage called Chu Kwong Leong in attempt to solicit the latter's commitment of support. As they had been refused twice by Chu, in this third visit they persuaded him with sincerity, patience and humbleness.<sup>35</sup> The theme and the characters of the story had been taught before the drama lesson. Instead of acting out the whole story, the teachers extracted a few lines from the text as the script (Script One).

#### **Script One: The thrid visit of Chu Kwong Leong**

*(Stage direction)* It is the third visit of Lau Bei together with Cheung Faye and Kwan Yu to Chu Kwong Leong  
Lau: Is the master in?  
Chu's servant: *(speak quietly)* The master is sleeping.  
Lau: Both of you stay here. *(followed the servant and go into the house)*  
Cheung: *(angrily)* Such an arrogant guy! He has kept our brother waiting a long time. Let me set fire to his house and see whether he still pretends to sleep!  
Kwan: *(stop Cheung from running to set the fire by drawing him aside)* No! Don't make any trouble! Brother told us to wait!

#### **5.4.1.2. Results**

The pupils' performance was be evaluated from both the viewpoint of the artist and the teacher. The analysis is based on their oral and bodily expressiveness, which also suggests the pupils' capability to vocalise and physicalise a role. The results show that the better the pupils' academic results, the higher the quality of performance.

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<sup>35</sup> This episode is in fact a highly popular story and an idiom was coined to describe people who beg for other's help with genuineness and perseverance.

(i) Class A

Generally speaking, the pupils in class A did not act much better than the other classes though class A had more groups of pupils with good fluency, clarity and intonation. The group selected from class A for further study did not perform the best of all the groups in the class. In general, most of the pupils in class A translated the words and transmediated [§: p.117] the script well. Because of their vivid intonation and active bodily expression, they vocalised and physicalised of the role well and their performance resembled a motion picture. However, because of a lack of dramatic experience, their body movement and use of space was less satisfactory than their speaking skills.

**Table Six: Sample of class A (e.g. A1)**

<b>Pupil &amp; their roles</b>	<b>Oral response</b>	<b>Bodily response</b>
<b>Ap1: (Lau)</b>	◦ Is the master in?	-stepped forward to talk and made a bow to Ap2 -did not know where to go immediately after finishing his script. He then followed Ap2 to go to the 'backstage'
<b>Ap2: (Chu's servant)</b>	The master is --- sleeping. ◦ (...)	-made a mime of opening the door and bowed to Ap1 -after finishing the dialogue with Ap1, she went to the 'backstage'
<b>Ap3: (Cheung)</b>	SUCH a () 'Mang' (discourteous)* --- guy! He has kept our brother waiting a long time↑--- Let me set FIRE to his house ^^ and see whether he still pretends to sleep!	-body gestures like walking with heavy and big steps represented the uncouth personality of the role -made an angry facial expression -rushed to the other side of the scene to show the anger of the

	* used colloquial expression ‘ <i>mang</i> ’ to replace the meanings of arrogant	character
<b>Ap4: (Kwan)</b>	◦ No! Don’t --- make any trouble! Brother ◦ --- told us --- to wait. ><	-stepped quickly forward to catch Ap3’s hand as to represent the meaning of stopping Cheung from starting a fire -he giggled since he failed to catch Ap2 -because he stood in front of Ap3, the audience could not see his face -he finally stood with his back facing the audience and the other actors to show his anger with Chu.

(ii) Class B

The group selected from class B had better control over the volume of their voices and intonation. The audience could hear their words and lines clearly. The players also tried hard to use appropriate facial expression, and body movement to act out their roles. Their performance in terms of intonation was much better than their physicalisation. They also did not have a sense of how to utilise space on the stage. Moreover, whenever they tried to use familiar languages and interpolate script. They could not help laughing and hence they paused at the wrong place and failed to speak fluently.

**Table Seven: Sample of class B (e.g. B1)**

<b>Pupil &amp; their roles</b>	<b>Oral response</b>	<b>Bodily response</b>
<b>Bp1: (Lau)</b>	◦ Is the master here? ><	-pretended to knock an the door -giggled and stood at the same place after finishing her script

<p><b>Bp2:</b> <b>(Chu's servant)</b></p>	<p>◦ <i>'Shush'</i>! The master is sleeping.</p>	<p>- an interjection and gesture of 'shush' was added to accentuate the meaning of don't disturb -stood at the same place after finishing his line</p>
<p><b>Bp3:</b> <b>(Cheung)</b></p>	<p>SUCH an arrogant --- guy! <i>'Hey Yau Chi Li'</i> (This is arrant nonsense indeed)* ! He has kept our brother ---waiting a long time.↑ Let me set fire to his house and see whether he still pretends to sleep! &gt;&lt;</p> <p>* interpolated colloquial expression <i>'Hey Yau Chi Li'</i> to represent annoyance</p>	<p>-holding the script -kept giggling throughout the process of acting which provoked other actors to laugh -put her hand on her waist to signify the anger of the character -stood at the same place without any movement -after finishing acting, she covered her mouth with her hands</p>
<p><b>Bp4:</b> <b>(Kwan)</b></p>	<p>◦ No! Don't --- make any trouble! <i>'Dai Lou'</i> (Brother)* ◦ --- told us --- to wait. &gt;&lt;</p> <p>* translated the written language into gangster language, <i>'Dai Lou'</i>. She spoke disjointedly since she kept breathing and laughing during her acting</p>	<p>-held Bp3's hand to show the intention of stopping Cheung from starting the fire -shook her head while saying the line -stood at the same place throughout her acting</p>

(iii) Class C

The group from class C could barely get the audience to hear them for more than half of their performance. The pupils read out the script monotonously because they could not memorise it, nor did they change their tone of voice. Most of them stood still throughout the acting. Generally, they failed to make a decision of how to translate the words and transmediate the script. The director stood beside the

actors after announcing the start of the play. He then became one of the ‘players’ in the scene. To account for all these, the pupils’ poor literary language and lack of confidence in speaking publicly might be major reasons.

**Table Eight: Sample of class C (e.g.C1)**

<b>Pupil &amp; their roles</b>	<b>Oral response</b>	<b>Bodily response</b>
<b>Cp1: (Lau)</b>	^^ Is the master in?↓ (...)	-looking at the script -stood still -facing Cp2 so that the audience could not see her face
<b>Cp2: (Chu’s servant)</b>	◦ The master is sleeping.↓(...)	-looking at the script and reading it out word by word -stayed at the same place after finishing her line
<b>Cp3: (Cheung)</b>	SUCH AN LAZY* guy. He has kept our brother waiting a long time. ◦ Let me set fire↑ to his house >< and see whether he still pretends to sleep.↓  * changed the meaning of ‘arrogant’ to ‘lazy’	-holding the script -no facial and bodily expression
<b>Cp4: (Kwan)</b>	NO! Don’t make any trouble. He* told us to wait.  * changed the word of ‘brother’ to ‘he’, so confusing the meaning	-grabbed Cp3’s shirt to show the intention of stopping Cheung from starting fire -stood still

The analysis above indicates that the level of role performance correlated to the academic intelligence and textbook language of the pupils. Accordingly, we may affirm that the ‘reciting’ mode of performance favours the school achievers. The data show that pupils in Class A a higher degree of linguistic proficiency and

steadier quality of oral and bodily expressiveness. Nevertheless, enactment is not merely an indication of one's decoding ability. As argued in chapter one, discourse is a way(s) of being in the world [§: p. 54], suggesting that pupils demonstrate a better understanding of canonical literature, official language or academic discourse also share their ways of thinking, believing, acting feelings hidden within. Or to put it in Bourdieu's words, the *habitus* of class A is compatible with that of the script. In fact, recent cognitive researches also assert that text/genre is a mode of thought or way of knowing. Feldman and Bruner state that text/genre, no matter whether it is written on page or in the mind, generates an interpretative framework which gives patterns to the mode of thought (1996; Feldman, 1994). Both of them give shape for how pupils' oral and bodily expression benefits from their academic intelligence or decoding skills. Considering all these, it is logical to further argue that the pupils in Class A were able not only to understand the words but also the style, feeling, theme and mood of the script. They were able to devise proper ways and forms of acting out the role. Instead, the pupils in Class C got entangled in the struggle of apprehension and recitation of the script. As will explain later, it is because their *habitus* was excluded from teacher's predetermined learning and teaching environment. In this light, instead of simply polarizing the performance of the pupils into these two categories or grouping them according to their academic performance, I will examine the pupils' performance from another point of view.

#### **5.4.2. A spectrum of the levels of oral and bodily expression**

Since the script worked as an authoritarian discourse in the lesson which not only

confined the pupils' learning to memorisation and to ability to understand the script, their voices were restricted mainly to responses to the manner and method of representation rather than criticism of the content of the script. The pupils' responses to the script including both oral and bodily expression can be analysed by using Bakhtin's notion of appropriation. I synthesised the pupils' responses into a continuum based on the concept of appropriation [§: p.169]. At the two poles of the continuum are 'reciting' and 'retelling' and in between are different levels of appropriation.

(i) Level 1: Silence

Silence here means the audience could hardly hear or notice the role being acted out by their classmates. Some pupils mumbled the script; some merely read it out word by word and without translating the written language into oral language. The actors stood still on stage and failed to physicalise their roles. Examples are drawn from pupil Cp1 and Cp2.

(ii) Level 2: Recitation as a replication

Regardless of fluency, the pupils failed to translate the script into oral speech correctly or completely. It means that the script was learnt by rote and the pupils concentrated on the written text so that they overlooked the importance of body language. This happened in particular with pupil Ap1 and Bp4.

(iii) Level 3: Recitation as re-accentuation

The pupils recited the script and translated it into speech without much difficulty.

They acted out the emotions and personality of their roles by properly using intonation, prosody, stress, pause and pace. The pupils also attempted to physicalise the role, but their bodily expression did not cohere with the roles depicted in the script. In other words, although their acting was more lively, they did not achieve mastery and proficiency of the text. Most of the pupils found themselves at this level, such as pupil Bp3 and Bp3.

(iv) Level 4: Retelling as expansion and extension

The pupils retold the script in their own language, and acted in accordance with the emotion and personality of the role. For example, apart from acting out the thoughts and emotions of the character in speech and body language, they designed a distinctive way of representing the character. Their acting enhanced the meaning of the script and prompted the audience to give feedback, demonstrating a deep understanding and individual creation of the role and the story. Pupil Ap3 and Bp2 strived to retell the script in their own voices.

This spectrum of voices is important for a number of reasons. First of all, it verifies the assumption and the teachers' observation that the better a pupils' academic achievement, the better their result in the scripted enactment activity. It also justifies the worry of the drama experts about the use of script in drama. In terms of the 'mind over body' learning approach, one can tell from this spectrum that using the body was the greatest hurdle and challenge to most of the pupils. Nevertheless, one should not jump to the conclusion that the pupils are weak in bodily representation. My inference is that if the script functions as an entry point

of learning or as an example of elitist literary text, it disadvantages those pupils who are less linguistically proficient in this kind of text. This lesson was still verbocentric [§: p.47]. Thus, even if every pupil was capable of recitation or speaking fluently, the physicalisation of the role would still be a problem. For that reason, the majority of the pupils could only attain to Level 2 and 3 [§: p.194]. The results might vary if the text was used in different ways; or it might vary also with the use of a different text. For further validation of the findings, the same spectrum applied as criteria to assess the performance of other pupils who enacted a different story. Moreover, apart from the response to the script, other features of pupils' voice were analysed as follow so as to further discuss the dialogicality of classes A, B and C.

#### **5.4.3. Variation of voices**

If story enactment fails to engage a wide range of pupils, is it worth applying it in language classroom? By investigating pupils' voice more closely, in particular those who have reached Level 4, I argue that acting or dramatisation meets pupils' needs to be creative, engages them in the story and provokes their own style of expression. In brief, upon deeper examination of these pupils, they showed themselves assimilating and retelling the script in their own ways although the space to revise or refute the content of the script was not granted. They reworked and recreated the script through devising and proclaiming their own voice by using their bodily language, props and interpolation. Such voices embodied the pupils' language, knowledge, taste, *habitus* and also *hexis*.

(i) Voices in bodily expression [§: p.121]

Pupil Bp2 in Table Seven (e.g.B1) made a gesture and 'shush' sound to signify keeping quiet and not to disturb which changed the line from declaration to instruction and heightened the tension between Chu and his visitors. The line became more suggestive to the audience. Another example is taken from a group in Class A playing the story of 'Chu Kwok Leong captured his enemy Mang Wok alive' (e.g.A2). The script provided only a short dialogue of a few lines between Chun and Mang. However, by adding extra roles, extra gestures and props, the pupils played out their own version of the story. Firstly, soldiers were added to heighten the sense of tension in the barrack. Secondly, a minor episode in which one soldier grabbed the elbow of Mang while the latter struggled to free himself from it was added. This helped to present Mang's will and resistance. Conversely, the pupil playing the role of Chu sat in relaxed posture, leaning backward on the chair and holding a paper fan to show that everything was under control. Chu's supremacy was aptly depicted by the pupils' body.

(ii) Voice in using props

Another group taken from Class B enacted the story which was about Chu taking advantage of the wind direction to defeat the enemy was delineated as Example A2.<sup>36</sup> Pupils prepared props including a torch, a knife, a backdrop of army and a ship to assist their performance. Even though they turned out to be poor at acting managing to read out the script without much facial and bodily expression, the preparation they undertook nevertheless showed strong enthusiasm for

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<sup>36</sup> In this story, Chu decided to send a burning ship to inflame the ships of the enemy.

expressing their own interpretation of the roles and the story.

**Photograph 1: Backdrop used in (e.g. B2)**



The backdrop shows hand drawings of rows and rows of heavily armed soldiers lining up in order. Each one of them has a solemn face and ferocious posture. The drawings reflect the intensive conflict between the two camps. It showed the pupils' interpretation of the story.

### (iii) Voices in interpolation

Interpolation refers to translation of the written script beyond mere repetition, stylisation or re-accentuation. To interpolate, the pupils need to have to a strong grasp of the story including the theme, the plots, the characters and their relations. Besides, a good interpolation always re-creates the original work by enhancing it, complicating and even changing the meanings of the original work. Pupil Bp3's interpolation involved adding the popular expression, 'Hey Yau Chi Li' (In Cantonese: This is arrant nonsense!) to the acting. The expression not only drew the audience's attention to the intensity of the role, it gave hints also to the reason behind the character's anger, as well as indicating the masculinity of the character. More examples of pupils devising short but significant interpolation were found amongst the pupils playing the role of the soldiers in Example A2. They addressed Chu as 'Master' with respect but yelled and bullied Mang, the captive ('Go! Go!', 'Kneel down!'). The former underlined the authority of Chu in the army whereas the latter represented the soldiers' power over the losers.

The examples show that the pupils are capable of representing the role according to their own interpretation, as well as giving an active, evaluative response to the script [§; p.60]. The multi-modal languages they used such as body language, verbal speeches, and the use of props embodied their personal feelings, imagination, interpretation and judgment of the role and the story [§: p.115]. Furthermore, there was a close relation between the emergence of pupils' voice and the application of colloquial and bodily expression, which were domains out of the teacher's control. Despite that, it is not suggested here that the emergence of voice is the direct result of scripted drama. Quite the opposite, it should be noted that just a small proportion of the pupils could shape and articulate their voice in the lesson. When the spectrum of voice is applied to assess the pupils' performance in the three classes, only 18% of them could reach Level 4 [§:p.195]. Furthermore, because of the surveillance of the teachers and the structured preference for high literary and specific acting skills, even amongst the 18%, many of them spoke only in 'soft' and 'fragmented' voices. They could not help giggling to their classmates or chuckling to themselves. Considering this, it is of urgent importance to call for a re-conceptualisation of the teaching of speaking skills from a skills-based approach to one based on encouraging individual voice. I am going to give a more detailed account of it in respect to the use of the body in a later chapter.

#### **5.4.4. Suppressed voices**

Although the teaching approach in this lesson greatly differed from the direct and authoritarian teaching in other lessons, nevertheless, learning was shaped and

governed by the *habitus* of the high, canonical literary aesthetic tradition. It disadvantaged and even rejected those pupils who were alien to and dreaded by this *habitus*, thereby they brought nervousness and embarrassment with them in the learning process and environment.

#### **5.4.4.1. 'Nervous' tongue**

The previously examined examples show that those pupils who carried the script and read out from it line by line in acting were pupils that encountered difficulty in mastering the school and literary language. They felt nervous acting out the role in front of the class. Many of them stood still for quite a while before they could utter a word. Some of them took a deep breath after finishing their lines (fn\_ABC). They spoke out about their nervousness and admitted that they put on a poorer performance on stage than off stage (in\_p\_C). One of the pupils in class C told the teacher that, 'my voice was louder when I did it in the discussion. But when I came out, I was stressed. My performance was less satisfactory then' (fn\_A). Similarly, the pupils in Example B2 said they stuttered as they felt very nervous. Another group in class A also admitted that it was the pressure of speaking in public that made them speak in a low voice and without facial expression. Without exception, the pupils who were producers felt strained to speak up and invite comments from the floor.

#### **5.4.4.2. Embarrassed laughter**

The pupils giggled and chuckled a lot during the enactment. It was particularly apparent that whenever they attempted to speak up, their body language became

restrained and shy. They felt themselves to be in a quandary. Pupil A4's restrained body impeded him from delivering the script smoothly, whereas the pupils in Example B2 chuckled together when they tried to use props in their acting. Their giggles and chuckles suggested that they lacked courage to 'retell' their version of enactment because they knew the criteria of audience response very well. They understood the discrepancy between their articulation and the expected one. They giggled or chuckled because they felt uncomfortable displaying the discrepancy in public.

The above analysis demonstrates a sharp tension between the voices of the pupils and the teachers. The privileged status of the script and manner it was applied made learning difficult. More critically, the taste, *habitus*, language and knowledge of the teachers was still prevailed so as to govern the entire physical and social environment of teaching and learning. The winners and the losers in the process were already pre-determined.

### **5.5. The architectonics and dialogicality in class A, B & C (Diagram Four)**

Section 5.1 deals with the polemics of applying script in Chinese language classroom. Data gathered from the samples show that the script is not completely suppressive but it largely discourages the emergence of pupils' voice. The following discussion moves on to elucidate the dialogicality of this lesson by delineating its architectonics, components and relations with reference to Bakhtin's theories and related research on utterance, speech genre and

appropriation [§: p.69]. Actually, apart from the script itself and pupils' ability to respond, it is the environment of learning and teaching, that is the way the teacher treats the text, the form of communication, and the atmosphere of using the script that are critical factors deciding the level of dialogicality [§:p 218].

### **5.5.1. The crowning position of the script/role**

Bakhtin notes that any text, discourse or utterance functions as a communication mediator soliciting the answer or response of the other. Elaborating further, Lotman (1988a, 1988b) and Wertsch (1991) think that a text not only transmits but also generates meaning. However, the response or meaning generated also depends on the context of application. In the lesson studied, it is found that notwithstanding the authoritarian status of the script, the context and the application of the script also strengthen its power over the pupils' voice. In that case, although the script was used in a story form, it failed to ignite the pupils' imagination, and hence to make role enactment occur in 'what if' mode [§: p.107].

The script was abridged and revised from a classical novel which is quite detached from the pupils' experience. To put it in Bakhtin's words, it is located in a distanced, lofty zone which is 'connected with a past that is felt to be hierarchically higher' (DN, p.342). It already framed and aligned the teaching to the private and literary aesthetic tradition. Hence, this tradition strangled rather than stimulated the pupils' responses as it further stabilised the meaning with demands for faithful reading and representation of the script. Opportunities for voice exploration and formulation were restricted. For that reason, the pupils' voices were confined to a

recitation and re-accentuation of the words but not a re-working, expansion or even refutation of the meaning of the script. As discussed in Chapter One and Two, a voice or an actively evaluative response is decided by the respondent's wish, plan, intention and attitude towards the evaluation of text. Apart from these, the context of communication is decisive. In this lesson, it refers to acting out the script in a particular classroom environment, in which the factors relating to both the communicator/actor as well as the planner of the enactment are significant.

These factors include:

- (i) Awareness of the actors' playing dual-roles as both the receiver/reader of the script and the playwright who re-creates the script;
- (ii) Promotion of dialogue between the actor, the author and the role s/he plays;
- (iii) Support of evaluative response and individual style of expression and representation.

The below analysis of the pupils' attitudes, will and plan in responding to the script indicates that a creative, unfamiliar or deviant interpretation or representation was suppressed or unwelcome.

- (i) Wish and plan to respond

Pupils at Level 1 and Level 2 were those who did not struggle against the domination of the script. They simply pursued and recited the script showing that they did not construct a way to speak nor did they have the will to respond. Bakhtin calls such failure to project a voice in utterance as 'passive understanding', which is a kind of understanding focusing on abstract aspects such as the words and sentences of an utterance [§: p. 70]. On the contrary,

pupils at Level 4 acted out their roles with a willingness to express themselves. They formulated a plan by choosing and designing ways of using their bodily to communicative in acting, demonstrating that they could transmediate the script in a creative and distinctive way.

(ii) Style of expression in linguistic choice

Stylization of expression [§:p. 70] suggests individual and autonomous decision making about the ways of creation. For that reason, if pupils are asked to recite the script by heart, creative appropriation hardly happens. However, in this lesson, the activity of acting at least assisted the pupils to search for their own way of expression and representation. It can be seen from the rehearsal process that the pupils were allowed to unlock and unearth the script's textual meaning through transmediating [§: p.117] it into bodily expression, re-contextualising it to a performing context, and facilitating a transferral of style of representation (PSG, p.66). For that reason, one can still find evidence of the pupils' individuality of expression. The pupils with Level 3 and Level 4 demonstrated a better sense or greater awareness of stylization. Their individuality was embodied in their gesture, interpolation, intonation and colloquial expression. They simultaneously entranced the audience and provoked better response from the audience.

Holoquist argues that the context determines and varies the degree of appropriation of individual style (1990a). One should therefore see that the pupils with Level 1 and 2 were not deficient in the ability to stylize. It is rather the teacher's failure to highlight the generative power of a script, and to activate the

pupils' evaluative response to the script. On the other hand, the physical and social aspects of conducting drama that constructed the environment of enacting the script showed that it was functioned as an authoritarian discourse. To restate, the problem may not be that of using a scripted drama but rather a matter of how the teacher perceives the script's function and how to apply it in a language classroom. In sum, teachers should free pupils from the domination of the script by firstly attending to the communicative function of the script, and also invite the pupils to bring their voices in building up an environment of using it.

#### **5.5.2. The crowning teacher**

The crowning status of the script and the characters was already endorsed by the teachers. Through selecting the script, deciding the teaching approach, setting the criteria, ranking the pupils, exercising classroom disciplines and controlling the interaction, the teachers were in charge of every part and every agent in the teaching and learning process. Such crowning was not exercised directly or by force. In classes A, B and C, we cannot find much data to support a high degree of dialogicality by using drama as pedagogy. Instead, story and enactment were constrained by occurring within a disciplined, serious and formal environment. Although carnivalistic features were still identified in the discussion and rehearsal sessions, they were fewer than those in other case classrooms.

Indeed, pupils' language, culture and experience always emerge spontaneously in a classroom where drama is used. Pupils make trouble; they challenge and puzzle teachers who are ingrained in the standard, formal and serious language

and the aesthetic tradition, thus, from the perspective of those teachers, to reclaim power in the classroom is a way to assure the manageability and accountability of the lesson. As the teacher of class C, Ada, said,

‘Because the trend in pedagogy is no longer teacher-centred, teaching demands pupils’ participation. Drama can cope with this change...I think the discussion is good. But one thing in this lesson that should be improved is that we should make sure that the pupils were discussing something relevant to the lesson and the task...we have time pressure. The things that we have to teach are many, and we have to follow the syllabus and the textbook’ (t\_in\_A).

Ada’s opinion suggested that what counts as literate and what is defined as relevant and important to CLE was largely prescribed by the CLC and also confirmed by the teachers. They were hardly to be changed by the use of drama pedagogy. Flora, the teacher of class A shared similar views,

‘I support using drama as a language teaching strategy very much, but it is only feasible provided that there is change in the curriculum and assessment. The reality is that we have many constraints; on the one hand, the curriculum is too tight, on the other hand, the assessment demands pupils demonstrate lots of skills. Without any changes to these demands, drama application is impossible. It becomes hollow. Take staging a play as an example. It is necessary to teach it in a playful way. However, if we only spend time playing, it is difficult to help pupils to learn the vocabulary and the text. To copy and recite is a must, otherwise, how can they meet the demands of the examination? In this circumstance, teachers dare not use play in their teaching. After all, the examination result is very significant’ (t\_in\_F).

The teachers regarded themselves as passive implementers of the reform policy and the CLC. They were concerned with meeting the requirements laid down in the curriculum more than fulfilling the pupils’ needs. In other words, they placed their inferred needs before and higher than the pupils’ need [§:p. 160]. As a result, it is rather unlikely that a little shift in the power relation between the teachers and the pupils can realize a high degree of dialogicality and thus a genuine transformation in these classrooms. The emergence of features resembling the

decrowning of teacher in the course of the lesson is momentous. In other words, teacher's decrowning is a counterfeit rather than real.

### **5.5.3. The stable and prescribed position**

In accordance with the private and literary theatrical tradition of the West, the lesson had unconsciously constructed an invisible wall separating the actors and the audience. The former were required to possess specific skills and the latter to display educated manners. Although choices of position were open to pupils to be the actors, audience, producer and director, the terms of reference of those positions had already been defined and prescribed both in explicit or implicit ways. The pupils had to act upon rather than dialogue with those terms. Considering that most of the pupils took up the dual position of actor and audience, it is worth investigating how the private and literary theatrical tradition exerts influences learning, power, and hence stifles pupils' voices.

#### **5.5.3.1. Actor as instrument**

In traditional Western theatre, the actor and the audience are separated and the actor's acting is the only vital means of communication between them. A competent actor is regarded as possessing the ability to hold and entrance the audience by representing a role and reproducing reality in front of the audience. As has been mentioned, this kind of acting is named as naturalistic or, in Schechner's words, the 'realistic mode' (2006, p. 177). It is:

‘... performance that seeks to create a ‘virtual’ or ‘parallel’ reality, which co-exists with but does not inter-penetrate the audience's reality... In theatre, the

representational mode includes 'realistic' and 'naturalist' styles of theatre in which the actors appear to be actually inhabiting the drama world represented on stage (Neelands, 2000).

In the naturalistic theatre, the actors hide themselves behind their roles as it is the script and role that determine the acting but not the actor or the audience themselves. It follows that acting is to identify the feelings, experience and knowledge of the character. The actor is an instrument of acting. For this reason, to practice naturalistic theatre in the classroom implies the teaching and learning of acting skills. It is needless to say that during the process of acting pupils' chronotope [§: p.104] is unnecessary. Due to Ken's strong and solid background of professional acting, he put great emphasis on being-in-role and realistic representation of the scenes (in\_a\_K). Doubled voice enactment is hardly identified.

#### **5.5.3.2. Audience as witness**

Apart from the acting style, traditional Western theatre also determines the mode of watching, receiving and response of the audience. To analyse the interaction and communication between the actor and audience, Neelands draws a scale of audience participation. The audience of the lesson studied would belong to the category of 'passive witness' (2002) in Neelands' scale. This means that being audience, they were required to display a 'learnt' disposition and educated manners to appreciate the professional skills and the artistic taste of both the actors and theatre producer. In order to construct a befitting theatrical atmosphere and decorum, the teacher posited themselves as the 'watcher of watchers', or persons who enforced classroom order.

Therefore, it is not surprising that the naturalistic convention is disfavoured by a lot of drama scholars. Edmiston and Enciso (2002) contest it for failing to help pupils to focus on some specific aspects of the script and to unmask their implication. Thus, in turn impedes pupils from developing a critical stance towards the script or devising alternative ways of acting. Moreover, variety of learning positions is unnecessary to give rise to pupils' boundary transgression, vigorous interaction, and active participation in building a dialogic learning and teaching environment.

#### **5.5.4. Free contact and mass movement is forbidden**

Bakhtin notes that the freedom of contact and mass action in medieval carnivals unlocked a people from the hierarchical social structure and familiar power relations. It is a vital condition for generating pupils' voice and a dialogic learning and teaching environment. However, as seen in the previous section, the discarding of the crowning status of the teachers was not genuine. Actually, apart from the preferred language and bodily literate, and the imposition of classroom order, the physical learning environment in this lesson was not drastically different from that of the traditional classroom. By analysing the teacher's gaze and movement, as well as other implicit or invisible bodily sanction of the classroom, I interpret the teacher-led classroom talk and the public sharing (enactment) as the disguised repression of pupils' dialogic, autonomous and free learning.

As depicted in Diagram Two and Table Nine, freedom of movement and bodily contact in this lesson was limited and programmed. The seating was fixed;

classroom order monitored; the audience and actor separated; and peer feedback regulated, which all in all suggest rather severe treatment of the pupils' body. The normative and familiarised relations amongst all present in the classroom, whether pupils or teachers were left unchanged.

**Table Nine: An analysis of the freedom of movement and contact in class A, B and C**

Episode	Freedom of Movement and Contact
1	<b>Low:</b> The boundary between the pupils, as well as the pupils and the teachers was clear, inflexible and severe. Everything was under the control and arrangements of the teachers. Pupils were trapped in their private space.
2	<b>Limited but noticeable:</b> The pupils contacted and allied with each other according to the rules, instructions and expectations defined by the teachers.
3	<b>Limited:</b> The contact between the audience and the players was not free. The audience was supposed to be passive receivers in the classroom.
4	<b>Low:</b> The teacher regained authority in the classroom. He structured and programmed the ways of giving peer feedback. For example, the pupils who played the producer were asked to give comments one by one. The other pupils had to raise hands before giving their comments.

It is expected that by means of enactment, the pupils can demonstrate what they had learnt, receive feedback, and exchange ideas with their peers and the teacher. For the pupils, acting is also a way to communicate their ideas, and hence build up their oral and acting skills. Thus, many drama educators believe that public sharing is beneficial (Hendy & Toon, p.92). Lemshire (1994) views public sharing from the perspective of carnival theory. He argues that when pupils share their works in front of the classroom, they replace the teacher as the centre of power. He notes that 'like participates in the carnival, children experienced a "blurring" of performer and spectator role in the workshop' (ibid.). Undeniably, the pupils in

Lemshire's lesson had a taste of being a 'real' actor/author and reader/spectator. However, it is rather hasty to conclude that all public sharing supports pupils' acquisition of oral and bodily skills because as Bakhtin underlines, 'footlights would destroy a carnival' (RW, p.7). Public sharing in that case could also be 'public shaming', or 'a way of marginalization of the powerless' (McWilliam, 1999, p.80, 84). In such a lesson dominated by the official, formal and literary language, culture and *habitus*, one has to rethink critically the aptness of introducing public sharing.

Public shaming also has a close connection to engendering embarrassment. As discussed, pupils were aware of the requirements of the enactment. If they fail to achieve them, they feel fear and pressure under the public gaze. Such a feeling is what Bourdieu calls 'embarrassment'. With reference to Sartre's idea of the 'alien body' and the phenomenologist's 'body for others' (1984), Bourdieu explains that the embarrassed feeling is the effect of the objectification of the body, in which the body is being gazed upon, judged and classified by social power. He (ibid.) argues:

...the embarrassment of someone who is uneasy in this body and his language and who, instead of being 'as one body with them', observe them from outside, through other people's eyes, watching, checking, correcting himself, and who, by his desperate attempts to reappropriate an alienated being-for-others, exposes himself to appropriation, giving himself away as much by hypercorrection as by clumsiness. The timidity which, despite itself, realizes the objectified body, which lets itself be trapped in the density proposed by collective perception and statement (nickname etc.), is betrayed by a body that is subject to the representation of others even in its passive, unconscious reaction (one feels oneself blushing) (p.207).

In this classroom, both the feeling of fear and embarrassment was intensified by the teachers' on-the-spot marking and ranking. The stage upfront was subsequently turned into an *arena* for comparison of skilled bodies which

physicalised and intensified the sense of competition. This situation was apparent in Class C in particular. Throughout the learning process, the pupils were put under the glooming pressure and the fear of being gazed on, judged, named and assessed. The gaze of the teacher and the invited artist reproduced this atmosphere. However, neither the school teacher nor the artist moved around the classroom to gather the audience's reaction or coach the pupils' acting, the gaze was felt. It was because the school teacher sat behind the teacher's desk which was located upfront the classroom, while Ken stood at the back of the class throughout the lesson (Diagram Three). Both of them posited themselves as an audience in the class. Nevertheless, none of these attempts succeeded in diminishing the already structured panopticism of the classroom setting which was composed of such as the teacher's desk, as well as the presence of teacher's gaze (Foucault 1977; Kress et al. 2005, p.24). It was clear that the school teacher was highly concerned about audience discipline and Ken was responsible for the quality of the acting. Their gazes were interwoven to secure a disciplined and collective body of the pupils. In other words, there was a double 'panopticon' enforced to tighten the surveillance in this classroom. The teachers remained the dominant forces in classroom communication, and the serious atmosphere of which stopped the possibility of fictive world and the emergence of pupils' voice. There are more examples to illustrate this in the analysis of the 'nervous tongue' and 'embarrassed laughter' of the pupils. It becomes easy to understand that the directors of most of the groups commented on the performance of their 'competitors' in low voices and addressed the teachers and not the class. The teachers had to repeat or paraphrase their comments to the whole class (fn\_ABC).

Moreover, although the pupils' laughter was heard, it was mostly contemptuous laughter that dispirited and classified the pupils. How can one expect such a serious and formal environment to be favourable for 'acting out subjectivity' (Turner, 1982, p.93)?

#### **5.5.5. Pupils' autonomy in the marketplace**

In this lesson, the discussion/rehearsal sections were the only occasions where pupils were engaged in vigorous exchange of ideas with others and a dynamic dialogue with the script. From the angle of transmediation, it was an occasion for them to articulate the written script into enactment. Although the transmediation in this lesson was language driven and skill laden, it at least offered the pupils an opportunity to explore and develop their bodily expression. However, not all the pupils in the case classrooms were able to grab this learning opportunity. As mentioned, many pupils in class C were caught in the drudgery of comprehension and recitation (fn\_C). To achieve real dialogue, it seems necessary to return to the carnival theory and organise the discussion/ rehearsal in a pupil-directed approach so as to make possible transmediation and polyphonic enactment.

Young (1998) thinks that discussion can be organized as a carnival practice. Nevertheless, not all discussion is carnivalistic. Provided that discussion is an activity for reproducing the teacher's answer or generating standard performance, it cannot be counted as carnivalistic or even pupil-directed. Actually, a carnivalistic discussion/rehearsal accentuates the involvement of otherness and embraces diverse, dissonant and opposite voices. To view discussion/rehearsal from the

perspectives of Vygotsky and other socio-cultural constructivists, it also provides opportunity for pupils to build up their knowledge through interaction. For this reason, many drama practitioners support classroom discussion and student talk.

Wagner's (1999) opinion is that:

‘...talk is normal and desired, in which the student's contributions are valued not only by the teacher but by their classmates. Both confidence and competence in their language abilities can be enriched and increased through the synthesis of language, feelings, and thought’ (p.70).

The discussion/rehearsal in the lesson was selected and conducted largely in agreement with this notion. Therefore, Ken adopted a hands-off approach and played the supportive role during the discussion/rehearsal. He offered adequate guidelines and reduced his intervention as much as possible to promote dialogue amongst the pupils. The question of freedom of learning is more lucidly illustrated in the carnivalistic discussion in classes A and B.

The discussion/rehearsal sessions in classes A and B were conducted in with a cheerful, active and naughty fashion. The pupils were eager to explore was to use their voice and body to represent the feelings, gestures and moods of the characters. Talking in language they were familiar with, the communication was fluent and vigorous. By means of trial and error, they kept creating and recreating, crafting and re-crafting their initial ideas and blunt skills. Some acted out their role in jest and turned-up voices, others exaggerated their facial and bodily expression. Such behaviours made all the group members burst into laughter and become more engaged in rehearsing. Some played with words and made strange sounds. Some spoke in a loud voice when arguing with their peers and demanded

everybody's reaction. Subsequently, the classroom became noisy and messy (Diagram Two) (fn\_A, fn\_B). Such interaction and learning environment differed greatly from the previous experience in the formal class they had with the teacher.

The carnival theory takes activeness, cheerfulness and transgressive behaviours as a kind of subversive pleasure. In this case, this included the pleasure of being a real author or producer of one's work and controlling the ways of one's learning. An extract taken from the pupils' discussion in class B gives further evidence to the substantial engagement of the pupils through which new ideas recurrently emerged and were developed and became more sophisticated. With Ken's encouragement, pupils gradually designed and refined their enactment.

**Extract 2: Discussion/rehearsal extracted from class B**

Discussion/Rehearsal	Analysis
<b>Bp5:</b> (Role of Master Chu): You are now being arrested. ↑ Do you accept my leadership now? ↑	<i>Explored</i> the way of vocalizing the role
<b>Bp6:</b> (Role of the guard): You should be louder, add some gesture, and behave seriously. ( <i>used the gesture to point at the role of Mang</i> )	Demonstrated ways of representation so as to <i>enrich</i> the acting
<b>Bp5:</b> You are now being arrested. ↑ Do you accept my >< leadership now? ↑ ( <i>added a gesture</i> )	<i>Refined</i> the acting by taking the advices of Bp6, and kept <i>practicing</i> the script
<b>Bp8:</b> (Director): More emotion! I think more emotion is better.	Spurred Bp6 up to further <i>fine-tune</i> the feelings
<b>T:</b> { You have to arrange the pose and gesture of each role as to give the audience the impression of barracks.	Teacher reminded them of the pose of actor.
<b>Bp7:</b> (Actor of Mang): You stand up and I knee down before you. ( <i>talking to Bp5</i> )	Further <i>devised</i> apposite pose and gesture
<b>Bp8:</b> No, you (Bp5) sit down and she (Bp6) knees down before you.	<i>Disagreed</i> with and <i>modified</i> the idea of Bp7, showing that they

	kept seeking and experimenting different ways of representation.
<b>Bp7:</b> Perhaps, both of you pretend to send me away under guard.	<i>Sophisticated</i> the enactment
<b>Bps:</b> Good.	All of them <i>reached an agreement</i>
<b>Bp8:</b> We should recite it.	Made <i>suggestion</i> to improve the fluency enactment
<b>Bp6:</b> It is not good to hold the script in your hand.	Reasoned and supported Bp8's suggestion

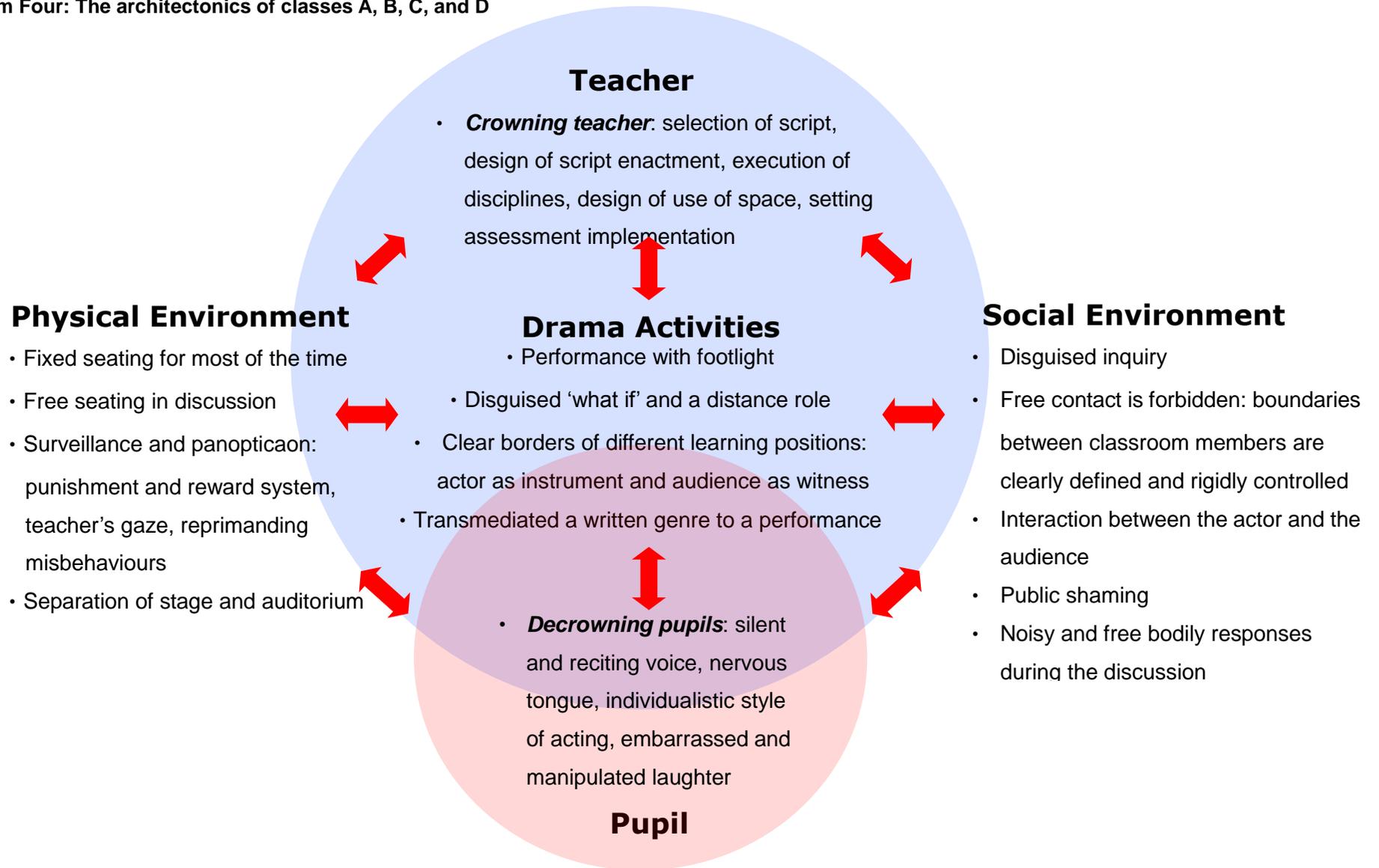
These results correlated to the findings of psychologists (Baker-Sennett & Matusov, 1997; Sawyer, 1997, 2004) who find that in child-directed collaboration, children are inclined to improvise together by instinct. They developed their plans on the fly by trying out new ideas for actions or dialogue. As demonstrated in the cases, minimal control in the discussion supported pupils' transmediation, in which they kept referring to and echoing the script by exploring, exercising and projecting their bodies and voices. This made the script less daunting and strenuous.

## Conclusion

These case studies tell us that script enactment is a complex process of dialogue between pupils and between teachers and pupils. It involves understanding of a script, deconstructing, reworking and recreating the script. They also suggest that teaching and learning speaking through acting is not only a matter of language but also the transmediation of the text, as well as the selection of acting style as well as the construction of the learning context. The data affirms that even for pupils whose reading ability is limited, they are able to struggle for self expressiveness in

acting. In respect to pedagogical practice, the case studies confirm that authentic discussion and rehearsal contribute greatly to this self expressiveness. These learning sessions could be occasions comparable to the carnival marketplace where teachers defer control, judgment and rectification of (mis)behaviour. The teacher's tolerance of the carnivalistic approach to learning is critical in giving birth to dialogic imitation or creative appropriation. However, caught between the dilemma of accountability for the lesson and pupils' freedom and expressiveness, they may decide not to forego their power in the classroom. The power of the script and the sanction of the teacher combine to bring forth a rather serious and formal learning and teaching environment to support pupils' silence, embarrassment, the script recitation and the effect of public shaming.

Diagram Four: The architectonics of classes A, B, C, and D



## **Chapter Six: Expository writing and role play**

Two lessons were conducted in OFS and KS which used role play to teach expository writing. The same teaching plan was used by the artists collaborating with the teachers in charge to accommodate the latter's shared concern about pupils' weaknesses in logically organising and expressing ideas. Interesting findings are deduced from the field studies. Despite the use of the same drama conventions and teaching plan, very different results were occurred in the two lessons due to the different teaching approaches adopted, particularly in the role play activity. The teaching in OFS aimed to teach pupils to imitate a particular professional discourse, whereas the KS teachers placed emphasis on the pupils' interest, language and *habitus*. This resulted in divergent types of genres teaching and learning. To illustrate the divergence, the analysis follows the details of the lesson design, look into the learning process and the classroom environment to account for the different articulation of pupils' voices in these two classes.

### **6.1. Teachers' intentions and objects of teaching**

When the school KS teachers were planning to use drama convention in class, their immediate objective was to improve the organised and systematic communication skills of pupils. They aimed to enhance pupils' ability to 'develop their ideas in a logical and progressive way', 'using conjunctions to link ideas' and 'grouping information in order and in paragraphs' (pm\_KS3). In response to this, Betty proposed a role play activity in which pupils were asked to play the salesperson

and write an advertisement of a product. This plan was well received by the teachers as expository writing is commonly taught in primary Chinese language lessons since logical expression is considered a significant writing skill. As noted by Candy, 'compared to the others (plans), at least, they (pupils) had to write something. The activity let them think and write. They have to make a draft or jot down their ideas before speaking in public. Otherwise, they will look just like a piece of wood and say nothing' (in\_t\_C). Candy's concern is a common one amongst the teachers who are worried about the effect of using drama in Chinese language lessons without using any writing activities. It again exemplifies their privileging verbal over non-verbal language. The teachers of KS were worried about the pupils' inability to describe the appearance and features of an object. The lesson was further adjusted to focus on the skills of classification and prioritisation, and how to express that in language. When the teachers in OFS raised similar problems and concerns (pm\_OFS4), Ken borrowed and adapted the teaching plan of KS (Appendix 12). Other than this, they redefined 'organized' and 'logical' expression as the grouping of related information under various dimensions which in this copywriting activity included the 'features, functions, appearance and durability' of a product. Both KS and OFS teachers shared the same teaching ideas and purpose. However, when the teaching plan was put into practice, divergent approaches towards genre teaching and drama pedagogy became apparent.

## **6.2. Realisation of the teaching plan in class D and E**

To describe the realization of the teachers' plan in KS and OFS and to examine

the function of drama in literacy teaching and learning, one class was selected from each school for comparison. They were class D in OFS taught by Ken and Ada, and class E in KS whose teachers were Betty and Ted. The similarities and differences of the pedagogical decision of the two schools regarding the use of drama conventions were illustrated.

### **6.2.1. Similarities in choices of drama conventions**

The lesson mainly comprised three drama activities. In the first stage, one of the teachers started off by playing the role of an incompetent salesperson who failed to give a good presentation to customers. Product information given was messy and disorganised. A classroom talk followed, in which the teacher guided the pupils to analyse and develop a sample advertisement with a proper structure and clear articulation. The pupils were required to split into groups to role play the salesperson and produce their own advertisement for an assigned product which they were familiar.<sup>37</sup> After that, each group had to act out their advertisement in front of the class to demonstrate the advertising skills learnt. The artist and the teacher concluded the lesson by giving comments on the pupils' performance.

The teachers in both schools affirmed that this lesson was precise, well-structured, and applicable to a language teaching class (em\_OFS3; em\_KS4). Indeed, the teachers' enactment, the classroom talk, the teaching resources, the writing task and the assessment were carefully planned so as to secure a high level of

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<sup>37</sup> For OFS, teachers selected a schoolbag, a mobile phone, an umbrella and a shoe as assigned products; for KS, the assigned products included a computer mouse, a torch, a watch, a pair of scissors, a stapler, a chair, and an icemaker.

involvement of the pupils and to give maximum assistance to the pupils to help them accomplishing the task. From the perspective of building up a dialogic learning environment in the social aspect, the integration of drama placed emphasis on collaborative, active and inquiry learning. From the perspective of genre teaching, it explicitly taught the genre rules, and implicitly established an authentic situation for the pupils to explore and practice genre production. In view of this, the application of drama indeed made a great contribution to the Chinese language classroom.

Ken and Betty's enactment achieved the purpose of teacher-in-role [§: p.40] in establishing the drama context and preparing the pupils with enough reflective materials and resources to take on the role of the salesperson. Errors commonly found in pupils' writing and speaking, such as disorganization, clumsiness, waffling and ambiguity in expression were well visualized. Betty took this opportunity to provoke the pupils to think rather than to teach in didactic fashion. In her words, 'I do not want to tell the answer explicitly. If I tell them all the rubrics directly, the lesson will be very boring. My acting helped me to stimulate pupils to discover their own problems' (in\_a\_B). This is exactly what Miller and Saxton (2004) understands by teacher-in-role activity which encourages the kind of enactment that 'enables the shift of responsibility for discovery from the teacher to the participants. It allows the teacher to be in control without being didactic' (p.166). From the perspective of genre teaching, genre rules and features were explicitly analysed and discussed but not implicitly imposed and taught in both schools. The teacher-in-role functioned like a 'moving text' to secure the pupils' intellectual and

emotional engagement; whereas the classroom talk functioned to organise and consolidate the ideas thereby stimulated.

The writing task in drama lesson most often than not is treated as a record, afterthought or reflection on their previous drama experiences (Nicholson, 1998). However, in this lesson, script writing was structured before the role play (pm\_KS3; pm\_OFS4). This decision was made to aid the pupils to master firstly the genre rules and then to produce their own genre. The writing task was designed to be open-ended. The pupils were free to use their creativity to imagine the assigned product and create the subject content of the advertisement. In that case, the sample genre was given as a reference rather than the model answer. This arrangement was meritorious in number of ways. First of all, the 'writing-in-role'<sup>38</sup> exercise provided pupils with an authorial position that requested them to exhibit and transform their personal language, knowledge and culture into the new context. By doing so, they had to consider the purpose, the reader/listener's perceptions and the authentic situation of writing. As Chapman (1999) says, 'by writing in role, we can put ourselves into different situations, see things from different perspectives, and situate ourselves differently in relation to other times, places, and people'. In this light, to write in a certain role or to speak in a fictive world simulates the authentic experience of using and understanding a genre (Hall, 2003). Such experience was reworked and reconstructed when the pupils played out their scripts in a live performance. Like the enactment of a script described in

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<sup>38</sup> Writing-in-role is used to engage student and help them to take on a particular role in the drama and to reflect upon his or her behaviour, thinking and feeling. The writing always involves different social genres, such as letters, diaries and news articles (Neelands, 1990; Miller & Saxton, 2004).

the previous chapter they had to transmediate the written genre into a dramatic genre, by which they were supposed to take control of the drama forms, experience the spontaneous response of the audience and change the rhetorical strategy to sustain their attention (Nicholson, 1998). Instead of simply instructing the pupils to reproduce a genre, the design and intention of the teaching was to prepare them to be the creative users and producers of genre and language. However, to put the teaching plan into practice turned out have surprising results.

### **6.2.2. Dissimilarity in implementing the drama pedagogy**

Although the same teaching plan was applied in Ken and Betty's classes, their choice of role and the implementation of the role play were disparate. These disparities gave rise to different learning processes and classroom environment in respect to the learning objectives and genre teaching. In the end, Betty's lesson fitted better with the playful character of drama whereas Ken's drama activity tended to focus on 'language' rather than 'drama'.

In terms of role selection, pupils in class E were assigned the dual roles of salesperson and product designer in the situation of creating an imaginary product to put on the market. However, in class D, Ken chose to move to the real world situation of a mundane salesperson. To start off, Ken acted as a sales vendor of DVD players who failed to convey the product specifics and configuration to his customer. Ken's enactment emphasised the requirement for precise and specific information in copy writing. On the other hand, Betty made up a magic product which was a hanger but at the same time also a drier, an iron, a

body massager, and an air steriliser that had a pesticide function. She explained that 'the farcical and exaggerated example was aimed at constructing an imaginative space in the classroom' (in\_a\_B).

Different treatments of the teaching materials in the two classes were also apparent. After the teacher-in-role activity, Betty showed her pupils a box which she named 'miraculous treasure chest'. Inside the box were objects which were in fact props used to help provoke the pupils' imagination. On the other hand, Ken merely wrote the name of objects on cards and delivered them to the groups. He kept emphasising to the pupils about noting down 'detailed and specific information' (fn\_D) about the product in their advertisement in the session of collaborative writing. The use of props had a great effect on writing and role enactment. The pupils in class E 'treated the props as toys' (rj\_11/1/05). They examined them in detail and played with them in various ways, whilst arguing and writing down their ideas. For example, the pupils who played the torch vendors enjoyed playing with the torch. They shook the torch, held it up and down, switched it on and off, and carefully explored its components. The vendors of the computer mouse took out the cable and played with it as if it were a skipping rope (fn\_E). Their naughty behaviour seemed to match the expectations of the teachers of KS. As Candy said 'they (pupils) need to have something in hand to look at, to play with...otherwise they write nothing' (pm\_KS4). Laura agreed with Candy later and preferred not to ask the pupils to talk about something which was too familiar to them. She said 'they are fond of conceiving some bizarre ideas' (ibid.). In Ken's classroom, the pupils were also fully engaged in the tasks. They had well-coordinated and animated

discussion amongst themselves. Some pupils were sketching the product, some discussing the information details, and others were writing them down. However, they spent more time on drawing and arguing over the specifics of the products rather than putting them into an organized piece of writing (fn\_D). The writing-in-role in Betty's class was based on improvisation whereas that in Ken's class resembled a normal writing task which directly led to the marked distinction between Betty and Ken's classroom. Betty realised a mode of learning through play but Ken worked on the principle of learning through directed or disguised play. These divergent principles governed the teaching and learning process, affected the classroom atmosphere and influenced the learning outcomes, one of which was the vocalisation and physicalisation of role in the KS class but not in the OFS class. Detailed analysis of this will be given in the next section, which examines pupils' voices.

It is apparent that Betty was using games from improvised theatre, such as 'Transformation of Objects' of Viola Spolin (1986, p.82) and Keith Johnstone's 'Changing Objects', 'The Most Use of the Objects' and 'Commercial' (1981, pp.204-6; 1999, p.364). These games are played to transform an object into something else by requiring pupils to physicalise their ideas associated with the object with the aid of sound and facial expression. They allow the learner to 'play with the object' and to give a 'whole body response' (Spolin 1986, p.83). The improvisation game is strongly associated with children's object play or symbolic play. Vygotskians for instance suggest that children, even in the early years, enjoy ignoring the common uses of objects in real life. They can separate the meaning from an

object and change it into something else. For this reason, it is believed that an object or toy is a springboard for provoking the imagination (Vygotsky, 1967; Rogoff, 1990), and hence capable of facilitating role playing (Garvey, 1990). Johnstone further points out that the game of changing objects 'can become an excellent way to teach the students to relax, and to ease up with intellectual control' (1999, p.304). Play and drama are perceived as being capable of lessening pupils' anxiety and opening them up to possibilities and alternatives (Rogoff, 1990). This does not mean that the children abandon the meanings and rules of real life. Rather, through exploration, experiment, inspection and practice, they change these rules and create their own meanings and rules. This is also what Vygotskians perceive as the basis of pleasure bestowed by play (Ditto). Rogoff points out:

In such play, with pleasure, imagination, and involvement in devising and implementing rules, children free themselves from the situational constraints of everyday time and space and the ordinary meanings of objects or actions, to develop greater control of actions and rules and understanding (1990, p.186).

The role play in KS was a good illustration of this. By bringing pleasure and imagination to learning, Betty's lesson succeeded in creating a happy, surreal learning environment to support pupils' active participation and creative understanding. KS pupils' role play resembled the 'what-if' mode in make-believe play which allows pupils to escape from reality thereby releasing their imaginative and creative energy. However in the case of OFS, by putting the role in realistic situation, Ken was asking for representation based on understanding, knowledge and experiences which modelled the role play on 'what is' [§: p.107]. This distinction of the mode of role playing to a large extent influenced the practice of

the mode of literacy in these two classrooms. The teachers in class E were obliged to surrender control in the process of genre production by welcoming non-predetermined results. Conversely, the teachers in class D were bounded by pre-conception of vendors in real-life situation and therefore the pupils were learning to match their writing with reality but not to create. Ken was asking for reproduction of reality, whereas Betty strove for re-creation and transformation. To reiterate, the use of props, the play, and the choice and design of the role are determinants to the creation of a playful learning process and playful learning and teaching environment.

### **6.3. The teaching and learning environment in class D**

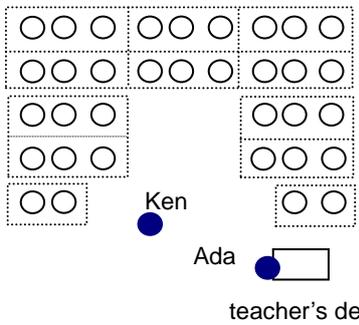
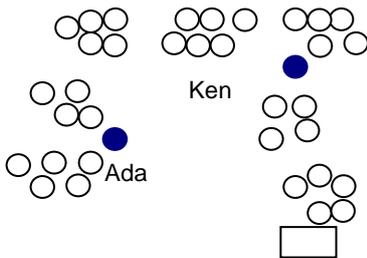
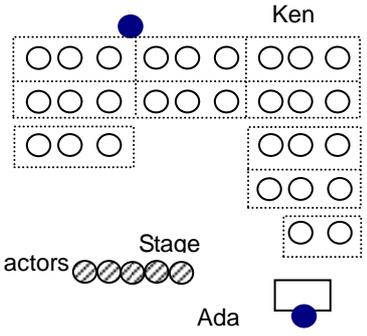
Having examined the instructional decisions the teachers in class D and E made in applying the drama conventions, it is necessary to investigate the physical aspect of their pedagogical practices. The results of the analysis imply that the teachers exercised their power by means of repression and osmosis. In partial relation to that, different modes of bodily literate were being taught in these two classrooms.

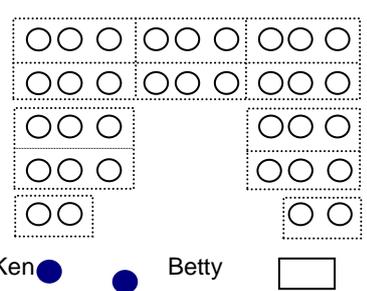
As with the similarities in class A, B and C analysed in the previous chapter, the desks and chairs in class D and E were re-arranged to provide the pupils with a collaborative learning environment and a stage for their enactment (Diagram Three and Five). This seemed to have been successful as the pupils showed a greater sense of control over learning in the group writing rather than group acting

session. When they were writing-in-role, the pupils in class D and E behaved more freely and even loosely. The chairs and desks were re-arranged and the pupils talked in louder voices a partial relinquishment of control by the teachers. In spite of these factors, the degree of freedom varied between the two classes.

It was obvious that a greater degree of bodily sanction was enforced in class D. The school teacher, Ada, implemented a scale of reward and punishment to ensure regular classroom order was maintained. Classroom discipline was one aspect of the assessment of the overall performance of the pupils in this lesson. At the beginning of the lesson, each group was given a full score (5 marks) for discipline (Diagram Four). Any misbehaviour in the course of the lesson meant that the group's marks would be deducted. The system was used as a threat to control classroom order and most of the pupils complied with it. Only one group had marks deducted for 'chatting without listening to people talking (that is when the teachers are giving instruction); and playing with things under the desk' (fn\_D). Proper behaviour was always emphasized. For example, there was fixed seating and pupils were only allowed to speak if they put their hands up and were acknowledged by the teachers. During the role enactment, the audience was reminded to sit up straight, keep silent and pay attention (Diagram Three). The buzz of chatter was found only in the collaborative writing session but not the rest of the lesson. According to Ada, the lesson was successful and effective and the level of noise and un-regulated behaviour throughout the lesson was 'conceivable and acceptable' (t\_in\_A). Generally, she was satisfied with the pupils' 'activeness, cooperation and attentiveness' during the process of learning.

**Diagram Five: The use of space and classroom atmosphere in class D**

Episode	The use of space at classroom	The classroom atmosphere
<p><b>1&amp;2</b> approx. 2.5 min.</p>	 <p>Ken Ada teacher's desk</p> <p>Three or two pupils' desks were linked as a group in order to promote discussion. Fixed seating was effectuated.</p>	<p><b>An attentive and engaged class</b></p> <p>Ken acted out the role of the salesperson His professional acting drew the pupils' attention. Pupils listened quietly but laughed at the moment of Ken's aggrandized acting for example when Ken talked at very quick speed and simpered at the audience. After the teacher's enactment, nearly 80% of the pupils put up their hands to respond to Ken's questions</p>
<p><b>3.</b> approx. 25 min.</p>	 <p>Ken Ada</p> <p>Desks and chairs were moved for discussion. Although the pupils sat closer to each other, fixed seating was still applied.</p>	<p><b>Full participation in discussion</b></p> <p>Pupils sat in different relaxed postures. They laughed, leaned over the desks, and rested their chins in their hands. The classroom was noisy as everybody was engaging in discussion. Ada and Ken walked around the classroom without intervention. Ken spoke loudly to remind the pupils the writing criteria.</p>
<p><b>4.</b> approx. 20mins</p>	 <p>Ken Stage actors Ada</p> <p>Desks and chairs were arranged without fixed order. The pupils playing the salesperson acted in front of the class while other groups scattered in the classroom.</p>	<p><b>Appreciative audience</b></p> <p>Each group came out to present their work. All of the groups read the advertisement without body movement or facial expression. For most of the groups, members standing in the front row read out their script line by line while the rest of them stood in two rows to give hints. The audience were attentive and silent during the entire act.</p>

<p><b>5.</b> approx. 10mins</p>	 <p>Ken ● ● Betty □ a small board for assessment</p>	<p><b>Being assessed</b></p> <p>At the very beginning, the rest of the class was noisy neglecting the group that was being assessed by the teacher. Ada rebuked the pupils for their noisiness and misbehaviours. They started to sit up straight, look and listen attentively and seriously.</p>
<p>Pupils were asked to 'sit properly and quietly' to listen to the assessment given by Ken and Ada.</p>		

**Diagram Six: The assessment chart in class D**

六	五	四	三	二	一	
						外觀
						功能
						特色
						合作
5	5	5	5	5	5	紀律
						其他
						總分

Ada wrote down the criteria on the left hand side of the chart. They included 'appearance, functions, features, cooperation, discipline and others'. Marks for discipline were given to each group before the role play commenced.

**6.3.2. The teaching and learning environment in class E**

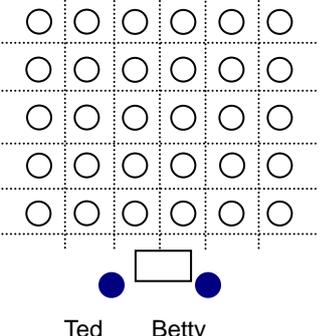
Quite the reverse, Ted's collaboration with Betty opened a playful space in the classroom and sustained it throughout the lesson. This was largely due to Ted's liberal, nearly laissez-faire stance on classroom order. Free talking and seating was allowed and there was no penalty for misbehaviour. The pupils responded directly to his questions without being asked to put up their hands first. They argued and talked back to each other 'over the air' (fn\_E). They adhered to classroom discipline only in the first and last ten minutes of the lesson. Ted signalled the pupils to lower down voices only twice (fn\_E). The desks and chairs were re-arranged in the classroom during group work and enactment to allow for

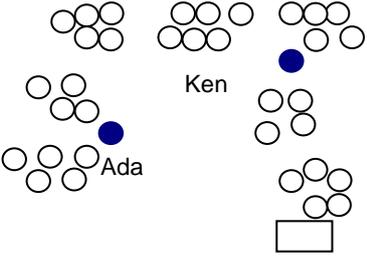
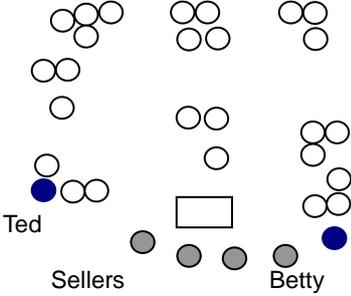
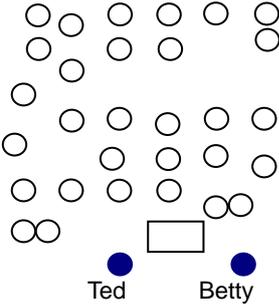
more interaction and body movement by the pupils. The classroom was turned around to resemble a playground. Apart from Ted's attitude towards classroom order, his conceptualisation of drama pedagogy as play or game explained his accommodation of noise and bodily responses which were perceived as transgressive by many teachers. He said,

(Drama) is a mode of teaching based on game and play. Pupils play happily which makes them participate. Though they enjoy it, they might not do it well. Sometimes they even forget the regulations. For example, I asked them to speak one by one, but they spoke together. They thought it was fun...It (drama) suggests a kind of multiple learning, through interaction between teachers and pupils...through bodily interaction and expression. Such learning cannot be realized by passive and silent reading. So, (we should let them) explore more, move more, laugh more...(t\_in\_T).

Drama works against boredom and is allied to playfulness (Winston & Tandy, 2001). The learning experience of classroom E was compatible with the playful character of drama as it was infused with humour, interaction, enthusiastic expression, movement and energy (Grainger, 2001).

**Diagram Seven: The use of space, student movement and classroom atmosphere in class E**

Episode	The use of space at classroom	The classroom atmosphere
<p><b>1&amp;2</b> approx. 25mins</p>	 <p>Ted Betty</p> <p>All the desks and chairs were arranged in order. The pupils were in fixed seating. Generally, pupils sat properly and listened attentively.</p>	<p><b>An attentive and engaged class</b></p> <p>Betty and Ted acted out the role of seller and customer respectively. Their exaggerated enactment stimulated a buzz of excitement and laughter in the class. Ted reminded the pupils to avoid making sounds like 'um' or 'hum and ha' in their speech. The whole class followed and played with making those sounds. Afterwards, the pupils responded actively. Some of them shouted out their answers or debated with each other from their seats.</p>

<p><b>3.</b> approx. 25 min.</p>	 <p>Desks and chairs were moved for discussion. Although the pupils sat closer to each other, fixed seating was still applied.</p>	<p><b>Classroom was turned into 'playground'</b></p> <p>Nearly all the pupils left their seats to the front of the classroom to collect the assigned products. They went back to their seats and began to move their chairs and desks to form into groups. During the discussion, the whole class was boisterous. They had freedom of movement, and played with the props as toys. The atmosphere was playful. Ted and Betty were walking around and observing. They responded to questions asked but did not intrude into the pupils' discussion.</p>
<p><b>4</b> approx. 25mins</p>	 <p>Desks and chairs were re-arranged disorderly. Pupils acted in front of the class. Other groups were scattered in the classroom.</p>	<p><b>Responsive audience</b></p> <p>When Ted explained the rules and criteria of peer assessment, the whole class listened silently. Most of the groups gave a lively enactment. The 'audience' laughed and cheered merrily from their seats when they found the enactment 'funny'. They were free to respond to the enactment openly. Some of them stood up, some of them leaned over the desk, some of them commented amongst themselves.</p>
<p><b>5</b> 10mins</p>	 <p>Teachers did not require pupils to resume normal seating. They stayed where they were and sat more properly.</p>	<p><b>Let's vote together</b></p> <p>Pupils voted for the best salesperson. Ted reiterated the criteria for producing a good advertisement. When the best group was elected, the whole class was clapping and cheering.</p>

Socio-cultural linguists argue that the mode of literacy teaching is embodied in the body sanction in the classroom. The above description and analysis of class E illustrates that such an embodiment was a result of the execution of classroom

order, use of space, etiquette of speaking, movement of teacher and pupils, as well as the use of teaching materials or tools. All these particulars in class D worked consistently to construct a physical and social environment for teaching a register of a professional discourse community. In contrast, the same elements worked as an integral whole in class E to give birth to creative genre and language users and makers. In this sense, the literacy in class D was ready-made. It was teacher-led and discipline-governed so as to meet the prescribed objectives. The pupils were made to absorb rather than regenerate knowledge. On the contrary, teaching in class E was conducted in a playful and child-directed environment. It reflected the teacher's openness to unexpected, irrational and nonsensical responses.

Many drama experts regard noise made during the performance as normal and necessary though its function is two-edged (Heathcote, 1991a; Grainger, 2001). According to Heathcote, there are only two kinds of noise, the first one is right and controlled, the other one is wrong and uncontrolled. The former is justified for learning but the latter is not (Wagner, 1999, p.27). Considering its constructiveness, Heathcote wants noise which suits the dramatic situation and fits in with the purpose of learning. A more proactive view is proposed by Grainger. She argues that if noise is under conscious control, it limits the learning outcomes (2001, p.97) since bodily response and verbal response are identical in the sense that both of them represent pupils' learning. Therefore bodily responses such as horseplay, frolics or laughter which occurred in Ted and Betty's lesson were not superfluous or senseless. Instead, they resisted boredom, nurtured playfulness

and hence released pupils' voices. Ted and Betty's recognition of all these bodily responses meant encouragement and legitimation of a playfulness of drama, an open learning environment as well as pupils' voices. It leads to the question of how they function as a pivotal learning mediator and hence contribute to genre teaching and learning.

#### **6.4. Pupils' voices**

The writing-in-role and role enactment sessions, as well as the pupils' assignments were collected and recorded to analyse their voice. Before comparing and elaborating the features of the voices in these two classes, the pupils' writing and performances were firstly analysed from the teachers' perspective. The first round of analysis was done with the 'outstanding' writing and enactment chosen and assessed by the teachers. A scrutiny of their performance revealed that the pupils in class E not only spoke in a more vivid and elaborate way, they also produced better written and speech genre. This was echoed by the pupils during the interviews as most of them found the lesson engaging which made it easy for them to express ideas and write information logically (in\_p\_E). It challenged the practice of genre learning as a mere recitation of textual structure and linguistic features.

##### **6.4.1. Writing skills**

Communication of organised information was the main learning objective of the teaching plan and it was considered achieved by the teachers from both schools.

However, they were not fully satisfied with the performance of the pupils in other areas. Candy and Laura from KS considered it a weakness of the pupils in organising their ideas point by point but not in paragraphs which was a literacy skill they expected the pupils to learn (in\_t\_C, in\_t\_L). But they appreciated the pupils' active participation in the task and their creative ideas. Laura recounted that, 'they (the pupils) were interested to write something which was new and challenging to them. They were so excited. Even for those whose writing ability was particularly weak, they did not find it difficult' (in\_t\_L). Whereas the teachers of class D criticised their pupils for failing to put more information and ideas into their work. Ada re-taught the lesson and required her pupils to revise their writing twice (in\_t\_A). Drawing on the teachers' immediate feedback and the assessment criteria of writing in the CLC (CDC, 1995, 2004), I analyzed pupils' writings as follows.

**Example D1: School bag ad from group 1, class D**

Two years warranty  
 Look like a handbag  
 spine protection schoolbag  
 (It) has red, orange, yellow,  
 green, blue and purple colours  
 Suitable for primary school children  
 in some big department stores or  
 stationery shops

保養兩年  
 外形好像手提袋  
 護脊書包  
 顏色有紅、橙、黃、  
 綠、青、藍、紫  
 適合小學生使用  
 在一些大型百貨  
 公司或文具店



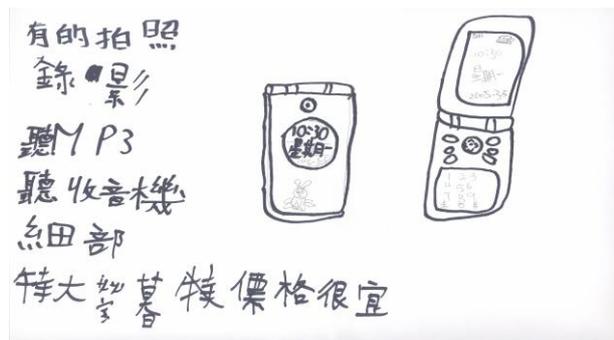
\* drawing of a popular cartoon character

Ken and Ada commented that this group could basically fulfil the requirements of the task except that the content of the advertisement was weak. The pupils were

advised to include more ideas about the functions of the schoolbag in order to help the readers and customers to make a decision.

**Example D2: Mobile phone ad from group 2, class D**

- Can be used for photo shooting
- Video taping
- Listen to MP3
- Listen to radio
- Small
- Extra large screen Price is cheap



This group was criticized for failing to specify the features of the mobile phone. Ken found some of the descriptions of the product overstated.

**Example D3: Shoe ad from group 3, class D**

- Blue colour and white colour
- (Gundam\* edition)
- Price : 2005
- Aeration
- Not Slippery
- Durable
- 3 years' warranty
- Function
- Can play football on the lawn



\* a character from an animation  
 \* read it from the left side in clockwise direction

Ken and Ada found the work of group 3 disordered and unclear.

The performance of group 1 (see below) was voted the best in class E. Ted

considered their ideas creative and clearly expressed. The pupils focused on the torch light and made an imaginative association about the technical and functional aspects of the product. They note concrete examples to illustrate its application.

**Example E1: Torch ad from group 1, class E**

**Name of product:** Magic Torch

產品名稱：神奇電筒

**Functions of the product:**

		次序
Can be switched on without battery	(1) 產品功能： <u>不用電力可開火燈</u>	(1)
Can be used as microphone	(4) <u>可以當咪</u>	(4)
Absorb and radiate light	(2) <u>可以吸收光線再發出來</u>	(2)
Generate ultrared ray for body trimming purpose	(6) <u>可放出紅外線，可以減肥</u>	(6)
Press the red bottom to see things through	(5) <u>按紅色制，可以透視東西</u>	(5)
Turn off automatically if forgotten to switch off	(3) <u>如果不記得關燈，燈會自動關上</u>	(3)
Kills mosquitoes if press the red and grey buttons simultaneously	(8) <u>如果同時按紅色和灰色制，蚊就喜歡</u>	(8)
Buy two get one free, 20 % off	(9) <u>買二個一個送，8折</u>	(9)
Variety of colours and light colours	(7) <u>不同色有不同色</u>	(7)
3 year warranty	(10) <u>保用了年</u>	(10)

The work of group 2 from class E shown below explained the 'magic' functions according to the configuration of the computer mouse. Instead of presenting the ideas sentence by sentence, they organized them in paragraphs. According to their imagination, the computer mouse had other fancy functions associated with ideas of healthy, living such as sports, fresh air and gardening. They showed the ability to develop a theme and organise ideas coherently. In terms of the structure of the text, it was the best in class.

**Example E2: Computer mouse ad from group 2, class E**

**Name of product:** Little magic computer mouse

產品名稱：神奇小滑鼠

**Functions of the product:**

- Extra tough, no matter how hard you smash, it does not break up (6)
- It is very magical, and (there are) three buttons for different functions: the left one gives off fresh air; the middle one plays music, just likes the MP3 player; the right one gives out water to water plants and keep them healthy (1)
- It has a long cable It can be used to play rope skipping for body trimming. Besides, (there is) 20% off! Buy quickly! (2)
- There is 5 year-warranty! If you do not buy it now, it will be sold out! (3)
- (4)
- (5)
- (7)
- (8)

- 產品功能：很堅固，怎樣敲打也不會破裂 (6) 次序
- 它很神奇，又有三個鍵有各種各樣的工能 (1)
- 左鍵可以發出新鮮的空氣 (2)
- 中間的可以播放音樂像MP3一樣 (3)
- 右鍵更可以噴水，令花草樹木健康地生長 (4)
- 它有一條很長的繩子，可以跳繩 (5)
- 還有8折優惠！快啲買啦！ (7)
- 更有五年保可養子唔買就沒架啦 (8)
- 還可減肥 ( )

**Example E3: Icemaker ad from group 3, class E**

**Name of product:** Happy magic icemaker

產品名稱：快樂冰格

**Functions of the product:**

- The ice looks and tastes like banana (2)
- Anyone will be very happy after eating these ice (3)
- Can make ice of different colours, tastes and shapes (1)
- Can be used as toy spade in beach (7)
- Can play music (6)
- Two years' warranty (9)
- Can be used as a musical instrument (1)
- 15% off (0)
- Can be used to roll pasta and pastry of various shape (4)
- Can be used to massage body (8)

- 神奇
- 產品功能：做出的冰是很像香蕉 (2) 次序
- 誰吃了這些會很開心 (3)
- 做出白冰有很多顏色，味道 (1)
- 可以堆少冰 (7)
- 可以聽到音樂 (6)
- 保用二年 (9)
- 可當樂器 (5)
- 有85折優惠 (0)
- 可以捲麵粉做出很多不同的麵粉形 (4)
- 可以按摩 (8)

The work of group 3 was voted first-runner up in class E. Apart from meeting the criteria of the task, Ted found the group showing a better writing ability than others. Their work had fewer grammatical mistakes and the 'make fun' theme was clearly developed. The pupils were able to devise a long list of product functions all associated with the theme of having fun. They observed and imagined the product functions based on the five senses and their advertisement appealed to the physical senses of the audience.

The written performances between these groups from the two classes were quite disparate. This is particularly obvious when compared against the assessment criteria framed in the Chinese curriculum. On average class E performed better in respect to content, language and structure (Table Ten).

**Table Ten: Comparison of the written performance of pupils in class D and class E according to the assessment criteria of the curriculum**

<b>Pupils' performance in writing-in-role</b>		<b>OFS</b>	<b>KS</b>
<b>Content</b>	Focused ideas	-focused and clear	- focused and clear - interesting, lively and creative
	Supporting ideas are relevant and elaborated with appropriate examples and details	-information is relevant	-examples are given for elaborating the main idea
	Theme is clearly developed	-lack of a clear theme (e.g. D1 to e.g. D3)	-clearly and fully developed (e.g. E1 to e.g.E3)

<b>Language</b>	Complete sentence	-fragmented phrases or words to list down the information without explanation or elaboration of the ideas	-short and complete sentence -able to write longer text -linked up complex sentences in paragraph (e.g.E2) -a greater variety of sentences
	Precise language	-more errors	-less errors
	Text Length: around or above 200 characters	-an average of 30 characters	-an average of more than 60 characters
	Written Chinese	-nearly all	-frequently
	Appropriate strategies to engage reader	-hardly ever	-some, see e.g. E3 use emotional appeals
<b>Structure</b>	Related ideas are grouped logically or within paragraphs	-most of them logically categorized the information into different types	-most of them organized the information logically; some of them even developed their own understanding with good organization
	Beginning, main body and end	-lack complete structure	-some of them meet the requirement, see e.g. E2
	Transitional elements effectively link ideas	-lack of conjunction	-conjunctions used to link up ideas
<b>Attitude</b>	Enjoy writing	-very much	-very much
	Engaged in writing	-very engaged	-very engaged

#### 6.4.2. Speaking skills

‘To offer an opportunity for each of them (the pupils) to come forth to speak (in front of the class)’ and ‘to train them (the pupils) to speak with confidence and proficiency’ were two major objectives shared by the teachers from both schools using role play

(pm\_OFS4; pm\_KS3). Thus, they placed more emphasis on the skills of speaking rather than role enactment. The results showed once again that the pupils from class E performed much better than class D. In general, both Ada and Ken found their pupils able to deliver their advertisement but not all of them could meet the basic criteria (em\_OFS4). However, KS teachers were taken by surprise to find spontaneous improvisation of body movement, sound and facial expression during the role playing and showed much appreciation of the proficiency, activeness and creativity shown by the pupils (em\_KS3). As a matter of fact, the dissimilarity of the mode of role playing resulted in dissimilar learning outcomes of the two classes.

**Example D2e: Analysis of the role enactment of the schoolbag salesperson (e.g. D1)**

Utter.	Speaking (verbal response)	Teacher's response	Enactment (Bodily response)	Audience's Response
U1	<b>DG1:</b> ↑ Good morning customers	Stood at the back of the classroom to watch and listen	The whole group (DG1) bowed to the audience	Listened and watched patiently and silently all the time
U2	<b>Dp1:</b> ◦ We would like to introduce a schoolbag.		During the whole presentation, DG1 sometimes lowered their heads and fixed their eyes on the draft ad, sometimes they looked at the speaker or the audience. Dp1 stole glimpses of the audience from time to time.	
U3	<b>Dp2:</b> (* <i>gam<sup>3</sup> nei<sup>1</sup></i> , it is used to link ideas, which means “then”) There is a two years' warranty.		Dp2: stood straight and still. His casted his look between the	

U4	<b>Dp2:</b> (*gam <sup>3</sup> nei <sup>1</sup> ) Its appearance looks like a handbag...But, if...it can hold many books. It can protect your spine. (..) (*gam <sup>3</sup> nei <sup>1</sup> ) ar...if you put many books inside, if it is too heavy, ° no problems --- ar --- it will not make you die, don't worry.		draft and Ken.	Laughed together
U5	<b>Dp4:</b> <> There is red, orange, yellow (...)		She bent her head to look at the draft ad and fixed her eyes on the paper	Listened and watched patiently and silently
U6		{HA, ha, ha? LOUDER	Dp4 looked at Ken	
U7	<b>Dp4:</b> <> There is red, yellow, orange, green, blue, and white and purple.		Again, she bent her head to look at the draft and fix her eyes on the paper	
U8	<b>Dp1:</b> ° It is suitable for primary pupils. (* gaa <sup>3</sup> )		Same as Dp4	
U9	<b>Dp5:</b> <> ° In some big department stores or---		Same as his members	
U10		{LOUDER (la <sup>1</sup> , indicates order in a polite tone) ↑I don't think you had to look at the paper and read it out.	Dp3 attempted to look up	
U11	<b>Dp5:</b> <> ° We can buy it from some big department stores or stationary shops.		DG1 looked up to the teacher. Dp5 turned around to face and stare at the audience.	

In fact, most of the groups in class D spoke in a hesitant and monotonous manner. In that case, Ken intervened quite often to give them hints on volume, eye contact, posture and spontaneity. Despite that, all the group members stood still and stiff to 'present' rather than 'enact'. Some of them merely read out what they put on the

paper word by word. It became difficult to involve the class in role playing.

**Example E1e: Analysis of the role enactment of the torch sellers in class E**

Utter.	Speaking (verbal response)	Enactment (bodily response)	Audience's responses
U1 U2 U3	<b>Ep1:</b> This is a MAGIC torch! <b>Ep2:</b> {↑ LOOK. <b>Ep3:</b> WOW ! (...)	Ep1 held the script Ep2 held up the torch	The class kept talking from the very beginning of the lesson
U4 U5 U6	<b>Ep1:</b> It can be USED without battery! (* <i>gaa</i> <sup>3</sup> , used as emphasis) <b>Ep2:</b> { >< Look at it! It is super. <b>Ep4:</b> WOW.	Ep2 switched on the torch and held it up again; meanwhile Ep2 pointed it to the audience and improvised. Ep3 looked at the torch with a smile and astonished facial expression	They became silent and paid more attention to the enactment
U7	<b>Ep1:</b> >< It absorbs the light and ↑then radiates. (.....)	Ep2 pointed the torch to the florescent lights in the classroom and then pointed it to the audience.	The whole class burst into laughter
U8	<b>Ep1:</b> If we press the green button, it can see THROUGH ↑ things. (* <i>gaa</i> <sup>3</sup> , used as emphasis)	Ep2 pointed the torch at Ep3. Ep3 used his hands to cover his body and ran away to avoid being spotlighted.	Unremitting laughter (5)
U9 U10	<b>Ep1:</b> ↑ Can be used as a MICROPHONE. (* <i>tim</i> <sup>1</sup> , means also) <b>Ep2:</b> { lalalala ! (.....)	Ep2 used the torch as a microphone for singing. Ep3 followed Ep2's rhythm and danced with smiles on the face.	The whole class burst into laughter and chat
U11	<b>Ep1:</b> Its ultrared rays can <> LOSE BODY WEIGHT. (.....)	Ep1 pointed the torch to Ep3's belly. Ep3 breathed in deeply to bloat up his belly and breathed out quickly to contract it	They bent forward and backward in laughter (11)
U12 U13	<b>Ep1:</b> >< It can change the colour of object by its light <b>Ep2:</b> Can you SEE? It can change the ↑ ↓blue colour to white, and change yellow to yellow!	Ep2 pointed the torch to Ep3's body and explained the change of colour of his clothes.	Unremitting laughing

U14	<b>Ep1:</b> Can enjoy 3 years warranty.	Ep4 looked at the audience	Rousing
U15	<b>Ep4:</b> <> 3 years! (* <i>ah</i> <sup>3</sup> , indicates exclamation.)		hand-clapping
U16	<b>Ep4:</b> >< It is very cheap!		g

The pupils in class E, on the contrary, vocalised and physicalised the role in presenting the products. They were more able to apply the appropriate tone, stress, sound, facial expressions and body movements to give life to the enactment. All these worked out to visualise a 'lively and kicking' (fn\_E) performance.

It becomes clear that the divergent learning outcomes of these two lessons were derived from the different treatment of the role play activities by the teachers. Viewing them from the perspective of genre teaching and learning, the pupils in OFS complied with the genre rules and conventions; whereas the pupils in KS showed additional abilities to express themselves with individuality. This suggested that they could fully control the genre making, in order for vivid, diverse and dynamic voices to emerge

### 6.4.3. Voices in genre

It should be reminded that the purpose of this lesson was genre creation not genre reproduction meaning in theory, pupils' voices should be encouraged rather than stifled. Apart from writing skills, the pupils in class E demonstrated a better ability to create the genre by expressing their own ideas and emotions in a fictive setting. As the next example shows, the voices of the salesperson/pupils could be clearly 'heard' in their work. This double-voiced role play definitely expanded the genre

rule, originally defined as 'orderly communication' by the teachers. The idiosyncratic ideas they expressed and the improvised interaction with the audience further showed that they had surpassed the requirements preset by the teachers.

While the pupils in KS re-interpreted the genre rule and moved beyond 'organizing ideas in order', their counterparts in OFS observed the genre frame by feeding in information. In fact Example E1, E2 and E3 showed that the pupils could develop various approaches to organize information under a theme or from a particular perspective. The pupils in Example E2 were able to illustrate the configuration of the computer mouse and its corresponding functions. In the case of the icemaker vendors, they devised an icemaker which had the multi-function of pasta roller because they considered 'mummy or the housewife probably was the person who is most in need of an icemaker' (fn\_E). That means they distinguished and took their target customers into consideration when producing the genre. Their re-interpretation of the task was determined by their interest and previous knowledge. The classroom discourse excerpted from Laura's class illustrates that the prescribed criteria of presentation was modified by the pupils to organize the information according to the peculiarity of the product (Example Lp1). All these re-interpretations indicated that the pupils critically screened and selected the criteria they needed to observe without contravening or undermining the genre rule. Their re-interpretation completed the rule by making it richer and productive.

To advertise a product by depicting its functions is close to producing a factual genre rather than a fictional genre. The former entails knowledge of a topic which

pupils present 'objectively, factually and descriptively' (Kress, 1994, p.113); whereas the latter is subjective and fictional, and welcomes free expression, imagination and idiosyncrasy. The genre tasks practised in class E, whether in verbal or non-verbal mode, were a hybrid of these two disparate types of genres. Such a hybrid approach facilitated the pupils to give voice authentic to the personality, the cultural and social group to which the pupils belonged to (DN, p.295; Wretch, 1991). It became possible when pupils were free to employ their own ideas, language and ways of expression to produce their genres after showing minimal compliance with the basic rule of organised communication. The various themes they articulated such as the theme of technological innovation in the case of the torch sellers in Example E1, the theme of healthy living in the case of the computer mouse sellers in Example E2, and the theme of fun making in the icemaker case in Example E3, were associated with and emanated from their *habitus* and culture. They were able to articulate them in voices characterised by childlike, imaginative, eccentric and aberrant ideas, as well as vocal and bodily expressions. The amusement and creativity generated were acknowledged and shared by their peers in the open voting session, indicating effective communication of performers/learners of the same hexis. The experience taken from here was educational for the practitioners and researchers in respect to the teaching mode and method of Chinese language. As Laura reflected, 'I was astonished by the pupils' creativity, their bizarre and funny ideas and narratives. Drama gave an opportunity (for them) to learn alternatively. As a teacher, I have to think about how to make use of it in Chinese lesson' (in\_t\_L). It was a successful to combine the teaching of factual and fictional genre so as to stimulate vivid and idiosyncratic

voices. As Engle (1995) argues, conventions and rules should not be taught at the expense of pupils' voices as they are the 'integral parts of its (children writing's) fabric and tone' (pp.208-9).

Voices also emerged in the pupils' listening and responsive to the interests and needs of others, be they the target customers, readers or audience. The articulation of voice in this sense was more active in role enactment than writing-in-role since the pupils were asked to encounter the role-play audience or customers in person rather than in their imagination. This was evident when they acted out the role and translated the written speech to verbal appeals to draw closer relation with the audience. For instance in Example D2e the pupils were addressing the audience as 'you' and 'we' (see U2, U4 and U11), whereas the pupils in Example E1e added 'you see?', 'Look!' to the script to call the audience's attention (see U2, U5 and U13). The personal form of address was also communal because they had to gain the appreciation of the audience/customers with their acting and other ways of making appeals. To do so, not only did they change the language, they employed a variety of strategies such as jokes (U4 in e.g. D2e, U11 in e.g.2e), elaboration (U4 in e.g. D2e and U12 & U13 in e.g. E2e) in acting out the role. A vigorous and interactive social learning environment was then unfolded and established. The outbursts of laughter in the audience, particularly in the case of class E, were indicators of successful engagement of both the actor and the audience.

The above analysis of the pupils' voices shows that dialogues were taking place

between the roles, the genre and the audience. The articulation of the pupils' voices indicated development of the pupils' social language. Kress believes that 'with conscious control over one's own and other people's knowledge comes the possibility of genuine advance not only in personal but in social knowledge' (Kress, 1994, p.118). Drama provides authentic communication purpose, the situation, the register and communicators for pupils to develop such a social voice. More importantly, class E was permeated with playfulness and excitement instead of seriousness and boredom, which was co-created by both the teacher and pupils.

## **6.5. The architectonics and dialogicality in class D (Diagram Four) and E**

### **(Diagram Eight)**

Despite the same teaching plan, disparity the application in the two case classrooms suggests different architectonics and therefore a different degree of dialogicality. To account for these, it is necessary to examine a number of issues such as the sustainability of the teachers' decrowning, the relation between the 'role' and 'I', the features of carnival images, the position and power of the pupils, as well as the transmediation by the pupils. The result, as mentioned, was that the class E successfully created a playful and dynamic environment, which inevitably led to the cracking of the code of the official literacy and turning the hierarchical mode of learning inside out.

#### **6.5.1. Sustainability of the teacher's crowning position**

The suspension of the teacher's authority is vital to the opening of a liminal space

in a classroom where drama is used. The authority of the teachers in classroom D and E existed and was exercised in osmosis. It was not brought along by drama but it persisted despite the implementation of drama conventions. To give an account of and explanation for this, the sustainability and the ebbs and flows of the teacher's power are examined.

#### **6.5.1.1. Starting with decrowning**

As a matter of fact, both lessons started with a shift of power between the teachers and the pupils. As Ken and Betty started to role play the clumsy salesperson, it became a 'decrowning' ritual on the part of the teachers and it worked towards crowning the pupils (see episode 1 and 2 in Diagram Three and Five). This shift of power was evidenced by a buzz of excitement, laughter and noise that emerged amongst the pupils. Although dialogue between the teacher and the pupils did not occur within the fictive world, the pupils became bold and actively responded to the changes in the teacher pupil relation brought by drama to the classroom. Their reaction would be considered misconduct, if not grotesque behaviour in 'normal' classroom situation, and the teacher's authority was exercised exactly to maintain a submissive and reticent mood for learning. Nevertheless, the observation of both cases affirmed that the pupils' voices emerged and developed only if the decrowning effect could be sustained. Sustainable decrowning of authority was dependent on firstly the arrangement of the drama convention; secondly the possibility of interpreting and modifying the preset learning object; and finally the attitude and perception of those elements which emanated from and brought along by the practice of drama, such as playful

and carnivalesque language and images. Therefore teacher-in-role was just a point of departure, or a 'hand-over' to shift the learning responsibility and autonomy from the teacher to the learner (Bolton, 1992, p.67; Fleming, 2001, p.33).

#### **6.5.1.2. To hand over or to stifle**

In terms of implementation of the drama conventions, a real handover of the teacher's power did not take place in class D [§: p.218]. Ken's teaching was based on the 'what is' model which demanded pupils' emulation of a professional discourse. In this circumstance, although writing-in-role was introduced, the pupils were asked to think in retrospect and re-organise the daily experience and knowledge which were already known and even prescribed to them. This handover was pseudo and the teacher's decrowning a quasi one. On the contrary, by role-playing the 'what if', a genuine handover was suggested in class E. The pupils were asked to de-familiarise the old meaning of the object and transform it into something new. This transformation embodied the carnivalistic spirit. As a result, imagination about the magic functions of the assigned products was provoked, the performance of the salespersons was exaggerated, the classroom display became messy, and freedom of contact was enjoyed amongst the pupils, all of which should be understood as a replacement of the language of officialdom by that of the populace. They, on one hand, de-stabilised and problematised the fixed, closed and hierarchical forms of knowledge production; on the other hand, they released the pupils' individual, bizarre and grotesque voices.

The cessation of decrowning in class D was due to the teachers' attempt to resume their power of control which happened when Ken started to impose his prescribed goal of learning the professional advertising genre. In contrast to Ken, Betty and her teacher partner always kept an open mind to the pupils' responses even if they were different from their intended learning objective or beyond their expectation. To illustrate their disparity, two excerpts of classroom discourse are cited below.

**Example D2e: An excerpt of the presentation of the mobile phone sellers from group 2,**

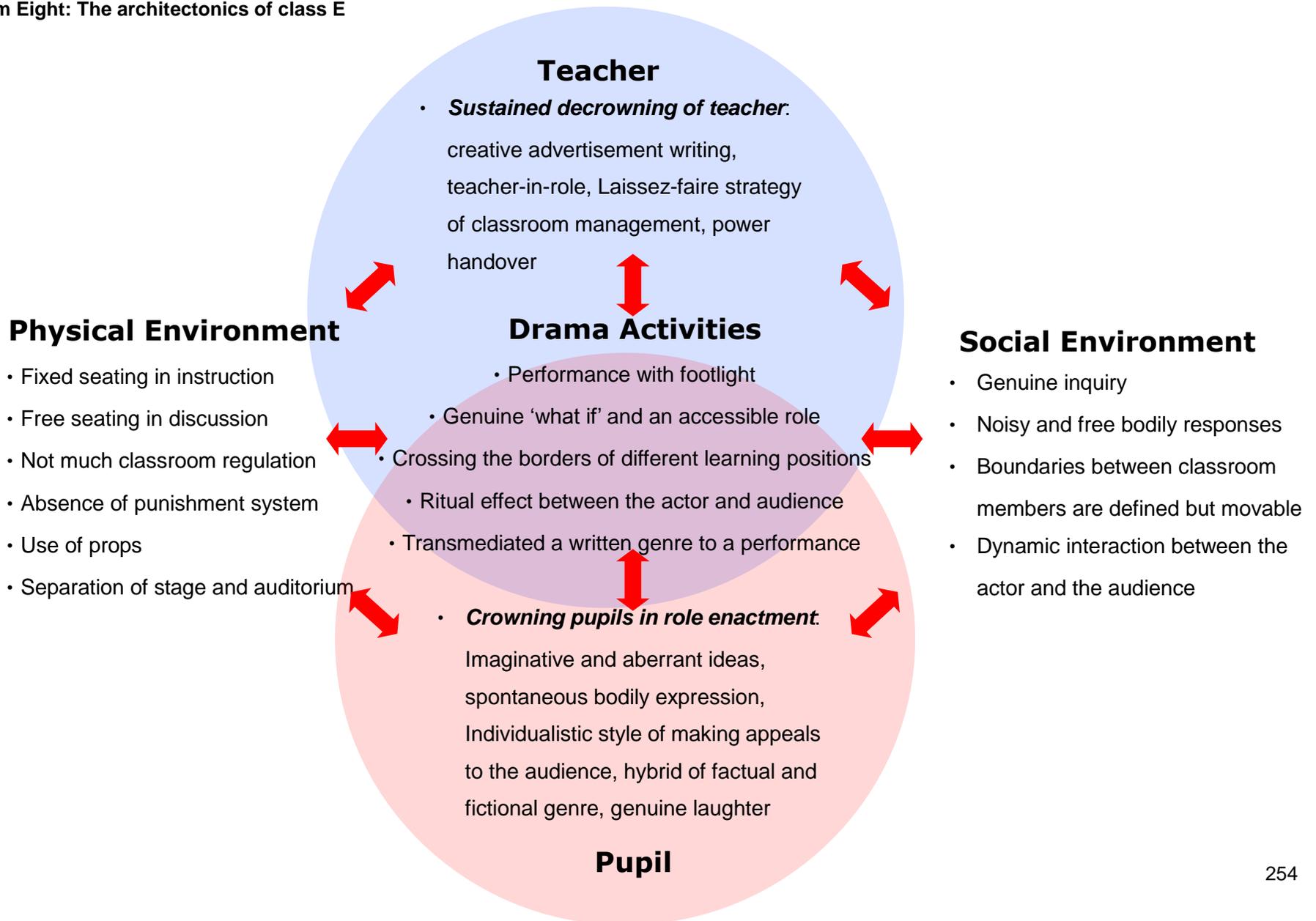
**class D**

Utter.	Pupils' presentation	Teacher's response	Audience's responses
U1	<b>Dp6:</b> The price of this mobile phone is ◦ very cheap---		
U2		LOOK at them (the audience) please.	
U3	<b>Dp6:</b> <> The original price is \$183. =Now the preferential price is \$180.		
U4		That is only↑ THREE dollar reduction!	{The whole class: A burst of laughter
U5	(...)	Go on.	
U6	<b>Dp7:</b> <> Although it is very small, it has ◦ ↓one million resolutions.		
U7		How much?	
U8	<b>Dp9:</b> One million.	One million.	
U9	<b>Dp9:</b> The screen shows the time of <> today, the week – and the date.		
U10		Right, the date and time. Hey, has anybody not spoken up yet?	
<i>intentionally omit</i>			
U11	<b>Dp10:</b> Its battery can last for ◦ two		

	days. (...)		
U12		{Can WHAT...?	
U13	<b>DG2:</b> ° Two years.	{Two years or two days?	
U14	<b>Dp10:</b> Two days.		
U15		TWO DAYS long? Battery can only be used for two days? How about two days after? To replace all the battery?	{The whole class: A burst of laughter
U16		I think your information should be clearly and completely delivered ...	

The excerpt shows that most of the questions asked by the teachers in class D were not genuine queries (U7, U12 and U15). Instead of giving direct instruction, the teacher's preferred language was taught in a disguised way. Even the pupils' laughter was not necessarily free from domination because it was the teacher who taught the pupils what to laugh at (Cohen, 1993). It should better be understood as *manipulated laughter*. The teacher's intervention stifled, disrupted and monitored the pupils' voices which was directly practicing 'seriousness' rather than playfulness in the classroom (RW, p.94). According to Bakhtin, as seriousness 'oppressed, frightened, bound, lied, and wore the mask of hypocrisy' (ibid.), the pupils were seized with panic, fear and anxiety at being challenged and mocked by the authority. Their role play finally became more or less a formal 'presentation'. Besides, standing at the centre of the classroom, the teachers became the most important 'audience' in the class (U3, U4 and U6 in e.g. D2e). As a result, the interaction between the actors and the audience and hence the full participation of pupils were ceased or stagnated at this stage. A different attitude prevailed in the case of KS and different instructions were given by the teachers. The excerpt below shows how the pupils proclaimed their voices through talking back and rebutting the teacher's argument.

Diagram Eight: The architectonics of class E



**Example L1: An excerpt of classroom talk in Laura's classroom of KS**

Utter.	Pupils' presentation	Teacher's response (Laura)
U1		What are the most important functions you told us at the very beginning?
U2	<b>Lp1:</b> I tried to say some functions are impossible to be operated.	
U3		IMPOSSIBLE at the very beginning? But you were supposed to advertise a mouse (computer mouse).
U4	<b>Lp1:</b> {Yes.	
U5		=What are the basic and most important functions of the mouse?
U6	<b>Lp1:</b> I didn't mention it.	
U7		Ok, you didn't mention it.
U8	<b>Lp1:</b> {They are some very special functions of a mouse.	
U9		Ok, I want to know what they are.
U10	<b>Lp1:</b> Say the computer mouse can be enlarged and shrunk at any moment.	
U11		It means that you arranged the various functions of the mouse according to their peculiarity, that is to say something very special first. So we can see that when we say something in order, we can take the method of Se (pupil's name) into consideration. He puts something very unusual first, and then tells us the other functions. His method is to arrange those very unusual functions and then the less unusual. But the other groups might not do like that. They arranged information from usual to unusual. Both of them are systematic.
U12	<b>Lp2:</b> {Our group also arranged the information according to their peculiarity.	
U13	<b>ps:</b> {me too.	
U14		OK, I see. To conclude, if we want to say something systematically, we have to think clearly how we want to express it. We should not mix all the information together.

In this conversation, Laura asked pupils Lp1 to clarify his way of organizing the functions of his product. Lp1's reply showed that he had developed an alternative understanding of 'good organisation' – to organize the product's functions according to the degree of their peculiarity. Such refutation supplemented the official answer and showed how the original learning objective was enriched and renewed by embracing the pupils' voices. What needs to be highlighted is that such a renewal would be unfeasible if the crowning position of the teacher was sustained. By giving continuous support to maintaining a full participation of the pupils and realising a shared learning space, a valid handover of power took place in class E.

#### **6.5.2. The role and I**

It is argued that children develop their imitation skills in a 'what is' situation before entering into the 'what if' mode of learning, suggesting easier adaptation of the former than the latter. However, the divergent results in evoking pupils' voices in these two cases provide us with contradictory evidence. It seems that the occurrence of dialogic understanding in this lesson not only depended on the mode of role play, but also the relation between the role and the pupils, and the way the relation was constructed. The register of the salesperson that was obliquely imposed in class D was distant from the pupils' social language. The teachers' emphasis on the genre rules and conventions further obstructed the pupils from dialoguing with the role. On the contrary, by role-playing in 'what if' continuously, the pupils in class E reversed and re-created their everyday experience with their own voice in a sustained playful learning space. The salespersons created by them were someone born in their world rather than

someone imposed from outside. The significance of playfulness in drama is further verified by investigating their role play using the notion of speech and addressivity of Bakhtin.

Not only has it been proved by this case that the imposition of an alien role works to impinge on the pupils' will or intention to dialogue, [§:203] the case studies in this chapter further argue that the same consideration should be given to the context of role play. It is the pleasure of play which drives pupils to learn for their own sake. When pupils learn in play, their will to connect to the other and the outside world is strong and keen. As Bakhtin notes, 'the outside world (role/other) becomes determinate and concrete for us only through our willed relationship to it' (AH, p.8). Taking genre learning as an example, Hall (2003) indicates that 'once they (children) have decided what to play, their knowledge of the script enables them to generate some kind of structure around which to develop their play' (p.23). As a result, the pupils in class E were able to play with ideas and different aspects of language, and express themselves without much anxiety using the language and in the right genre. This was confirmed in the interviews with the pupils. They did not find difficulty in creating the role and they enjoyed designing and inventing something new. They agreed that this enjoyment and creativity facilitated 'learning in playing' (in\_p\_E). Considering all these, one can arrive at the conclusion that playfulness contributes to allowing higher accessibility and addressability in the role because it arouses pupils' interest in and the desire to imitate. In opposition, the official and distant register used in class D obstructed pupils' active response to the role. In this light, it is the cultural rather than the linguistic factor that affected

the pupils' learning of genre or register. To address the cultural difference between the role/genre/register and the pupils, the adoption of the playful approach in teaching as discussed in this chapter provides the answer.

### **6.5.3. Position of audience and actor**

In this lesson, the pupils' transgression of their normal position as passive readers and listeners in the traditional classroom was supposed to be permitted. The various positions that were opened such as writer, actor and audience provided them with the opportunities to engage in vigorous dialogues from different viewpoints and in various approaches. However, the mobility of pupils between these positions was again decided by the teachers, meaning that the teachers could leave those positions in abeyance or impede the pupils' active and in-depth engagement in them. Apart from the writer, it is worth examining whether the voices of the actor and the audience were also suppressed in a different sense. It has already been analysed that the pupils in class D and class E ended up with doing very different role playing. The former 'presented' the role while the latter 'acted out' the role which implied that the same drama convention facilitated different types of position ('presenter' and 'actor') in these two classrooms. Accordingly, different reactions were provoked, particularly in terms of bodily responses amongst the audience, thereby impacting greatly on pupils' learning. Such findings suggest that the freedom of bodily response is vital to the dialogic relation between the actor and the audience.

Barrie and Rockcliff (1961) presume that bodily response can free people into

open contact in the theatre. They argue that, 'The mime must first of all be aware of this boundless contact with things. There is no insulating layer of air between the man and the outside world. Any man who moves about causes ripples in the ambient world in the same way a fish does when it moves in the water'(cited by Johnstone, 1981, p.58). Based on this, Johnstone places emphasis on the power of the body in involving the audience. He notes that '(a) great actor makes a gesture, and it's as if his arm has swept right over the heads of the people sitting at the back of the audience'. In fact, the pupils in class E should also be reckoned as 'great actors' considering the response of their peers. The audience in class D and E fell into different categories according to Neelands' understanding of the relation between the audience and the actors, which has already discussed in Chapter 5. The audience in class E gave bodily feedback on the enactment of their peers actively and freely whereas their counterparts in class D were passive witnesses who displayed an appreciative disposition, serious manner and passive attitude when watching. Apart from the minimal classroom order found in class E, improvisation certainly contributed to liberating the pupils' body. The pupils' improvisation, funny miming, grotesque sounds and antics aroused laughter from the peer audience leading to a buzz of cheers and excitement (Example E1e). In other words, they succeeded in inviting the audience's participation.

The audience's response in turn had an effect upon the actor's performance. As Paley (1990) points out, if children receive a positive response from their listeners in storytelling, they deliberately invent oddities to please them. Scholars of early year education also affirm that children always proclaim their own uniqueness

when performing a story, particularly in an unofficial setting where the audience is also given permission to feedback with encouragement in various kinds (Dyson, 1993; Wagner, 1998, Engel, 2005). By the same token, the actors in class E, with the support of their peers' responses, were further impelled to entertain and amuse the audience. In that case, although the audience did not give nor were they invited to any direct interaction with the actors, their indirect and intangible participation through instantaneous and spontaneous feedback already forged an invisible dialogic relation with the actor. Both parties were co-participators/ co-creators/ co-actors in the enactment. Esslin (1976) names this reciprocal influence as 'feed-back effect between the stage and the audience'. He says,

Positive reaction from the audience has a powerful effect on the actors, and so has negative reaction. If the audience fails to laugh at jokes, the actors will instinctively play them more broadly, underline them, signal more clearly that what they are saying is funny. If the audience responds, the actors will be inspired by the response and this in turn will elicit more and more powerful responses from the audience. (p.25)

Esslin further argues that such a 'feed-back effect' can develop some sort of collective reaction, experience and consciousness. This is akin to religious rituals, in which all the pupils in the same classroom share the thought and emotion in a particular moment (ibid. p.25-6). In other words, the worlds of audience and actors were connected and interwoven which further promote the pupils' engagement.

The ritualistic effect and the mobility of pupils in class E was heightened as they were required to take up the position of voter and assessor at the end of the lesson (Diagram Five). In the teachers' opinion, the task required in these positions focused the pupils' attention on their peers' enactment, meanwhile

enabling them to practise genre skills through peer assessment (pm\_KS3). Indeed, these positions mediated the teachers' demands for the pupils to voice, to negotiate, to judge, to partake and to share. When it came to acting, they were already prepared to address the taste, interests and perspective of the audience as well as the assessors. On the other hand, because the teachers in OFS were totally in charge of the assessment and feedback session (Diagram Three), the pupils remained only in the position of listeners, receivers and watchers.

**Diagram Nine: Example of a ballot in class E**

產品	得分 (每人可給 1-5 分)	得分最高的 3 件產品加(✓)
椅子	9.5	
釘書機	8	
滑鼠	8	
冰格	13	✓
改錘帶	5	
卷尺紙巾	5	
剪刀	12	✓
水壺	9	
電筒	12	✓
筆	10	

產品評分表  
(請先劃去自己推銷的產品得分欄)

評分標準: (1) 說話內容  
有條理  
(2) 有創意  
(3) 表達清楚

The little box on the top right hand corner was the assessment criteria. The column on the right hand side was the name of the product. The middle column was the average mark given by members of the other groups; the one on left hand side was the assessment result.

The possibility of learning across the border of different positions was authorized by the teacher in class E. The playful and liberal learning environment in class E helped to inherently enhance such possibilities. This case study shows that by holding the position of designer, actor, audience and assessor concurrently and simultaneously, the pupils shuttled and dialogued between these positions and honed their own voice.

#### **6.5.4. Transmediation**

The employment of props in class E facilitated more complex learning in transmediation. The pupils were requested to write down ideas after examining the props and transmediated them into the script. As transmediation is inherently a creative and subversive process, it contributes to the promotion of dialogue between signs.

The props were treated as toys which helped to stimulate the pupils' imagination in class E. They played with the props not only to look for facts about them or to use them as something already known and seen, but for alternative and innovative ideas. Actually, in this lesson the function of props is akin to that of 'carnival object'. Bakhtin's study finds that people in carnival deliberately used an object in a wrong way or they turned it inside out (RW, p.411), the ultimate goal of which was to replace the taken-for-granted and official viewpoint of seeing things. This carnivalistic perspective is significant in two ways. Firstly, a prop is a relocation of children's familiar world to a school setting (Mallan 1999). Using just a few props was already enough to liberate pupils' voice in the learning process. Secondly, creative use of props gives rise to new and creative understanding. This was affirmed by KS's teacher, Candy. She explained that 'the functions of product were varied by changing the position of the object. For example, as they (pupils) had the chair in hand, their insights came from exploring the chair, say by putting it upside down, pushing it as a trolley or laying it down on the floor'(t\_in\_C).

Transmediation in both classes entailed a change of meaning from written to oral

and bodily form in which the pupils' voices were given opportunities to be liberated and grow. Taking the torch vendors as example (e.g. E1 and E1e), the pupils associated the relatively technical, formal and tangible terms 'ultrared rays' and 'reduce weight' with bloating up and contracting the stomach which under the context were loaded with a different meaning to refer to losing weight. In this way the meaning of ultrared rays became alive, visible and humorous. This showed that the pupils were actively constructing their role and also the acting environment in order to hook their audience. The salespersons of the icemaker in Example E6 also acted out their role by taking into account both the interests of the audience and their own. They targeted different sectors such as 'kids', 'adults', 'housewives' and 'the elderly' when advertising and addressed them as 'you', 'anyone' and 'everyone' to forge a relation with the customer. That already showed how much they were able to grasp the experience of theatre discourse. By choosing to advertise the product on the concept of fun-making, there were always two voices, that is, the voice of the seller and the pupils, intersecting and populating their enactment. Nevertheless, as compared to the case studies in Chapter 5, it would have been difficult to facilitate dialogue between the signs in class E, had the teacher grounded the drama convention in the professional language and the skill-based artistic tradition. Despite that, as the improvisation succeeded in drawing on the children's playground culture, everybody involved could participate without fear or pressure. As a result, the pupils made jokes and fun throughout the activities. They fooled around and played with tones, rhyme, the advertisement slogans and cartoon images during their rehearsal and enactment.

**Conclusion:**

Dauite's (1989) recommendation is vital when he says, '...provide more bridges between what we expect our students to do and what they are already do well. Since children are expert players, play may be one of those bridges. Allowing play in the classroom may, however, shift the expert-to-novice distinction in favour of the students, leaving the critically thinking teacher at a disadvantage, at least for a time'. This chapter illustrates that pupils are capable of generating good quality genre through game and play. The results inspire us to identify the various parts of the architectonics as a whole to build a playful and dialogic learning environment for pupils. Besides, it proves once again that the more drama activities, elements and principles used in a lesson, the greater the dialogicality of learning.

## **Chapter Seven: Story Retelling**

The case studied in this chapter is a lesson teaching the biographical story of a famous historical figure, Cheng Ban Kiu. Since this study aims to examine the criticality and dialogicality of the use of drama in Chinese classroom, class F in KS was selected for analysis as it realised carnivalesque learning and dialogic transformation in many respects. It is found that the pupils' voice in this class reflected, re-told and re-created the authoritarian discourse, and showed pupils' role and capability for agents of change in the learning process. For consistent comparison with previous cases, the analysis of this class also focuses on the social and physical aspects of the practice of drama as pedagogy.

### **7.1. Teachers' intentions and object of teaching**

Biographical story (hereby referred to as story) is another kind of genre commonly taught in primary Chinese language classroom. The teachers revealed that it was their usual practice to use the text as a sample genre to teach the writing skills of clear thematization and characterization through precise selection of materials and concise presentation. Both the teachers and the artist had come to realise that teaching and learning the Chinese language with drama went beyond literacy skill-building. Therefore, in this case study, by making use of various kinds of role play, they intended to promote pupils' 'multiple perspectives in reading' (pm\_KS4).

The story used in this lesson was chosen from the textbook. It was about the

generous, benevolent and righteous deeds of Cheng Ban Kiu (abbreviated as Cheng herewith), a very famous artist in the Qing dynasty. In this story, Cheng opened the Imperial granary for the victims during a natural disaster and donated all his savings to the poor. It was the convention in teaching this text to acknowledge the virtues of Cheng as indisputably respectable. However, considering pupils were particularly weak in formulating arguments and uncertain in articulating deviant ideas and viewpoints about the text and the characters, the teachers suggested employing 'role play' to assist pupils to re-tell their own version of Cheng's story (pm\_KS4). Candy gave a clear account of this choice, 'role play is an effective tool to help pupils to put themselves in other people's shoes, and consider other people's situation and angle of seeing thing...different roles can also generate a repertoire of ideas for comparison, by which they (the pupils) can figure out their own (idea)' (in\_t\_C). In view of this, it was also expected that this lesson would be able to break the silence of the pupils and the monologue of the teacher. Among all the classes teaching the same text in KS, Ted and Betty's class or class F was selected for further investigation because it clearly exemplified a dialogic approach and carnivalistic environment of practising critical literacy.

## **7.2. Realization of teaching plan in class F**

The Cheng's lesson was structured using four drama conventions: teacher-in-role, pupils' writing-in-role, role play and debate-in-role. They were chosen so as to engage the pupils in examining the character and deeds of Cheng from different perspectives, as well as to construct their own opinion of Cheng. The class started

off using teacher-in-role and an episode was played to illustrate Cheng's benevolence. In this episode, Cheng helped a young scholar to attend the Imperial examination. The two met on the road some years later. The scholar returned the money and conveyed his gratitude to Cheng. This episode was written by the teachers to demonstrate the skills of communicating with a clear purpose, considering of the context and the intended addressee<sup>39</sup>. The enactment worked to create a make-believe learning environment in the classroom. In the next section, each pupil was assigned the role of a character who had particular relation with Cheng such as a family member, colleague, friend, teacher, classmate, the King or a victim. They were given the same question to answer: 'What will you (in the role you are assigned) say to Cheng if the two of you meet in the marketplace?' They had time to write down ideas and a script for role play. After that, came a series of role play episodes with one of the teachers acting as Cheng in a short conversation with different characters played by the pupils. The role play helped the pupils not only to enter into the story but also to create their own interpretation of Cheng so much so that by the end of the exercise Cheng became a controversial historical figure. Debate time was opened to help the pupils to listen to other roles, reconsider and reflect on their opinions and judgement of Cheng before and after the role play. They were then asked to debate 'whether Cheng was a man of virtues or not'. The pupils playing different roles were divided into affirmative and negative sides according to their stance towards Cheng. They had to put forward and defend their arguments as well to challenge and refute

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<sup>39</sup> The teachers put up the sample genre on the blackboard after the enactment: 'Thank you very much for giving money last time. The money allowed me to afford my journey to Beijing and attend the Imperial examination. I was selected as the most outstanding student. If we had never met, I could not have stood out among others!'

those of the other side (fn\_F) [Appendix 13].

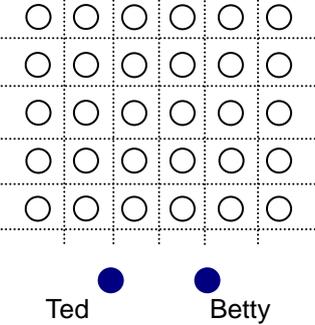
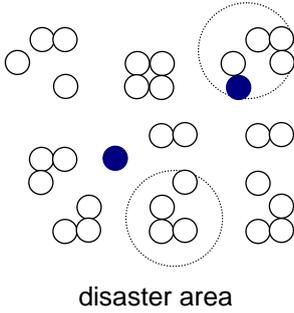
### **7.3. The teaching and learning environment in class F**

To analyse and explain the mode of literacy taught and generated in this class, the findings from the previous case studies that see dialogicality as a condition restrained by the classroom environment is taken into account. Therefore, analysis of class F will also focus on the physical aspect of the drama pedagogy such as the use of space, movements of teachers and pupils, and classroom order. It is found that these elements contributed to the birth of an anarchical, unofficial, pleasurable and unconventional social teaching and learning environment. It resulted in and also nourished by pupils' playground-like behaviours, ceaseless laughter, noisy chatter and heated debate. All the physical and social elements that worked to maintain a reticent and disciplined classroom in normal circumstances were reversed to encourage full participation, animated dialogue and the creative understanding of the pupils.

#### **7.3.1. The use of space and classroom atmosphere**

The chairs and desks arranged in lines order in classroom F at the beginning of the lesson, as would occur in a typical to a normal Chinese language classroom. However, this did not confine the interaction of the teacher and the pupils to a one-way transmission of knowledge. As the fictive world was unfolding, the pupils started to move and talk freely. There was also an apparent absence of bodily sanctions, speaking etiquette rules and punishment system.

**Diagram Ten: The use of space and classroom atmosphere in class F**

Episode	The use of space at classroom	The classroom atmosphere
<p><b>1.</b> Approx 15 min</p>	 <p>Pupils sat as usual to think and write their script</p>	<p><b>An engaged class</b></p> <p>Teachers acted out the role of Cheng and the young scholar. Their exaggerated enactment stimulated a buzz of excitement, laughter and boisterousness among the class. Despite that, pupils watched attentively and responded actively. After that, the teachers explained the skills of writing a gratitude genre. Desks and chairs were lined up in rows. Pupils contacted and allied with each other according to the rules and instructions given by the teachers.</p>
<p><b>2.&amp; 3.</b> Approx 40 min.</p>	<p>Cheng's studio</p>  <p>Pupils rehearsed their scripts in different groups according to the roles.</p> <p>disaster area</p>	<p><b>Responsive and active pupils</b></p> <p>Pupils playing the same roles were asked to sit together. The space they occupied was divided into zones. After finishing their script, they shared their ideas with each other and rehearsed together. The classroom started to become noisier and noisier. During the enactment, the audience/actor in their seats laughed loudly at the enactment which they thought was interesting and creative.</p>
<p><b>4.</b> Approx 10 min.</p>	<p>Pupils divided into affirmative and the negative side in the front of the classroom.</p> 	<p><b>Playground-like atmosphere</b></p> <p>Pupils were free to choose sides in the debate. Two teachers coached them how to make arguments for debate. The classroom setting, atmosphere and the movement of the teacher and the pupils looked like playing in a playground.</p>

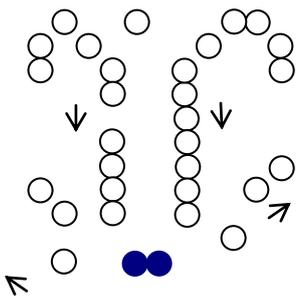
<p>5. &amp; 6. Approx 25 min.</p>	 <p>Pupils lined up in two opposite rows for debate.</p>	<p><b>Ecstasy of pleasure</b></p> <p>Pupils went wild when the debate started. They talked freely, adjusted or even changed their stances on Cheng; they ran around the classroom and allied themselves with the groups freely. Revelry filled the classroom. The whole learning atmosphere was ecstatic and joyful.</p>
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Diagram Seven underscores the high mobility of both the teachers and the pupils. They shifted around with equal ease suggesting a share of power in the classroom in which all members fully co-participated and hence co-created the fictive world. Within this world, there was also ceaseless laughter, noise, chatting and buzz of excitement throughout the lesson.

### 7.3.2. Laughter and noise

In comparison to the discussion of noise in the other case studies in the previous two chapters, the noise in Cheng's classroom was also constructive and justified, showing a high degree of pupils' engagement and even excitement in learning. When one goes to examine the context of the outbursts of pupils' laughter, it becomes more evident that the pupils were taking control of their learning and the classroom, and thus shaping the response of teacher.

The pupils burst out in hilarious laughter when:

- (i) The school teacher shifted role and acted out different characters

Example F1: Ted became Cheng and started acting out the role;

Example F2: Whenever the Emperor spoke, the teacher acted out the roles of the Imperial guard and chanted 'Long live His Majesty' aloud (Fp2).

(ii) Pupils acted out their role in exaggeration

Example F3: Cheng's wife yelled and scorned Cheng for failing to take care of the family. Cheng replied by saying that she was a 'fishwife' (Fp25).

(iii) Pupils made up some anecdotes about Cheng which were in conflict with the textbook

Example F4: Pupils who played the role of thief denounced Cheng. It was because Cheng refused to help the thief during the famine, and so the person became a thief out of desperation (Fp10).

(iv) Pupils talked back to the teacher in a rude manner or with absurd comments

Example F5: In debate-in-role, the teacher questioned one of the pupils, 'Why do you think helping people in this way is good?' The pupil answered snobbishly by saying, 'It is not your business!' (Fp17).

Noise or laughter is always controlled by teacher in a serious, official and academic-laden classroom. They are seldom treated as an index of pupils' capability of expression, innovation and transformation. Nevertheless, Sidorkin (1999, p87-89) reads laughter as a sign of student's understanding. He contends that laughter can (i) lessen frightening; (ii) embrace the class as a whole; (iii) make heated discussion possible; and (iv) show student criticism or praising what they learnt. In this light, laughter is not only a tool for learning but also learning itself. Consider the pupils' laughter that was frequently heard and spontaneously burst in this lesson, it first of all indicated pupils' fearless of authority; second, their

understanding and concentration of teachers' and peers' responses. Both in turn provoked and realised a cohesive, dialogic and boundless social learning environment. Pupils in the interview verified this. Their views also matched the findings of the field observation.

The classmates were great. All of them were different (from normal class), they learnt earnestly (p\_in\_F1).

I was very attentive. I suddenly became very engaged in the lesson (p\_in\_F4).

I was particularly happy. When I was participating in it, I threw myself into learning.

I paid more attention (p\_in\_F2).

Classmates were slightly different. They were more attentive (p\_in\_F6).

Most of them affirmed that they learnt with great activeness and involvement in Cheng's lesson. In fact, no matter noise, laughter or free body movement, they embody an alternative practice of bodily literate. Such bodily literate was derived from the pupils' *habitus* and *hexis* but not the teachers', which contributed to the creation of a classroom of expression, creation and transformation.

#### **7.4. Pupils' voices**

The voices in this chapter refer to writing and speaking with consciousness in the activity of writing-in-role, role play, and debate-in-role. Bearing in mind that linguistic competence was not the major learning object of this lesson, the discussion and evaluation focused on the semantic and rhetorical aspect of the pupils' voice. However, for the sake of comparison with other cases, the official assessment criteria which were applied in other cases were also adopted in respect to this lesson.

### 7.4.1. Writing skills

The assessment and analysis were carried out to answer the question whether and in what way writing-in-role helped pupils' writing. The capability of the pupils in making a genre was reviewed from different aspects. The same assessment criteria used in the previous cases was used. In view of the repertoire of genres generated in this lesson, the aspect of genre production was included for evaluation. Twenty-six pieces of work were marked three times to ensure the distribution of marks in all different aspects of the genre. The results of the assessment are listed in Table Eleven.

**Table Eleven: The distribution of score of pupils' writing**

Writing skills in Writing-in-Role		Distribution of Score			
		1 incapable	2 less capable	3 fairly capable	4 very capable
<b>Content</b>	Focused ideas	<b>2</b>	<b>6</b>	<b>9</b>	<b>9</b>
	Supporting ideas are relevant and elaborated with appropriate examples and details				
	Theme is clearly developed				
<b>Language</b>	Completed sentence	<b>1</b>	<b>9</b>	<b>10</b>	<b>6</b>
	Precise language				
	Text Length: around or above 200 characters				
	Written Chinese				
	Appropriate strategies to engage reader				
<b>Structure</b>	Related ideas are grouped logically	<b>4</b>	<b>8</b>	<b>7</b>	<b>7</b>
	Beginning, body and end				
	Transitional elements effectively link ideas				

<b>Genre</b>	Purpose of speech	<b>2</b>	<b>4</b>	<b>14</b>	<b>6</b>
	Audience Awareness				
	Will of provoking response				
	Modality				

The scores reveal that this writing-in-role activity was more helpful in building pupils' rhetorical capacity and understanding of genre production rather than supporting them to write longer text in accurate grammar. Most of the pupils that is 24 out of 26 pupils (around 92 %) were 'capable' of producing a genre. The top submitted a completed narrative that accounted for the feelings of the role and constructed a peculiar relation between the role and Cheng with an elaborated anecdote. The low scoring pupils managed only to write speeches that expressed the role's feeling and purpose without much elaboration or explication. The examples listed below show their performance.

Example F6: An honest official *thanked* Cheng for his help but his speech was not explanatory.

Cheng Ban Kiu! Welcome back! If you did not introduce this thing to me, I would not have come to this state.

Example F7: Cheng's colleague *praised* him with reason.

I am so proud of you because you lost your job for the sake of the victims in the disaster. Besides, you refused to sell your painting to the dishonest official. I must learn from you (Fp4).

Example F8: A waiter *thanked* Cheng for his generosity and told Cheng his story.

It was a complete story with a happy ending.

Thank you so much! Do you still remember who I am? I was the waiter in a small restaurant. You met during the disaster. There was a tsunami that destroyed my restaurant. I had to borrow money to rebuild the restaurant. At that time, you lent me money, so I

could build a new restaurant. And now, I have earned more and even have a big restaurant. I can now return the money to you (Fp1).

Example F9: A friend of Cheng's art studio showed his *empathy* with Cheng and shared his complex feelings with Cheng.

Do you remember me? I am your friend in the art studio! Why did you refuse to sell your painting to the rich? It could have earned you a lot of money! If I were you, I definitely would do so. But, I know different people have different talents. In fact, you could have returned to Beijing to work. However, you failed to grasp the chance, and even lost the government position. Also, I do not understand why you gave out your money. Try to think carefully, if you take my advice, you can help more people. I hope you can stand above others and resume your official position some day (Fp24).

These examples showed that pupils might have failed to learn good narrative skills, but at least they were capable to grasp a sense of genre production, such as to write with a purpose and with an interlocutor in mind. This was an achievement attributed to the lively acting which materialised into an immediate communicative situation in the classroom.

#### **7.4.2. Multiple genres**

The sampling writing given by the teacher was a letter to express gratitude. It served as a stimulus and reference to draw pupils' awareness to the critical elements in creating a genre. They were provided with different roles to create and were free to personify the role and project their view of Cheng when drafting the script. As it turned out, a variety of genres and themes were derived from the various roles. Apart from gratitude, pupils wrote about hatred, concern, care, admiration, anguish and gave advice and criticism in various forms such as grumbling and compliments. Although 10 out of 26 pieces of work followed and

even imitated the sample genre in expressing gratitude, the pupils' attempt to tell different stories or express ideas in different voices was clear.

Example F10: Cheng's mother-in-law muttered her *discontent* and *gave advice* to him

My dear son-in-law...Don't hide yourself in your studio! You paint day and night without rest. Your wife worries over your health very much. Please act quickly! Talk to my daughter (Fp3).

Example F11: A greedy rich man *curse*d Cheng for his unyielding attitude and loftiness

Huh! You did not sell your painting to me and that made me a spectacle in public. It was so embarrassing! I was even laughed at by my kids. How disgusting you are! I hope you are a beggar forever (Fp14)!

Example F12: Cheng's student *thanked* him with politeness and gratefulness

Thank you very much for your help, Mr. Cheng. Do you still remember me? You did our village a great favour! Thanks for giving us money. It relieved us from hunger and poverty. My small business now runs smoothly as well! My Mum and Dad did not need to do hard work for corrupt officials now. Can I give you some food to pay for what I owed you (Fp9)?

Example F13: A Chinese doctor *thanked* Cheng with surprise and joyfulness

Mister, do you remember me? I was the beggar whom you met before. You gave me food in the famine. I have been looking for you to say thank you for a long time. But one day after another, I could not find you. Today I finally meet you (Fp26)!

Example F14: An oppressive Emperor was extremely *angry with* Cheng

What's wrong with you! You opened the Imperial granary without my permission. You nearly starved me to die. Guard! Come here! Beat him one hundred times and then put him to death (Fp2)!

These examples as well as those from Example F6 to F9 displayed the different genres that emerged from the different roles created by the pupils. The diversity of their writing demonstrates that classroom F was saturated with pupils' harmonious as well as cacophonous voices. As will explain later, all these voices collided, connected and interlaced with each other to give rise to a vigorously and dialogically learning environment in class F, showing pupils' engagement in and control over their learning.

#### **7.4.3. Pupils' voices in genre**

Bakhtinian dialogism sees voice as response to others with consciousness that is the individual's will, feeling, intention and values. In class F, the use of drama provided the pupils with a fictive context and plenty of opportunities to engage in and to respond to. They were allowed to apply their cultural and linguistic resources to appropriate the voices of others. Accordingly, the pupils were able to formulate and exhibit their characters' voices in a wide range of themes, modes and styles. While they were examining the protagonist through exploration and responding alternative perspectives, a diversity of attitudes, judgments, ideas, feelings and criticisms towards Cheng were developed, which deviated from those of the author or the teacher. This learning process drove pupils to elaborate, abridge, amend and even refute the original story by making their voices in connection to or separation from the others'. Underlying their actions was to re-accent, expand, deconstruct and transform the author's discourse through appropriation. Moreover, this was done in the style of their choosing, which was in fact a proclamation of their idiosyncrasy and individuality. As a result,

pupils could re-work and re-create the textbook story with the language they were familiar with. The formally-taught, classical Chinese language was hybridized with puns, slang and coarse language that stemmed from the pupils daily experience and unofficial culture. Some of the examples were cited below.

(i) Re-accentuation and expansion

Example F15: The thief explained that due to famine in his village, he was desperate and forced to commit robbery. However, Cheng gave him money and reformed him. He took part in the Imperial examination. He was happy that he was no longer a thief but a civil servant (Fp7). The pupil's voice was articulated through re-writing and elaborating the plot of the story.

(ii) Refutation and transformation

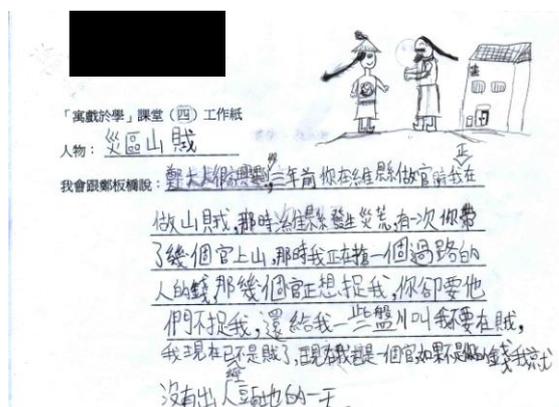
Example F16: A beggar said he was rich before but because of Cheng he became a beggar. 'You wrote a book to the Emperor to report all our crimes to him. It's good to meet you here. I am going to take revenge now' (Fp30)! This was a twist of turn from the original story. Similar examples are found in the personification of other characters, such as the cruel and dictatorial Emperor in Example F14 (Fp2), the considerate and earnest teacher in Example F22 (Fp16), the polite student in Example F26 (Fp22) and the querulous wife in Example F3 (Fp25).

(iii) Stylisation of expression

Example F17: A farmer from Cheng's hometown played with the pun of 'ka-heung-kai' which means literally home-made chicken. But it also refers to

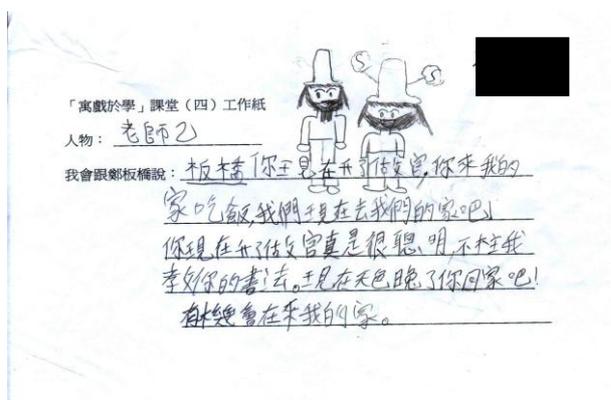
'Kentucky Fried Chicken' when pronounced in Cantonese (Fp8).

(iv) Variation of the mode of representation



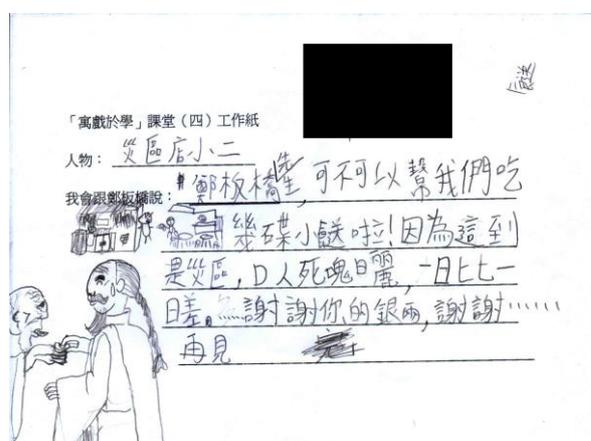
Example F18:

The pupils expressed the thief's feelings of happiness and gratitude better in drawing than in words. The happiness of the thief was visualised on paper, showing that pupil infused his feelings in a story.



Example F19:

In this picture, Cheng and his teacher are wearing Korean costume. The pupils explained that the inspiration came from a Korean television drama series which was very popular in Hong Kong at the time of the lesson.



Example F20:

The picture captures the moment when Cheng was giving money to the poor. The pupils amplified the Cheng's generosity. The picture showed the aesthetic and emotional expression of the pupils.

The use of graffiti drawing assisted and demonstrated how the pupils were released to formulate and exhibit their voice. Maybin (2006) observes that

unofficial literacy activities usually take place in marginal places. It is found for instance on the drawings and writing on pupils' desks, in the cloakroom and in other relatively unregulated spaces. Like writing letters or passing secret notes to classmates, drawing graffiti on worksheets or textbooks are deemed to be unauthorized classroom behaviours. In contrast with the normal and regulated classroom, not only did the pupils in class F draw graffiti on the worksheets, their drawings, once accepted, were recognised as the depiction of their own feelings and interpretation of the story and the drama. This hybridised form of expression and thereby articulation of voices indicated that pupils made use of their cultural resources to constitute a dialogic learning space in class F.

#### **7.4.4. Voice in communication**

As the enhancement speaking skills were not the major concern of this lesson, the role play and debate-in-role activities were analysed from the perspective of 'addressivity' in the theory of utterance [§: p.69] that is, in terms of the pupils' competence in responding to other and making speech genre rather than specific linguistic skills such as the ability to vocalise a role. Role play is not only an activity of script transmediation but communication, that is to communicate an idea through a role by taking into account the context of communication and the response of others. These requirements were more evident in the convention of debate-in-role, in which pupils had to re-contextualise the writing they did in the previous activity in a debate. The pupils in class F on the one hand fine-tuned, amended and re-worded their scripts; on the other had, they struggled to further explore, shape and transform the role in relation to Cheng and the other roles.

The role was characterization through continuous mediation and re-mediation. For consistent comparison, the pupils' voices in both the role enactment and debate-in-role activities were reviewed based on the same assessment criteria for speaking skills adopted in Chapter 5 [§:p.193].

#### 7.4.4.1. Communicating in role

**Table Twelve: Distribution of score of pupils in role play**

<b>Levels of voice</b>	<b>Description</b>	<b>Distribution and percentage of score</b>
<b>1. Silence</b>	-pupils were either silent or they mumbled and spoke in a soft voice. The teacher had to paraphrase or assimilate what the pupils said.	<b>5 (19%)</b>
<b>2. Replication</b>	-pupils translated the written script into Cantonese and read the lines out aloud	<b>5 (19%)</b>
<b>3.Re-accentuation</b>	-pupils vocalised the role with proper intonation, stress or facial expression	<b>7 (27%)</b>
<b>4. Expansion</b>	-pupils vocalised the role animatedly with expression of individuality -pupils entranced the peers or induced response from them (e.g. laughter) -pupils demonstrated a new and better understanding of the role (e.g. sharpen or repudiate opinions about Cheng)	<b>9 (35%)</b>

The data show that a good proportion (35%) of the pupils were able to re-visit, review and revise their writings. The examples cited below compare the discrepancy between the written script and the utterance of pupils in the role enactment. This enables one to track the changes in the characterisation of role and how role play functioned to enhance the pupils' competence in communication.

(i) Correction of linguistic mistakes for clearer articulation

Example F21: The robber corrected the sentence structure to clarify his meaning of hijacking (Fp10).

(ii) Re-accentuation of feeling and purpose of utterance for more vivid personification

Example F22: Cheng's teacher softened his tone and slowed down his speech in order to ask Cheng whether he understood his teaching about idioms and philosophy (Fp16).

(iii) Modification of phrases to make the character's stance and feeling consistent with the context

Example F23: The greedy rich man (see Example F11) spoke acrimoniously in a high pitched voice and called the other 'bastard' (Fp14).

Example 24: The Emperor changed the penalty for Cheng. Rather than beating him a hundred times, he ordered the guards to cut Cheng into pieces (see also example F14, Fp2).<sup>40</sup>

(iv) Rectification that showed new understanding of the role in relation to Cheng to give greater consistency to the context

Example F25: Cheng's daughter wrote this in writing-in-role: Daddy, I miss you so much! Daddy, do you want some bread? Daddy, I miss you so much, please come home

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<sup>40</sup> It was equivalent to the death sentence in ancient China. The criminal was tortured to death. It was quite common that pupils exaggerated their enactment by expressing their feelings in excessive ways (Fp2).

quickly now.’ In the role play, it became: ‘I was confined to prison. It was an unjust verdict. It was you who helped me, otherwise, I would have spent my whole life in prison (Fp25).

The role play activity succeeded in provoking the pupils to deepen their characterisation. It became a recursive process of dialogic interaction and introspection. Similar but more complex progress was made by the pupils in the debate-in-role activity.

#### **7.4.4.2. Communicating with other roles**

Foreseeing the difficulty in conducting a formal debate in class, the teachers structured the debate-in-role session as a meeting to discuss whether ‘Cheng was a man of virtue or not’. It aimed to stimulate the pupils to evaluate and re-evaluate the Cheng’s deeds by re-examining their original perception of this character while at the same time taking into consideration the viewpoint of other characters. Ted clarified later that the teacher only expected the pupils to bring up their arguments clearly, listen to others’ viewpoints, and refute them with reason if necessary (in\_t\_T). The assessment criteria were therefore also adjusted in consistence with the teacher’s expectation.

The data gathered from the debate meeting show that almost the whole class voiced out their judgment on Cheng. Ninety-six per cent (96%) of the pupils spoke up which is thirty-four per cent (34%) higher than that in the role play session. Most of the pupils (73%) attained Level 3 and Level 4. Lastly, ninety-three per cent

(93%) of them demonstrated improvement in communicating in role in the debate.

Table Thirteen shows the scores gained by the pupils followed by a number of examples cited to illustrate their performance.

**Table Thirteen: Distribution of score of pupils in debate-in-role**

<b>Levels of voice</b>	<b>Description</b>	<b>Distribution and percentage of score</b>
<b>1. Silence</b>	- teacher paraphrased or assimilated what they said since they kept silent, mumble or spoke in a soft voice	<b>1 (4%)</b>
<b>2. Replication</b>	- repeated the idea submitted in the role-playing but with a clearer articulation. - Pupils reiterated what their peer had already known and reconfirmed their previous judgment on Cheng	<b>6 (23%)</b>
<b>3.Re-accentuation</b>	- vocalised the role with stronger feeling and a more animated way - elaborated more on his or her judgement on Cheng by giving clearer explanation, - built stronger arguments by addressing other role's viewpoints - Pupils reasserted their previous judgment of Cheng	<b>12 (46%)</b>
<b>4. Expansion</b>	- in order to entranced their peer, pupils further characterised the role by expressing complex and deep feelings, or telling anecdote about the role and its relation with Cheng - raised new argument which provokes response from the others - Pupils changed the topic and atmosphere of the debate and hence moved the discussion forward	<b>7 (27%)</b>

(i) Reassertion with better ground

Example F26: In the role play, the pupil playing Cheng's student showed more emotion and thanked Cheng for his teaching. During the debate, he spoke in a more impartial tone in front of a different audience. He used a lot of adjectives and idioms, such as 'defying difficulties', 'righteous' and 'kind' to convince others of Cheng's virtues (Fp22). This example shows that pupil Fp22 was able to address the demand of a debate, which is to communicate with sound reasons and a rational tone.

(ii) Construction of argument by addressing other people's viewpoints

Example F27: An honest official who was also Cheng's colleague admitted that it was Cheng's fault for opening the Imperial granary without getting the permission of the Emperor. On the other hand, he pointed out that it was the gluttony of the rich that held Cheng back (Fp4). One greedy rich man rebuffed the official by accusing Cheng of being a strange man with a bad temper and prejudice against the rich (Fp18). The doctor immediately argued against the rich man for his ignorance about art by saying that the rich people wanted the paintings just to make money. The rich people got richer, but they were unwilling to help the poor (Fp26). This active discussion renewed as well as enriched the whole class's interpretation of Cheng.

(iii) Submission of new evidence and alternative viewpoints which provoked a re-evaluation of Cheng and more heated debate

Example F28: The Emperor explained calmly his decision to execute Cheng. He understood that it was Cheng's ignorance which caused him to open the Imperial

granary but the fact was that he violated the law (Fp2). The Emperor talked in a rational manner and made a point in the debate unlike the dictatorial impression he gave when talking to Cheng in the role play. His argument brought in the fact of the law and prompted the class to reflect further on Cheng's behaviour.

Example F29: The mother-in-law challenged the real intention or the hidden agenda of Cheng's generous assistance to the poor. She argued that it was Cheng was merely pretending to be good in order to win the people's support and a good reputation: 'The fact was that he was not filial because he had never given any money to me' (Fp3, also see Example 32). Compared with the same role that appeared in the role play (see Example F5), the mother-in-law in the debate was rather hypocritical and snobbish.

As the pupils' works showed, pupils could achieve a high degree of addressivity in both the activities of role play and debate-in-role. To account for it, the dialogue in Cheng's class was opened, vibrant and multi-faceted. Not matter it took place between the pupils, the stories, the roles, the pupils and the teachers or oneself in different stages, it provided tremendous opportunities for pupils to appropriate a great variety of linguistic and cultural resources in and out of the story. The pupils' voices illustrated the efficacy of drama to the spawn of voices and a heteroglossic classroom.

#### **7.4.5. Critical literacy**

Right from the beginning, KS teachers did not aim to teaching critical literacy per

se. At least, they had never stated explicitly that the lesson was designed and conducted for that purpose. Rather the original intention was to engage the pupils in reading for multiple perspectives by opening a space for them to oppose a single, static and hegemonic meaning of the text. As a result of the discussion and enactment, they experienced and created a grotesque Cheng who was disparate from the one they previously learnt about from the textbook. Therefore in a different approach, critical literacy emerged to dawn the fictive world. This is evidenced in the following experiences the pupils went through.

(i) Pupils read beyond the word and used the original to reshape the story world. They considered and explored the hidden meanings of the words and the ideas suggested in the original text. For example, the author commended Cheng for his generous character and righteous behaviour beyond doubt. However, the pupils argued that his generosity and the money he gave to the poor might undermine the well-being of his family as well as the law. The pupils used the same story plot, the same words and the same Chinese idioms from the text to re-contextualize, re-experience and re-consturct them in different circumstances and perspectives. They engaged in actively creating a new version, or a postscript to the story which opened up a Bakhtinian voice-laden situation in which ‘people talk most of all about what others talk about – they transmit, recall, weigh and pass judgment on other people’s words, opinions, assertions, information’ (DN, p.338).

(ii) Pupils were caught in a dilemma

7 out of 11 pupils revealed in the interview that they were caught in dilemmas

during the debate (in\_p\_F). To account for this dilemma, the juxtaposition of the original story world, pupils' personal worlds and the characters' worlds helped pupils to un-stabilise the single interpretation of Cheng given by the textbook. During the process of mapping out and clarifying the intricate relationships between the roles in all those worlds, they were in a tangle and quandary of the different social and ethical values embedded within. In addition to this, such complex and problematic experiences also gave rise to their criticism of the textbook and theorisation of the biographical writing.

Previously, I fully supported Cheng. But after the drama lesson, I think Cheng was not completely right. I appreciate his generosity as he opened the granary for the poor. But he can't give all his money to the poor. His family needs the money as well...I think the author of the textbook is unable to tell us the whole story of Cheng (in\_p\_F8).

We need to describe his appearance, his character and life. (But) not only his exterior, also his inner self needs to be considered... We cannot totally rely on the textbook. We need to see whether that man is bad or not. If a bad man says Cheng Bai Kiu is bad, then Cheng is a good man (in\_p\_F10).

These pupils' responses reveal that the critical literacy in Cheng lesson really goes far beyond an idiosyncratic style of expression to an acute ideological becoming. [§: p.50 ; p.86] It is a kind of criticality, as Dyson (1993) argues, realised by 'preserving and furthering children's willingness to engage with the world and to reconstruct sociocultural boundaries with increasing reflectiveness and deliberateness' (p.226). All sorts of voices analysed above manifest not only pupils' engagement but also construction and re-construction of their learning space.

In the Cheng lesson, the pupils were no longer habituated to a passive position as readers who were obliged only to receive and reproduce the monologic truth and

the authoritarian discourse imposed from the author and the teacher. They resisted it by actively responding to the voices of others, and then articulating their own voices as the story unfolded. The commonplace and standardised voices were juxtaposed and intertwined with the non-conventional and dissonant ones into an orchestra that effectively stimulated deeper thoughts and a more comprehensive understanding of the conflicting issues amongst the pupils. Critical literacy was not taught directly but it secretly crept into the classroom and found a way to develop and influence on the pupils as the drama world unfolded.

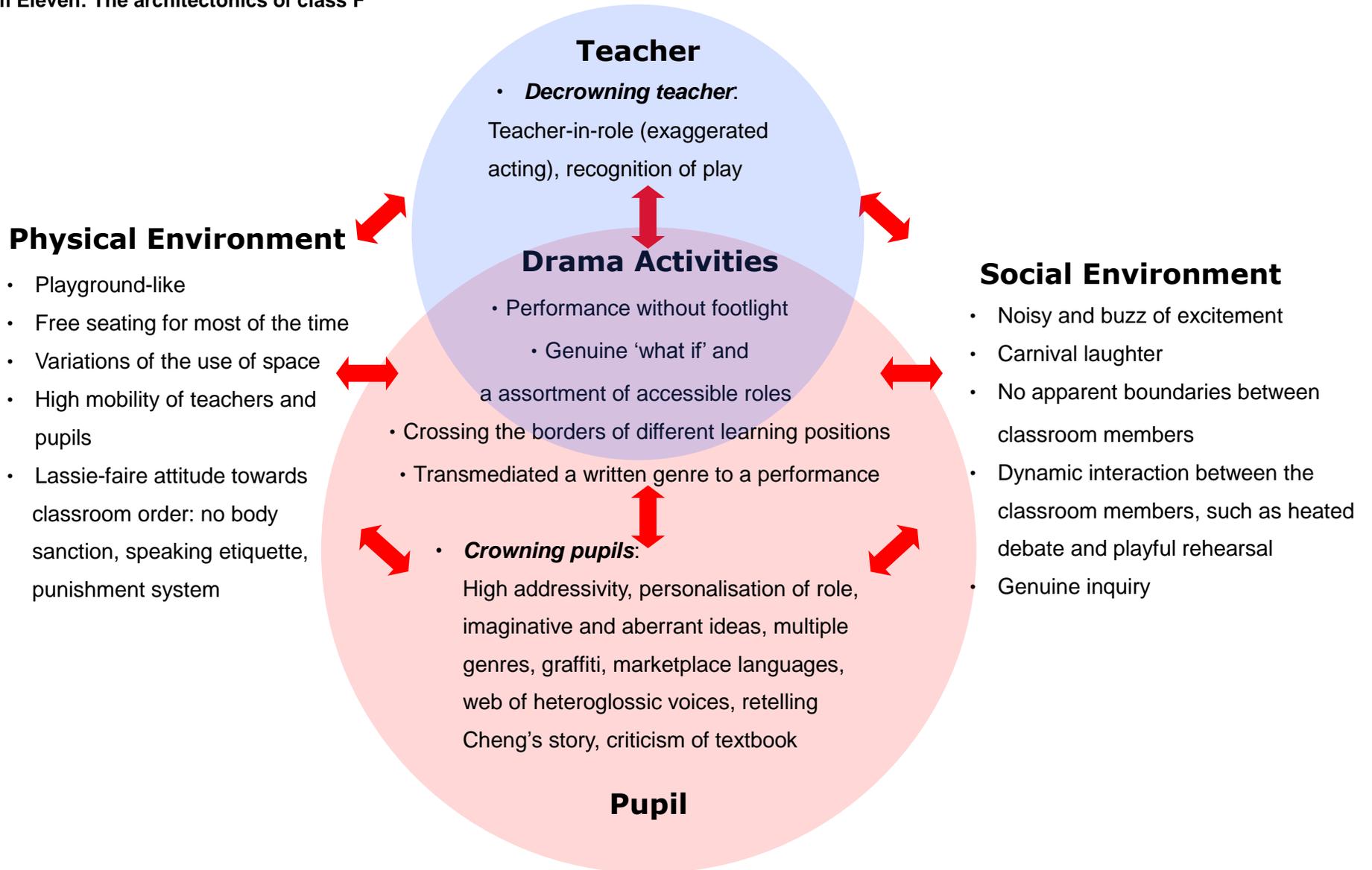
### **7.5. The architectonics and dialogicality in classroom F (Diagram Eleven)**

Class F demonstrates a high degree of dialogicality of teaching and learning the Chinese language as evidenced by the great enthusiasm of the pupils for exhibiting their voice through the role they created and the efforts they made to arrive at a critical understanding of the text and engagement with their peers. The class offers a valuable case for studying the necessary conditions and elements for constituting a carnivalistic learning environment that is beneficial to the effective realisation of critical literacy. Specific features of the classroom F's architectonics are noted as follows.

#### **7.5.1. Classroom turned into a marketplace**

Since bodily sanction was lifted in this classroom, the intellectual, literary and austere atmosphere and pedagogy in the traditional Chinese language classroom was largely reversed. The classroom became free, playful and memorable to the

Diagram Eleven: The architectonics of class F



pupils. They threw themselves into learning as if they were engrossed in a game or play. The pupils' conception of learning as play already challenged the codified dichotomy of 'where knowledge is, play is not; where play is, knowledge is not' (White, 1993, p.132)<sup>41</sup>. The learning experience in classroom F signified a displacement of classroom and playground practices, a hybridization of task and game. The subversion of play or game turned the classroom into an environment comparable to Bakhtin's carnivalistic marketplace, an 'extraterritoriality in a world of official order and official ideology' (RW, p54). This unsettling effect created was vital to the spawning of creative understanding and heterogeneous voices in classroom F.

#### **7.5.1.1. A free, playful and familiar playground classroom activities**

Many pupils described the Cheng lesson as a 'play' that promoted 'learning through playing' (in\_p\_F). The conceptualisation of 'play' by the pupils was understood as the absence of seriousness and hierarchy. It was also related to the language, culture and *habitus* that pupils are most familiar with, which includes playground games, comics, free plays, popular social genres, and vulgar language and behaviour [§: p.77]. As a matter of fact, some pupils explicitly mentioned their learning experience in debate-in-role which they found exciting, stimulating, interesting, playful and surprising (in\_p\_F). One of them even

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<sup>41</sup> Allon White employs the carnival theory to look at language education in school. He said, 'The playground/classroom division is not simply the physical and temporal separation of work and play; nor is it the separation of a reality principle from a pleasure principle. It is an inaugural moment of a binary opposition which helps to produce the modern Western historical category of intellectual, of serious of knowledge. It is not just that children are socialized into accepting the difference between work and play; it is in the daily reproduction of the playground/classroom division that the category of serious knowledge is actually itself produced as a social practice, an institutional norm, and as a ruling idea. An enormous amount of teaching energy is expended in keeping the playground out of the classroom. . . . But this is an entirely different thing from the radical interrogation of the 'lower' threshold of knowledge by the carnivalesque practice and rituals of the children themselves. 'Official' knowledge, encoded in high language constitutes itself over against low language and unofficial knowledge by excluding the latter from its own sovereign realm (or rather, by including it as excluded) (1993, p.133).'

associated it with the play in the school playground during the recess. She said,

It seemed that we were all playing on the playground... We always squabble with each other when we play during the recess. The debate (in the drama) taught me how to play and win the game with language. It was the first time I took part in a debate. I like it... classmates usually are very violent. They speak loudly with coarse and impolite language to beat you down... Debate is unpredictable. (But) the other regular lessons were within expectation which is not as special as this one. I learnt from the debate that we have to give reasons and to argue back. If you give more arguments it is easier to win (in\_p\_F2).

The pupil's reference to the learning experience in Cheng's class being like playground games reflects the materialisation of the children's playground culture.

Pupils' feedback supports that by incorporating drama activities into the class, the teachers not only legitimized but also addressed to their cultural resources. For that reason, pupils were freed from the anxiety and fear of expressing their ideas in front of the class or being judged in terms of formal and official knowledge. In this way they showed pleasure in proclaiming their true self and experiencing others.

#### **7.5.1.2. The effectiveness of pleasurable learning**

There is not much educational research on the efficacy of a pleasurable classroom in relation to learning and teaching. However, playfulness is as important as mindfulness in the drama classroom (Neelands, 2004, 2002). The case study affirmed happiness or pleasure as the key to pupil's engagement. During the interview, many pupils expressed their weariness of passive learning in regular Chinese classroom. One of them commented: 'It is quite boring to sit on the seat properly and listen to the teacher all the time. If there are more activities, I will learn

more from the play' (in\_p\_F5). The pupils' reaction suggested that the pupils' pleasure came from the desire to master learning and evade the domination of the teacher and the textbook.

On the question of pleasure, Roland Barthes defines it into two types: *Plaisir* (Pleasure) and *Jouissance* (Bliss). *Plaisir* is derived from people's experience and sense of familiarity which is socially produced and ideologically dominated (Fiske, 1989, p.54). On the contrary, *jouissance* is produced by evading the social order and identity (ibid.). It 'unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes, values, memories, brings to a crisis his relation with language' (Barthes, 1975, p. 14). The pleasure of the pupils in class F was derived from critically re-writing Cheng's story by allowing cacophonous and dissonant voices. It was *jouissance* generated by play, while at the same time reinforcing the transgression of the monolithic and prevailing understanding of Cheng. However, *jouissance* was unlikely to occur without discarding the teacher's power. Fiske lines up the notion of *jouissance* with the theory of carnival and Bourdieu's discussion of working-class culture. He finds that the release of bodily control is the major factor triggering *jouissance* (Fiske, 1989). It was true in class F that the more freedom that was granted to the pupils in respect to bodily responses (movement, laughter, noise, expressive sounds, buzz of chatter and travesty) the greater the sense of relief from the norm, and therefore the higher the level of their participation in the class activities.

### 7.5.1.3. The marketplace language

Since the teachers did not regulate the use of language, the pupils could apply a great variety of colloquial expression, vernacular languages and popular social genres they felt most comfortable and very engrossed in using. All sorts of these languages they appropriated from unofficial knowledge they acquired outside the classroom were pupils' important cultural and linguistic resources to mediate them to act in and respond to the fictive world. As a result, they actively participated, explored, negotiated and orchestrated voices of others and also themselves.

**Table Fourteen: The components of the marketplace language in class F**

Languages	Example	Functions
<p><b>1.</b></p> <p><b>Slang</b></p>	<p>Teacher discarded the use of official and formal language allowing pupils to speak in colloquial languages.</p> <p>Example F30: The rich man raised his opinion in the debate: 'Although I am rich, there is no point for him to "gan hak"' (It means chasing away the customer when the seller does not want to do business with the customer due to particular reason, see Example F27, Fp18).</p> <p>Example F31: The teacher used the phrase 'lo fu na' (fishwife) to describe the attitude and tone of the pupil who acted as the wife of Cheng.</p>	<p>Pupils used colloquial language freely. The text became open and accessible to all. It achieves level playing for more equalised participation of the whole class in reading and discussing the text.</p>
<p><b>2.</b></p> <p><b>Classical Chinese</b></p>	<p>Lots of classical Chinese language and idioms were appropriated, for example: 'pun cyun' (money for travelling expenses); 'gei hon gau bik' (suffering from cold and hunger); 'yi gam wan hoeng' (return home with high honours); 'ta jat' (some day in the future)</p>	<p>Pupils transplanted and applied the idioms they learned outside the text. The drama was played</p>

	<p>etc.</p> <p>Example F32: Cheng' s mother-in-law argued in the debate and said, 'I do not agree with you. Confucius said "<b>sei hoi zi noi gai hing dai ya</b>" (within the four seas all men are brothers). I am his elder...his mother. He should know what filial piety is, but he hides all his money and gives it to the poor. He just tries to "<b>sau mai jan sam</b>" (to win popular support). He is not as good a fellow as you thought (Example F29, Fp3).</p>	<p>out in a hybrid of high and low languages to the effect that the latter disturbed the solemnity, the standard language and the orthodoxy of the former.</p>
<p><b>3.</b></p> <p><b>Billingsgate</b></p>	<p>The original meaning of Billingsgate refers to the language used in the London fish market. It denotes a vulgar culture, the use of indecent expression and coarse language in general.</p> <p>Example F33: The thief told his story in the debate, 'I hate Cheng as he is biased against the thief. I have never '<b>nap</b>' ('to kill", a Cantonese word used by gangster) anybody's life. But he refused to lend me money. Cheng is '<b>zing seoi jan</b>' (a popular slang of condemnation meaning a very wicked man) (Example F21, Fp10).</p> <p>Example F34: A greedy rich scorned Cheng and cursed him as '<b>beggar</b>' (Fp13).</p> <p>Example F35: Other slang were frequently used such as bastard, old dummy etc.</p>	<p>'Billingsgate is oral, oppositional, participatory culture, making no distinction between performer and audience' (Fiske, 1989, p.89).</p> <p>To use it is a pleasurable experience since it allows pupils to play with words, tease and make fun with each other.</p>
<p><b>4.</b></p> <p><b>Pun</b></p>	<p>A pun is a clever and amusing use of words which have same pronunciation but different meanings</p> <p>Example F36: A farmer who bred chicken in Cheng's hometown punned on '<b>gaa hoeng gai</b>' which is the Chinese name of the fast-food store, 'Kentucky Fried Chicken' and also means literally chicken reared in the hometown (Example 17, Fp8).</p>	<p>'...a frivolous, trivial use of language they embody the tension between the correct and the playful' (Fiske, 1989, p.124).</p>

The learning environment in class F resembled the Bakhtinian marketplace in the carnival which was 'liberated from norms, hierarchies, and prohibitions of established idiom, become themselves a peculiar argot and create a special collectivity, a group of people initiated in familiar intercourse, who are frank and free in expressing themselves verbally' (RW, p.188). In this circumstance, there was a sense of familiarity, popularity and spontaneity of interaction was witnessed amongst the pupils because these languages were rooted in their *habitus* without which the classroom could not have turned into a carnivalistic marketplace.

### **7.5.2. Decrowning the teacher**

Decrowning and crowning is a dual process. Without the abandonment of the power of the teacher and the authoritarian discourse, the pupils would not be able to gain control in the classroom. In this case study, the articulation of pupils' voice became possible as the teacher abandoned power by relaxing regular classroom order and taking part in the teacher-in-role activity. The pupils admitted that seeing their teacher initiating the class by playing a role in drama freed them from the fear and anxiety of talking to the teacher.

The dialogue with the teacher was the most pleasurable activity. I seldom spoke to the teacher. But then I was playing a particular role. The role helped me to do it. It seemed as if I was talking to the teacher as well as Cheng Ban Kiu at the same time. I was not scared. I saw myself as the greedy and corrupt official so that I could speak boldly and with greater confidence...it was so different from the normal talk with the teacher. Although it was out of my expectation, I could handle it. This was more fun than I thought (in\_p\_F5).

That class was very special, because the teacher acted as another person. I could have dialogue with him. It was playful. His acting seemed so good that helped putting me in my role (in\_p\_F6).

Mr. Ted was on longer Mr. Ted; I was not Wendy either. Mr. Ted was changed to be

Cheng Bai Kiu and I was the robber. The role made me bold enough to talk loudly and freely to him (in\_p\_F9).

During the role play, the teacher managed not to judge the pupils or interrupt the activity. Quite the opposite, they used different approach to help and prompt pupils' response such as to sustain in the role of Cheng, respond with question and also act exaggeratedly. Subsequently, many pupils laughed, scoffed, talked back and argued with the teacher without panic and hesitation. Classroom F became a literal 'no penalty zone' (Heathcote,1991b, p.128 ff.). The pupils wrote and spoke for the sake of expressing themselves and communicating with each other rather than gaining the teacher's recognition or competing with the peers. However, it does not mean that such playground-like or carnivalesque learning is equivalent to anarchy. Play or game functions to 'dr(a)w the players out of the bonds of everyday life, liberate(d) them for usual laws and regulations...replace(d) established conventions by other lighter conventionalities' (RW, p.235). In the reality situation of class F, classroom order was still maintained but in an alternative mode such as the teacher's whistling. These alternatives, 'lighter conventionalities' were meant to guarantee pupils' substantial engagement in the construction of a dialogic learning space.

### **7.5.3. The role and I**

The decrowning of the teacher was coupled with the crowning of the pupils which became feasible as the drama conventions opened the space for re-interpretation and retelling of the story. The text and the protagonist were degraded from a privileged position once the space was opened for the creation and articulation of

other roles. Therefore, the relation between the 'role' and 'I' was intimate and fluid as there was no ready-made model or rule to steer the pupils towards a particular path or mode of reaction in this fictive space. Through retelling in their own words, pupils were crowned so as to create their story world.

#### **7.5.3.1. No ready-made model of role enactment**

Bakhtin does not understand truth as something fixed and absolute. Given this, learning and teaching should be an on-going journey searching for truth [§: p.50]. This notion of truth worked as a principle that structured the pupils' learning experience in this lesson. The design and implementation of the drama conventions was open-ended and non-exclusive, which on one hand thwarted the imposition of the teacher's pre-given or preferred answer but also on the other hand allowed pupils to respond freely and honestly.

The absence of a stipulated or model answer allowed the teacher only to predict the outcome but not presume, manipulate or dictate the response of the pupils. The textbook and the teacher's sample genre provided a superficial meanings and a single perspective about Cheng as a man of virtue. However, Ted and Betty did not finalise or stabilise any interpretation of Cheng. As the drama world unfolded, more and more characters came into being with their voices, thereby making the interaction more active, complex and dialogic. Eventually, the pupils became aware of the unpredictability and openness of the story world as well as interpretation of Cheng. They were able to develop more an abstract understanding and theorisation of the deeds of Cheng (Example F27 to F29). The

arrangement of the drama conventions engages pupils in a ceaseless and recursive dialogue with oneself and others. Table Fifteen gives some examples illustrating this process.

**Table Fifteen: The chain of dialogue in Cheng lesson**

<b>Episode</b>	<b>Pupils' active dialogue vis-a-vis ...</b>	<b>Approaches</b>
<b>1. Teacher-in-role</b>	(i) <b>Preceding self understanding (1):</b> meanings given by the teacher and the textbook (ii) <b>Teacher:</b> Ted and Betty's interpretation and their own opinion of Cheng	<b>Monotony,</b> <b>simple,</b> <b>personal,</b> <b>single meaning,</b> <b>genre and</b> <b>worldview</b>
<b>2. Writing-in-role</b>	(i) <b>Preceding self understanding (2):</b> meanings found in teacher-in-role (ii) <b>Role:</b> truth suggested by the role pupils played	
<b>3. Role play</b>	(i) <b>Preceding self understanding (3):</b> meanings reformulated in writing-in-role (ii) <b>Other roles:</b> meanings raised by other roles (iii) <b>Cheng:</b> Cheng acted out by the teacher	
<b>4. Debate-in-role</b>	(i) <b>Preceding self understanding (4):</b> truth modified in role play (ii) <b>Other roles:</b> renewed meanings through connecting and interacting with other roles	

The pupils undertook a journey of re-evaluation, re-telling and re-creation of the original story when it was thrown open and overtaken by drama. Learning occurring in different episodes was echoed and interlaced with. Accordingly, the pupils could continuously revisit and then renew their preceding self understanding throughout this lesson. To a large extent, this lesson succeeded in

bringing about the 'internal persuasive discourse' in the Bakhtinian sense which helped pupils to struggle against the hegemonic truth and hence formulate their own voice [§: p.55].

### **7.5.3.2. Decrowning Cheng as a grotesque protagonist**

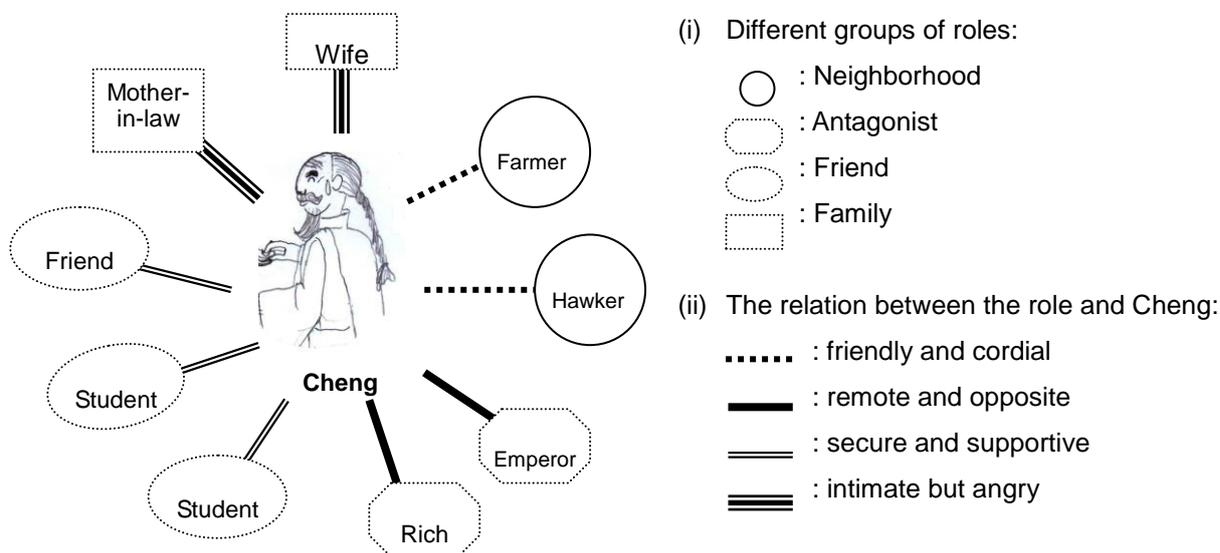
Apart from the teacher, the story and the textbook are other sources of power in many language classrooms. This class was an exception however because it was designed to re-consider the traditional image of Cheng as a good, literate and virtuous figure in the orthodox history. As reiterated, to diversify and detach Cheng from a single interpretation, the teachers introduced more characters that held different opinions and feelings about Cheng which liberated the pupils from the control of the story. The situation is comparable to the 'grotesque reality' in Carnival theory which was constructed after a process of degradation and profanation of the moral integrity of Cheng. The historical figure was re-created through the pupils' role play and became a grotesque fraught with controversies, indeterminateness and perplexities. As a result, Cheng emerged as a contradictory person with repugnant behaviour which made any definite evaluation of the personality impossible. The scripts submitted by the pupils were analysed using the social atom methodology (Moreno, 1941, 1943; Zeleny, 1949)<sup>42</sup>. The various social relations between the different characters and Cheng

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<sup>42</sup> Social atom is a concept coined by the psychiatrist, Moreno, J. L. He views each person as positively or negatively related to a number of people who may in turn be related to the person positively or negatively. Moreno visualises this reciprocal relation of individuals with society with a diagram. He explains 'the smallest social unit within the social group. Every person positively and negatively related to an indefinite number of socii, who in turn may be related to him positively and negatively. Besides, these two-way relations there are one-way relations observable. Some socii are related to the central person and unknown to him, and he may be related to some socii unknown to them. It is this total configuration which comprises the social atom' (Moreno 1943). Social Atom is widely used in Psychodrama and therapy. Here social atom

were sketched and categorised. The result is a map of relations of a ‘grotesque’ Cheng that poses more questions than giving answers.

**Diagram Twelve: A grotesque Cheng**



The grotesque ‘destroys this limited seriousness and all pretense of an extratemporal meaning and unconditional value of necessity. It frees human consciousness, thought, and imagination or new potentialities’ (Bakhtin, RW, p.49). The reversion of the virtuous Cheng to almost the opposite suggests the pupils’ re-appropriation of the original story and the protagonist for their own interpretation.

Not only was Cheng as a literal or historical figure degraded by the criticisms of different characters, his fictive presence in the classroom was also mocked by the pupils. When Cheng was acted out by the teacher, he was greeted with bursts of laughter, slighting remarks or even rejection from the pupils. According to the theory of carnival laughter<sup>43</sup> which was considered as the signifier people’s

is mainly applied to highlight the complex relations between Cheng and other characters created by the pupils.

<sup>43</sup> ‘Its hero and author is time itself, which uncrowns covers with ridicule, kill the old world (the old

victory, the laughter in class F might not directly break up of the totality of the restrictive, orthodox and stabilised understanding of Cheng. It was, as least, during the journey of restructuring, served as a catalyst to embolden the pupils to problematise, challenge and transgress the authority of the text by projecting their voices through their roles. The protagonist in this lesson was no longer Cheng Ban Kau but each and every member of the class who participated and contributed in the re-telling of the original story.

#### **7.5.4. The crowning pupil**

The mode of performance and role play were also vital to pupils' crowning. First of all, the pupils in classroom F were positioned as actor and audience simultaneously. Without the performance's 'footlight', everybody participated, interacted and responded freely in the fictive world. Besides, as discussed, pupils op-participated and co-operated in the story telling to change and even control the life of Cheng. This 'what if' mode of role playing is crucial to provoke pupils' imagination and exploration of an implausible world [§: p.107]. In addition to this, teachers changed the contexts of communication from conversation to debate, by which pupils could cross the boundaries of different fictive worlds. Outside the story, they were playwright, actor, audience, director, interpreter and critic as well as teacher to each other. The opening and multiplicity of roles and positions enhanced the dialogic learning and the re-crowning of the pupils which enabled them to take charge of the lesson.

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authority and truth), and at the same time gives birth to the new. In this game there is protagonist and a laughing chorus. The protagonist is the repressive of a world which is aging, yet pregnant and generating. He is beaten and mocked, but the blows are gay, melodies, and festive' (RW, p. 207).

#### **7.5.4.1. A pageant without footlight**

As in a carnival, the freedom of contact and mass action amongst the participants also implied the suspension of panopticism and hierarchy. It, in turn, promoted fearless performance before and boundless contact with a public audience. The carnivalesque is, in this sense, particularly vital to drama pedagogy. As Bakhtin portrays,

Carnival is a pageant without footlights and without a division into performers and spectators. In carnival everyone is an active participant, everyone communes in the carnival act. Carnival is not contemplated and, strictly speaking, not even performed; its participants live in it, they live by its laws as long as those laws are in effect; that is, they live a carnivalistic life (CG, p.122).

For most of the time during the enactment in the Cheng lesson, the stage and the auditorium were not separated (see Diagram Seven). In addition to this, the teacher and the pupils were free to move around which somehow transformed the classroom more or less into 'a pageant without footlight'. It enabled a better quality of learning in a number of ways because:

- (i) a dramatic classroom assists pupils to response make believe and ignites their imagination;
- (ii) pupils can get away from the stress of being watched, criticised, appraised and judged since everybody is engaged in a certain role in the story;
- (iii) individual pupils as well as the whole class contribute to building up the drama world. Everybody is the centre, an atom and has impetus in the process of teaching and learning. It is a shared learning space;
- (iv) social interaction is active and intensive, in which pupils freely contact, transgress and controlled over the different fictive and social worlds.

In brief, releasing the body as well as the position of learning is essential to engendering liveliness, boldness and enjoyment in the classroom. The unsettlement contributes to language and literacy learning in a dialogic, creative and heterogeneous manner.

#### **7.5.4.2. Crowning in the role creation**

The teachers created a number of roles for the pupils to develop and act out. To accomplish this, pupils had to figure out and imagine the character's personality, his/her background, potential and relation to Cheng. Although the roles were assigned, there was also a myriad of possibilities of role creation for the pupils. Actually, in the class discussion, most of the pupils were able to create and personify the roles in their own voice. Despite that, the significance of the 'what-if' mode of role creation is not confined to promotion of voice but also weaving of a web of voices. In the opinion of the pupils in class F, the activity stretched their imagination, stimulated their creativity and encouraged participation.

I like this lesson...all of us could speak up, there is a role for us to bring into play and to develop one's creativity...normally the dialogue (between pupils and the teacher) is very short, but now we can put more content into it...to imagine the (story) world, imagine who they are, what they talk about (in\_p\_F4).

I like to learn in the role. I am always not bold enough to speak up loudly. When I played the role of waiter, my performance was different...perhaps, I was in and I created the role, my acting was better, then I was not scared to speak. (in\_p\_F6)

Nevertheless the openness and un-finished role creation cannot explain fully the emergence of the heteroglossic and cacophonous classroom. There could be no articulation of voice if the pupils' personal knowledge and culture failed to be

related to the official story of Cheng. The roles created and their relation to Cheng offered the entry point for the pupils to apply their personal language, knowledge and culture to link with the story. Consequently, all voices were connected, collided and tangled with each other to bring forth a dialogic learning space.

(i) Role relation

Role relation means the social relation of the roles in the story as well as the functional relation between the characters in drama. In this case the roles in the story that were related to Cheng included his wife, descendants, friends, relatives, seniors and subordinates. When they were acted out in drama, they related to each other as antagonists or protagonists, or characters that were good or evil, powerful or less powerful. Rather than building up a character from an empty identity, the relation of the character with other roles in either one of the above sense of role relation became the point of departure of role creation. The role relations in this case were comprehensible ones stemming from the pupils' common understanding of ethics and everyday drama experiences (such as TV drama or story). More importantly, none of the relations between the roles was one-dimensional, but intricate and ever-changing. By building and re-building the social relations between their roles and the peers', pupils mapped and re-mapped an intricate and multi-faceted social world for their roles, by which they personified their role, renew the story and proclaim their own voice. All these factors were conducive to the construction of inter-animated, open and subversive dialogic environment.

(ii) Dialogue between roles

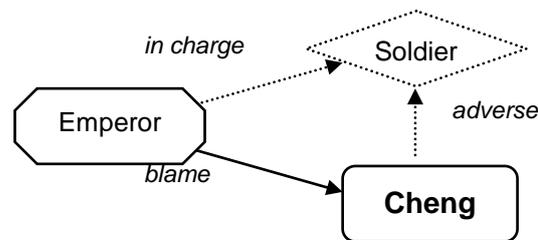
The social atom theory also reminds us that a character who has a certain kind of relation with Cheng also has another kind of relation with others. The mother-in-law for example, was Cheng's senior as well as the mother of Cheng's wife; the thief was a bad person but he was also a victim of the famine. Therefore to create a role also entailed the pupils to visualise a holistic picture of the role relations. The big picture of role relation is a 'constellation', a totality catalysed around the social atom of the grotesque Cheng in which none of the social relations were fragmented or unrelated but constituted and interwoven. The conceptualisation of the constellation of relation is vital to the birth of vigorous dialogues amongst the roles. By mapping and considering roles' relations and their voices in totality, the pupils were allowed to reflect upon the perspective given by the textbook. In the debate, they further actively aligned arguments in order to shape and reshape their own voice, or even expand the constellation by problematising the role relations. The dilemma of judging Cheng's act of opening the Imperial granary was a good example. The pupil who played the Emperor considered it his responsibility to protect his soldiers and the country. This idea challenged squarely the traditional notion of the 'righteous Cheng' (Example F14, F24 & F28, Fp2) (Diagram Thirteen). The Emperor's opinion complicated the perspectives rather than becoming the absolute. The dilemma sustained amongst the pupils as illustrated in the following comments they gave.

Listen to more people's comments about Cheng, do not rush to judgment. If you listen to the King's view, which was different from that of Cheng's studio friends, the King said Cheng was bad that he ignored other people. But if you listen to the victims in the disaster, they saw Cheng differently (in\_p\_F3).

To judge somebody, we have to gather all the good things, and then the bad things about him...to compare and find which side is more valid (in\_p\_F11).

Perhaps, the food in the royal granary had other purpose (usage)...may be it was stored to feed the soldiers during war time. If (someone) opened (the granary), the soldiers would have nothing to eat (in\_p\_F1).

**Diagram Thirteen: Pupils restructured the constellation of Cheng's relations**



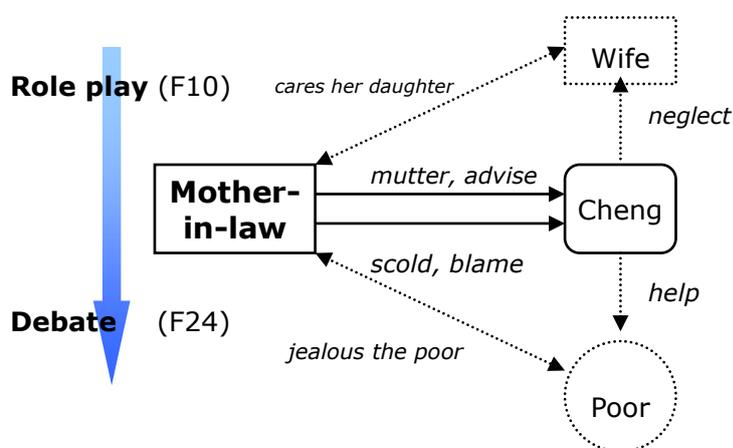
Obviously, to resolve the dilemma by defining a single voice of authority was not the intention of the lesson; nor could it be possible anymore.

(iii) Alteration or reversal of role relation

Dialogue in this class was also enhanced by augmenting and re-constructing the role constellation when the pupils sustained their role and re-contextualised it in another fictive situation. Proceeding from role playing to debate-in-role, the pupils encountered a change of the purpose, audience and context of utterance which required them to reconsider, reframe and even repudiate their initial understanding of Cheng in the role play. For instance the mother-in-law (Example F10 and Example F29) was engaged in a complex and elaborate dialogue with various roles, such as her daughter, Cheng, the poor, and herself as Cheng's senior and relative during the debate-in-role. The pupil mentioned the opinions of these roles during the defence showing that he had considered the perspectives, experiences, personalities and situations of all these roles. He decomposed enlarged and reframed the role relations and constructed an angry mother-in-law

with grievance at last (Diagram Fourteen). In this light, the crowning of pupils in re-articulating the story was not an individual effort. It was achieved first of all by the decrowning or suspension of the domination of the teacher, followed by the congregation of the power of pupils in different roles as a whole (see also Example F9 and Example F27).

**Diagram Fourteen: The constellation of relations between the mother-in-law and others**



To shift power from the pupils to the teacher is easier said than done. This case shows that such a shift of power takes place in various forms and approaches the feasibility of which depends on whether and how the drama convention is structured in a carnivalesque and dialogic manner.

### Conclusion

It may not be a universal truth that languages from high and low, official and unofficial, bourgeois and working class culture are mutually exclusive. However, it is always true that hybridised and dynamic dialogue between these cultures engenders a diversity of voices and hence makes transgression possible.

Classroom F in this chapter is studied by examining the physical and social aspects of the pedagogy from the carnivalesque viewpoint. It enables one to see how drama releases the suppressed; and how the suppressed re-emerges not necessarily to re-establish new meaning or order, but certainly to transgress the existing ones. The critical question comes down to whether the teacher accepts the merge of work and play, the blurring of high and low culture, and equality of body and mind. These issues in relation to the implementation and development of drama pedagogy in Chinese education will be discussed in the last chapter.

## **Chapter Eight: Conclusion**

In this study, I base my arguments on Critical theories and Bakhtin's dialogism which combine to provide an unconventional approach to examine the efficacy and function of drama in transforming the Chinese language classrooms. Although drama was deliberately used as a tool to enhance functional literacy, in most of the case study classrooms, I found that in drama activities language was used as more than a tool for communicating facts and information. The results of the case studies show that drama opens up a carnivalesque learning space and engenders plentiful dialogic opportunities for promoting and valorising pupils' voices. Nevertheless, the emergence, participation and involvement of pupils' voice is subject to power tension between the autonomy of the pupils and the teacher's containment of it, in which case, drama does not necessarily advance dialogicality. Nor does it naturally facilitate the transformation of Chinese language teaching and learning. Instead, the case classrooms operate as a system in which a particular mode of reciprocal relation or particular level of tension between the power of teacher and pupils exists. To give a further account of this relation and tension at a macro level, Bakhtin's centripetal and centrifugal forces and Bourdieu's field theory is used. In addition to this, further application of carnivalistic analysis provides a more concrete framework for describing, interpreting and conceptualising the vital components, entities and conditions within the case classrooms. The results seem to support affirmative possibilities of carnival practices for the transformation of CLE. The study is concluded by

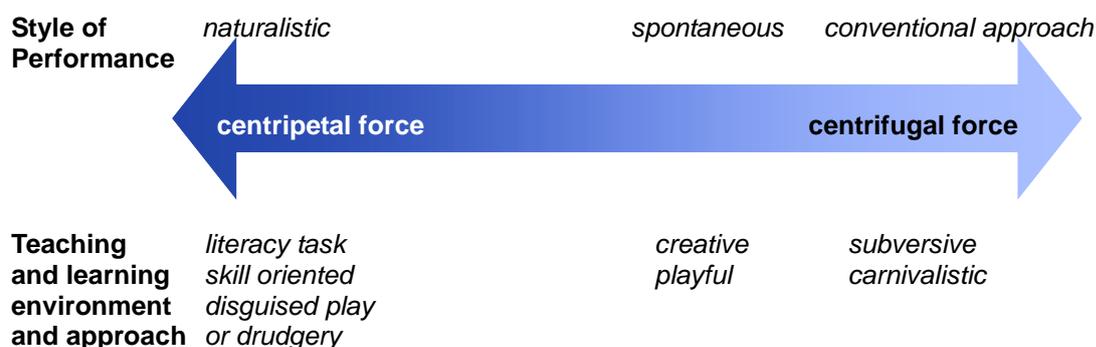
arguing for the significance of introducing a public sphere in teaching using drama as a household pedagogy. It is deemed as a strategy to liberate Chinese language education in the long run.

## 8.1. The continuum of dialogicality after the integration of drama into

### Chinese language classrooms

In Chapters Five, Six and Seven, six case classrooms exemplify various degree of dialogicality are discussed and examined after drama was adapted as pedagogy. Case classroom A, B, C and D were implicitly or explicitly teacher-centred and teacher-dominated. The classroom environment and atmosphere were still serious, academic and official. The pupils' voices were suppressed and unitary. Chapter Six focuses on Classroom E which witnessed a spread of the pupils' creative voices in reaction to the playful classroom. Finally, in Chapter Seven, animated and complex dialogues permeated Classroom F, which achieved an open, unrestrained and carnivalistic learning space. Differentiated

Diagram Fifteen: Continuum of Naturalistic Drama – Carnivalistic Drama



levels of oscillations of power between the teachers and the pupils in each of the case classrooms are identified (Diagram Eleven), the dynamics of the relations of which can be aptly explained by applying the notion of centripetal and centrifugal forces of Bakhtin's utterance theory.

Centrifugal forces challenge fixed and unified meanings, whereas centripetal forces are those which work the other way round (DN). These two forces always collide, operate and contest with each other. A language that is recognised and adopted by the authority becomes a centripetal force to impose a standard, unitary and static usage upon language speakers. Such an imposition necessarily bring along ideological and cultural values already mediated through language. Bakhtin argues that language or utterance is inherently dialogic and heteroglossic. Yet, individuals are always struggling with their voices which at the same time are pulled by the centrifugal forces of dialogicality when they participate in the communication of the standard language. This idea suggests that language learners should be released from centripetal forces and allowed to move towards the other end of the continuum by displaying and contributing to the dialogism of language for the valorisation of language mediation in the learning process.

Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear. The process of centralization and decentralization, of unification and disunification, intersect in the utterance; the utterance not only answer the requirements of its own language as an individualized embodiment of a speech act, but it answer the requirements of heteroglossia as well; it is in fact an active participant in such speech diversity. And this active participation of every utterance in living heteroglossia determines the linguistic profile and style of utterance to no less a degree than its inclusion in any normative-centralizing system of a unitary language' (DN, p.272).

However, there are qualifications to the unfolding of dialogism in language

learning. Firstly, the case studies find that 'active participation' by learners is unstable, limited and fractional. Secondly, the failure to realize the full, active and holistic participation of pupils is not merely a result of teachers' attachment to the authoritarian and privileged language in the traditional Chinese language classroom, but also their uncertainty and unawareness of the functions of drama. Nevertheless, as the case classrooms demonstrate, using drama as pedagogy has the capacity to prevent the voice of the teacher from dominating and dominant. It is therefore worth looking into the ebb and flow of the voices of the teacher and the pupils in the drama teaching process to seek a more systematic explanation of the dynamics of the power struggle between the two parties.

#### **8.1.1. The features of drama field and teachers' hesitation of using drama in Chinese language classroom**

The findings of the case studies reveal that pupils' learning is ingrained in the centripetal unfolding of Chinese language. This can be viewed as the result of the inertia and nostalgia of the teacher in regard to the standard language, literary *habitus* and the privileged discourse. Chapter Five captures how in case classes A, B and C, the teachers decided what, when and how the pupils participated in the teaching and learning process. Apart from this, the teachers also prescribed the learning objects, selected the teaching materials, and monitored the learning environment and atmosphere. The teaching and learning in all these classes were pre-planned and predicted; whereas in class D the teacher rejected, paraphrased and instructed the pupils' responses so as to elicit anticipated, preferred standard

answers to questions. In sum, pupils in classes A, B, C and D were all confined to a rather passive role of learning for the sake of enforcing classroom discipline. The power of the teacher was unchallenged and supreme in the whole process and environment of teaching and learning. Despite that, the data drawn from these case classrooms also reveal that though they were subjugated to the control of the teacher also endeavours to promote pupils' voices at the same time. In view of this, Bourdieu's field theory offers insights into the tension between the two forces.

As a form of utterance, drama is inherently dialogic, which urges the teachers to reflect, change and even discard their conscious identity as Chinese language teacher. Borgen (2007) applies Bourdieu's field theory (1984, 1985a, 1985b; Bourdieu & Wacquant, 1992) to differentiate between the distinctive history, knowledge, structure and practice between various sectors of society. He argues that there is a gap between the 'educational field' (EF) and the 'arts and cultural field'. According to Borgen, the educational field emphasizes socialisation whereas the art and cultural field questions the norms, rules and values of society. The reticence of learners is encouraged in order to reproduce the prescribed knowledge transmitted by the teacher in the EF. On the other hand, the field of art and culture encourages the promotion of pupils' autonomy. Borgen's argument therefore opens up the question of examining the teacher's mediated perception of drama between the two fields, which is directly related to the varied configuration of the pupils' voice in the classroom (that is the drama field, abbrev DF). Indeed, the fictive world created by drama in the classroom as described in

Chapter Three, is a playful, interlocutory, non-literal and carnivalesque liminal space. Chinese language teachers who are used to a relatively serious, dogmatic and structured learning environment might feel uncomfortable and hesitant about crossing the boundary and stepping into the liminal space of drama. As a result, they endeavour to secure, reclaim and balance their power, *habitus* and language in the classroom. Findings from the field observation and analyses suggest that the school teachers fluctuated along a continuum of drama teaching approaches from naturalistic to spontaneous drama. They were concerned about the accountability, manageability and suitability of using drama in CLC. In that case, the criticality and dialogicality of drama was always left unattended, and therefore pupils' voices were sparse and underdeveloped.

Stallybrass and White's study of the carnival in the 17<sup>th</sup> and 18<sup>th</sup> century England shows that carnival was broken up by the state and the bourgeois class. Fragmentation, marginalisation, sublimation and repression were the major strategies they adopted. As a result, drama was marginalised instead of being posited at the centre of the curriculum or teacher's daily teaching (1986). Similar 'break-up' strategies are also found in the development and practice of drama pedagogy in CLC. For example, only a very small number of schools in Hong Kong could join DITTY [§: p.136], the artist-in-residence programme which the cases studied in this research belonged to. The limited scope of the programme suggests that drama pedagogy is the exception rather than norm in the territory. In executing the programme, the teachers carefully planned and controlled where (place), who (class) and when (time) the collaborative lesson took place. The

DITTY project failed to promote drama pedagogy comprehensively either in the territory or in individual schools. At the micro level, directly repressive practices are executed through a classroom punishment and award system, and the un-challenged ideological status the teacher, the text and the author enjoy. Furthermore, as seen in the case classrooms A, B, C and D, the use of text, language, body, space and drama conventions were all premeditated with careful consideration of the preferred learning outcomes and efficacy of drama for the lesson which degrade and decompose carnival 'from a loose amalgam of carnivalistic elements to scrappy and isolated one'. Carnivalistic elements that emerged were not chosen and arranged for bringing about a playful, open and liminal space. All these factors impeded the transformation of the classrooms into an imagined and fictive world. In these circumstances, the role drama can play in aligning Chinese language teaching with the centrifugal forces of language learning is limited and conditional.

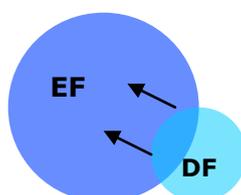
### **8.1.2. Models of the architectonics of Chinese classrooms using drama as pedagogy**

To further explain such limitations and conditionality, three models are developed to illustrate the architectonics of the Chinese classroom in applying drama pedagogy. These models are drawn from the field findings to provide a systematic framework to elucidate the ebb and flow of the power relation between the teacher and the pupils.

### **8.1.2.1. The preponderance of the centralised forces of the educational field – voice of reciting in an official and ceremonious learning space**

The first model is one in which the centralising forces of the EF govern the whole process of teaching and learning which is aimed solely at promoting pupil's proficiency in the official language, the privileged literacy skill, and elevated bodily literate. The lesson is centred on the literal meanings of a canonical text or the prevailing social genre which places the mind over the body. Teaching emphasises only meticulous reading, proficient recitation and naturalistic representation of authoritarian discourses, so much so, that there is not much space for pupils to develop their own style of expression or representation. In addition to this, pre-structured activities, rigorous discipline, and a formal learning environment are imposed to secure the cooperation of the pupils. As a result, the pupils' language functions as an applied tool only to serve the correct apprehension and imitation of the authoritarian discourse, rather than being counted and involved as the learning outcome in itself. Holistic and full engagement is limited.

**Diagram Sixteen: The arts field as a dependency of the educational field**



In this model, drama fails to change the serious, academic and formal classroom as a whole. Written text whether it is a story, a script or a social genre, still plays the dominant role in the classroom and the drama convention or activity is

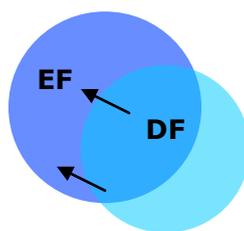
employed only to promote veneration of the text and proficient learning of it. The potential of group work is reduced as the teacher exercises control through giving detailed guidelines, cues and even direct instructions at the expense of the pupils' free expression and creative voices. Pupils are left with no room but respond only to the form rather than the meanings of the text. With regard to role play or other dramatic activity, there is no exception. As only a particular form and style of representation is validated in the teaching process, attempts through role play to provoke a 'what if' [p.107] alternative are easily frustrated. Rather than opening possibilities for appropriation, the roles are distanced from and unconnected to the pupils' everyday experience. The boundary between teacher and pupils, author and reader as well as actors and audience is relatively clear and rigid; the learning environment is orderly controlled which does not stimulate pupils' creativity. It results in the production of manipulated laughter [p.253] but not the prompting of carnivalistic laughter. This model renders the pupils' learners position programmed and prescribed by the teacher. Similar control could also be found in the use of space, bodily representation, and contact between pupils, all of which hampers further the realisation of a make-believe world in the classroom. Consequently, surplus meaning [p.104], critical voice and idiosyncratic style of expression are absent. Real enactment hardly ever emerges.

#### **8.1.2.2. The manoeuvre of centrifugal forces of the arts field – creative voice in a playful learning space**

The second model places drama as an inter-phase of the DF in manipulative but still subordinate relation to serving the needs of the EF. The teaching process is

differently structured so that the authoritarian discourse and the privileged bodily literate do not enjoy absolute power. Traditional literate teaching requirements such as reciting, reproducing or representing a particular aspect or element of a text persist, but the pupils are relatively free to create their own discourse. The teaching stresses the acquisition, application, refinement and generation of language and literacy skill in a real context and through spontaneous interaction. For that reason, the teachers give only necessary instructions and set minimal rules. For most of the time, they play the role of giving inspiration and facilitating pupils' learning. Thus, the learning outcome is still monitored within parameters but not exactly controlled; and pupils' voice is put forth and validated in itself against goals such as development and communication. Classroom learning in such a model places emphasis on creation and presentation rather than recitation and representation. Despite all these, the model is still lacking in terms of critical dialogical engagement with the authoritarian discourse.

**Diagram Seventeen: Making selective use of arts field drama**



The second model aims to promote the active, substantial and holistic engagement by the pupils. Drama conventions are therefore applied effectively to realise a spontaneous, playful, unofficial and open learning environment in the classroom. As much the intention as it is the result, the boundary between teacher and pupils, author and reader as well as actor and audience is a fluid line. Pupils

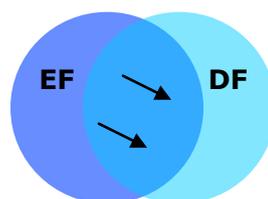
are assigned to various positions of learning which enhances also learning autonomy. Full engagement is further accomplished in a number of ways such as the teacher's recognition of the need to introduce the suppressed elements in the classroom. Bodily responses by the pupils are not ignored but paid attention to as much as pupils' oral responses. Pupils' everyday life and experiences are introduced in assimilating roles to real life situation. Personal interpretation, self expression and idiosyncratic style are admitted to the classroom. Punishment for forbidden and disruptive behaviours such as making noise, chatting, laughing, talking in slang, and behaving inappropriately is less severe. All these elements contribute to the creation of a make-believe world in the teaching process and thereby free expression and creation. The learning outcome of such model is the fruitful application of the pupils' language(s), knowledge, culture and identity in the appropriation of the authoritarian discourse with their own voice.

#### **8.1.2.3. Driven by centrifugal forces – voice of retelling and subversion in a carnivalesque learning space**

Compared with formal education, arts education is more accommodative to creating space for the play of centrifugal forces. In the third model, learning and teaching with drama application is practiced using a carnivalistic approach. The authoritarian discourse serves as a pre-text or a simply a stimulus only. These are opportunities to pupils to engage in reflecting and retelling the discourse critically. The text is challenged, parodied and criticised; personal, heteroglot and cacophonous voices are evoked, embraced and highlighted. Therefore, even though teaching is still programmed and structured, pupils are not confined to a

particular point of view or style of representation. Instead, they are enabled to dialogue with both the form and content of the authoritarian discourse. This approach facilitates a dynamic struggle for articulation of voice in all aspects of language learning. During the process of learning, pupils are allowed to apply and exhibit their personal language, experience, knowledge, feelings, culture, *habitus* and *hexis*; as well as engaging critically, holistically and pleasurably with the lesson. For this reason, pupils' can draw on and formulate a surplus meaning [§: p.104] to dialogue to the given text. The learning environment is free, open and alternative that allows for pupils' full participation and active creation. It in turn is controlled and reshaped by pupils. In that the way, the lesson is conducted by appropriating the rules, conventions and culture of children's play within which teachers adopt a hands-off approach to 'teaching' and instead play the role of facilitator, navigator and assistant. All these pedagogical factors give rise to the emergence of a subversive realm in the classroom.

**Diagram Eighteen: The drag of centrifugal force in DF**



In the third model, the drama conventions are not only in alignment with subversive pleasure, critical reflection and animated dialogues but help to strengthen them. For example, role playing or activities of similar kinds are designed with consideration of the number, function, accessibility, relation and development of roles (Bolton & Heathcote, 1999). It results in the acquisition of a

high degree of familiarity amongst pupils with the roles they play, the fictive world they enter and the texts they use. This in turn accelerates playful mockery, decrowning and reversal of the hierarchy of language, knowledge, value, and *habitus* and *hexis*, thereby supporting the emergence of a repertoire of genres, voices, languages, representation, and styles of expression in the classroom. As the classroom is turned to be a fictive world without 'footlights', it makes possible vigorous, multifaceted and intensive dialogues, by which pupils voices are collided, congregated, confronted and intertwined. Stepping out of the roles, they learn as readers, authors, critics and playwrights by continuing in dialogue with the text and their peers. Free from the explicit imposition of social order, pupils enjoy a high degree of autonomy and bodily liberation in the classroom. Finally, a carnivalesque learning space that is co-constructed by pupils and teacher, under the sanction of the latter, comes into being. It is a space of hilarity in which learning is activated in a dialogical, critical and retelling mode.

These three modes of learning found in the case classrooms give examples of how drama is confined in various degrees within the field of education in Hong Kong. In spite of this, a little use is better than no use of drama at all. The learning approaches of drama accentuate doing, making and performing rather than reading, reciting and thinking. Its adoption in the classroom entails gaining the permission to apply pupils' language to access, make sense of and appropriate the authoritarian discourse. More importantly, it entails also the permission of pupil participation in the teaching and learning process through voice and body. Such learning is significant in many ways. Firstly, it transgresses the limit and

challenges the imposition of the 'banking education', the mode of recitation and reproduction in learning the official language or other authoritarian discourse. To allow voice is to emerge to encourage the display and exteriorizing of pupils' personalities, ideas and feelings. Through interaction, articulation of voice no matter loud or soft, visible or invisible, is made possible, and hence pupils' awareness of their participation and impact on their learning is possible. As Dyson notes, in the unofficial worlds which are 'interactionally dense social arenas' (1993, p.66), it is difficult to enforce the dominance of discourse and imprisonment of pupils' audience position. Secondly, the bodily participation and pleasure of drama are rooted in children's playground culture. As Nicholson and Taylor (1998) describe it,

... the oral traditions of the playground, where joke telling, skipping rhymes, clapping games and nursery rhymes are learnt and repeated as part of an inherited culture. Children's play is also interspersed with more recent aspects of performance; they move easily between the traditional and the contemporary as television catch-phrases, advertising jingles, rap and pop songs become incorporated into playground games. This playground culture of rhymes and role-play games enables children to recognise and use a variety of oral structures and to experiment with different patterns of speech and genres of narrative (p.113).

Indeed, in all the case classrooms, the pupils were talking, laughing, moving and frolicking freely in discussion or rehearsal, in which they used their language, and initiated ways and strategies of completing the assigned task. They 'played' the drama for their own sake. This could be understood as 'carnival in carnival'. Considering the situation of local schools in which drama is not a common pedagogy, these three models could provide different entry points and levels of application for teachers to incorporate drama into their classrooms. In the mediation of all three models, pragmatism with regard to the local situation has

been taken into account for teachers to manoeuvre the promotion of drama pedagogy in Hong Kong.

## **8.2. An analytical frame of carnivalesque learning with drama**

In drama pedagogy, the shift of power relations between the teacher and the pupils is laden with different usage of language, multifaceted interaction, bodily response given by the pupils, the mood and the setting of the learning space etc. In view of this, the teacher should be attentive to the becoming of the carnivalesque in drama teaching, which in a broad sense, includes anything which is unexpected, unwanted and unusual in relation to the bourgeois and elite *habitus* or collection code of teaching and learning. Such becoming is concomitantly, the establishing of an unofficial space, the sustenance of which requires critical review of the abstracted understanding of knowledge and language, desistance from exerting severe social order on pupils, and tolerance of dissonant and ambiguous voices (Toohey et al., 2000; Iddings & McCafferty, 2007; Irving & Moffatt, 2002). In other words, carnivalesque learning is a kind of philosophy, principle and orientation of teaching, rather than a practice that occupies the margin, the periphery, the interstice, or the 'underlife'<sup>44</sup> (Gutierrz, Rymes & Larson, 1995) of pupils' schooling. Using drama as pedagogy opens up an unofficial learning space where pupil's voices can be heard, responded and used.

Given that carnivalesque learning works against premeditation, and is rather

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<sup>44</sup> Gutierrz et al. (1995) draw on Goffman's performance theory to investigate the personal and unofficial literacy emerged in the official classroom.

about the emerging, the unfolding and the serendipitous, it is self-contradictory to outline a carnivalesque approach to structuring drama as pedagogy in Chinese education. Yet, free exercise and application of the carnivalesque without any evaluative basis is not beneficial to the generation of more critical discussion. It seems to be more appropriate to develop a framework of principles which are derived from and simultaneously conducive to the emergence of carnivalesque features, images and events in classrooms practising drama pedagogy. These principles are geared towards the suspension of all types of hierarchies previously enforced in the classroom and hence promotion of pupil's participation and control of the learning process. The framework of principles is useful for understanding, discerning and evaluating the emergence and conditioning of pupils' voices.

### **8.2.1. Learning as ongoing dialogue for truth**

Learning is an ongoing journey of searching truth or ideological becoming. The classroom is thus an open and unfinished space for both teachers and pupils to co-participate and collaborate in such journey. The official and unofficial, including language, knowledge, experience, culture and feelings are blurred, intersected and hybridised in such a learning space. Drama activity depicted by O'Neill and Lambert (1982) are 'spontaneous and open-ended' (p.24). Therefore, they are loosely structured, the learning object is contingently adjusted, and communication is dialogically based. The principles of teaching and learning include, very critically, that of making the familiar strange, and decrowning the privileged. Therefore, learning activities of any kinds are arranged and conducted for genuine inquiry, exploration interaction and collaboration. The teacher would not proscribe

unwanted things, such as language or knowledge that is deemed as taboo, indecent or senseless in the traditional classroom, from appearing in the journey. They may serve as resources to steer teaching towards transformation.

### **8.2.2. To act, to voice, to perform**

Pupils' idiosyncratic ways of expression embody their culture, knowledge, feelings and identities. Any opportunity of performance, whether realistic drama or improvisation, is vital as it allows pupils to dialogue with the role, script and context using their own voice. Unlike text, the script itself is something that goes beyond a constitution of words and sentence. Hornbrook names it 'dramatic text' because scripted enactment, or dramatising a script entails working on 'design, background, sound, light and shadow' etc (1998, p.109-110). For Fleming, it is 'to animate' a script (2001, p.92) which involves recontextualizing a text from page to the stage, and transmediating it from word to performance. Pupils are then released from the role of passive reader or appreciative audience to active, creative and critical makers, actors and producers. The drama convention works like a vacuum which invalidates ready-made answers and predetermined ways of representation. Its role is largely to stimulate, frame, engage and support pupils to strive to voice.

### **8.2.3. Multiplying languages**

A wide range of languages is embraced in drama classroom. Apart from the academic, official and literary ones, languages that are unofficial, popular and

even disadvantaged always emerge spontaneously in the process of teaching and learning. Unofficial genres which are derived from pupils' playground culture, such as rhymes, riddle, joke, oral games and banter return to the classroom. Similarly, languages assimilated from mass media like stories from the cartoons, television, video games, and sports reports, popular songs, advertisements, slogans and catch-phrases are found and not sanctioned in classrooms using drama as pedagogy.

#### **8.2.4. Valorisation of bodily response**

Learning by means of drama is bodily based. It places an unbound and transgressive body over the docile, mindful one. The body is conceived as ideologically inscribed and socially bonded, and pupils' feelings, thinking, *habitus* and cultures are also written on their body and embodied in their actions. It explains why transgressive movement and action, laughter, tears, buzzes of excitement, clapping, cheering, whistles and groans are always heard in those classrooms. More so, free contact with and mass movement by pupils is crucial to activate boundless social interaction, and hence evoke and hone the bodily voices. Therefore, the distinction between the stage and the auditorium is demolished. The classroom is free from fixed seating, punishment and rewards, noise control, and the panoptical gaze of the teacher.

#### **8.2.5. Subversiveness is spontaneous**

Nevertheless, carnival, marketplace or playground elements, environment and

atmosphere arise neither due to the teacher's planning nor a teaching strategy arising from a pre-meditated plan. They are certainly not a product of a teacher's charisma and personality. Carnival is the spontaneous response of the pupils to the fictive world evoked, which is unceremonious, familiar and pleasurable. It is their reaction to the world of the contrary. As Fiske (1989) notes it, 'popular pleasure must be those of the oppressed, they must contain elements of the oppositional, the evasive, the scandalous, the offensive, the vulgar, the resistant. The pleasures offered by ideological conformity are muted and are hegemonic; they are not popular pleasures and work in opposition to them (p.127).'

This framework offers an entry point for discerning, conceptualising, exploring and envisioning the function of drama as transformation and transgression. In relation to the three models derived from the field findings, they call for attention to the need to bridge the gap between existing resources and hidden potentials. In this light, this framework is unfinished because there should be a myriad of possibilities of the carnivalesque image, elements and event. One recalls how the oppressed in the medieval carnival had a feast of imagination of a new social order as Scott (1985) says it.

The fact that serfs, slaves, or untouchable have no direct knowledge or experience of other social orders is, I believe, no obstacle to their creating what would have to quality as 'revolutionary' thought (p.331).

Carnival provides us not only with a theory, an indicator, a framework or a perspective for understanding the resistance of pupils, it is also a tool of great potential, if not a concrete practice to challenge the prevailing system and create

a new relations between people and languages.

### **8.3. The controversy, limitation and potentials of a carnivalesque space of learning**

Carnival, which is conceived as anti-authoritarian and subversive, is challenged by critics for inescapably being a sanctioned, tolerated and temporary activity only. At one end, it might be manipulated by the authority as a tool to reinforce dominance in a disguised form (Umberto, 1984). In other words, real liberation and transgression is questionable. It is true that carnival is always under the surveillance and monitor of the authority; and that it will be banned and suppressed at any moment according to the will of the latter. This is fully reflected in the presence of social control in the case classrooms. Notwithstanding, it is important to defend the argument when teaching and learning does become carnivalesque. In the metaphorical understanding we have in this study, it is undeniable that the transformation and transgression experienced by pupils, no matter how limited, was genuinely taking place. More importantly, the discussion should be focused on the question of how rather than why resistance. How do carnivalesque approach and elements brought about by drama work functions as anti-authoritarian discourse? For this reason, the major devices of pupils' resistance of the authoritarian text drawn from the case classrooms are highlighted to examine how they expand the repertoire of dialogic strategies.

### **8.3.1. Ignore**

Bristol (1989) perceives that carnival represents an alternative form of knowledge which denies and ignores fixed, universal, disciplined and objective knowledge. Indeed, both carnival and dialogue emphasize unbound, unfinished and indeterminant meanings, languages and the body. As seen in case classroom E, the pupils felt free to resist the given definition of writing skill defined as 'organising information according to its significance'. They re-determined the meaning and defended their work according to their own definition. More examples were identified in classroom F which led to the pupils' ignoring the official historical writing about Cheng Ban Kiu intentionally. It opened the space for pupils to rebut, review and rework meanings, resulting in their casting away the rules prescribed in the teacher's sample genre and creating their own ones.

### **8.3.2. Degrade**

The debasement of the canonical text and privileged language is took place in different aspects and at levels. By assigning multiple roles to the pupils in the lesson about Cheng, the pupils were able to challenge and query the moral integrity of the protagonist. The pupils devised roles which disgraced, condemned and scoffed at Cheng from different perspectives and approaches, allowing them to seize the authorial position to formulate and articulate their own voice. Vulgar, popular and vernacular languages applied by the pupils worked as subversive elements to disrupt the reproduction of the official language, disparage the elegant *habitus* therefore achieving degradation of the language hierarchy.

Reverting to the body for representation of meanings lowered the crowning and superior status of the mind which is the norm commonly found in traditional classrooms. Bakhtin argues that 'degradation digs a bodily grave for a new birth' (RW, p.24). For that reason, a critical interpretation of Cheng came into shape in this lesson.

### **8.3.3. Disarrange**

Textual teaching in traditional Chinese classrooms is guided by a sequence of steps which work to enforce and reinforce the hierarchies of language, genre, knowledge and ways of expression [;p. 22; p.139]. To disarrange means to crack the code and intrude into the rigorous and controlled structure of teaching and learning. Some common strategies for disarranging the traditional order include multiplying the languages used in the classroom, or foregrounding popular but underprivileged ones. In this light, the introduction of various types of speech genres in Cheng's lesson succeeded in generating heteroglossia, dissonance and demystifying the canonical text. Furthermore, the sequence and order of the lesson was reversed from bottom up in unconventional ways. By doing so, it again shows again that decoding the character, the sentences and the grammar of the canonical is fundamental to generate a holistic understanding of the text. In dramatising Cheng's lesson, the text was adapted and recontextualised to the current time and space, necessitating rearrangement of the scenes and episodes. Therefore drama presented to both the teacher and the pupils the opportunity to play the author, the interpreter, the actor, as well as the critic. The convention of representing the drama text scene by scene or line by line was broken.

Regardless of which strategy of transformation was used, it can be seen that teaching with drama enables not only the emergence and development of pupils' voice, the powerful voice of the teacher is also assimilated in the process allowing for active and animated dialogues between the languages of diverse culture and *habitus*. The plurality and heterogeneity generated breaks up the domination of the hegemonic interpretation, which sanctions and reinforces only one static meaning, the monologic truth, the conventional stereotypes and disguised biases. Pupils' lack of living experience or developmental language should not be a problem because the powerful is not replaced or superseded in the process of teaching and learning but used as a resource or spur for dialogue<sup>45</sup>. Hicks notes that appropriation is a process of agentive, creative and dynamic transformation (1998). The local context under study here may not exactly constitute with such a transformation but is nevertheless a process for understanding the powerful voice. This is also exactly the reason supporting the application of drama in the Chinese language classroom. As Luke (2004) argues, to engage pupils 'in disruptive, sceptical, and "other" social and discourse relations than those dominant, conventionalized, and extant in particular social fields and linguistic markets' is another approach to critical literacy. Although critical literacy was not taught directly in the case classrooms, it was embedded. It emerged and evolved in the process of teaching and learning. It exhibited itself and engaged with otherness to resist and counter the powerful voice in a carnivalistic way. Fiske (1989) says that the 'carnavalesque may still act as a deep modelling of a

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45 Babin and Harrison (1999) reveal that "conservative critics see no place for critical literacy in the classroom, arguing that a pedagogy based on critical literacy often intimidates students' logic or writing ability". (p.145)

pleasurable ideal of the people that is at once both utopian and counterhegemonic. It is demystifying, for it exposes both the arbitrariness and fragility of the social order' (p.101). Therefore, he concludes that 'carnival may not always be disruptive, but the elements of disruptive are always there, it may not always be progressive or liberating, but the potential for progressiveness and liberation is always present' (ibid.). By the same token, the potential and the possibilities of transformation are always latent with the integration of drama.

#### **8.4. Moving forward to a public space and critical literacy**

If it is true that Hong Kong is a place of 'democratic deficit' (Giddens, 2000, p.34), such deficiency is reflected in some of the case classrooms in which repression or sanction of personal expression, bodily pleasure, individual choice and authentic consciousness is still apparent. Therefore, using drama as pedagogy in a carnivalesque approach or validating such kind of learning allows pupils to taste and experience the power of control. However, as discussed in the previous section, carnivalesque learning incurs temporary suspension and concession of the teacher's authority and the instability and irregularity thus brought about provokes challenge and suspicion. In another instance, it is denounced for being a tool for reinforcing the authoritarian discourse because it can be planned and monitored by the authority. Moreover, various examples drawn from the case studies also point to the ignoring and suppression of carnivalesque images by the teacher in various ways. It is fair to conclude that in none of the case studies was drama adopted as a direct and regular method to democratize and decentralize

the teacher's control and official language. It was rather a 'smuggling process' that surreptitiously introduced democracy into the classroom through a playful, disruptive, mocking, alternative and indirect manoeuvre. For the real achievement of criticality and dialogicality, it is desirable to promote first of all the construction of a public sphere in the classroom which is conducive to the application of drama as a regular and household pedagogy in the long run. The longer term prospective is the real liberation, intersection and dissonance of all voices in the Chinese language classroom. Along this track, the carnivalesque approach argued here is just one contribution towards evading teacher's awareness of pupils' participation and an open space. It belongs to one of the repertoires of introducing drama pedagogy in the Chinese language classroom.

From the ancient Greek agora to Habermas's study of the café and salon in 18<sup>th</sup> and 19<sup>th</sup> century Europe, the concept of the public sphere or public space had played a central role in the evolution of all societies. The public sphere is a site for individuals to come together to communicate, share and discuss freely issues of common interests and concerns. It not only reflects the everyday life of people but also connects the private and the public. More importantly, public opinions are formed within the public sphere and it in turn generates pressure for social change. Crossley describes the public sphere as 'the intermediary between the sphere of private individual and the state' (2005, p.228). While the importance of the public sphere to language and literacy education is multifold, the primary importance of the public sphere is to enable pupils to critically engage in social interaction. That is exactly the ultimate goal of critical literacy. Using drama as a tool is a better way

to bring in a public sphere in the classroom since the drama world embraces both the real and the virtual, the playful and the serious, the high and the low, and the powerful and the powerless. It also holds tension, cacophonous voices and competing powers in relation to each other. In short, it is a world that promises possibility, transgression and transformation.

In conducting this research, I started with the assumption that drama is a tool for promoting dialogic critical literacy. Engagement in the field study and with the subjects, led me to learn that the growth of critical literacy should not be taken for granted with the use of drama in the classroom. Rather, it is a process or a continuum of development. To bring about an open, heteroglossic space of learning, voice, body and play are indispensable mediators. Although the carnivalesque approach is not the most desirable mode for liberating the Chinese language education, it does conjure up the necessary conditions for reaching this goal.

## Appendix 1: Characteristics of Learning and Teaching of OFS and KS \*

### 1. KS

- **Development of Generic Skills** : To develop Communication skills, Collaboration skills, Problem-solving Skills through project learning & Lego Class. To develop Creativity skills through Chinese Drama Workshop & English Writing Classes.
- **Whole School Approach to Cater for Pupils' Diverse Learning Needs** : 1. Chinese, English and Mathematics remedial classes for less able pupils; 2. Chinese Drama Workshop; 3. English Writing classes for more able pupils; 4. English Drama Club.  
5. "Big Brother and Sister" Scheme; 6. Reading Mums Programme.
- **Pupil Performance**: Performance of the pupils: The pupils are courteous and self-disciplined. They respect their teachers. They are also compassionate and willing to serve others. The graduates are generally allocated to the schools with good reputation. Most pupils generally attain good academic results. They have outstanding awards in table-tennis and mini tennis competitions. They also have good results in a lot of other competitions such as the Schools Speech Festival, the Schools Music Festival, Dancing, Fencing and Badminton.
- **School Focuses or Future Development Areas**: 1. To enhance moral & civic education; 2. To upgrade students' English and Chinese ability; 3. To upgrade the standard of teaching and learning; 4. To enhance teachers' professional development and training.

### 2. OFS

- **Development of Generic Skills**: Project Learning, School-based curriculum and various extra-curriculum activities are used to develop pupil's generic skills.
- **Whole School Approach to Cater for Pupils' Diverse Learning Needs**: Whole School Approach to enhance pupils' learning. Programmes cater for pupils' with special abilities and special needs.
- **Pupil Performance**: Excellent results in Hong Kong Speech Festival, Dance Festival, Music Festival, Budding Poets, Interschool sports Competition, Mathematics Competitions, Cambridge examinations, (FLYERS, KET) London tests (LTE), Essay-writing competitions, Budding poets, visual arts, Competition & IT Award Scheme. Pleasing results in Allocation to Secondary education, with more than 85% of pupils gaining entrance to their first 3 choices.
- **School Focuses or Future Development Areas**: Teachers professional development and training enables teachers to plan challenging learning programmes for students. The mechanism of School self-evaluation and accountability practice have been established.

\* Information summarised from schools' official documents

## **Appendix 2: Checklist of lesson meeting**

**School** :

**Date and time:**

**Lesson** :

1. Review of present teaching and Learning problems
2. Teaching and learning domain
3. Learning object
4. Purpose of teaching and learning
5. Drama activity
6. Non-drama activity
7. Teaching materials
8. Structure of lesson / process of teaching
9. Environment planning
10. Issues or conflicts arisen from the discussion
11. Others

### Appendix 3: Fieldnotes

School : KS  
 Data and time: 26<sup>th</sup> April 2005  
 Lesson : 4<sup>th</sup> Chang Ben kin  
 Class : 4B  
 Teachers : Ted & Betty

#### A. Record of observation

Activity Sequence	Time	Teacher's Voice/Instruction	Pupils' Voice/Response (oral + bodily...)	Key Event	Unexpected Event	Critical Event	Classroom Aura
1. Intro. Intro. Staying talking	10:10 ↓ 10:15	P. Discussion: - Story of the pup - HE's CE: Ting  S: diff & → diff answers  * judgment of rol/hist. figure	overly handing & will <= express) answer  Ans: - nonsense - personal - interests	bring up Context	① Shortcut the caten phone of deminstr  X right/ wrong X nearly made answer  ✓ diff ans.	X nominally X regulate  dis order  ④ shout out the answer  Pup listening to wait until Kans	not re hosing to the dis order  ④ shout out the answer  Pup listening to wait until Kans
2. Teacher in Role T & B.	10:15 ↓ 10:22	Ted: they gave it to a young scholar (Betty) they went against the scholar return ally of scholar says this.  S: all lively → entrance & pup	- attentive - laugh (3-4) - some stand up to watch ↑ awfully engaged	from Gene. in T.R		Teachers' acting ↓ pupils' response	- excitement - enjoy - chat/ dis like the acting
3. Discuss Debriefing & T.R	10:22 ↓ 10:30	① ... explain ② Quest <sup>n</sup> : - what's happen - relation. Chang & the scholar  - how to say thx  ③ game Teach + read followed	- classical - all: re come clearly - b. ✓ - glasses - the answer * no need to wait → re order the content → read at the teacher's followed	genre teaching		✓ elicit of way  ✓ clarify unlike  ✓ ans life replace the heavy not qd.	collective hosing active  ② chat at the back

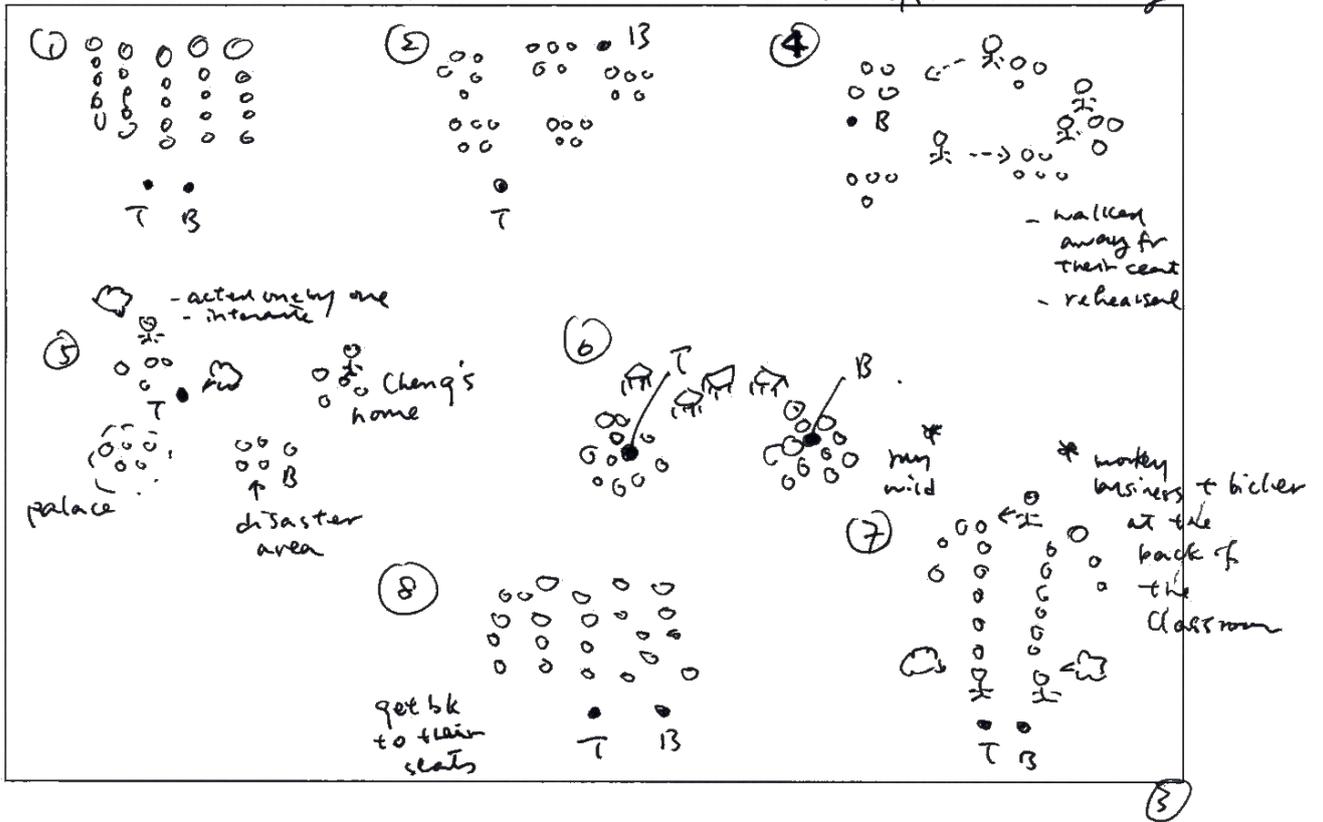
S: strategies:  
 ⊗: no. of pupils - list out the content  
 - re-organize in a v's way

①

<p>④ Writing in Role</p>	<p>① Prompts + requirement - 8d guys + bad guys, diff role → diff opinion - reason + purpose identifying - relat<sup>n</sup> % Chap + role ② in delivery</p>	<p>write s. silently engaged ② near helps - vac ideas - check - clarification ② finish just 1st time; up</p>	<p>prompt + requirements diff perspective genre production</p>	<p>① beginning excitement ↓ ② silent ↓ ③ noisy</p>
<p>⑤ Role Play</p>	<p>act out the role one by one Encouraging + support to open non-ambitious + of. pretend to be powerless, laugh together, repeat pup's word, suppress to give comment, stay in role...</p>	<p>扮相 in 2 扮相 in 2 lobster, Chinese medicine doctor, farmer, emperor, rooster... no head to hold the sword → about to have to hold the paper.</p>	<p>Demonstration to act - play - Slag, powerless teacher, play a role in the story - voice opinion - in go into mischief - both positive + negative perspective</p>	<p>laugh to 8s laugh to 10s laugh encourage those ② Cannot play it out noisy Interactive</p>
<p>⑥ Rebate in Role</p>	<p>① Debriefing ② Bad/Blood: vote about 50 vs 50 ③ Is Cheng a man of good virtues? ④ divide the class in affirmative / negative sides. ⑤ skills: listening explain / opinion stance with reason</p>	<p>sneak/shout out + lean opinion ask a lot of questions</p>	<p>reconsider / reflect their ideas reception of Cheng. sportswear teacher teach as a coach * coaching techn. pros whistle Ted pupils</p>	<p>Come out in front of the classroom + form 2 GPs. like competition noisy classroom playground</p>
<p>⑦ Rebate in Role</p>	<p>① teacher = judge ② give prompts/question / clarify pup's argument encourage pup talk back valid argue</p>	<p>ideas develop with reasons - refute/argue back - change stance - pay attention + response - outstanding: lobster, empower mother-in-law, high change + cleaner ideas</p>	<p>debate + confirm their stance on Cheng use of space coaching like up one by one, when sb finish → go back to the end of the frame</p>	<p>play/learning - teacher powerless facilitate ask why? what what do u think? - following around</p>
<p>⑧ Conclusion</p>	<p>Summary + encouragement</p>		<p>conclusion write sensibly</p>	<p>back to normal ②</p>

**B. Sketch of the classroom lay out**

Nearly finish their writing



#### Appendix 4: Transcription codes

- () signifies a failure to retrieve utterance or transcriptionist doubt
- (.) pause of either within or between utterance: about one second
- (...) longer pauses: the number of dots approximating to the number of seconds  
indicates a time-gap in seconds or parts there
- (\*) Cantonese particles with explanation
- intermitting utterance
- ^^ mumble and unclear
- = indicates a lack of interval between the end of one person utterance and  
the commencement of the next turn
- { signifies overlapping speech
- >< signals a faster delivery
- <> signals a slower delivery
- ! indicates an animated tone
- CAP capital letters mark increased volume of delivery
- marks quieter delivery of surrounding talk
- ↑ indicates low rising tone
- ↓ indicates high falling tone

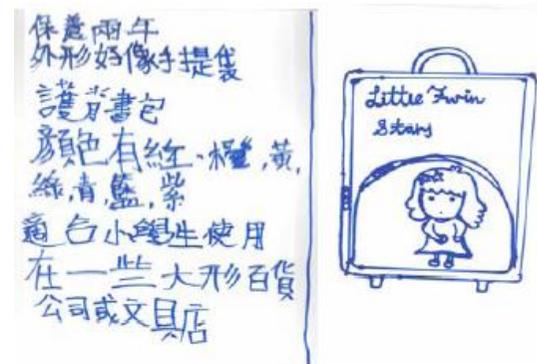
(Heath, 1983, pp.15-16; Laurence, 1998, p. xix)

## Appendix 5: Excerpt of transcription (Group 2 in Ada and Ken's class in OKS )

### A. Basic Information

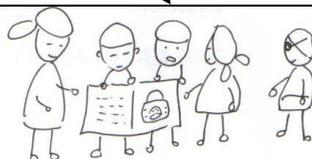
1. **Lesson:** 3
2. **Teachers:** Ada and Ken
3. **Learning object:** 1. writing skill; 2. speaking skill
4. **Literacy activity:** creating an advertisement
5. **Drama activity:** Role play

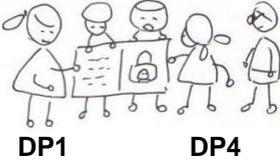
### B. Written work



### C. Performance/ oral presentation

U	Pupils' Performance	Teacher's response	Peer's Response	Sketch	Movement		Analysis	Remark	
					Body	Facial			
U1	DG1: ↑ Good morning customers		* patiently and silently listened and watched for all the time			The whole group (DG1) bowed to the audience together	DG1 were fixing their eyes on the paper		
U2	DP1: ◦ We would like to sell you a schoolbag.						DP1: glimpsed at audience	<i>Refined</i>	Oral lang.
U3	DP2: (* <i>gam<sup>3</sup> nei<sup>1</sup></i> , it is used to link ideas, which means "then") There is a two years' warranty.						DP1's eyes oscillated between the audience and the paper	<i>Refined</i>	Oral lang.
U4	DP2: (* <i>gam<sup>3</sup> nei<sup>1</sup></i> ) Its appearance looks like a handbag...But, if...it can hold many books. It can protect your spine. (..)					DP2 stood straight and still Gm: similar posture	Some of the group member lowered their	<i>Elaborated, enriched</i>	Superfluous?



	(*gam <sup>3</sup> nei <sup>1</sup> ) ar...if you put many books inside, if it is too heavy, ◦ no problems---ar--- it will not make you die, don't worry.		Pupils: Laughed			heads and fixed their eyes on the paper, sometimes looking at DP2		
U5	DP4: <> There is red, orange, yellow (...)				DP4 blended her body quiet frequently so as to refer to the paper	DP4 fixed their eyes on the paper and read it out	<i>Replicated</i>	Wooden tone, written lang., tense
U6		{HA, ha, ha? LOUDER				DP4 looked at Ken		Crowning teacher
U7	DP4: <> There is red, yellow, orange, green, blue, and white and purple.				Same	Same	<i>Modified</i>	Complete sentence, wooden
U8	DP1: ◦ It is suitable for primary pupils. (* gaa <sup>3</sup> )				DP1: same as DP4	DP1: same as DP4	<i>Replicated</i>	Written lang.
U9	DP5: <> ◦ In some big department stores or---	{LOUDER (la <sup>1</sup> , indicates order in a polite tone)↑ don't think you had to look at the paper and read it out.			DP5: ditto	DP5: ditto	<i>Replicated</i>	Wooden tone, written lang., tense
U10					Attempted to turn his body and face to the audience.			Crowning teacher
U11	DP5: <> ◦ We can buy it from some big department store or stationary grocer.				DP5 turned his body to the audience	DP5 stared to the teacher	<i>Refined</i>	Oral lang.

## **Appendix 6: Teachers' and Artist Interview Questions**

1. How long have you been teaching? Could you tell me your educational background?
2. Can you briefly introduce your job in the Chinese panel?
3. What is your role in the DITTY project?
4. What do you think about the lessons?
5. What is the most impressive part of the lesson? Why?
6. How do you describe the lessons?
7. In what way DiE can enhance the teaching and learning of Chinese Language?
8. How do you comment on the pupils' performance in general?
9. What have the pupils learnt?
10. What criteria were you using to evaluate the success of the lesson?
11. Which part of Chinese teaching and learning can be benefited most from DiE?
12. In what way their learning is different from the regular lesson?
13. What is DiE?
14. How do you define DiE?
15. What are the differences between the DiE and other pedagogies?
16. What aspect of the collaborative lesson is needed to be improved? Why?
17. Did you encounter any difficulties in the process of implementing the DITTY? How do you overcome the difficulties?
18. What have you learnt from this DITTY?
19. Do you or your school have any plans for integrating DiE as a regular pedagogy in the Chinese curriculum? Why?
20. Have you thought of any difficulties or potentials of practicing DiE in the regular classroom?

## **Appendix 7: Pupils' Interview Questions**

1. Do you enjoy learning Chinese with drama? Why?
2. What do you like best about those lessons taught with drama? Why?
3. Which part, activity or moment you find most impressive? Why?
4. What did you learn in those lessons? Why?
5. Do you feel you are learning? How do you describe your learning?
6. Have you ever met any difficulties in learning? What kinds of difficulties they are? How did you overcome them?
7. How do you evaluate your performance?
8. How do you comment the performance of your peer?
9. Can you compare the teaching of your teacher in the regular lessons and that in the lesson with drama?
10. Can you compare your learning experiences in the regular lessons and those in the lesson with drama?

## Appendix 8: Examples of observation and interview codes

	2 <sup>nd</sup> coding	3 <sup>rd</sup> coding
<b>role play</b>	O/drama convention	travesty
<b>teacher-in-role</b>	O/drama convention	decrowning of teacher
<b>games</b>	O/drama pedagogy	carnival games
<b>improvisation</b>	O/drama pedagogy	crowning of pupils
<b>writing skills</b>	O/literacy	voice
<b>speaking skills</b>	O/literacy	voice
<b>genre</b>	O/literacy	speech genre
<b>group discussions</b>	O/general pedagogy	frolic
<b>direct instruction</b>	O/general pedagogy	crowning, monologue
<b>presentation</b>	O/general pedagogy	performance without footlight
<b>rehearsal</b>	O/dramatic pedagogy	travesty
<b>bodily language</b>	O/learning outcome	eccentric bodily element
<b>stage and auditorium</b>	O/drama pedagogy	
<b>recourses/propos</b>	O/dramatic pedagogy	carnival object
<b>laughter</b>	O/classroom aura	carnival laughter
<b>buzz of excitement</b>	O/classroom aura	marketplace languages
<b>slang</b>	O/unexpected outcome	marketplace languages
<b>indecent languages</b>	O/unexpected outcome	marketplace languages
<b>eccentric expression</b>	O/unexpected outcome	marketplace languages
<b>play oriented</b>	NE/perception of drama	carnival
<b>activity</b>	NE/perception of drama	
<b>motivation</b>	NE/perception of drama	pleasure
<b>enjoyable</b>	S/perception of drama	
<b>innovation</b>	S/perception of drama	
<b>useful</b>	S/perception of drama	
<b>happy</b>	S/perception of drama	
<b>effective</b>	NE/perception of drama	
<b>attentive</b>	NE/learning outcome	
<b>creative</b>	NE/learning outcome	upside down, voice
<b>memorization</b>	NE/learning outcome	
<b>punishment and award</b>	O/classroom order	teacher's crowning
<b>fixed seating</b>	O/classroom order	teacher's crowning
<b>luxurious</b>	NE/perception of drama	
<b>Noisy</b>	NE/perception of drama	bodily element

## Appendix 9: Pupils' work analysis sheet

School : OFS  
 Lesson : 4th  
 Class : B  
 Teachers : Flora and Ken  
 Activity : Script enactment (independent/group)  
 Pupil's code : B\_GP1

### 1. Requirements stated by teacher

入戲: 進入角色的心理狀態, 即扮演某人的時候, 知道他的心情心理狀態練習的時候已經要入戲;  
 表情及語氣: 配合心情而要令人明白, 不要似又唔似, 令人混淆; 對著劇本不斷看、多練習

### 2. Time spent on the activity

20 分鐘討論及綵排, 5 分鐘演出

### 3. Prompts and resources given by the teacher

著學生大聲、讀清楚、唔好背台、要有動作

script	Pupils' acting	Comments given by the teacher and artist	Peer's feedback
借東風	<ul style="list-style-type: none"> <li>- 讀出來, 書面語, 或者讀也讀得不流暢</li> <li>- 沒眼神交流, 一個說著的時候, 一個看著他的紙, 雙手交叉放在前</li> </ul>  <p>白用處</p>	<p><b>演出前:</b></p> <ul style="list-style-type: none"> <li>- 企位, 扮唔識, 要導演出來安排, 哪一個是最好的演出位置介紹及示範舞台表演的企位方法, 仔細交代每隻腳及身體的擺法</li> </ul> <p><b>演出後:</b></p> <ul style="list-style-type: none"> <li>- 不熟悉台辭</li> <li>- 每個動作都是戲, 為甚麼自己放船? 何不找人放船? 誰人知道這是曹軍的兵</li> <li>- 甚麼叫入戲? 解釋曹兵心情, 做兵也要有表情, 驚有人攻擊, 對岸的人也有器, 每一個角色都有心情</li> <li>- 解釋背景, 做戲不是講對白</li> <li>- 台辭不會說明角色關係與心情, 要揣摩, 如諸葛亮叻, 但周俞妒忌, 諸是知道的, 如何回應</li> </ul>	<p><b>演出時:</b></p> <p>靜 + 看 + 聽</p> <p><b>演出後:</b></p> <ul style="list-style-type: none"> <li>- 努力準備道具, 把畫了的劍和盾牌用膠紙貼著褲子</li> <li>- 有些在背台辭</li> </ul>

## Appendix 10: Pupils' work analysis sheet

School : OFS  
Lesson : 3rd  
Class : D  
Teachers : Ada and Ken  
Activity : Advertisement writing (independent/group)  
Pupil's code : D\_GP4

### 1. Requirements stated by teacher

內容：功能、特色、價格、外觀、耐用性；展示：語調配合、清楚展示、說話清晰、態度誠懇；  
合作性：全組出來講，之前要分工

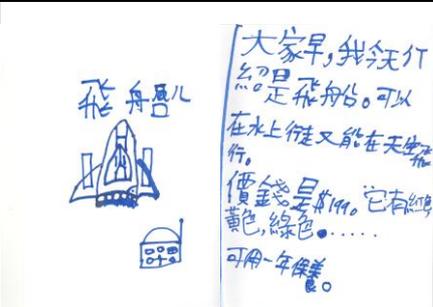
### 2. Time spent on the activity

約 25 分鐘

### 3. Prompts and resources given by the teacher

圖畫紙、貨品名字

### 4. Grade and comments given by the teacher

	<p>生們：大家好，我哋今日介紹嘅係飛船。 生們：你眼望我眼，細聲商討。 師：下，下，下？依家潛咗落水喇，聽唔到聲播。你哋介紹嘅係假嘅船？你哋賣假嘅船？ 生們+眾：笑。 生 3：唔係。 師：依個即係咩嚟嫁？ 生 3：模型。個啲 ar，遙控個啲玩具囉。 師：係，原來遙控玩具嚟嘅依個。 生 5：價錢係一百九十九蚊。 生們：一千。(提示) 生 5：一千九百九十九蚊。 生們+眾：嘩！嘩！buzz 師：梗係啦，又識飛天，又識潛水嫁播，唔係簡單嫁播，聽下佢哋介紹有咩特色先。 生 5：特價係一百五十五蚊。 師：特..... 生 1：佢可以保養一年。 生 3：依架飛船可以係百貨公司同埋一啲玩具店買到。 師：仲有冇？係咁多喇？ 生 3：仲有，依個係可以用電芯操作，同一啲又電器操作。 師：哦，佢可以充電，同埋用獨立電芯操作嘅，係。 師：冇個囉喎，停咗喎。冇資料補充喇，好喇，多謝你。</p>
---	--

講完功能，才講外觀，資料要一項一項講，否則很混亂，唔清晰。

## Appendix 11: Lesson Plan for classes A, B and C

Episode & Time	Drama conventions / Literacy activities	Rationale	Expected learning outcomes
1. 15 min	<ul style="list-style-type: none"> <li>● <b>Instruction</b></li> <li>-scripts is prepared by teachers</li> <li>-artist explain the meaning of taking role and the criteria of enactment</li> </ul>	<ul style="list-style-type: none"> <li>-an understanding of 'in role' is vital to the story enactment</li> <li>-avoid direct instruction</li> </ul>	<ul style="list-style-type: none"> <li>-understand the meaning of 'in-role'</li> <li>-understand the characters, plot, theme and the language of the story</li> </ul>
2. 20 min	<ul style="list-style-type: none"> <li>● <b>Group discussion/rehearsal</b></li> <li>-pupils are asked into the group of five</li> <li>-they are asked to read through their script and then explore and design their ways of enactment</li> <li>-each group select a director and producer for work monitor. The works of director is responsible of designing the use of space, gestures and other bodily response, and producer have to give comments on the performance of their peers.</li> <li>-the groups are given 20 minutes of rehearsal</li> </ul>	<ul style="list-style-type: none"> <li>-group collaboration helps pupils to share ideas for creating enactment</li> <li>-practice enhances oral skills</li> </ul>	<ul style="list-style-type: none"> <li>-design their own ways of physicalise and vocalize the role</li> <li>-demonstrate their design to achieve proficiency of the script and the enactment</li> </ul>
3. 25 min	<ul style="list-style-type: none"> <li>● <b>Story enactment and audience comment</b></li> <li>-each group act out their script in front of the class. After that, the audience is invited to offer comments on their performance;</li> <li>-feedbacks and marks are given by teachers after pupils' comments</li> </ul>	<ul style="list-style-type: none"> <li>-give opportunity for performing and giving feedback, through which pupils can get familiar to the speaking skills</li> </ul>	<ul style="list-style-type: none"> <li>-act as to practice of speaking skill</li> <li>-appreciate peer's performance</li> </ul>
4. 20 min.	<ul style="list-style-type: none"> <li>● <b>Conclusion</b></li> <li>-teachers and artist comment on pupils overall performance;</li> <li>-teachers help pupils to conclude and reflect their learning.</li> </ul>	<ul style="list-style-type: none"> <li>-give feedback to each group</li> </ul>	<ul style="list-style-type: none"> <li>-learning reflection</li> </ul>

## Appendix 12: Lesson Plan for classes D and E

Episode & Time	Drama conventions / Literacy activities	Rationale	Expected learning outcomes
1. 10 min	<ul style="list-style-type: none"> <li>● <b>Teacher-in-role</b></li> <li>-artist act out the role of seller who cannot clearly communicate his or her ideas</li> </ul>	<ul style="list-style-type: none"> <li>-visualize pupils' writing problems</li> <li>-avoid direct teaching</li> </ul>	<ul style="list-style-type: none"> <li>-pupils' awareness of the common errors in their writing</li> </ul>
2. 15 min	<ul style="list-style-type: none"> <li>● <b>Classroom talk</b></li> <li>-teachers help pupils to identify and discuss the problems of seller's advertisement together</li> <li>-generate and explain criteria of write an advertisement</li> </ul>	<ul style="list-style-type: none"> <li>-instruction of writing skills of expository genre</li> <li>-identify relevant solutions to pupils' difficulties</li> <li>-establish and explain criteria</li> </ul>	<ul style="list-style-type: none"> <li>--understand the writing skills of expository genre and marking criteria</li> </ul>
3. 25 min	<ul style="list-style-type: none"> <li>● <b>Group work: discussion/rehearsal/writing-in-role</b></li> <li>-each group is assigned a product to improvise</li> <li>-discuss, write and rehearse the advertisement together</li> </ul>	<ul style="list-style-type: none"> <li>-group collaboration promote ideas exchange</li> </ul>	<ul style="list-style-type: none"> <li>-apply the pertaining solution</li> <li>-exchange and refine ideas with others</li> </ul>
4. 20 min.	<ul style="list-style-type: none"> <li>● <b>Group presentation/group enactment</b></li> <li>-pupils act out their advertisement group by group</li> </ul>	<ul style="list-style-type: none"> <li>-apply what they learnt</li> </ul>	<ul style="list-style-type: none"> <li>-practice their genre skills by clearly and orderly presenting their ideas</li> </ul>
5. 10 min.	<ul style="list-style-type: none"> <li>● <b>Evaluation and conclusion</b></li> <li>-teachers feedback each group</li> </ul>	<ul style="list-style-type: none"> <li>-feedback each group</li> </ul>	<ul style="list-style-type: none"> <li>-understand the genre skill</li> </ul>

### Appendix 13: Lesson Plan for class F

Episode & Time	Drama conventions / Literacy activities	Rationale	Expected learning outcomes
1. 7 min.	<ul style="list-style-type: none"> <li>● <b>Teacher-in-Role</b></li> <li>- teachers act out an anecdote of Cheng. In this story Cheng give money to a poor student to join the imperial examination. Many years after, this student meet Cheng on the road and thanks him for his generosity.</li> </ul>	<ul style="list-style-type: none"> <li>- construct the make believe world</li> <li>- inspire pupils to think and read beyond the Cheng's story presented in the textbook</li> </ul>	<ul style="list-style-type: none"> <li>- imagine the untold story about Cheng</li> </ul>
2. 8 min.	<ul style="list-style-type: none"> <li>● <b>Genre Instruction</b></li> <li>- teachers discuss and analyze the linguistic feature of the utterance of the student in the story</li> <li>-explicit instruction of writing with purpose and consideration of the writer and audience relation</li> </ul>	<ul style="list-style-type: none"> <li>- explain the structure of a genre of conveying gratitude</li> </ul>	<ul style="list-style-type: none"> <li>- write with a purpose and with consideration of the features of the context and audience/receiver</li> <li>- communicate feelings and ideas clearly</li> </ul>
3. 20 min.	<ul style="list-style-type: none"> <li>● <b>Writing-in-Role</b></li> <li>- teachers prepare 7 groups of role who somehow had different relations to Cheng. They include Cheng's family members such as parent, wife and children, colleagues who were honest and dishonest, friends in the art studio, teachers and students, as well as the Emperor, the farmers, robberies and villagers who lived together with Cheng, the millionaire who wanted to buy Cheng's paintings, and victims in the disaster area;</li> <li>- pupils write whatever they could think of according to their roles' intension of speech and their relation to Cheng;</li> </ul>	<ul style="list-style-type: none"> <li>- help pupils to create a role by bringing in their daily experience and knowledge</li> <li>- raise pupils' audience awareness</li> <li>- help stimulate a new understanding and reflection of Cheng</li> </ul>	<ul style="list-style-type: none"> <li>- write a genre according to the role of addresser and addressee and their relation</li> </ul>

<p>4. 20 min.</p>	<ul style="list-style-type: none"> <li>● <b>Defining Space and Whole-Group Role Playing</b></li> <li>- each pupil acts out their role with proper intonation and movement. Besides, s/he has to adjust or improve the script with regard to the reaction and response of the Cheng (teacher) and other roles (their peer).</li> </ul>	<ul style="list-style-type: none"> <li>- promote reflection on the relationship between people, context, action and purpose.</li> </ul>	<ul style="list-style-type: none"> <li>- through vocalising and physicalising a role, demonstrate their learning of stress, intonation, facial expression</li> </ul>
<p>5. 25 min.</p>	<ul style="list-style-type: none"> <li>● <b>Debate-in-role</b></li> <li>- teachers ask pupils to reconsider and reflect upon whether Cheng is a man of virtues;</li> <li>- pupils are asked to take the affirmative or negative side to debate over this issue. Teachers give guidelines of debating skills and techniques</li> </ul>	<ul style="list-style-type: none"> <li>- reconsider and re-evaluate Cheng 's characters according to the other roles' comment on Cheng</li> <li>- listen to other's people's viewpoint and to respond with confidence and reason</li> </ul>	<ul style="list-style-type: none"> <li>- re-judge Cheng</li> <li>- demonstrate the skills of debate, such as to disagree, to query and to raise one's viewpoint</li> </ul>
<p>6. 5 min</p>	<ul style="list-style-type: none"> <li>● <b>Conclusion</b></li> <li>- teachers comment on pupils' performance</li> </ul>	<ul style="list-style-type: none"> <li>- feedback pupils' performance</li> </ul>	<ul style="list-style-type: none"> <li>- reflect upon their learning</li> </ul>

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